Adapter

Club Officers:

President—Robert Wheeler
Vice President— Frank Woodbery
Treasurer—Rod Schmall
Secretary — Lucinda Savoe

Directors:

Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof

Inside *Adapter*

Peter Stackpole
History Page 15

Cover:

Ruth Boos

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.
Print Competition meeting nights and location will be announced by email.

Last Month EID Night - Judges Favorites

Jan Eklof   Take Off
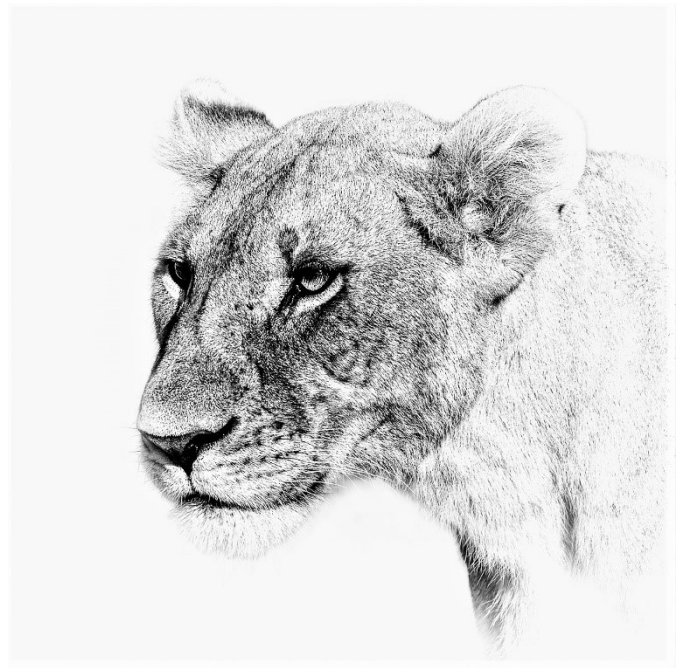
Katie Rupp   Perfectly Still

Katie Rupp   Mom And Me

Jon Fishback   Sax

Charles Boos   Color

Last Month EID Night - Judges Favorites

John Craig   Two Rivers Bridge

Sharp Todd   Wood Block
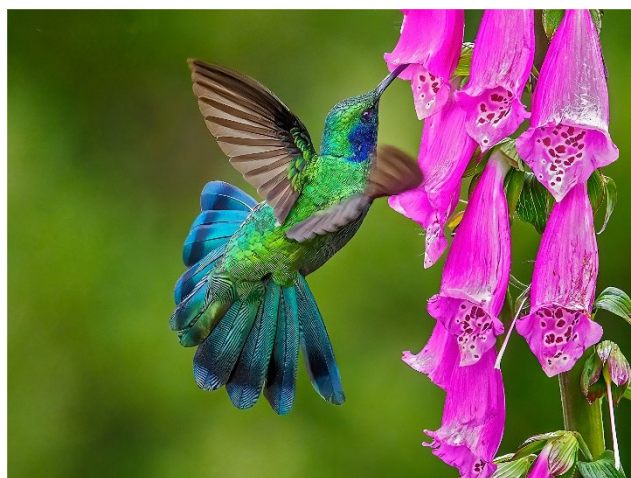
Doug Fischer   Blue Tail

Doug Fischer   Fort Rosecrans Nat'l Cemetery
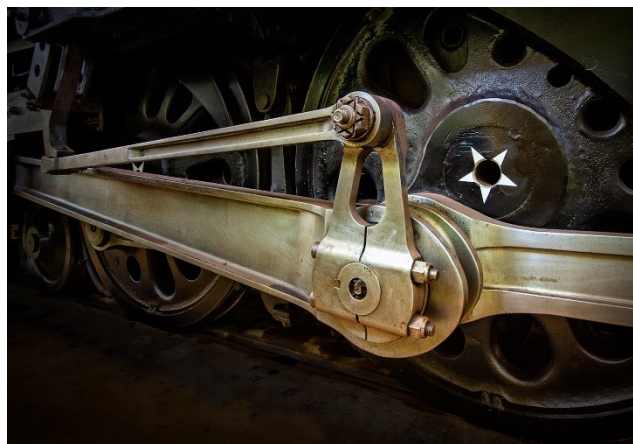
Jan Eklof   Locomotion Wheel

