

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 64 Issue 03 December 2018



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 64 Issue 03 December 2018

Club Officers:

President—Frank Woodbery

Vice President—

Secretary Treasurer—James Watt

Social Chair—Sandy Watt

Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

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Cover:
George Clark

**Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>**

FPCC Web Site and calendar <http://filmpack.org/>

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

Goodies list and Schedule:

12-04-18 Everyone Christmas
12-18 W. Hunger

01-01-19 J&R Fishback
01-08-19 R. Klein
01-15-18 D LaBriere

02-05-19 D Milne
2-19-19 G. Noel

**The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sandy Watt 309-750-4351 and arrange a swap.**

Last Month Print Night - Results YTD

Year to date Prints

Print Chairs:: Grant Noel, Katie Rupp, John Johnson

Large Color	
Albert Tang	136
Don Funderburg	21
Doug Fischer	142
Frank Woodbery	48
Gail Andrews	91
Grant Noel	42
Katie Rupp	75
Lois Summers	115
Sharp Todd	146
Stephen Cornick	42
Theresa Peterson	116
Wayne Hunter	90
Large Mono	
Albert Tang	133
Don Funderburg	23
Frank Woodbery	24
Gail Andrews	22
Lois Summers	112
Sharp Todd	147
Theresa Peterson	22
Wayne Hunter	22

Small Color	
Albert Tang	130
Bev Shearer	47
Bev. Shearer	47
Beverly Shearer	40
Don Funderburg	43
Frank Woodbery	44
Grant Noel	68
Grant Noel	21
Jan Eklof	141
Lois Summers	110
Rick Battson	126
Rick Swartz	44
Sharp Todd	138
Steven Cornick	21
Theresa Peterson	45
Theresa Peterson	43
Small Mono	
Albert Tang	134
Bev Shearer	40
Bev. Shearer	24
Don Funderburg	44
Frank Woodbery	68
Jan Eklof	66
Katie Rupp	20
Lois Summers	107
Rick Battson	128
Sharp Todd	138
Theresa Peterson	21
Theresa Peterson	44

Last Month Print Night - Judges Choice



LoisSummers_FPCC_MilkyWayEruption_LC



SharpTodd_FPCC_ColorfulIrisBeard_LC



AlbertTang_FPCC_EveningCloud_LC

Last Month Print Night - Judges Choice



SharpTodd_FPCC_PalouseFarmHouse_LC



SharpTodd_FPCC_WestThumbAndTree_LM



SharpTodd_FPCC_ArchesOldTree_LM

Last Month EID Night - YTD

EID chair: Doug Fischer

MONO	YTD SCORE	OPEN	YTD SCORE
AlbertTang	69	AlbertTang	137
BevShearer	22	BevShearer	45
BobDeming	42	BobDeming	69
CharlesBoos	45	CharlesBoos	93
DavidLaBriere	65	DavidLaBriere	137
DonFunderburg	67	DonFunderburg	130
DougFischer	69	DougFischer	143
FrankWoodbery	67	DwightMilne	46
GailAndrews	21	FrankWoodbery	142
GeorgeClark	68	GailAndrews	90
GrantNoel	24	GeorgeClark	139
JamesWatt	45	GrantNoel	45
JanEklof	69	JamesWatt	88
JohnCraig	70	JanEklof	152
JonFishback	69	JohnCraig	148
KatieRupp	49	JonFishback	135
LindrelThompson	68	KatieRupp	94
LoisSummers	62	LindrelThompson	147
RayKlein	66	LoisSummers	136
RickBattson	66	RayKlein	113
RickSwartz	21	RickBattson	132
RuthBoos	43	RickSwartz	134
SandyWatt	68	RuthBoos	86
SharonDeming	66	SandyWatt	135
SharpTodd	70	SannyePhillips	44
StephenCornick	43	SarmaNuthalapati	23
SuZhou	71	SharonDeming	139
TheresaPeterson	68	SharpTodd	147
TimMorton	23	StephenCornick	108
TomAmbrose	22	SuZhou	146
TraceyAnderson	22	TheresaPeterson	135
WayneHunter	23	TimMorton	48
		TomAmbrose	43
		TraceyAnderson	45

Last Month EID Night - Judges Favorites



KatieRupp_FPCC_ZebraTrail_M



FrankWoodbery_FPCC_Splat_O



JanEklof_FPCC_StandingOnIce_O



SuZhou_FPCC_FishingInTheMorning_O



JohnCraig_FPCC_Eagle_O



SharpTodd_FPCC_GrandCanyonThunderCell_O

Last Month EID Night - Judges Favorites- Contd.



