

CLAUDE WELCH

Interview 299b

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ABSTRACT:

In this second interview with Jonathan Gerland, Claude Welch reminisces about the founding of the Angelina Photographic Association in 1979, their major project “A Day in the Life of Angelina County,” in 1989, and his love of photography. He talks about his cameras, his photographic journey, and his love of the art form. He also spends time speaking about his wife Marjorie and his daughter Rebecca.

Jonathan Gerland (hereafter JG): Today’s date is October 6, 2021. My name is Jonathan Gerland and I’m with Mr. Claude Welch. We’re at The History Center today. And we’re going to do the second oral history interview. And so, we kind of ran out of time on that other one that we did, so we’ll just kind of continue on with some of that, and one of the things I think we both wanted to talk about or have you talk about is your interest in photography and then specifically the Angelina Photographic Association.

Claude Welch (hereafter CW): Yes.

JG: You begin with that however you want to.

CW: Well, one of my favorite subjects to talk about, Jonathan. To make a very long story short, my interest in photography was piqued when I took a vacation with my wife and daughter, and took about fifteen rolls of film. I got home and had them all developed and every one of them was a lousy photograph. So, I got on the phone and called my real good friend Rex Spencer, who was an anchor at KTRE TV and a photographer. I asked him to come and look at my photos. And he looked at them and said, ‘Don’t you understand that you have some control over what happens with these photographs?’ I said, ‘What?’ And for the first time in my life, I heard this: ‘No hammer and saw ever built a home. No camera ever composed a photograph.’

And so, since he told me that there was something I could have control over, and I knew that I wanted that control, I set out on an almost constant vigil to learn as much as I could about photography. As a matter of fact, I made one of the dumbest mistakes I ever made in my life when I said I’m going to learn everything there is to know about photography. And you being a photographer, you know that’s not possible. But I said that at one time. So, I ended up at lots of schools, and lots of book reading, and stuff like that, and it got to the point where I was so interested that I wanted to have a local camera club. And so did my wife. So, we invited seven of our very best friends, most of whom were photographers, over to our house, and we organized the Angelina Photographic Association sitting in my den in January of 1989.

JG: 1989. Are you sure it wasn’t ’79?

CW: No. Seventy—oh, '89. You're right, '79.

JG: '79. Ok.

CW: I'm thinking ahead. '89 was the project. In January 1979, that's correct. Thank you for the correction, Jonathan. And we began our meetings and we met in the old Lufkin Federal Savings and Loan building for a long time. We grew the club. We had, oh, we got up to 30-40-50 members. We moved our club meetings to the Museum of East Texas and we met there every third Thursday of every month. And we had in-house contests and shared photography ideas between us.

JG: So, what were some of the typical early meetings that you had? Did you already start having programs?

CW: Yes, we started out and, as a matter of fact, the first one was on our program was Dr. Michael Roach from Stephen F. Austin, who was head of the communications department up there, which covered the photography part of the school. And he came down and talked to us. And it was...he was the first guy that said something to us about digital photography. Nobody had heard about digital photography back in those days. And he had a few things that he showed us. Nobody knew anything about digital. He was the first guy I ever heard mention anything about it. And I was just amazed at what came after that. As a matter of fact, I took a blood oath that I'd never take a digital photograph. Because I had a wet process darkroom and I did my own stuff. But eventually, when I got a small digital camera and I took some photographs of some bluebonnets at a friend of mine's ranch and saw them, and I said, 'I've never seen the nuances of color like what I'm seeing in this digital photograph.' And I kept experimenting with it and film can't even begin to touch the nuances of color. Not even Kodachrome 25, our favorite color film. So, I switched to digital.