Print Night - Judges Favorites

Todd, Sharp   *Colorful Hydrangea*

Eklof, Jan   *Flamingo Conversation*

Eklof, Jan   *Colorful Wood Duck*

Todd, Sharp   *Hydrangea Arrangement*

Todd, Sharp   *Steam Whistle*

Print Night - **Judges Favorites**

Todd, Sharp   *Watching The Weather*
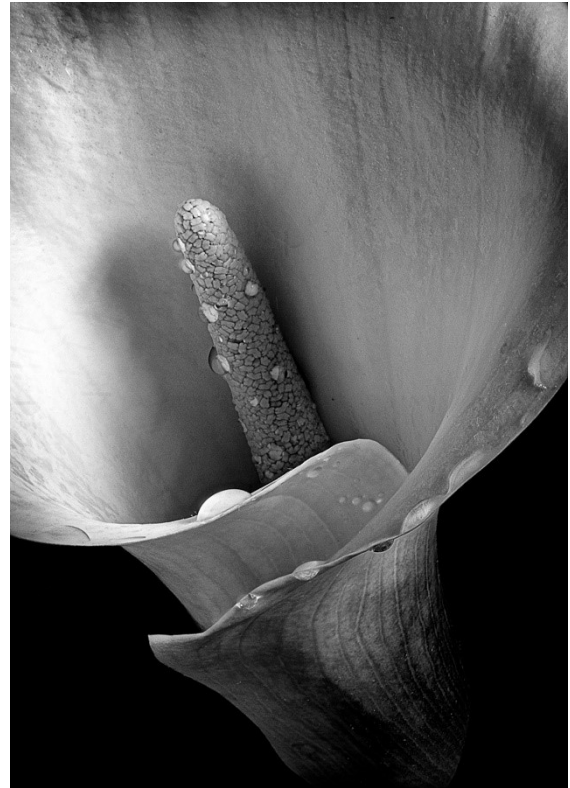
Todd, Sharp   *Calla Lily 525206*

Todd, Sharp   *Abbey Library Curves*

Fischer, Doug   *Rufus Tail Hummer*
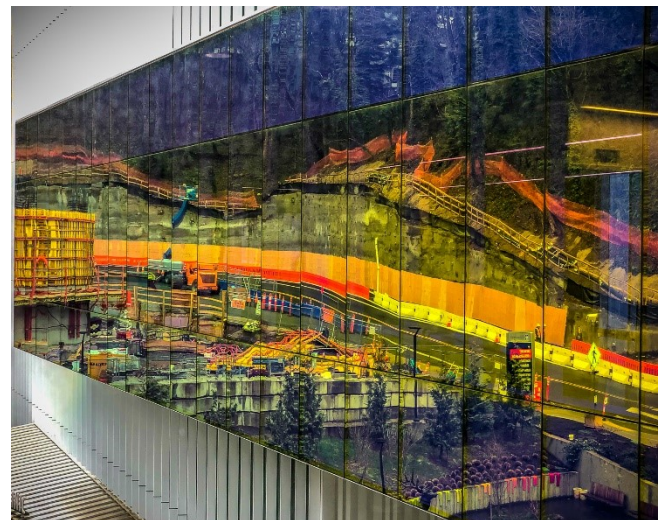
Todd, Sharp   *Construction Reflected*

Pictorial

Today there is little controversy regarding the word pictorial. Camera clubs and organizations have now taken on the definition as meaning: *of or expressed in pictures,* and any need to diverge from this takes on the form of divisions, such as Nature, Photojournalism, Travel, Wildlife, etc.. It is kept simple by considering everything is Pictorial.

This, however, was not the popular meaning of the word in the early days of photography, from the middle of the 19th century and into the 20th century.

Pictorial photography was considered to be: "*of or expressed in pictures"* which go beyond representation of something.

The fact is, those advocating what was called pictorialism, called themselves pictorialists and looked down upon those who used the camera as a tool to represent something as it appears. These workers liked to call themselves photographers.

The fact is, in the early days of photography pictorialism dominated the salons and competitions in camera clubs. Most of the prizes were gobbled up by pictorialists. It was not until the third decade of the 20 century that the tide turned and straight photograph began to make inroads into the solons.

Later, in the 4th decade of the 20th century, photography mostly took over. Today it is popular to manipulate images to replicate pictorialism, it is quite simple with modern tools. It is not thought of as a separate discipline, it is just photography made to appear painterly or emulate early pictorialism.

I think a perfect example of the evolution of the term pictorial might be from the pages of what some may consider the most important publication on photography, Camera Work. Notice below, top to bottom and continuing on the right, how the images considered for the publication evolved from the very painterly work of the manipulated images.