DougFischer_FPCC_OceanPower_O



LindrelThompson_FPCC_KirkjufellLights_O



SharonDeming_FPCC_CostaRicanHummer_O



SharpTodd_FPCC_ArchesLittleTree_O



SuZhou_FPCC_PurseSeine_O

Touchmark Veterans Day

Story by FPCC Member
Ray Klein
Photos by FPCC
Camera Crew

Monday, November 12th, 2018, turned out to be a beautiful sunny day, however, it was a little on the cool side. The event, photographed for the Touchmark Retirement Facility, was accomplished by the Film Pack Camera Club. This years crew members, Rick Battson, George Clark, Frank Woodbery, and myself did the honors.

Frank, Rick, George, and myself, arrived early to help Frank set up lighting equipment, and also to survey the lobby area where most of the event would take place.

The day started at 11 AM with a 6 member Vancouver Brass Ensemble entertaining the residents inside. The Flag Raising Ceremony, hosted by a local cub scout troop took place, which was followed by a special dove release, performed by Jadia Ward and her mother, and a few of the residents assisting. The other residents remained inside, due to the cool air outside, where the flag raising and dove release took place. Rick, George, and myself, captured some remarkable images of the flag raising and the dove release.

At 1:30 PM The Prairie High School Air Force ROTC drill team performed with precision. The ROTC team placed the interior flag and everyone recited the pledge of allegiance. Michelle Avdienko, Touchmark Life Enrichment Director, introduced the new Touchmark Managing Director, Tim Cross, who read the names, for the pinning ceremony, of the veterans who were to be pinned. The staff members located each of the recipients for the pins, then the photographers hastened to get into position in order to capture images of the individuals receiving the pin.

Rick Battson came up with an idea to set up a special area, in the Forum Room, which was available, to get a more pleasing angle, and background, for residents to have their picture taken with one of the lovely young staff members. This idea worked out quite well and resulted in some interesting images.

Once all the photography had been completed, and images were edited by each of the club members, George Clark retrieved the images and transferred them to a thumb drive.

On the following Wednesday, 11/14/ 2018. I was able to receive the images from George and add them to my own images in a folder, and was able to burn the entire documentation onto a DVD, right in the lobby of the Touchmark facility. By this time I had managed to complete a composite image, of four main subjects. I had printed the cover at my home, and placed the finished piece onto the DVD. I was able to deliver the disk by 3:30 PM that same Wednesday. I received a nice email from **Michelle Avdienko**, where she stated:

“We saw the pictures today! The CD cover picture is amazing!”

“Those pictures made us laugh, smile and say ‘wow!’ We can’t wait to hand them out to the residents. Outstanding work!”

So, our efforts were well received. Thank you Frank, Rick and George for a fabulous job.

Ray Klein



The Flag Raising Ceremony: Photo by Rick



Releasing doves: Photo by Ray Klein

Touchmark Veterans Day—Contd.



Vancouver Brass Ensemble:



George Clark photographing Veterans Day



Prairie High School Air Force ROTC drill team:
Photo by Ray Klein



Pinning ceremony.
Photo by Ray Klein

Rick Battson, assisted by George Clark:



Photo by : Rick Batson

Photo by : Ray Klein

Touchmark Veterans Day—Contd.



Frank Woodbery and Rick Battson:
Photo by Ray Klein



Tim Cross, New Touchmark Managing Director:
Photo by Frank Woodbery.



Michelle Avdienko, Touchmark Life
Enrichment Director:
Photo by Ray Klein.