Let me back up just a little bit. After we...and we had contests. We had weekly contests and monthly contests. We had an annual contest. We awarded each year a photographer of the year, the person who had accumulated the most points on winning these various contests we had. We had a big deal. Celebrated that photographer of the year. Gave them a plaque. And one of the members of the club was talking about the series that had started on the One Day and whatever all around the world. They had done One Day in America, and One Day in Paris, and One Day... all the great books that were coming out. Whether they were just a one-day photo shoot in Canada. I mean all over the world.

JG: Do you remember who that was that brought it to your attention?

CW: Uh...well I knew about the books already because I had some of them, but she was the one. Her name was Lori and for the life of me I can't think of her last name right now. But she suggested that we undertake to do a similar project. Well everybody just said, 'Hey man that's a deal.' So, we started out something very small and we ended up with 92 photographers, some of which came as far away as Seattle, Washington to participate.

JG: Now did y'all do any kind of a test runs, like, just among the existing club members? Not a full-blown project like this, of course, where you'd publish a book. But had y'all maybe one of your monthly assignments do something like that?

CW: Well, we had monthly assignments covering everything from dogs to the fire department. Yes, we were there...

JG: But y'all never did like a one day...

CW: No.

JG: Ok, so this was...this was...

CW: This was the first shot at it. This book that you're pointing to. And we got to looking at it and we found out it was going to be expensive. So, what do people do in Angelina County when they need some help with expenses? We came to the T.L.L. Temple Foundation, and to the Pineywoods Foundation. And both of them made very generous grants to us to pursue this project. And they are mentioned and credit is given to them in the book for doing that. And some individuals, but primarily the funding came from those two foundations here, T.L.L. Temple and the Pineywoods.

We had film to purchase. We had processing for that film. We had official t-shirts that were made for the official photographers.

JG: Who did the processing?

CW: The processing was done by...Lufkin Photo over on North Raguet. He and his two boys were photographers.

JG: The Letneys?

CW: Letneys, yes. They did all the processing, except for black and white. They would have done the black and white, but we had one of the best black and white photographers and best black and white printers you could possibly find in Viron Barbay. Did you ever know Viron?

JG: Yes, from Lufkin Industries.

CW: Yes, at Lufkin Industries. Viron did...uh, processed all the film and made all the prints in black and white. And Viron is retired and living down on the lake now and...

JG: He was influential in us obtaining the Lufkin Industries collection. I had tried to get that for many years.

CW: Well, most...all of the photographs in this book of Lufkin Industries and Lufkin Industries personnel were by Viron Barbay. So, we decided to invite all these people. I

went to the Farmer's Almanac, and went through and picked a day. I wanted it to be in the fall when it was expected that there would be good light. So, October the 19th, I believe it was, of that year. October 19th or 29th.

JG: I think you said 27th.

CW: Ok.

JG: I just happened to look right before you got here.

CW: Alright. The date was picked. The day was chosen.

JG: Yeah, October 27th.

CW: October 27th. That was a day recommended by the Farmer's Almanac for a good day to take photos. And it turned out to just be a perfect day. The light was wonderful all day long. And we...it wasn't just, 'y'all go take pictures.' We set down...the committee that was doing it from the photography club, me and about six or seven others, and most of them were the earlier members of the club...and we did categories of what we wanted. Beauticians. Fire people. Policemen. Lufkin Industries. Paper mill. The court system. And we assigned those particular assign...we made assignments to particular photographers, for them to make sure that those areas were covered. Then we gave them the free range. Once they had finished their assignments, they could go photograph anything they wanted to. The end result was is that after that one day of shooting, we had 18,000 photographs. 18,000. And we sat down—matter of fact in my darkroom at my house, me and three others—and we went through every one of them. And about half of them we could just trash them. You know, duplicates, obvious rejects, that kind of stuff. Well, we got it down to what we thought was a more manageable number, and then we asked three people...

JG: I was just looking. It looks like these were big bulks of Ektachrome 200.

CW: Yes, we shot a lot of Ektachrome. We didn't shoot any, uh...they were all chromes. And black and white film. The only real film we used was for black and white.