The first one appearing nearly unrecognizable as a picture of anything, the epitome of pictorialism.

The second, more like a landscape, however made to look more than that through manipulation.

The third seems to be more straight but using exposure as a esthetic tool.

Now the portrait becomes more like something we might see today in competition, however the soft focus was one of the transitions element in this evolution.

In the later years of Camera Work, the editor Mr. Steiglitz became aware that photography was evolving past the pictorialist movement and he championed this abstract work of Paul Strand.

Notice that everything is becoming photographic, or pictures of what is there.

Even the abstract is becoming sharp with good detail.

And finally, tack sharp photography of subjects as they appear.

Partnering With Touchmark

TOUCHMARK COMMITTEE PHOTOGRAPHS
02/27/2023

Film Pack Camera Club has been cooperating with Touchmark Administration since 2013.   We contribute photography services, and they provide our club with a comfortable venue for club activities.

On Monday February 27th we did "headshots" of about 50 Touchmark Committee members . These will be arranged into specific groups/committees. Touchmark will then display this (check these dimensions)36 X 40-inch document in their lobby.

Frank Woodbery does the planning and coordination with Touchmark managers and then executes the photoshoot with his personal Photo-Studio Equipment.

Club members with an interest in this type of photography should contact Frank.

We provide a few other photography related services for Touchmark – contact Ray Klein

7:30 AM: Frank Woodbery and Rick Battson arrive at the Touchmark Retirement Community to construct two critical backdrops used for a session to photograph the individual people who are part of various committees at the facility.

The second was a single fold open, spring activated, gray backdrop which is used for individual portraits.

The first to be assembled is a 20 foot wide gray fabric to be used for the group photo. This one required the most time for assembly and required 16 clamps attached to light stands and stretched to appear as a flat wall behind the individuals seated.

Once these were assembled, chairs could be moved into position and Frank could begin to place his lights and camera. Now the committee members, who were gathering in the Forum Room, could decide which individuals should prepare to be photographed.

Partnering With Touchmark

Frank and Rick were working together to engage with each member to get the right expression. Fifty people needed to be photographed to complete the finished piece. Frank had his camera set to inspect each individual shot immediately after each exposure to examine the image and decide if he had captured a pleasing image of the Individual

The final goal of this exercise was to capture the group shot and it was accomplished against the large fabric background.

All the shots would be downloaded by Frank into his computer and set into a program which could be printed into a large format print.

The end result is a framed print identifying each of the committees and their individual members. It will be hung in the open hallway to be viewed by all residents and visitors of the Touchmark Community.

Photos by Ray Klein and Frank Woodbery
Story by Ray Klein, Rick Battson and
Frank Woodbery, FPCC Members.

Last Month Discussion Night

Eloise Carson

We learned that the Alabama Hills are actually in California, not far from Mount Whitney. Discussants liked seeing the arch from an angle and seeing snow fields and mountains framed by the arch.

There was general agreement that the moon is the hero of this image. Eloise may try darkening the sky and adjusting contrast of the mountains as ways to highlight the moon.

Robert Wheeler

In this image of a mirror reflecting the walls and ceiling of a hallway, the blurred area is caused by protective plastic that had drooped down.
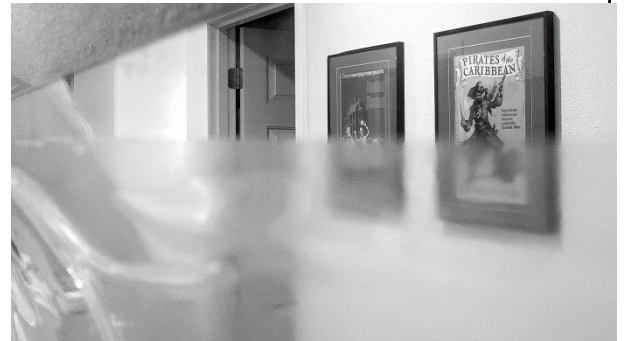
The group found the animal nature of the faucet in its native environment amusing. Somehow discussion missed the vocabular lesion about **pareidolia** (tendency to impose meaningful interpretation on a nebulous stimulus).

Rod Schmall

The group found much to enjoy in this ethereal depiction of turbines isolated from the landscape by fog and clouds.
Although fashion photographers go nuts applying tools to remove **moiré** effects, Rod was able to see artistic reasons for keeping them in this example of subtle flows of light and dark streaks generated by overlapping mesh gridlines. Commenters liked the differences in textures in the different areas of netting and found the overall composition pleasing.