Frank Woodbery Photographing:
Photo by Ray Klein

The Search for Photography

There may be as many reasons to make the search for photography, as there are photographers. I think there may be something genetic about wanting to capture now; something to be seen later. Parents want to remember what the children looked like. Travelers want to remember a place they may never again visit. Whatever the reason to start, few really go beyond those first inclinations to really search for photography.

Those who do; begin the search, may take several paths toward the destination. Some throw themselves into the fray and try to become professionals, making all the mistake along the way. Others like minded may join in photographic organizations such as The Professional Photographers of America (PPA), to learn the craft. Those that just want to learn to have fun with photography may choose camera clubs or international amateur photography organizations such as The Royal Photographic Society (RPS,) or The Photographic Society of America (PSA.)

No matter how it is done, the quest remains basically the same, to make the best photographs that fit the intent of the photographer. As an instructor for PSA, I will discuss the path of one person in her search for photography.

First, I must give you a small background on the curriculum of PSA's online program: There is, of course, the beginning course that teaches the basics of using the camera, called *Individualized Lessons*. Since PSA is primarily a competitive environment, the next course is one that helps the competitor, be it camera club or international competition, to be more successful in this endeavor. It is called *Creating Competitive Images*. The next level is a real challenge for most PSA/Camera Club photographers, as it introduces the portfolio process, which is usually a foreign concept. This course is titled *A Portfolio Experience*. The student is challenged to pick a theme and make photographs that fit the them and then pick a finished product. This can be a boxed set of prints, a book, or even a gallery show.

It is not normal for a single instructor to have the good fortune to stay with a student through this complete process, especially one that is as excited as she is.

She came to me in the middle of her journey, after the basic course taught by another instructor, and having participated in camera club competitions for some time, she understood the basics. My participation in her search began with *Creating Competitive Images*. This course requires that the student make photographs for each lesson during the time of enrollment, or on demand, if you will. This is a new concept for most camera club enthusiasts as they are more comfortable going to exotic places and making great single images in their own time, not making great images on demand.

She took to the process and finished the course in record time, along the way making several exciting images on demand.

The next logical step, she felt, was *A Portfolio Experience*. I agreed, with trepidation, as I really thought she would be over her head but did not say so. She picked as her theme, a short section of a river that is an important feature of her home town.

It is very difficult to identify with a theme, and she struggled by shooting away from the water and making images that might have been done anywhere. She struggled with content. Is it about people? Is it about the river? Is it about ecology? She struggled with imagery, worried incessantly about a myriad things that had to

do with camera club competition, things that had nothing to do with the theme or the portfolio. An example: a fixation of the sky reflections on the water and how they might be seen as blown out highlights. Another was the attempt to make a perfect panning shot of a bicyclist with the river behind. None of this was particularly pertinent to the portfolio process.

Nearing the end of the course, and after considerable discussion about editing and selection she was coming to the point of needing to pick the twenty or so images for her river portfolio.

I received a rather lengthy email from her today explaining an event hosted by her camera club. Randy VanDerStarren is a photographer that goes around the world to exotic places and takes a yellow directors chair. He places it in every image he makes, as the center of interest. He calls it "Take a Seat." You can google it to see. Now, I understand this as I have traveled this same road with an antique doll, so I see the fascination. I am telling you this because this event evidently had a profound impact on her ability to finish her portfolio, even though she had read and studied extensively for the process.

She not only studied the text book for the course, Bill Jay and David Hurn's fine book *On Being a Photographer*, she poured over everything she could find on the process, including everything by Brooks Jensen. After all this she was still not clear on the portfolio process or where she was going with the theme.

I will tell you part of what she said:

"For this course, my metaphor was "learning how to dance." I selected the dance, (theme) learned the steps (different techniques to create images), and put the steps together. In doing this I tried not to step on your toes too much as you led me while I choreographed my own dance (story).

You have made several comments to me alluding to spirit i.e. you were surprised when students really understood still life, to follow my spirit etc. You pointed out two children's images I did that reflected spirit.

