



Vancouver Washington
Film Pack Camera Club
Volume 66 Issue 07 April 2021



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

Volume 66 Issue 07 April 2021

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Lot 2036: Imogen Cunningham – Magnolia Blossom, Est: €5,000 – €7,000 via [Grisebach](#), Berlin, Germany (December 2, 2020)

Imogen Cunningham—Page 13

Cover:
Grant Noel

Until further notice, all meeting will be virtual.

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

Last Month EID Night - YTD

Name	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	YTD NUM	YTD SUM	YTD AVE
	Challenge			Mono			Open			YEAR TO DATE		
Bev Shaerer							5	104	20.80	5	104	20.80
Bob Deming	2	42	21.00							2	42	21.00
Charles Boos							12	243	20.25	12	243	20.25
David LaBriere	1	22	22.00	4	84	21.00	11	243	22.09	16	349	21.81
Don Funderburg				4	88	22.00	7	160	22.86	11	248	22.55
Doug Fischer	6	144	24.00	1	24	24.00	14	333	23.79	21	501	23.86
Dwight Milne	3	68	22.67	1	24	24.00	10	219	21.90	14	311	22.21
Eloise Carson	3	66	22.00	3	67	22.33	3	65	21.67	9	198	22.00
Esther Eldridge	3	61	20.33				3	61	20.33	6	122	20.33
Frank Woodbery	6	131	21.83	3	66	22.00	5	112	22.40	14	309	22.07
Grant Noel	1	22	22.00	1	24	24.00	9	190	21.11	11	236	21.45
Henry Ren	2	42	21.00				1	21	21.00	3	63	21.00
Howard Bruensteiner	4	99	24.75	7	161	23.00	10	234	23.40	21	494	23.52
Jan Eklof	4	91	22.75	5	113	22.60	12	283	23.58	21	487	23.19
John Craig	6	128	21.33	6	133	22.17	9	204	22.67	21	465	22.14
Jon Fishback	5	111	22.20	7	157	22.43	9	197	21.89	21	465	22.14
Katie Rupp	4	89	22.25	7	161	23.00	10	236	23.60	21	486	23.14
Lois Summers	8	183	22.88	1	23	23.00	12	270	22.50	21	476	22.67
Naida Hurst	2	46	23.00	1	25	25.00	6	141	23.50	9	212	23.56
Ray Klein	7	142	20.29				10	219	21.90	17	361	21.24
Rick Battson	3	68	22.67				3	68	22.67	6	136	22.67
Robert Wheeler	7	147	21.00	8	175	21.88	6	131	21.83	21	453	21.57
Rod Schmall	5	107	21.40	6	126	21.00	7	149	21.29	18	382	21.22
Ruth Boos				1	22	22.00	10	212	21.20	11	234	21.27
Sharp Todd	2	44	22.00	6	136	22.67	10	234	23.40	18	414	23.00
Wayne Hunter	5	111	22.20				6	126	21.00	11	237	21.55

As you peruse the Adapter, you will find links to interesting information, Don't forget to click, for additional fun in photography.

<https://www.nationalparkstraveler.org/2020/12/photography-national-parks-winter-wonderlands>
<https://news.artnet.com/market/henry-fox-talbot-photography-auction-1954333>

Last Month EID Night - Judges Favorites



Doug Fischer Remnants Of The Past



Doug Fischer Duck Hunting



Doug Fischer Fan Wave



Howard Bruensteiner Misumena Vatia Spider And Prey



Howard Bruensteiner Oak In Flooded Lowland



Jan Eklof Red Robin In Snow

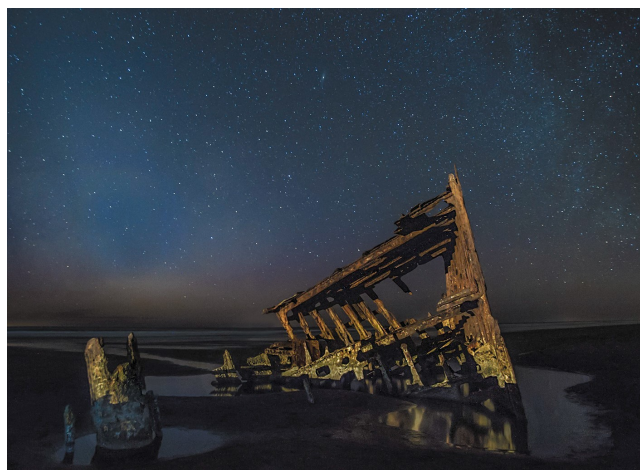
Last Month EID Night - Judges Favorites- Contd.