Last Month Discussion Night

Jan Eklof

This gentle view of the Palouse establishes a study in shades of greens and variations of textures, greatly appreciated by all. Keeping the cloud as a balancing element or cropping closer to the hilltops for emphasis on the fields remains a matter of legitimate artistic taste either way.

Commenters appreciated the soulful expression of this pet portrait, accomplished with well-executed studio strobe lighting and some post-processing effects to enhance the fur.

Frank Woodbery

A race with gravity-powered vehicles constructed and driven by youth provided a good setting to capture the excitement. One commenter suggested cropping to provide a little space in front of the vehicles.

The aviary at Oregon Coast Aquarium provided the setting for this puffin to splash. Everyone liked the impact of freezing the moving water with a fast shutter speed.

Sharp Todd

Photographers dashed out of a PSA meeting in San Francisco to see a space shuttle (Endeavour or Atlantis, not Challenger) riding on top of another aircraft. This unusual subject sparked considerable interest.

Sharp used in-camera focus stacking for this image of sparkling water drops caught in the fine hairs of the plant leaves.

Last Month Discussion Night
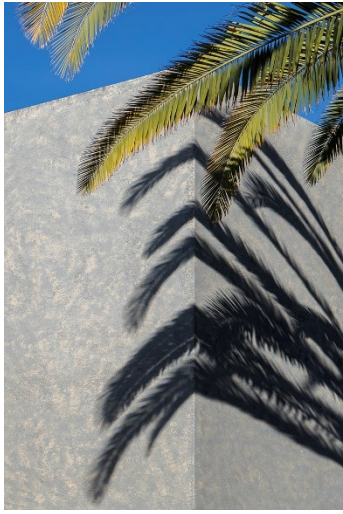
Howard Bruensteiner

Both of Howard's images arose from noticing details while standing in lines at Universal Studios. Multiple members appreciated the geometric contrasts between the patterns of the metal dome struts and the lines of the palm fronds.

Similarly, many liked the shadows bending across the line where two walls of a building meet, which would be easy to miss unless paying careful attention.

Doug Fisher

The shape of the foothills made Doug think of a letter in the alphabet. There was agreement that having the horse riders protected from the altered reality painting effect was good. A higher vantage point could have prevented the riders from breaking the horizon line, but no stepladders were available in the vehicles transporting the group of photographers on this trip.

The group enjoyed this well-known scene. Discussion concluded that well-executed landscape shots can be satisfying even when replicating similar work of many other photographers in the same place.
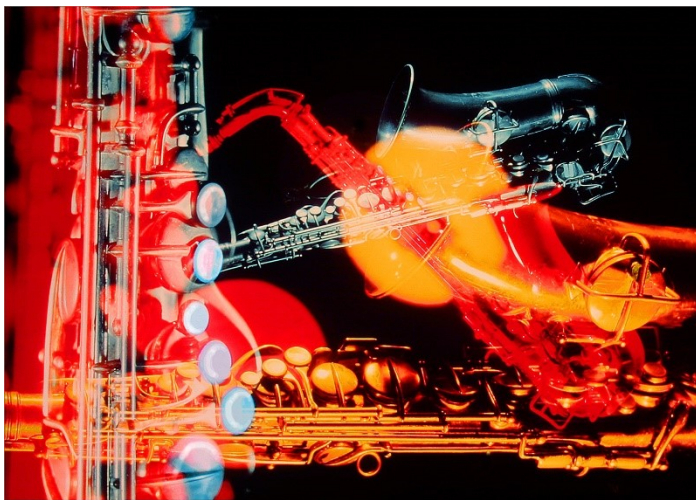
Ray Klein

Using a film camera and guided by many Polaroid shots along the way, Ray made a multiple exposure image of a saxophone in different lighting and angles, long before Photoshop existed – an improvisation process worthy of Jazz. The group enjoyed the artistic result.

Last Month Discussion Night

John Craig

In side-by-side comparison, the large majority of the group found the black and white version of this bridge in China more appealing and competition-worthy than the color version.

The Photo Pills app gave important timing, location, and angle of view information for John to plan this shot. He relied on a long telephoto lens to make the moon look large, helped a few percentage points by this also being a super moon.

Grant Noel

There was broad agreement that the deer is well-camouflaged, which provides an extra layer of story. Shooting through the car windshield contributed a greenish cast. A brief demonstration showed how a color balance dropper tool sampling the white neck fur can help the colors.