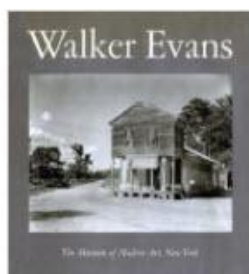
Do I finally understand? By stepping on your toes several times, you have steered me forward. It is not about learning how to dance. It is about learning how to listen to the music."

I don't know about you, but I think she understands.

Ed.



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



Stock Image

[Walker Evans](#)

Walker Evans

Published by Museum of Modern Art (1971)
ISBN 10: [0870703129](#) / ISBN 13: [9780870703126](#)

Used First Edition

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

Seller Rating: ★★★★★

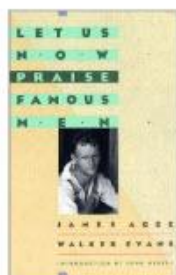
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[Let Us Now Praise Famous Men](#)

James Agee; Walker Evans

Published by Houghton Mifflin Harcourt Trade & Reference Publishers

ISBN 10: [0395488974](#) / ISBN 13: [9780395488973](#)

Used Softcover

Quantity Available: 1

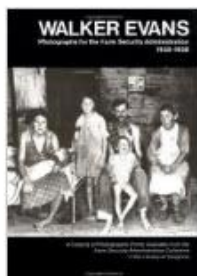
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Stock Image

[Walker Evans: A Catalog of Photographic Prints Available from the Farm Security Administration Collection 1935-1938 \(Da Capo Paperback\)](#)

Walker Evans

Published by Da Capo Press
ISBN 10: [030680008X](#) / ISBN 13: [9780306800085](#)

Used

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Stock Image

[Images of the South: Visits With Eudora Welty and Walker Evans \(Southern Folklore Reports; No. 1\)](#)

Ferris, William R., Welty, Eudora, Evans, Walker

Published by Center for Southern Folklore (1978)
ISBN 10: [0892670053](#) / ISBN 13: [9780892670055](#)

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History—Walker Evans (1903-1975)



Walker Evans (1903—1975)



Floyd Burroughs & Daughter



Allie Mae Burroughs



Burroughs Kitchen



Random Thoughts—Brooks Jensen

Color and Emotion

Let me challenge you for just a second with a little game. I'll name the color, and you name the emotion that goes with it.

What emotion goes with yellow? Well, that's probably happiness. It's the color of sunny times. What about green? Well, green is the color of envy or jealousy. And red? Red is anger. Now we come to the crux of things: what emotion is associated with 60% grey? Or zone five? Or zone two? Or some seven?

Isn't it interesting that black and white is an absolutely emotionless color palette. That's one of the great challenges we have as black and white photographers. We don't have this inherent emotional content that goes with the colors. We do, however, have tint as an application of colour in a black and white photograph.

Conversely, there's nothing worse in my opinion than a slightly greenish print, the kind of green that you get with gelatin silver before its toned. Untoned black and white prints, with that greenish cast that you get with gelatin silver, tend to be just a little green around the gills.

Listening to a Movie

I did something quite odd the other day that I thought I'd share, just because it — well, because it amuses me to do so I listened to a movie.

I was in the darkroom working. It had been a long day and I was kind of tired of listening to some music and other things, the radio had on, etc.. So I popped in a DVD which I could not watch because I was printing in the darkroom, but could listen to it just for fun.

I was amazed how effective it was, listening, ears only, to the movie. This is one of my favorite movies. I've watched it a number of times, and as a result I could bring forth in my mind's eye every single scene, every single nuanced movement the actors made, the close-up's, the distant scenes — I could see it all. And I could bring forth those visual images in my mind in real time as I listened to just the soundtrack.

Now, what's so interesting about this is; I'm wondering if it's just me, or if it's everybody. Do we all have such a direct link between are auditory senses and our visual senses, or is this just me? My wife and I have talked about this. She does not learn very well listening in class or listening to a lecture, but when she reads something it sticks. In my case, when I listen to a lecture, an audiotape, or something like that, it really gets into me somehow.

Different people learn differently; that's fairly obvious. But one of the implications I became aware of as I was listening to this movie is how powerful the connection is between what I hear and what I see in my mind's eye. And I'm wondering if there might be some application in photography. That is to say, what would happen if I recorded a photographic session and then played that soundtrack back while I'm printing in the darkroom? Weird thought, but I think I might just give it a try.