Jon Fishback Arm & Leg



Katie Rupp Brown-checked Parrot



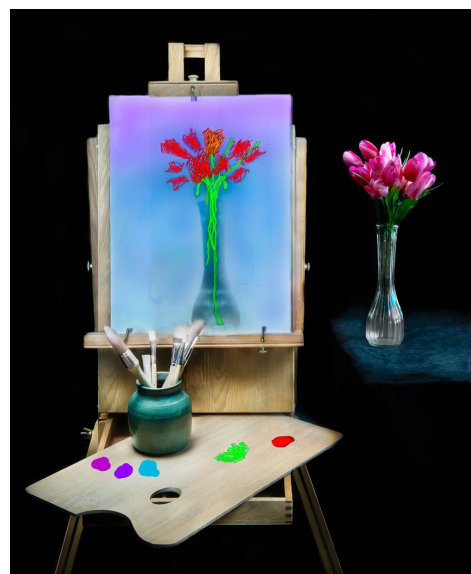
Lois Summers Almost Gone



Lois Summers Evening Debut



Rick Battson Sunset Falls



Robert Wheeler Painted With Light

Excavator Light Painting

By
John Craig

For me, photography is mostly about light and how it affects my subjects. The sun, the moon, the stars, artificial lights; each light source poses its own challenges. I remember reading an article about Eric Curry who light painted* an Airstream trailer in the desert. Then Jon Fishback gave his presentation “Fun with an LED Flashlight” at the 4Cs Convention here in Vancouver, Washington. Both piqued my interest in using artificial light for light painting.

<https://americanprideandpassion.weebly.com/>



Figure 1

A friend of mine who lives in a rural area owns an excavator and agreed to let me light paint it. I scouted the location before the shoot to find a setting with trees and a partial open sky. My intent was to combine stars with the light painted excavator. Figure 01



Figure 2

shows the subject from above and the location for the camera. Figure 02 shows the ground level day time camera view and Figure 03 shows the final composited image that includes my friend who owns the excavator. Jon Fishback assisted me during the shoot.

Another reason for scouting the location was to make a lighting plan. Figure 02 was taken with the lens and camera location needed for the night shoot. I used an f2.8 7-14mm Micro 4/3 lens set to 8mm (16mm full frame equivalent) on Olympus OM-1 Mark II. From that location, I could see there would be 4 main areas of concern: foreground, main subject, background, and sky. To complicate things, I shot during the Perseid meteor showers. This meant using astrological camera settings to get the sky and allow time for light painting exposures. For most of the shoot, the camera was set to f2.8 for 20 seconds with an ISO of 1600. I used a radio shutter release. To minimize the possibility of moving the camera, I suspended a 10 pound weight bag from the tripod center plate.

For light painting I used a focusable LED flashlight, small LED tea lights, a 4x6 LED light panel, and a Mertz camera flash with a grid modifier. There was a mixture of lumen output from the different light sources, so a number exposures were taken to determine how long each would be on during the exposure time to get the needed light effect. In the case of the flash, the power setting was changed to determine proper exposure. The tea lights were left on all the time. We started at about 8:30 pm and ended about 11:00 pm. I did a lot of walking back and forth from the lighting location to the camera to preview images. When I got home, I found a lot of dust on the front of the lens. Fortunately, I didn't see any effect on the images, but next time I will periodically check the front of the lens.



Figure 3

To make the final image as in Figure 03, I selected the different exposures for each lighting area and composited them in Photoshop CC using a combination of blending modes and masking. I also did some white balancing of the different light sources. I would like to try more of this kind of work. Anyone have some ideas?

What Else Is It?

There is an old adage out there: *Do not show me an image of what something is, show me an image of what else it is.*

Now, I am not sure *exactly* what that means, but I know what it means to me. Recently I came upon a file in my archive I had not seen for some time. It was a raptor, specifically an osprey, on a branch, maybe one of the most ubiquitous type images in our environment. I am sure that is why it was buried deep on my hard drive. I began to look at it and think about what else it might be. The posture of the bird seemed elegant and above all it had a very haughty and superior feel about it. It was, however, just another raptor on a branch, the gesture was not enough to make it something else, and the posture probably would not be recognized by anyone else.

I then began to think about what else it might be. A guardian, a father, a protector, a monarch, master of its universe. All these came to mind by the bird's gesture. Then I remembered I have images of an osprey and a nest, and it came to me that this bird was watching over the nest maintenance. It was sitting on a branch that had obviously been snapped off to reinforce the nest. It so happens the image I have of the nest is an osprey landing with a similar branch in its talons.