JG: So, the organization supplied the film?

CW: Yes.

JG: Or did you have to pick up the film from there? Or could you if you already had your own film?

CW: Well, there's a photograph somewhere in the book there up front showing me at a meeting handing out all of the, uh...there it is right there.

JG: Smoking a cigarette. (laughs)

CW: And we had a special day set aside for all the people that were local could come by and pick up their shirt, sign a paper that they were...any photograph they took they understood became the property of Angelina Photographic Association, so they couldn't come later and want their pictures back or something. And gave them their t-shirt, gave them their film, and gave them their assignments. Now they'd been previously mentioned to them, but we formally gave what their assignments were. And the ones that were from out of town, we mailed them to. We had photographers come from Stephen F. Austin's photography classes. We had photographers come from Sam Houston State photography classes. We had photographers that any that we knew. One was Larry Ikenberry, who has national renowned photographer. Who was married to a Lufkin girl, and I knew him and we invited him and he came from Seattle down here for the shoot. And he has several photographs. And I'm very happy that my daughter was of an age that she could participate. She was one of the photographers. Me, my wife, and my daughter. But anyway, we ended up with 18,000. Got it down to about 9[thousand] or so, and then we selected a three-member group to go through and pare them down, get them down to...I think we told them under 500. And they did. And one of those was a lady that was the head of the public relations department at...

JG: Virginia...no.

CW: Yep.

JG: Virginia Allen?

CW: Virginia Allen at Lufkin Industries. And Dr. Roach from Stephen F. Austin. And one more. I think it's mentioned in the book, but one more. They trimmed it down to I think 475 something like that they thought were the better photographs. Then we gave to Jay Brittain the sole authority—if he needed help from somebody, he'd let us know, but otherwise he was on his own—to go through and pick out the 325 pictures or so, that we thought would be worthy of putting in a book and putting in an exhibition later on. As a matter of fact, the first thought was for an exhibition. The book thought came after that. And so, he took them all home, worked on them by himself for a month. And we told him we wanted him...that if we did do a book, we wanted him to be responsible for the layout. And he was. Everything in this book was laid out by him. Every one of them. He didn't ask anybody...

JG: I guess he was working for the Temple...

CW: He was working for Temple, at the time. Yes. And so, when we put the...when we got the 325 that he picked. We had them all framed, and that's where some serious money came in. And we had just about used up all the money that T.L.L. Temple and Pineywoods had given us. So, we had looked into prices. What it was going to cost to have all of that done, and it was into the thousands. So, me and a couple of other guys went to Lufkin National Bank and borrowed the money. Signed on to pay it, knowing on down the line we'd get some money back from it, some way or another. So, when we had

the exhibit and they had a big store...I think it was Clark Heirs at the Lufkin Mall that had closed...and it was a huge area totally vacant. It was perfect for us to put up this exhibit. And we went, cleaned it up, did a little painting, straightened this out, straightened that out. Put some tables in there. Brought all these in and placed them on the wall, and the reaction to that exhibit was just absolutely unbelievable. The comments that we were getting. The people who were coming from everywhere. They were coming in to see that exhibit. And we said, 'Hey man, if people like it that much, let's do a book.'

Then we figured out whatever it was going to cost us to get a first printing. Try \$35,000. We made another loan at the bank. Me and the same two guys had co-signed and got the money, and sent it off...sent the prints off to a place in California who had their printings done in Japan, I believe it was...or China. I can't remember. Then I started hitting every Rotary Club, Lions Club, pre-selling the book at \$40. And after about...

JG: This was about 1990-ish?

CW: Uh, yeah. Because we did the deal in like you said, we did that in '89. That's 1990, somewhere along in there.

JG: And that's a good bit of money, \$40 bucks.

CW: \$40 bucks, yes. But we didn't have any trouble. By the time those books were delivered back to us, we had already pre-sold enough to pay the notes at the bank. And we had a little bit left over. And we had a little bit of money that could go into the photography club's bank account to fund future trips and things like that.