Several found that catching the moment of one foot being raised adds interest to this image. Some suggested cropping closer to enlarge this small bird, and perhaps cloning away the high-contrast dark stick above and to the right of the subject. "Several found that catching the moment of one foot being raised adds interest to this image. Some suggested cropping closer to enlarge this small bird, and perhaps cloning away the high-contrast dark stick above and to the right of the subject. Jan identified the bird as a Lesser Yellowlegs."

Doug Fisher

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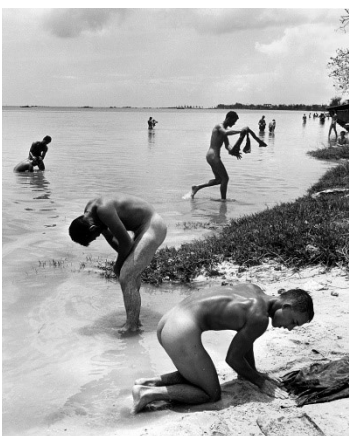
History—Peter Stackpole (1913-1997)

Photographer Peter Stackpole (1913-1997), was the son of artists, Ralph Stackpole and Adele Barnes Stackpole. Educated in the San Francisco Bay area and Paris, Peter Stackpole grew up under the influence of his parent's friends and peers, Dorothea Lange, Edward Weston and Diego Rivera. Maturing in this supportive artist community, Stackpole began developing his photographic style at a young age. Stackpole's appreciation for the hand-held camera and his developing technical expertise found a perfect subject in the construction of the San Francisco-Oakland Bay Bridge. With his Leica Model A, he captured the details of the work itself as well as the drama of the situation. Stackpole showed this work to Willard Van Dyke in 1934 and was soon thereafter included as an honorary member in Group f/64. However, his photographic vision differed dramatically from the straight approach of the f/64 fine artists; Stackpole identified as a photojournalist preferring a vibrant and candid approach, and situating his subjects within a contextual setting. In 1935, twenty-five of Stackpole's bridge photographs were exhibited at the San Francisco Museum of Art. This led to several freelance projects and in 1936, when Henry Luce established his ground-breaking "picture" magazine LIFE, Stackpole was hired as one of the four staff photographers. Stackpole worked for LIFE from its founding until 1961, moving gracefully between photographing the glamorous and young in Hollywood, and the more routine lives of the laboring class, always endeavoring to present his subjects authentically. Stackpole's portraiture of Hollywood stars created approachable and endearing characters, and is recognized as a pioneering contribution to "media culture," solidifying Hollywood icons as a subject of fascination within popular culture. Some of the celebrities he chronicled were Gary Cooper, Alfred Hitchcock, Vivien Leigh, Greer Garson, and Elizabeth Taylor. Stackpole was LIFE's chief Hollywood photographer from 1938 until 1951, when he moved east to work in the magazine's New York office. Over the course of his career, 26 of his images graced the cover of LIFE. Stackpole's work resulted in several book publications, including The Bridge Builders (1985), and Peter Stackpole, Life in Hollywood 1936-1952 (1991). In 1987, the Los Angeles County Museum of Art included much of his work in their exhibition The Hollywood Photographers. It was the Oakland Museum's double exhibition of Stackpole's work in Peacetime to wartime and Mr. Stackpole Goes to Hollywood that saved a significant portion of Stackpole's work from the 1991 fire that devastated Oakland, including the photographer's home. In his later years, Stackpole began an autobiography entitled Go Get 'Em, Tiger, which remained unfinished at the time of his death in 1997.

The Peter Stackpole archive contains photographic materials and papers, dating from 1918 - 1997. This includes negatives, prints, biographical materials, writings, exhibition materials, publications, exhibition materials, and audiovisual materials, as well as 273 fine prints.

History at Auction

40: Peter STACKPOLE (1913-1997) - Portrait de Montgomery Clift et d'Elisabeth Taylor lors du tournage du film 'Une Place au Soleil'.

Est: €1,500 - €2,500

View sold prices

Sep. 22, 2022

Cornette de Saint-Cyr

Paris, FR

Peter STACKPOLE (1913-1997) Portrait de Montgomery Clift et d'Elisabeth Taylor lors du tournagedu film 'Une Place au Soleil'. Los Angeles, Californie, États-Unis d'Amérique, 1950 Format del'image : 40 × 38 cm – Format fini : 57 × 55 cm Tirage moderne à l'encre au charbon (piézograph...