It came to me that this is exactly *what else this is*. It is not a picture of a raptor on a branch, but a picture of a loving and caring family unit doing what they do every year, and this bird is in charge and vigilant. It became, for me, a story that I might tell with a single image, something rare for me.

Now, that said, let us look at the reason all this may just be an exercise in futility. First, I may be the only person on the planet that might see my story beyond the raptor on the branch.

It has been my experience that in competition, the story seldom is discussed. In fact, beyond the technical aspects of an image; little if anything plays into the scoring. Therefore, *what else it is* means little if you intend to compete. Without words photography judged in a few seconds, fights an uphill battle. This fact alone may perpetuate picture making of only *what something is*.

Technically perfect images of the same things do well over and over, especially raptors on a branch.

Subtle, thought-out pictures of *what else it is*, may not do well in competition, and one may think twice about sharing them, for that very reason. In fact, emotionally charged, sensitive, images of *what else it is*, may be the most damaging to the maker, when being rejected.



Month after month I see, in competition, sensitive images of *what else it is*, ignored in favor of those which, though technically good, are nothing more than images of *what something is*.

Ed.

Describe Your Work

I think, a fine way to learn a more robust appreciation for your photography is to write about it. It is one thing to have the image in your head, it is another to articulate how it makes you feel. To me, this articulation may be the key to several areas of appreciation. Writing how you feel about a favorite image may reinforce why you made it in the first place. You may find that if you do not have the words, you have not sufficiently given the viewer a reason to care.

Another way to cultivate appreciation is to write about a favorite image made by another.

Here on the right is an image by Walker Evans, it hangs on my bedroom wall right in front of me when I sleep. It has been in a similar location for forty years. I love it, it is the favorite image of my life and it was not until I wrote about it that I realized why.



Annie Mae's kitchen is clean. Not just tidy and uncluttered, but a clean you can feel. As I stand on the porch looking through the open door, I am overwhelmed with an urgency to remove my shoes.

A very clean white towel hangs from a nail driven into the worn wood casing of the door. Just below sits a somewhat rusty enameled basin on a small shelf. The towel and wash basin belong here; they are silent testament to thousands of hands, reverently scrubbed clean before entering.

An oilcloth covered, unpainted wooden table next to the wall, holds a single, half-full, kerosene lamp, wick neatly trimmed, fresh soot on the mantle bares witness to the fact there has never been electricity in this kitchen.

Beyond the table a large pickle crock sits alone on the shelf of a small sideboard.

I suddenly realize it is the kitchen floor that has stopped me from entering: - very wide southern white pine boards, completely naked, clean, not a visible nail head, or splinter. This floor is smooth from hundreds of brush scrubblings: on hands and knees, knees which have now grown worn and darkened, rougher than the floor itself.

I remove my shoes.

Ed.

Below in figure 1 is another view of the scene by; Walker Evans, notice how the image has been improved above, by Walker moving around to get a better angle to tell his story.

The kitchen exterior is shown in figure 2, with the interior wall and the window opposite the table, shown in Figure 3.

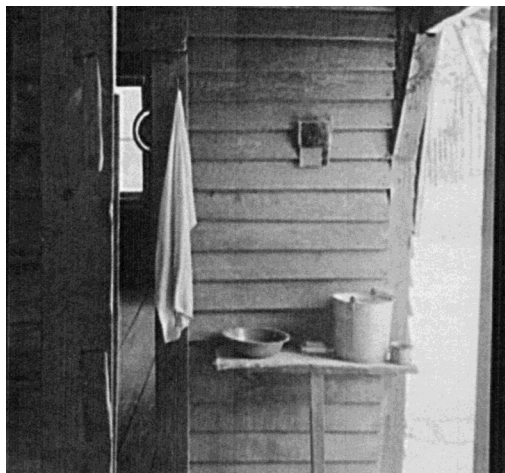


Figure 1



Figure 2

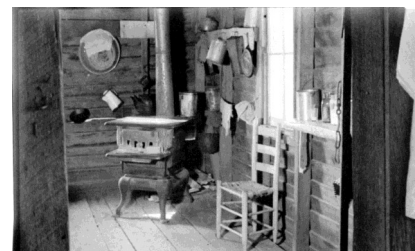


Figure 3

History— Preston Holder (1907-1980)

Preston Holder And The Group F.64

It was early in 1930 the beginning of the great depression, when the two young men met. My uncle; Preston Holder, a poet and social activist and Willard Van Dyke, a photographer, were to become close friends. Preston was enrolled in a creative writing class at the University of California, Berkeley. Willard's



Preston Holder by Willard Van Dyke

photographs were displayed in the window of a local shop. After seeing the photographs, Preston wrote an essay on the images and turned it in for a grade. Coincidentally both young men were in the same class. The instructor gave the paper an A+ and read it aloud to the class. The friendship began and was to shape photographic history.