The Unknown Photographer

Of course you all remember that great photographer, Sam Shere. You don't?

Who?

This is one of the most interesting things, because we all know

the great photograph that Sam Shere made. He's the guy who made a great photographs of the Hindenburg exploding and crashing in flames. You know the image. I mean, it was on the cover of a Led Zeppelin album. Of course you know this image. But isn't it interesting that we don't know the photographer who made the image? At least I didn't until I happen to be looking at a book of historic photographs and it gave the name of the photographer, in this case Sam Shere, a guy I'd never heard of before.

I have no idea if he made any other interesting photographs but his place in history is cemented with the strongest visual super glue, because we all remember that image. That's one of the things about being a photographer, about being an artist, is that the product that we make may be way more famous, and way more interesting, and last longer than the memory of the artist who made it.

I don't think this is necessarily a bad thing. I do think, in some sense, it's something we might strive for. I would rather be the photographer of a really wonderful image, who spends eternity unknown, than a photographer that everybody knew but have never made any interesting images. Just my personal preference, but my hat's off to Sam Shere.

Research

I used to think that making photographs meant getting in the car and driving around until you saw something that inspired you in the landscape. That's probably a perfectly good method. I still enjoy doing it. It's a great excuse to get out in the car and drive around, see the country — nothing wrong with that.

But more and more I've come across the idea, as I've talked to people about their process and interviewed them for LensWork, that one of the important ingredients in making a successful photographic project is research. I talked to a friend the other day who is doing an interesting little project photographing forks, and in order to be prepared for this project he did a fairly extensive research project on forks. He learned where forks came from, how they got introduced into the culture, what they originally looked like, etc.. There was a project involved in his mind in learning what forks were and where they came from before he could photograph them. And the process of doing the research has given him additional inspiration.

Back in LensWork number 31 I interviewed a photographer named Terry Vine who photographed extensively in Mexico and before he went, months before he went, he developed a list of all the things that he wanted to photograph, based on his research of the town, the specifics, the culture, the events that took place in the particular place that he was going to go photograph. He had a sort of a hit list of things that he wanted to photograph when he was there. So when he arrived in the location to do the photography, he already had an extensive self-assignment of things he wanted to photograph that were likely to be a part of the project when it was all said and done.

This idea of self assignment combined with research is a very fruitful one. It's an idea that has inspired me to think differently about how I photographed and more precisely how I prepare to photograph

Art Photography - H.P. Robinson

Chapter V TERMS USED IN ART. (continued)

"Divested of design, art becomes a mere toy, a mechanical bobble, unconnected with either the head or the heart, uninteresting to the wise and good, unprofitable to all, and amusing only to the weak and idle."

Barry

Balance and Contrast

Of all that can be taught of art or that can be adapted to photography, nothing could be of more use to the photographer than a good knowledge of balance and contrast in their various forms. They, with chiaroscuro, are the most essential elements of composition in black and white, and it will be convenient to take them together. Few things are capable of accurate definition; and simple things, such as those on which I am now writing, defy analysis, from the difficulty of finding terms more simple and intelligent than the thing defined, and are the least manageable.

All leading lines and masses should be balanced or compensated. Several lines running in one direction, thus $///$, would give a sense of falling if they were not balanced by other lines running in another direction opposing them, thus $///\backslash$; or if lines run diagonally down a picture thus $\equiv\backslash$, a compensation for the longer lines is found in the shorter, more upright line, or a mass of dark may be substituted. The application of this rule in various forms will be found useful in nearly every scene in nature. For example, in taking a view looking up the beach of a fishing village, the buildings will be generally found to pile up to the right or left and the composition runs off to nothing towards the sea; the effect is weak and unsatisfactory. But if a boat or other object is introduced in the weak spot, it will balance the lines of the buildings, throw back the distance, and make a picture

of what was otherwise merely a weak view. In a landscape, also a poor subject may be made into a good one by the introduction of sheep or cattle or figure's into the weak place, to balance the strongest masses. A knowledge of the principle of balance will enable the student to find the weak place and what to do with it.