So, it just worked out to be a...not only a fun thing to do but a productive thing to do, and if you'll read Joe Murray's column on the back of this book he says when he talks about it. 'This is the nicest part of history. It keeps us alive long past our time. But there's no need to wonder what this small corner of Americana will look like to those future generations 100 years from now. Open the book and see for yourself.' That was Joe Murray's column.

And I think it's important at this point to kind of blend this in with family. Because you would not have any interest at all in recording my history for this History Center, had it not have been for my wife. I mean, I would still be from Diboll, but she's the one that grabbed me by the neck and said, 'it's time to go to law school. You're going to be thirty years old pretty soon. When are you going to do it?' And we sold our home. We sold our fancy car. We moved into a rent house in Conroe, Texas. I went back to Sam Houston and got my degree. She drove to Houston and taught school.

JG: Now tell us again how you met.

CW: Marjorie and I met on a blind date at Sam Houston State University. I was pledging a fraternity, Delta Tau Delta.

JG: This would have been about what year?

CW: This would have been '63.

JG: '63. Ok. So, you're students at Sam Houston.

CW: Students at Sam Houston. And when you're a pledge in a fraternity, if you've had any experience with it, you know for sure you don't do anything when you're a pledge unless you're told to do it or allowed to do it. And it wasn't unusual for the members of the fraternity to fix pledges up with blind dates. Especially in the sororities that they sort of had working agreements with on dates and so forth. So, I'm told that I have a date with this Alpha Chi Omega named Marjorie Brown, and I'm supposed to be over there at seven o'clock to pick her up. So, I went over and that's the first time I ever met her. She came down the deal, and I'd seen her around campus. A lot. It was very small. I think Sam Houston only had 12...1300 students back then. And I'd seen her and I'd always thought she was pretty stuck up when I'd see her on campus. And we went out... [phone rings] and we dated on and off for a year. And then one day she told me she didn't want to date me anymore. Her father and mother were moving back to Tulsa, Oklahoma and she was going with them and adios. Just like that. And for one year after that I didn't have a date. I...uh...was...

JG: What were y'all majoring in?

CW: I was majoring in two. I was seeking a business degree and a degree in criminal justice. Both at Sam Houston. And she was an English major. And getting certification to be a teacher.

JG: So, she lived in the area?

CW: She lived in Houston. Yeah. She was from Houston. Her father worked for BP Petroleum. As an accountant.

JG: He was taking a job transfer, and she was going to go with him.

CW: Yes, she was going back home with them to Tulsa. And fine with me, and adios to me. I was...she didn't give me much explanation. She had hinted earlier that she thought I might be a little bit irresponsible. (chuckles) Like betting money on a football games and stuff like that, that I didn't have, when I was in college. So that one year, I guess, was the most miserable year of my life. I didn't have a date. Not one. And then one night...if I have time for this, I'll tell this short story.

And then one night I get a call from a mutual friend of ours who says, 'Marjorie's back in town.' And I say, 'Oh, really?'

'Yeah, and she wants to talk to you.'

And I said, "Oh, really?'

She said, 'Well, here's her phone number.'

I was working the night shift at East Texas Motor Freight. I was working the day shift at Texaco. I had two jobs. Two full time jobs. And I got off work at 11:30, and went over to her apartment, and met her, and about eight months later, we got married.

JG: Well, why was she back in town?

CW: Why was she back in town? Well, I'd like to say she came back for me. (laughs) And I think that had something to do with it. She came back, and she had her teacher certificate, but she wasn't teaching. She was working for some oil company, doing clerical work in an office for one. And then after we married, she started teaching school. We were married in '66, and had a daughter about a year afterwards. My daughter is Rebecca Lynn Welch Callahan now. Married to a Nacogdoches native, John Callahan, who served 23 years in the Army. His father was a one-star general in the army who moved to Nacogdoches for the sole purpose of establishing the ROTC program there. His father did that.