A mutual appreciation for each other's work cemented their relationship. Willard spent much time in the field with his camera and Preston naturally accompanied him. Preston introduced Willard to poets and writers, their two interests co-mingled.

Upon returning from a field trip the two discussed and agreed on the need for a formal group of West Coast photographers. Invitations were extended and a small group of photographers met at Willard's gallery on Brockhurst Steet. History is a bit hazy regarding who attended the first meeting. The invitation list included many of the influential photographers on the West Coast. Edward Weston was a no-show, however extended his full support through a letter to the group. After much discussion the group settled on the name F.64.

Photographic history might indicate that the group F.64 enjoyed a long and successful run. The fact is; the group met irregularly and for no more than a few times. There was only a few showings of the members work, the first was at the De Young museum. This single showing and the loose association of the group was enough to cement a place in history for most of its members.

Preston Holder became an anthropologist and eventually head of the department at the University of Nebraska. After losing the association he enjoyed with the group he never seriously pursued photography although never lost his love of the camera.

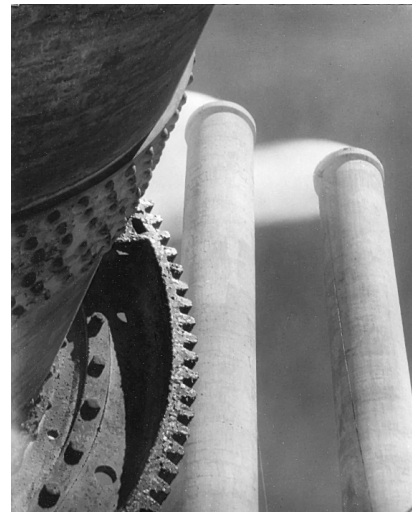
For nearly three years Preston and Willard spent weekends with Edward Weston at Edward's home. Willard was Edward Weston's protégé at that time. Preston's relationship with Willard created a natural association with Edward and much of Preston's early photographic work takes on the look of Edward Weston's.

Preston worked with the 8 x 10 and the 4 x 5 cameras during this period. However, research and personal interviews with several of the group did not turn up anyone who remembered seeing him work.

Only a select few of the photographs of Preston Holder have ever been shown publicly. His significant work was done over a very short period of time, thus his archive is extremely small. Two retrospective shows of the group F.64 have been hung. Preston's work was represented in both.

The two images below represent his vision as a young man surrounded by arguably some of the finest photographers of the 20th century.

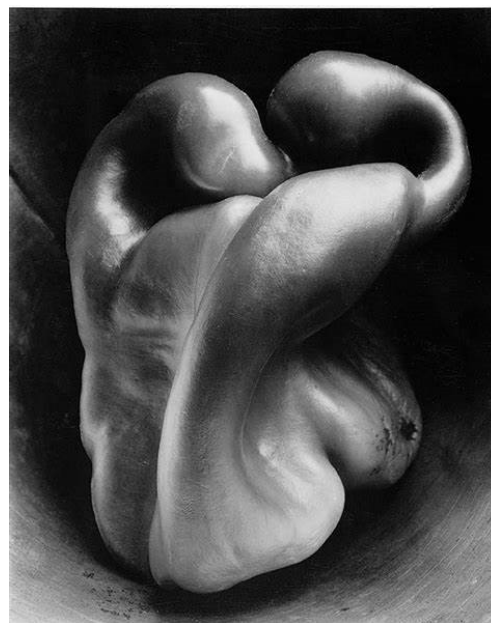
Ed.



Other members of the group F/64.
See how many photographers you recognize.
Anyone getting all of them gets a shout-out in the Adapter
Send the editor an email.



1



2



3

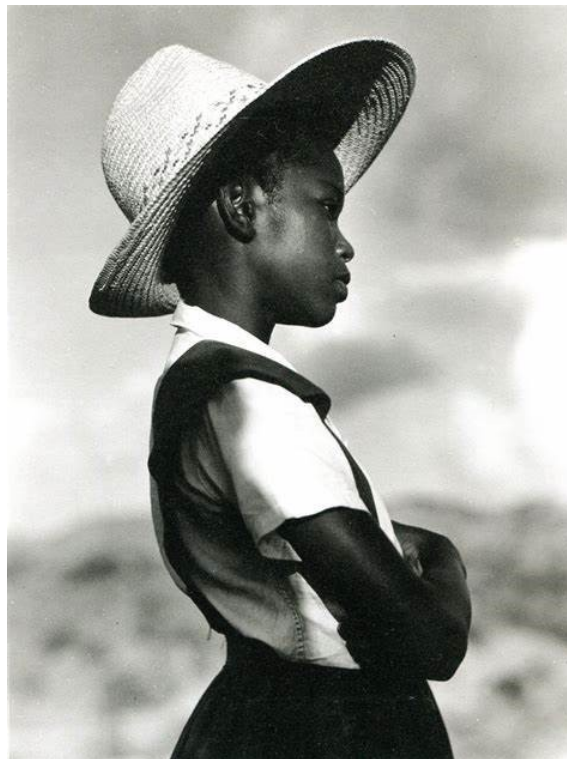


4

More F/64, all different photographers, how many can you identify?



5



6



7



8

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



Stock Image

Group F. 64 : Edward Weston, Ansel Adams, Imogen Cunningham, and the Community of Artists Who Revolutionized American Photography

ALINDER MARY STREET

Published by Bloomsbury Publishing USA (2014)
ISBN 10: 1620405555 ISBN 13: 9781620405550

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Group f.64 ; University of Missouri, St. Louis Gallery 210.

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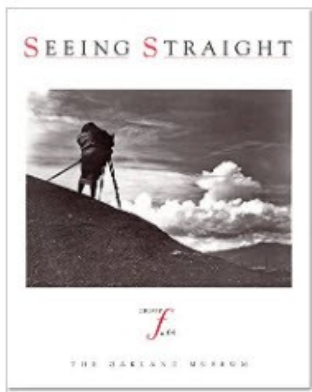
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Seeing Straight: The F.64 Revolution in Photography

Heyman, Therese Thau, Rosenblum, Naomi, Alinder, Mary Street

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Group F/64 at auction.



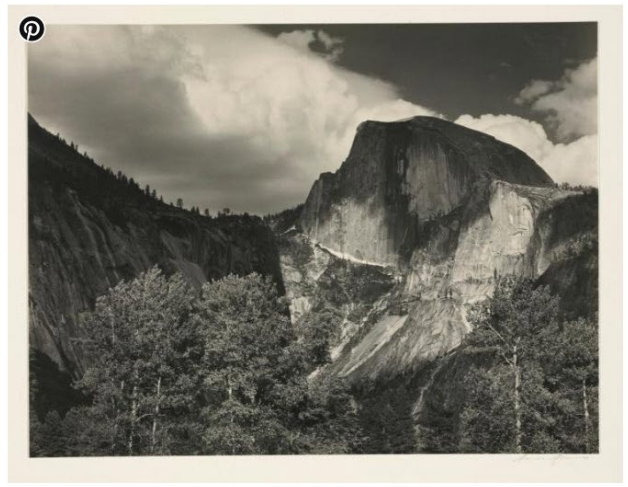
Lot 89: Edward Weston photograph, realized \$37,500 via [Sotheby's](#) New York (December 11, 2014)



Lot 385: "Drink Nehi", Van Dyke, Willard & Petersen, Rolf, realized \$1,500 via [Swann Auction Galleries](#) (December 13, 2007)



Lot 2036: Imogen Cunningham - Magnolia Blossom, Est: €5,000 - €7,000 via [Grisebach](#), Berlin, Germany (December 2, 2020)



Lot 51: Ansel Adams landscape photograph, realized \$56,250 via Sotheby's New York (December 11, 2014)



Brett Weston, *Dunes, Oceano*, silver print, 1934. Sold for \$10,000.



Edward Weston, *Eroded Rock*, silver print, 1930. Sold for \$12,500.

What is Monochrome?

First, it may be important to go back in history a bit. Before color photography and especially early on, all prints were in Black and White. A bit later chemical methods were discovered that extend the life of the printed image. Silver Halides of the standard photographic print tended to deteriorate over time, and it was discovered that chemically altering them with selenium or other chemicals created a longer lasting print. This method and others subsequently discovered had the side effect of changing the color of the dark areas of the print. Most of these agents reacted only to the dark parts of the image, silver halides, platinum, etc. Eventually photographers began to experiment with different chemicals to prolong the life of the photograph and esthetically render different colors, blue, gold, sepia, etc. It became fun.