Nearly allied to balance of lines is contrast, which may be described as the opposing of things of different aspect to each other, so as to bring out the fullest and best effect of each, such as the position and variety of heads, youth and age, light and shade, etc. It would require a large number of

illustrations and more space than I can afford, to show the great variety that balance and contrast can assume, but if the student will get hold of the leading idea he will soon find how to apply it.

Tone

Ruskin defines tones as "the exact relief and relation of objects against and to each other in substance and darkness, as they are near and more distant, and the perfect relation of the shades of all of them to the chief light of the picture, whether that be sky, water, or anything else." And he goes on to say, "The word tone is liable to be confounded with what is commonly called 'aerial perspective.' But



aerial perspective is the expression of space by any means whatsoever, sharpness of edge, vividness of color, etc., assisted by greater pitch of shadow, and requires only that objects should be detached from each other, by degrees of intensity in *proportion* to their distance, without requiring that the difference between the farthest and nearest should be in

positive quantity the same that nature has put." No art has the same range of tones as nature. Her brightest light is the sun, her deepest dark is vacuity from which no light is reflected. Our light is white paper our dark his only a dark from which light is reflected, and which against nature's gloom would tell as distinct light. All then that the photographer can do, beyond selection of subject and introduction of figures dark or light, to give tone, is too so accurately balance his exposure and development as to give the nearest approach to the truth of nature.

A beautiful example of balance, both of lines and tones, as well as of expression, is to be found in Mr. Gale's charming picture (of which I am pleased to give an illustration on the previous page) to which he has given the very appropriate title, "Sleepy Hollow." Mr. Gale, in his little picture, always contrives to show how much art can be packed into a small space.

I will leave the student to find out for himself how beautiful are the lines of the composition, merely suggesting that he should try to imagine any part of the composition left out, even to the stones and post in the water, and the dark arch under the bridge, and he will immediately feel the want of it. As to the tone, let him take away the man and horses, and what becomes of the rest? It is a pretty scene, but without the figures would have no particular interest. The black of the horses by contrast puts atmosphere into the whole of the picture, and makes every bit of it valuable.

Variety

It has been said by Dr. Johnson that the great source of all pleasure is variety. This sentiment was written in reference to the pleasure to be derived from literature, but is applicable to all our enjoyments, especially those derived from art. Uniformity, even of excellence must tire at last; we cannot always be eating sugar, a touch of vinegar is a welcome change sometimes, "linked sweetness" may be too

long drawn out. Notwithstanding that variety is so necessary, it is not to be obtained without difficulty and study. Perhaps two a writer on one small section of a many branched are like photography, the most irksome kind of variety is that which is necessary to enable him to say anything new, or apparently new. It is especially difficult in this and the previous chapter, but when truths are wanted it is better to reiterate than be dumb, more particularly when it is evident by their works that many photographers, if they have read the same old tale before, have not sufficiently applied its teaching.

Without variety of line and light and shade, no composition can be complete. Variety of forms should always be secured. No tree, however firmly grown and vigorous is so picturesque as others, inferior though they may be in size presenting the variety of outline and intricacy of detail. A group of figures with the faces turned in one direction, all with the same expression, would be monotonous and not interesting as a picture. But in seeking variety simplicity must not be forgotten or lost. The nature of photography itself supplies much intricacy in detail. No amount of ingenuity in varying positions and aspects of figures will compensate for loss of simplicity in repose.

Subordination

"By what he omits show me the master of style," says Schiller. Subordination means the sacrifice of parts to the improvement of the whole. A conscientious painter will often sacrificed work that has taken him weeks to paint if he finds that it is obtrusive and detracts from the effect of the principle object. A photographer should not hesitate to sun down, or otherwise get rid of, glittering lights, awkward forms, multitudinous niggling details, or anything that interferes with the breadth and simplicity of the affect.