And Rebecca now owns her own business called Macy Mays, and Macy Mays is...just celebrated her twelfth anniversary. A small women's boutique. Surviving the pandemic was not easy, but she did. She's a hard worker. She's one of the smartest people I know, and a jewel of a child.

JG: And why the name Macy Mays?

CW: That was her dog. That was her dog's name, Macy May. And Macy May, as you walk in, there's a huge picture of Macy May hanging over the front door. And Macy May has since deceased.

JG: The dog?

CW: The puppy. She lived to be fourteen. A little Shih Tzu that, by the way, she got from somebody here in Diboll. I can't remember who it was, but they were selling them, and we went down and picked it up.

So, I think I've pretty well covered what I wanted to cover about my family. I think I've covered what I wanted to tell you about my involvement in photography and my contributions to the book that we had. And I appreciate the opportunity to do that, because my history would not anywhere close to being complete without talking about those two subjects, Jonathan. And I appreciate the opportunity to expand on that.

JG: You're welcome. And with that, I guess we'll conclude the interview.

CW: Unless you have some more questions.

JG: Well, tell me a little bit more about photography. I realize you talked about some of the more important things to you, but maybe photography in general and maybe the APA, the Photographic Association. So, again, I'm taking it, the book and the exhibit and the whole project, One Day in the Life, was quite an undertaking. But anything you care to share right after that?

CW: Well, I can...I have something I'd love to share right before that.

JG: Ok.

CW: Is that after I was made aware that the photographer had some control over the photograph. He didn't have to depend on the camera and the camera was just a tool, I began an exhaustive search to find out how you got that control. Where it came from. And I bought all the Masters. I've got photography portfolio books out the gazoo at home that I bought and just spent hours going through them, and looking, and saying 'My god, what did he do? Was it f-stop? Was it shutter speed? You know, what was it?' Until it finally, finally came to me. 'Hey man, it's the light.'

The light is the source of life. I've heard that if the sun were to go off, we'd all be frozen in about 3 seconds. It's what I've heard, I don't know if that's true or not. But if with light being the source of life itself, it is the source of photography. So, I learned the things about light.

JG: Literally, too.

CW: Yes, literally. And I learned that there were things about light that I never thought anybody thinks about and nobody does unless they're interested in what it might do to the deal. But there's a direction of light. Straight up. Out here. Out here. Those directions give you different color of light. From blue to orange tinge. It's not only the color...

JG: The intensity.

CW: The temperature of light. As a matter of fact, there was a specific film you could buy when you were taking photographs under incandescent light like we have in here. It would adjust that to a...

JG: Tungsten.

CW: Tungsten film, that's correct. There was a guy named Kelvin that came up with the idea of studying and understanding the temperature of light. And so, you express the temperature of this light, that light, and that light over there in kelvin degrees. And from that the most important thing, the broadest appeal of it, was having tungsten film to be able to take photographs under different lights, because most film is balanced for outdoor light. For daylight.

JG: You got infrared, and everything else.

CW: Yes, that's right. So, my love of photography continues to this day. I believe, had I known about the magic of photography when I joined the Army—rather than just signing up for anything they gave me. I had a choice because I enlisted and you could go to any school you wanted to—what if I'd have an opportunity to go to the Army school of photography. That's what I would have been doing all my life. Photography. I love it that much.

JG: What was your first good camera?

CW: My first good camera...

JG: The one where you felt like this is the one, I can take a...I can control the things I want to control to get the photo that I think that I'm envisioning.

CW: A Nikon FE. Which means aperture priority. You set the aperture; it sets the shutter speed to coordinate with it. And then my wife, she preferred the Nikon FM. She wanted to have total control over her exposure. She didn't want anything automatic. And then...

JG: Well, you could have turned the switch on yours and yours would have been the same way.