The term monochrome may have been coined a bit later and probably needs additional discussion. The early print makers referred to their work as Black and White, which is what you saw, Black and White and shades of grey. As photographers began using these toning methods and years passed, the term monochrome began referring to a print that had a single hue. Since black is the absence of color and white is all colors neither of those tones are relevant in the discussion of monochrome, the third tone became the Mono, or single, tone of the print.

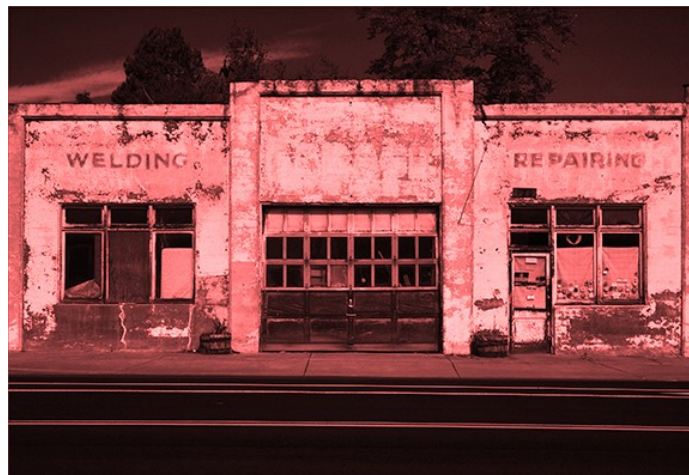
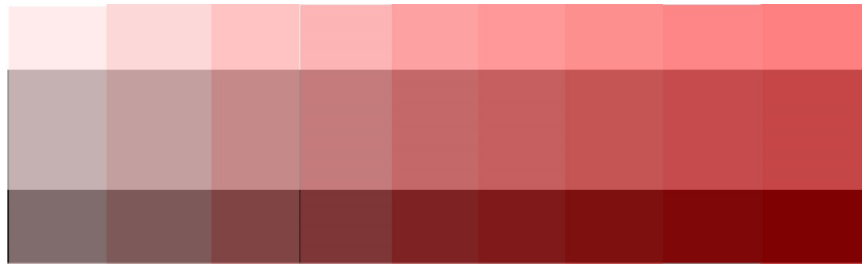
Black and white is, today, referred to by many as Duotone, or occasionally greyscale, to separate it from monochrome which has lumped together both toned and Black and white images.

The image file the camera club allows in competition as monochrome, is the Duotone/greyscale black and white, or the addition of a single tone. Tints are created by adding white to a color and shades are created by adding black to a color. Together a set of tints and shades create a range of tones.

This brings us to the color chart below. The single tone or color red reacts to white, black, and middle grey and does not render any other hue or color, simply different densities of red.

The image shown started out Black and White and was toned bright red at the highest saturation. Notice there are no other colors or hues in the image, not matter how garish I can make it.

Modern plug-in software devices may create some interesting image files, and may even refer to them as monochrome, but be incredibly careful when entering a monochrome image that has even the hint of a second color.



John Craig
&
Jon Fishback

THE THING THAT REALLY MATTERS

By
Julian A. Dimock
1912

The thing that really matters is—you. THE law of chance does not seem to work with some people. I know a prominent portrait photographer of the metropolis whose superb technical work I have long admired. It seems impossible that he could avoid getting a certain percentage of artistic results. Yet year after year I have watched his show window and never have I seen a single suggestion of art in any print exhibited.

Not very far from his exhibit of technique is a glass frame, which often contains a single print taken by a woman who is steeped in art. Apparently, she never takes a photograph that is not a picture; at least, she never exhibits such a one. The former has every accessory known to the profession; the latter, a simple room, plainly furnished. The one never rises above superb examples of merely mechanical photography. The other, with her camera, never falls below works of art that make instant appeal to the eye.

This may seem immaterial, but I assume that your desire is to make pictures, to have your work show individuality and discriminating folk glad to receive gifts of it. To do this, you must pick up crumbs of art as a chicken picks up corn and grubs. There are simple laws of composition which you can practice all day and every day. You must feel the spirit of the scene on which you look, you must pick out the characteristics and plan how to reproduce them. And all this you can best do as you go about your daily life.