2260: Photograph, Peter Stackpole

Est: $600 - $900

View sold prices

Jul. 12, 2020

Clars Auction Gallery

Oakland, CA, US

Peter Stackpole (American, 1913-1997), Building the Bridge, gelatin silver print, signed verso,image: 9.75"h x 6.75"w, overall (with mat): 20"h x 16"w

2259: Photograph, Peter Stackpole

Est: $800 - $1,200

View sold prices

Jul. 12, 2020

Clars Auction Gallery

Oakland, CA, US

Peter Stackpole (American, 1913-1997), Construction of the San Francisco/ Oakland Bay Bridge,1935, gelatin silver print, pencil signed and dated lower right, image: 6.75"h x 20"w, overall (withmat): 13.25"h x 16"w

161: Peter Stackpole (American, 1913-1997), "2nd Marine Division, Saipan"
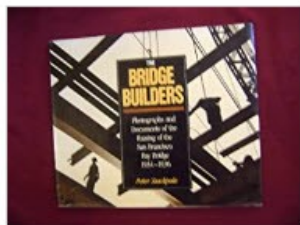
Est: $2,000 - $3,000

View sold prices

Dec. 03, 2022

Fontaine's Auction Gallery

Pittsfield, MA, US

Peter Stackpole (American, 1913-1997) "2nd Marine Division, Saipan" gelatin silver print signed"Peter Stackpole" 28 x 24 inches (frame) 17 x 14 inches (image)

Books at AbeBooks

Seller Image

The Bridge Builders. Photographs and Documents of the Raising of the San Francisco Bay Bridge. 1934-1936.

Stackpole, Peter.

Published by Pomegranate., San Francisco., 1984

Seller: BookMine, Fair Oaks, U.S.A.
Seller Rating: ★★★★☆
Contact seller

FIRST EDITION

Used - Softcover

US$ 27.00
Convert currency

US$ 5.00 Shipping
Within U.S.A.

Quantity: 1

🛒 Add to Basket

Peter Stackpole: Life in Hollywood, 1936-1952

Stackpole, Peter

Published by Clark City Pr, 1992
ISBN 10: 0944439187   ISBN 13: 9780944439180

Seller: Your Online Bookstore, Houston, U.S.A.
Seller Rating: ★★★★★
Contact seller

BOOK

Used - Hardcover
Condition: Good

US$ 6.89
Convert currency

📦 Free shipping
Within U.S.A.

Quantity: 1

🛒 Add to Basket

NANTUCKET IN COLOR - PROFILES OF AMERICA

Stackpole, Edouard A. (text and notes by), and Dreyer, Peter H. (photographs by)

Published by Hastings House Publishers (1973), New York, 1973

Used - Hardcover

US$ 6.00
Convert currency

US$ 4.59 Shipping
Within U.S.A.

Quantity: 1

San Francisco in Color

Stackpole, Edouard A. (text and notes by), and Dreyer, Peter H. (photographs by)

Published by Hastings House Publishers

Seller: ThriftBooks-Dallas, Dallas, U.S.A.
Seller Rating: ★★★★★
Contact seller

Used - Hardcover
Condition: Fair

US$ 10.58
Convert currency

📦 Free shipping
Within U.S.A.

Quantity: 1

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XXI.
BACKGROUNDS.

In portraiture, the background, often neglected and considered as but of little moment, so that it be clean and smooth, should hold a very important place when the composition and chiaroscuro of the picture are considered. The backgrounds of his portraits were thought to be of so much consequence by Sir Joshua Reynolds, that he frequently declared that whatever preparatory assistance he might admit in his draperies or other parts of the figure, he always made it a point to keep the arrangement of the scenery, the disposition and ultimate finish of the background, to himself. The most carefully manipulated portrait, exhibiting the most delicate photography, and the most refined light and shade and composition, may be destroyed, or its beauty much impaired, by an ill-chosen background; or it may be efficiently aided and supported by a proper and suitable arrangement of form and light and shade in this important portion of the picture.

The general practice with most photographers is to employ a perfectly plain, even-tinted background, or badly-painted representations of interiors or landscapes; but those who know most about art are convinced of the extreme value of light and shade, gradation and tone, behind the figure, to relieve some parts and to hide others, to give breadth and concentrate attention to the principal feature, —the head.