CW: Sure. The same way. And I used that sometime. But then a great thing happened to me. A very good friend of mine who has an association here with this very building we're in named Buddy Temple. Buddy knew how much I loved photography and he had a complete set of Hasselblad. All the lenses. All the filters. Everything. And he wasn't using it. And he said, 'Hey, Claude, come get this.' He had it under his bed at his house. He lived here in Diboll, just south of town in that little subdivision down there where he and...

JG: South Meadows.

CW: South Meadows. So, I went down there and got it and then I when I started using that and seeing the difference in the enlargement from a 2 1/2 X 2 1/2 negative as opposed to a 35 mm negative, then I was hooked. And I used that camera for years.

JG: And you had the lenses, too.

CW: Had all the lenses.

JG: Which are still the...

CW: There were three lenses.

JG: ...still...the most critical component of focusing that light through—whether it's on the film or on the digital—you've still got to have good glass.

CW: Oh, yeah. Well, there was good glass with those.

JG: A Hasselblad. Those are pretty good.

CW: I think most of the Hasselblad lenses were Leica lenses, weren't they?

JG: I can't remember. That's been out of my league for a long time.

CW: But anyway, I kept that camera and Buddy had no intention of coming and getting it, because he had started giving up his photography. Well, Chotsy shows up one day, and calls me, and says, 'Buddy says that I can have that camera of his that you have.' And I said 'Well, come on, Chotsy. Come on over.' And she came over and spent the afternoon with me and saw my darkroom and messed around in there. We talked for a long time. One of the best visits I'd ever had with Chotsy. I'd known her since we were real young, but she took the metal case that all that was in, then all that fine equipment, and took it away. I almost cried when she left. (laughter) But I later...

JG: Not mama don't take my Kodachrome away, but Chotsy don't take my Hasselblad away.

CW: But Chotsy, she took that camera and did a world-wide tour and did photography. And I think she did a...She had a show at the Museum of East Texas with those pictures she took on that trip using that Hasselblad and that's been years and years ago. It had to be in the last 35 years, because where I live now, I've only been there 35 years and it wasn't too long after that that she came and picked up Buddy's stuff. But she's pretty talented photographer herself. Have y'all ever had anything of hers here?

JG: No. But I've seen some of the more recent ones she's had at the museum. I think China, and some other places.

CW: She had a good eye, and understood the principles. Just needed a little better equipment, and Buddy had it. And I was getting to the point in my law practice about then that having some time to go on a photographic excursion was slim to none. I mean, I had even dropped out of the photo club. I did not have time. As much as I loved that photo club and started it and all the activities going on there, I just didn't have time to go every... we met on third Thursday of every month at 6, 6:30 and third Thursday of every month at 6:30, I was sitting at that desk in my office getting ready for trial somewhere. So, I...

JG: About what year would it have been, you think?

CW: Oh, yes, it would have been...we moved into the house we're in now in '87. Early 90s. Mid 90s, maybe.

JG: Ok. So not too long after the book came out.

CW: After the book came out, yes. And my camera right now.

JG: He's holding up his phone. (laughs)

CW: Holding up my phone. And I just ordered the iPhone 13 Pro.

JG: Oh, ok.

CW: And it will be here soon.

JG: It's got three cameras, right?

CW: It has three lenses, and there's three different applications. So, I guess you'd say there's three different kinds of cameras.

JG: And that's kind of my theory, or principal of lenses. At least they're putting three different lenses in there and not trying to digitally manipulate the...you know, still they're conceding that you got to have a fixed lens.

CW: Well, what they're doing is that they're...

JG: Instead of digitally trying to zoom and all that.