Windows make the best of frames for the study of composition. They enclose the scene, and you can, by changing your position, swing a tree from the left to the right side of the picture. You can study its effect in the center of the landscape, in the upper corner, at the lower edge. By moving your head a few inches, you can cut off half the branches and have the trunk near the edge of the frame. You can find the vacant places and think how best they may be filled. Would a figure look well in the foreground? In the background? In the middle distance? What proportion of sky and earth do you prefer? Can you handle best one tree, two trees, three trees, or a group? Does the scene need clouds? Do they want to be prominent so as to absorb the interest, or retiring?

Is it a scene in the small mountain country, mere foothills? Must you study how to make them look shut-in, cramped? Or is it a view in the Rockies, where a cliff in the foreground is a mile high? Must your picture tell of the big scale of things? How do you produce the effect? Perhaps a figure, even in the near foreground, would be dwarfed, lost. The scale is too big, — yet the effect must be produced. That is a problem to puzzle you, yet it must be solved if you are to make the scene real. Possibly an Indian is stretching out his arms to point the extent of the possessions of his forefathers, perhaps a girl of your own party will show the awe she feels in her face, in her attitude. Perhaps, — oh, perhaps a thousand things, and that is the joy of the problem.

But all this you must feel. It must penetrate to your very soul before you can portray it.

I fear this begins to sound like the mushy stuff that our long-haired friends write about; psychical moments. They have the right idea, only they make a nauseating mess of it. It is not the state of your moral welfare that must be considered, —your digestive apparatus has a lot more to do with it. But still, it is very true that there is one scrap of a right moment and a million wrong ones for making an exposure. And because you then have so many things to consider, you must have the groundwork so fixed in your mind that a minimum of attention is paid to it. The fleeting expression of the Indian, the changing attitude of the girl, the scudding cloud that silhouettes his erect figure, the sunlight that glorifies her head as with a halo, these are the ephemeral things that you must be able to recognize and to catch as they appear. But alone they will not satisfy. Your composition must be right.

You must have looked, while you were un-packing your outfit, and decided just where to place the camera; you must have seen just how much earth, how much sky to give the view. You must have seen the source of light and come to some conclusion concerning its use. Will you work against the sun, will you have the flattening effect of working with it behind you, or will you shift your position so as to get it at the side? Does the scene need emphasis on the figure, or on the background, or the clouds in the sky? All of these questions, and plenty besides, you must have asked yourself and answered before the camera is set up, for then will come the fleeting things of which we spoke first.

Do you want to picture Fifth Avenue? What do you consider first? What strikes you when you walk there? Is it the magnificent buildings, the stores that are so sure of themselves that they do not have the firm name on the building, the homes of the plutocrats, the stream of vehicles, the gowns of the women, or the sad faces of the people with nothing to do but hunt for amusement? What is it that impresses you? Decide that question before you try to represent Fifth Avenue with your camera. Make the lens look with your eyes, make the plates tell the story that your lips would tell.

Do you want to give your friends a glimpse of Hester Street? Have you been there yourself in wintertime, lightly clad and shivering, to understand the blue faces of the hurrying men, women, and children? Have you been there in the summertime when the heat-soaked pavements scorched your face? Have you wanted to be alone when you wandered through its streaming masses of humanity and thought what it must be to live always so huddled together? Before you can bring back to your friends' pictures that show the throbbing heart of Hester Street you must have entered into its life.

These are the things that count, the elements that will redeem your work from the scrap heap. And you must develop them hour by hour..

What really matters is you.

THE CAMERA

Figure And Its Space

Some of our highest exponents of the art cult of photography have an unaccountable predilection, it might also be called a mania, for crowding the figure or figure's into most uncomfortable looking narrow dimensions, and for what reason, artistic or practical? Many a good and carefully executed work is utterly spoiled by having the subject depicted so large that it seems as if it had been squeezed into the limitations. Of course, there is a happy mean in adjustment of figure to space, and we would discountenance the other extreme method of having too great areas of background, so as to lose the subject in its environment. In this latter case, however, there is an opportunity of effecting improvement by use of the knife, (trimming) and the disadvantages tissue (paper) may be eliminated to the artistic health of the subject; but in the case of a crowded subject there is no easy remedy since the photographer rarely is able, like the painter, to patch up and extend the too contracted background.

An erect figure with the head bent down always should have space enough above it to allow it (in our imagination) to rise up without suggestion that there is danger of bumping against the frame at the top. Indeed, we think that all stooping or kneeling subjects should have space sufficient to allow them to stand upright if they should feel so inclined.