In using a plain background, without any variation of light and shade, the photographer throws away a great advantage. Nothing could be more antagonistic to breadth, atmosphere, and richness—nothing could so surely secure a flat, inlaid effect to the figure—than a plain background. It would be difficult to find a surface without gradation in nature. Take the plain surface of the wall of a room as a background, and you will not find it easy to discover a sufficient space for a background on which a shadow modifying its even tint does not fall. The cloudless sky is marvelously gradated from the zenith to the horizon; and so you may go throughout all nature till you surprise yourself with the discovery that the only plain, blank thing in this world is a photographer's background, on which the equal light falls from a broad expanse of glass. Ruskin, in his Elements of Drawing, has a fine passage on gradation of color, which is equally applicable to light and shade, and, therefore, to our subject. "Whenever you lay on a mass of color, be sure that however large it may be, or however small, it shall be gradated. No color exists in nature, under ordinary circumstances, without gradation. If you do not see this, it is the fault of your inexperience; you will see it in due time, if you practice enough. But in general you may see it at once. In the birch trunk, for instance, the rosy-gray must be gradated by the roundness of the stem till it meets the shaded side; similarly, the shaded side is gradated by reflected light. Accordingly, you must, in every tint you lay on, make it a little paler at one part than another, and get an even gradation between the two depths. This is very like laying down a formal law or receipt for you, but you will find it merely the assertion of a natural fact. It is not, indeed, physically impossible to meet with an ungraduated piece of color, but it is so supremely improbable, that you had better get into the habit of asking yourself invariably, when you are going to copy a tint, not ' Is that gradated ? ' but ' Which way is that gradated ? ' and at least, in ninety-nine out of a hundred instances, you will be able to answer decisively after a careful glance, though the gradation may have been so subtle that you did not see it at first. And it does not matter how small the touch of color may be, though not larger than the smallest pin's head, if one part of it is not darker than the rest, it is a bad touch; for it is not merely because the natural fact is so that your color should be gradated; the preciousness and pleasantness of the color itself depend more on this than on any other of its qualities, for gradation is to colors just what curvature is to lines, both being felt to be beautiful by the pure instinct of every human mind. . . . What the difference is in mere beauty between a gradated and ungraduated color may be seen easily by laying an even tint of rose-color on paper, and putting a rose-leaf beside it. The victorious beauty of the rose, as compared with other flowers, depends wholly on the delicacy and quantity of its color gradations, all other flowers being either less rich in gradations, not having so many folds of leaf, or less tender, being patched and veined instead of flushed." Further on he says: " You will not, in Turner's largest oil pictures, perhaps six or seven feet long by four or five high, find one spot of color as large as a grain of wheat ungraduated; and you will find in practice that brilliancy of hue and vigor of light, and even the aspect of transparency in shade, are essentially dependent on this character alone: hardness, coldness, and opacity resulting far more from equality of color than from nature of color."

It is thus with photographs and pictures in monochrome; an isolated mass of dark is not rich, neither is a separated space of light brilliant; it is opposition and gradation of the one with the other that produce richness and brilliancy. Therefore a plain background is the most destructive to pictorial effect that could be placed behind a figure. A glance at the illustrations to the preceding chapter will show that one of the effects of a plain background is to represent the figure as cut out and stuck down on a piece of plain gray paper.

Haydon called the background the most hazardous part of the picture, and a subject that required as much consideration as the figures, because, be the figures ever so good, their effect may be seriously injured by ineffective support. There is a story told of Rubens by which it will be seen that he also considered that, to the effect of the picture, the background is of the greatest importance.

A young painter, being anxious to enter Rubens' studio as a pupil, induced an influential friend to recommend him, who did so by informing the great painter that he was already somewhat advanced in art, and would be of immediate assistance to him in his backgrounds. The great painter, smiling at his friend's simplicity, said, that if the youth was capable of painting his backgrounds, he stood in no need of further instructions; that the regulation and management of them required the most comprehensive knowledge of art.

It would be impossible to give definite instructions for the management of the background, but the treatment of different artists may be alluded to. The system adopted in most of his pictures by Adam Salomon, following the plan of many of the

Pictorial Effects in Photography—H.P. Robinson

most famous portrait painters, appears to be that the lightest side of the figure shall be relieved by dark, and the darkest side by light. The upper corner of the picture, on the side from which the light comes, is intensely dark, the shadow being gradated diagonally across the picture into middle tint behind the head; this middle tint is again more abruptly opposed and carried away into dark by the accessories, or is again allowed to die away into shade. He also appears to appreciate the value of a vertical line in the background, to give stability to the composition, usually obtaining it by the straight lines of a fluted column (an objectionable accessory, in my opinion, for reasons which I shall give in the next chapter). There can be no doubt that these pictures of M. Adam-Salomon are the most effective portraits, containing all valuable qualities, that have appeared in photography, and afford a most valuable lesson to photographers.

The backgrounds to the portraits of Sir Joshua Reynolds are always worthy of study. Some of his finest and richest pictures have a dark ground, on which the head shines like a jewel; many are relieved in the manner employed by Adam Salomon; and it is to be noticed that in nearly every picture in which the background is gradated, he has introduced one or two vertical lines to aid the composition, generally a dark line and a light one, a mere suggestion of a pilaster. His landscape backgrounds are always singularly appropriate and natural; although the horizon in many instances is lower than we should feel justified in representing it in such a truthful art as photography. Although his practice was to relieve the dark side of the figure with light, and the light with dark, in one of his discourses he advocates an opposite treatment, one which is to be found in the work of Correggio and other painters of his school. In commenting on the precept of Leonardo da Vinci, that the shadowed side of the figure should be relieved by light, Sir Joshua says : " If Leonardo had lived to see the superior splendor of effect which has been since produced by the exactly contrary conduct—by joining light to light and shadow to shadow—though without doubt he would have admired it, yet, as it ought not, so probably it would not, be the first rule with which he would have begun his instructions."

On whichever principle you arrange your background, you must remember that it should relieve the figure, and not produce an inlaid effect, and that it should present with the figure an agreeable breadth of light and shade.

When will background manufacturers supply gradated screens? They all tell you that it is impossible to produce them. This I know to be an error. They are difficult to paint, but I know from actual experience that the thing can be done. If photographers would insist upon having what they wanted, they would get it. They should not be content to use anything with which the manufacturers choose to supply them.

Board Notes

Your FPCC Board met via Zoom on Tuesday, 3/28/23.

Approved minutes of the previous meeting.

Approved the Treasurer's report.

Noted a recent $500 donation to FPCC by the City of Vancouver in appreciation for multiple FPCC members photographing a municipal activity.

Discussed nomination process for annual meeting elections. The current President has served for three years and will vacate the position both to facilitate periodic rotation of leadership duties (healthy for the organization) and to balance personal commitments (healthy for the individual).

Approved scheduling the Annual meeting for Tuesday, June 20, with Tuesday June 13 as a backup date depending on facility availability.

Agreed that the older process of asking judges to resolve widely split votes has become impractical with external judges reviewing EID images separately.

Scheduled a discussion for the next meeting about clarifying expectations for submission of make-up images.

President's Notes

Robert Wheeler

The March EID meeting brought more FPCC members together in person than any other event in the past three years. Attendees enjoyed enthusiastic conversation at the start of the meeting and during the break, both times needing extra reminders to settle in for the EID program. The Club clearly enjoys the fellowship and socialization that are a core reason for FPCC to exist.

We had excellent EID images, and valuable commentary (both prepared remarks, this time by Sharp Todd, and by club members). The attempt to make the meeting available via Zoom ran into technical limitations, with recurring audio feedback in the room and with remote attendees unable to hear comments by in-room audience members. Having two in-person meetings per month Sept. – May while having Discussion night and Education sessions via Zoom may be the best solution. However, hybrid meetings, if done with more successful technology, may be useful when a quorum is necessary (annual meeting) or for members who have medical limitations preventing in-person attendance. The Board will seek external advice about possible solutions.

We all have good ideas about ways FPCC can be helpful to members. There have been suggestions for field trips, workshops, and education topics. We have had suggestions about adding brief teaching sessions to discussion night when there is time, or to have more collaboration with other clubs, or to do more service activities, or find ways to increase membership. At the same time, we are just starting to recover from the limitations imposed by the pandemic.

The reality of small organizations is that ideas generally exceed resources. The strength of small organizations is that each person can make a big difference. The key question is not what FPCC will do for each of us (because, really, there is no FPCC apart from us). The key question is what will each of us will do as vital participants in FPCC. You are FPCC, and FPCC is what you make it.

As we get ready to plan for the next FPCC year, this is a great time to consider what you will do as part of FPCC. Will you make and submit more photographs? Will you participate more in commenting? Could you lead a field trip (no need for special expertise)? Will you attend more of the meetings? Are you ready to tell others about your favorite places to photograph, or your most useful accessory, or your tips about shooting or processing? Can you bring refreshments? Would you serve as a backup person for key functions? Could you write articles for the newsletter? Are you ready to shift from your current FPCC role to another one? Do you have connections with someone who knows about website technology? Would you like to participate as a Board member or officer or chair? Can you invite potential new members?

PSA Rep.: Rick Battson

4 C's Rep.: John Craig

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