CW: What they're doing or what they have done with the 13 Pro is that you can do macro images. I mean, you can get up close with this thing, but that deal will, you know, is a true macro lens. And then the main lens, it must have an aperture of 1.2. I mean it...you can take photographs in the dark with it. And then the next thing is the resolution. Especially the equivalent to a 90 mm that you use for portraits and things like that normally. The resolution is just absolutely unbelievable. And I know this—this is what got me moving to get mine—my son-in-law just got his about two weeks ago and I've sit with him, he's gone over it with me, and I can't touch it with this. This is an iPhone 7, but it still does pretty good. And I post photographs regularly from my yard on Facebook. I've posted hundreds of photographs. On an evening stroll, I'll take five or six photos and put it up. And I've had as many as 130, 140 likes just on Facebook to my pictures. And I also use it to...

JG: Do you use cloud storage? For your photos?

CW: I've got iCloud. Yes, I do.

JG: You use iCloud. Ok.

CW: Yes, I do. I have 27,000 photographs in iCloud. And I thought that was a lot until I talked to my daughter and she has 38,000 on her camera. But a lot of those are photographs that I've stalked on Instagram and places like that. Photographs that I really like and I wouldn't use them for any economic purpose, financial gain, or anything. I just...I just take a screenshot and put them in my file just to take a look at occasionally.

Did I cover it for you?

JG: Yeah, yeah, that was it. I just kind of wanted to bring up to date what happened after the book and just kind of your interest in photography in general.

CW: Well, my interest in photography just opened up a whole 'nother world of involvement for me. And something I dearly love and something I'll continue until the

day I die. I love it. I love it. I love taking pictures of things. I like to take, and I like to edit photographs. And one thing about these cameras, they're great editing. I'm talking...I won't edit anything digitally that I couldn't do in my darkroom. Two things, cropping and exposure. And it never hurts to underexpose anything at least a half-a-stop. It saturates color. And so, most things that I post on my Facebook page I have underexposed a half-a-stop or so, just to give it a little more vibrance.

JG: Did Marjorie keep up her interest in photography also?

CW: Yes, she did. Yes, she did. She certainly did.

JG: So, when y'all traveled, did y'all equally take photos? Or if one of you were taking photos the other one didn't? Or...

CW: Well...

JG: My wife's not a photographer. I am. So, I used to always get in trouble for, you know, taking too many pictures.

CW: Well, here's the thing, Marjorie and I would go somewhere and decide to photograph maybe say the courthouse in Paris, Texas or something like that. I'd take 15 or 20 pictures. She'd take two and knock me dead with it. She was an artist. She was a painter. And she had more of an artist eye than I'd ever have. And when we went out on photo shoots, I was burning it up. I'd take several pictures and give me choices. She didn't. She'd pick out two or three, and just nail it. Every time. So, she was...she was the real photographer. I'm the guy that.... And I passed on to her what I learned from my studies about the important things over which you could have control. And she snapped to it very easily, but again it's subject matter and light.

JG: Painting with light.

CW: And I remembered after I snapped all of that I'd be driving along and see an old barn or something that I'd like to photograph. The first thing I'd thought about was when would be the best time to come back and photograph that. Because I had read about a famous Japanese photographer who wanted...something he wanted to photograph...he went there and sit there for three days. Had his food with him, and sit there and wait for the light to get just like he wanted it. Now I never went to that extreme, but... I'm a perfectionist but I didn't have the time to sit around and wait two or three days until the light got to be like it wanted it to be. But if you understand light, especially...a photograph can only capture two dimensions of the three dimensions. Width and height. Not depth. There's no depth in a photograph. You've got to do things to give it the appearance of depth. Something here, and something back there, and shadows, and things like that that can give it a look of depth. But, you know, when the photograph is...the only depth is what you see right there, you've got to create it with shadows and relativity of objects.

JG: Focus.

CW: That's right. That's right. Sure. Yep.

JG: Well, alright, Mr. Welch. I appreciate it very much.

CW: Well, I told you five minutes back and you give me thirty minutes.

JG: Well, that's good.

CW: Well, I appreciate that, Jonathan. You don't know how much, man.

JG: You're welcome.

END OF INTERVIEW