Why should the painter or photographer give this impression that his art necessitated him to pack in his subject as if in fear of breakage by carriage?

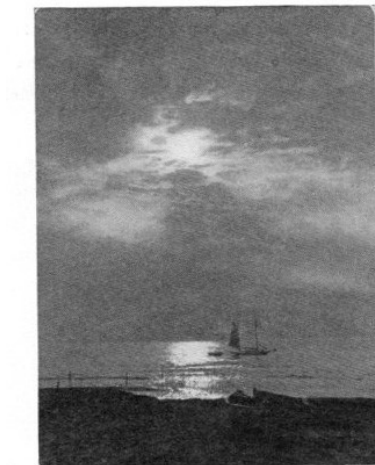
It is strange how mannerisms of art originating from some undesired limitation, imposed on an original and resourceful mind by the unalterable conditions of things (as in the case, e, g., of Michelangelo and Rafael), are caught up by numerous copies and at once flaunted to the world as evidence of their originality and genius, because they conform in this particular to the work of the masters.

Now I believe that the mannerisms of introducing figure's apparently too large for the combination of a small canvas originated from the necessity imposed upon the old German masters, who were constrained to be economical, and who followed in the wake of Albrecht Durer.

With them, to be just to them, it was not any desire to affect affiliation with Durer, but that they had contracted the habit from the practice of wood engraving.

In those early days the graving tools were rude and course, and it was difficult and expensive to procure wood blocks of good size, and hence it became imperative to design the figure's as large as possible within the small area, and the habit thus acquired spread to the practice of drawing on paper and to painting, till at last it became the style, and the critics thought it meritorious.

The modern style of decorative painting, which has been copied from the Japanese, of cutting off a part of the picture, be it figure or landscape, by the edges of the frame,



"MOONLIGHT AT SEA." FIRST PRIZE. MISCELLANEOUS CLASS. CHAS. S. SMITH, JR.

it is deplorable, because there is no reason for it, artistic or economic. Yet this stunt has been seized a pawn with avidity by the prowling photographer, who is eager to devour anything *bizarre*.

Now, stop to think. Why should the figure have interest outside the margin? Art is presentation or simulation of the real upon one plane by means of varying degrees of light and shade and combination of lines, and when the picture seems to step beyond its limits it produces incongruity.

The practice is evidence of affection. The school of Japanese art has given our art some good suggestions, but the photographer seems to prefer to copy the Japanese mannerisms and conventionalism and to ignore what is charming and of special value to him in his pictorial studies.



"FRANKLIN STREET." FIRST PRIZE. LANDSCAPE CLASS. FRANKFORD CAMERA CLUB. J. R. GEORGE.



"THE PASTURE." SECOND PRIZE. LANDSCAPE CLASS. FRANKFORD CAMERA CLUB. CHAS. L. HOWELL.

Board Notes

The FPCC Board met on Tuesday, March 23, 2021.

- Approved minutes of the February meeting.
 - Approved distributing the proposed new Bylaws to FPCC membership with a summary of changes and request for input. At the April Board meeting, any appropriate revisions may be made before approving a final version for review and vote in two membership meetings as required by current Bylaws.
 - Decided to continue education sessions and image comment sessions through the summer with image competitions suspended from June through August as usual.
 - Approved the Treasurer's report.
 - Reviewed newly implemented Phase 3 pandemic guidelines.
 - Received a report that Touchmark is not currently able to allow resumption of FPCC in-person meetings but anticipates that may be possible under Phase 4 guidelines.
 - Membership will be asked in an upcoming meeting about interest in resumption of field trips for small groups with separate transportation, which may be feasible under Phase 3 guidelines.
 - Decided to review any new pandemic guidelines that may be issued by the April Board meeting that may affect the possibility of holding an in-person end-of-year awards meeting and/or a summer picnic.
- Began planning for 2021-2022 EID challenge topics.

President's Note

I recommend watching *My Octopus Teacher*, one of the five Academy Award nominees for best documentary feature this year. It follows a film maker who swims with mask and snorkel in a kelp forest along the coast of South Africa daily for nearly a year. In the process, he becomes intimately familiar with that micro-ecology, and experiences a fascinating relationship with an octopus living there. Much of the underwater photography is spectacular. At the same time, the movie explores the topic of what insights and revelations may arise only from visiting and interacting with the same place frequently over a long time. It has more emotional impact than expected, and it presents topics of interest to still photographers, even those of us in less exotic locations.

Robert Wheeler



PSA Rep.: Rick Battson



4 C's Rep.: John Craig