Breadth

Without breadth no picture can really please as a picture, however perfect it may be in its separate parts. It may please by its subject, by its drawing, by its color, but if it has not breadth of effect, there will be no perfect satisfaction for the eye. All lights and shades which are interrupted and scattered are more irritating to the eye than those which are broad and continuous. This does not mean that there should be no extreme contrast in the light and shade of picture, for contrast, properly employed, is one of the most important elements of pictorial effect. The illustration (Wagon and Horses) from a photograph by Mr. Coppard, is an excellent example of breadth of effect. The dark mass of the wagon and horses, slightly relieved by half-tones, and emphasized in places by lighter but not obtrusive touches, rises boldly against the broad light of the stormy sky, giving breadth and brilliancy, and a poetical feeling which is more easily felt than analyzed.



Wagon and Horses.

Board Minutes

Meeting: FPCC November 2018 Board Meeting

Attendees: John Craig; Frank Woodbery; Rick Battson; Sandy Watt; James Watt; Grant Noel;

Doug Fischer; Ray Klein; Bob Deming

Date: November 27th, 2018 **Time:** 3:00pm at New Seasons Community Room.

Christmas Party coming up at next print night meeting. Sandy mentioned that, so far, there are 31 people attending. There will be a good selection of potluck items from members to enjoy. Frank has two 2019 PSA calendars donated to the club by Sharp Todd. It was suggested that we have a door prize raffle for them. Other raffle items were suggested but it was decided to keep them until the end of year banquet time.

Club Projector/New Scoring System: The new club projector was used for the last EID meeting.

There were some complaints about sharpness; however, there were some very sharp photos displayed.

Doug, John and Frank to look at calibration and adjustments for the projector.

Some peripherals/accessories may need to be purchased. Doug found a suitable stand for \$60 and Frank purchased a storage case for the projector. Doug also purchased a WIFI dongle to improve connectivity with the laptop. Will trial at next appropriate meeting to see if it works better. We also have an existing 35 foot HDMI cable that could be used; again to be trialed at next suitable meeting. The new scoring system seems to be working out OK.

2019 Convention: John and James attended the Vancouver city grant committee and put forward FPCC proposal. Result will not be known until early next year. We did get a response from someone on the committee regarding hotel booking and they offered to help organize block bookings with hotels. (Need to find out how many nights required to get committed block price.) Comfort Inn is the closest to Clark College. We can put a link on our convention web-site and the hotel will also promote the convention on their web-site. John updated us on the proposed sessions, track and field trips. A suggestion from the Coos Bay convention was to have software, technical and creative tracks. (There may not be enough attendees to do this.)

Tad Hatu, who was presented with many awards at the last convention, has offered to share many of his processes for achieving great photos using Photoshop blending and luminosity masks. It was also mentioned that we need both basic and advanced classes to cover all levels of attendees. We are looking at color and creative concepts. John mentioned Greg Benz as

someone to approach. Clark College has an Arts lecturer called Susan Cohen. She talks about Color Theory and Artistic Elements. John to contact and talk with her regarding involvement in the 2019 convention. Doug mentioned that he had contacted Nick Fisher (OPB Oregon Field Guide Producer about speaking but he is not available. Grant was not able to get a response from ON1 regarding their possible involvement. The following other people and items were brought up so as they would be covered in the latest meeting minutes. Bird society; discussion about positioning and background based on previous

experiences. Tim Boyer; Ray Klein; Sharp Todd; Jon Fishback and Tad Hatu. Also dove release ceremony would cost \$350.

John also mentioned that at a 4C's board meeting it was decided to either drop the Recorded Programs category or just include it on every other year. Bruce Biddle would be willing to show members how to achieve the recorded program and what software to use. It could be set up as one or two sessions.

Welcome package/member handbook: General discussion on new members and visitors. We have had about six members not returned this year but we have gained six new members with two more possible members from visitors at our meetings. Currently we have 45 paid up members. Sandy has been distributing member handbooks to all new members as they turn up to meetings. New members are added to the mailing list as soon as they pay the membership dues. The list is then distributed to all the board members and chairs on each update. There was a discussion about access to the member gallery on our web-site. Bob will add new members when he gets their email. Maybe instructions on how to add photos to the gallery could be put on the gallery page. (this is members only)



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig