

# *Adapter*

Vancouver Washington  
Film Pack Camera Club  
Volume 68 Issue 03 December 2021



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# Adapter



Photographic Society of  
America

<http://psa-photo.org/>

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Volume 68 Issue 02 November 2021

## Club Officers:

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*Cover:*

*Ruth Boos*



Adrian Van Ostade

Editorial Page 6.

Whenever you decide that you are putting too many interest areas in an image, ask yourself; what am I trying to say, and think of the painting to the left.

**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

FPCC EID YTD November 2021

	Altered Reality			Challenge			Monochrome			Open			Supplemented			Grand Total		
Name	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick										4	82	20.5				4	82	20.5
Boos, Charles							1	19	19	6	126	21				7	145	20.71
Bruensteiner, Howard							4	86	21.5	8	179	22.38				12	265	22.08
Carson, Eloise										4	85	21.25				4	85	21.25
Craig, John				2	44	22	2	44	22	8	169	21.13				12	257	21.42
Deming, Bob				1	21	21				1	24	24				2	45	22.5
Eklof, Jan	1	23	23	1	22	22	1	24	24	7	163	23.29	2	50	25	12	282	23.5
Eldridge, Ester							3	57	19	4	80	20				7	137	19.57
Fischer, Doug	1	22	22	2	45	22.5	2	44	22	7	160	22.86				12	271	22.58
Fishback, Jon				1	19	19	3	60	20	5	107	21.4				9	186	20.67
Hunter, Wayne				2	45	22.5										2	45	22.5
Hurst, Naida										2	53	26.5	2	46	23	4	99	24.75
Klein, Ray										2	45	22.5				2	45	22.5
LaBriere, David				1	22	22	1	19	19	4	79	19.75				6	120	20
Milne, Dwight										3	58	19.33				3	58	19.33
Noel, Grant										4	90	22.5				4	90	22.5
Rupp, Katie				2	41	20.5	2	44	22	7	162	23.14				11	247	22.45
Schmall, Rod	1	22	22	1	23	23	4	80	20	5	104	20.8				11	229	20.82
Todd, Sharp				1	23	23	3	71	23.67	8	177	22.13				12	271	22.58
Wheeler, Robert				3	62	20.67	2	40	20	7	149	21.29				12	251	20.92

Interesting life views do not present themselves with a center of interest.

JPF

# Last Month EID Night - Judges Favorites



Charles Boos "End Of The Day Surfing"



Howard Bruensteiner "Watermelon Man"



Jan Eklof "Crab Dinner"



Jan Eklof "Incoming Oyster Catchers"



Doug Fischer "Night School"



Jon Fishback "Dejection"

# Last Month EID Night - Judges Favorites- Contd.



Katie Rupp "Overjoyed To See Me"



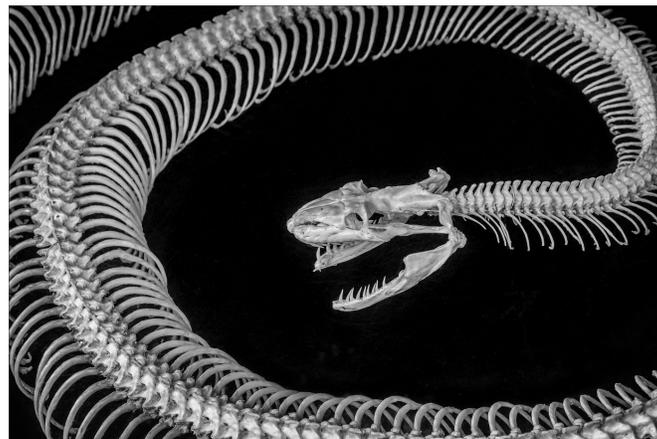
Katie Rupp "The Head Shake2"



Sharp Todd "Green Lizard"



Sharp Todd "Monarch"



SharpTodd "Snake Skeleton2"

## Editorial - Center of Interest

At a recent judging, at least one judge harped continually that the image had no center of interest, almost as if every view witnessed by your eye, or minds eye, needs to have only one interest area. How silly is that? The fact is multiple interest areas in life may be one of the more exciting parts of the visual experience.

There is no need to look far for examples and I wonder why more photographers, and especially those who decide to pass judgement, do not study art. Here are a few examples of fine images, from the 17th century up to modern times, without a primary interest area and some exciting work with multiple focal points.



Early masters such as Vermeer, relied heavily on many interest areas giving the eye a wonderful experience.



Rembrandt saw this and, I think, decided that the entire scene was of interest.



Edward Weston — where is the interest area?



Ansel Adams, I feel, wanted us to enjoy the panorama in its entirety and not look for some mythical focal point.



I don't feel that Calder was particularly interested in you seeing an interest area. He may have wanted you too enjoy the entire work.



Art Wolf's wonderful landscape Is, I feel, devoid of an interest area but rich in interest



This brings us to our very own Jan Eklof and her own powerful composition without a center of interest? Maybe it is the fine placement of the four (count them, not three or five.) birds. Maybe the focal point is the wonderful bird at the bottom grooming, or is it its companion at the top actually facing the same direction. But wait, the two in the center have a color match, darn, I can't look at them both at the same time, perhaps my eye should dwell on the left one that is looking away, damnation, I don't know what to see woe is me, there just is no center if interest.

If every there was a poster child for punching holes in this hackneyed rule about a center if interest, this is it. Look it over, absorb it, love it to pieces, but most of all remember it when you might have a mind slip and worry about an interest area.

# Discussion Night—November 2nd.

## Bob Wheeler

Bob's first image, a street view from Canada, was discussed regarding its story telling aspects. The group felt there were several elements that spoke to viewing, or voyeur. The gaze of the woman was mentioned into what appears to be a jewelry shop. The gaze of the Afghan girl posted on the wall was another. Lengthy discussion ensued regarding the location and some perceived distraction, which, from this authors perspective has no bearing on street photography.



The cranberry harvest was discussed along the lines of photojournalism



and sequence work. Sharp was asked about the possibility of a portfolio such as this operation and the possibility of it success in PSA's portfolio distinction process. He stated it might be possible, but the work would need to be very good.

The interest of the device being used here was paramount in some minds and all thought it to be interesting.

Jan said that the club had taken a trip to this location at one time.



## Charles Boos

As it will happen, the finest work suffers the slings and arrows of the most criticism. Here, Charles has given us this fine image and the group, after a commensurate amount of time lauding it attributes, proceeded to pick it apart. There were too many small, perceived, problems to mention here. This, I call, the camera club mentality in which the competitive environment inevitably rises to the top and members feel compelled to say what might make it compete better. This is not a bad thing, only an inevitable one, when these images are presented as potential competitors. We all enter discussion knowing this, and if one cannot enjoy the back and forth, at least tolerate it, and maybe learn something.

As it turns out the image did, in fact, do well in competition, so the nit picking done was academic as the image received a 25.

This fine composition was thought to have great dimension with varying hues of green. The overall was said to be soft overall which, for competition, can be problematic. It was questioned as to shutter speed but found to be fast enough to eliminate the possibility of camera movement.

The blown out cloud in the center was thought to be a problem with judges.



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## Discussion Night—November 2nd.

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### Doug Fischer

This pair of images, by Doug, was exposed in entirely different years without him being aware, at the time, that he was standing in nearly the same spot. He had forgotten the image completely.

His story continued by saying the location, in a cemetery, was quite interesting. The view to the right is an infra-red, with below being traditional.



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### Howard Bruensteiner.

Howard's view of the jelly fish and watermelon was largely misunderstood by most members of the group, with some thinking it to be a composite, others some sort of table top setup.

The truth revealed is that is a simple shot shown as it appeared. The watermelon was floating in the water and the jellyfish had approached it. The color of the background is nothing more that the color of the water as reflected. The small critter at the top is another jelly fish of some sort.



# Discussion Night—November 2nd.

## Jan Eklof



Jan's fine black and white on the left was taken with her cell phone and converted. She pointed out that the actual surface of the wall contained details that made it appear unnatural so she removed them. Conversation then revolved around it being too bad that natural elements may be a detriment in competition. Toward the end; the conversation deteriorated into those picky things that may have been done differently, including a different camera angle to remove the merger of the pole and window.

As soon as the image on the right, hit the screen, there were two participants that mentioned the merger. This happened even before anything positive was mentioned regarding the image, such as the fine movement, composition and color. The relation

of the birds was finally mentioned as being quite fine. This is another example of the finest work suffering the most help. For those that cannot see the offending

merger here it is.

The far left is the merger, on the right is the fix. Seems picky, but may be the difference between a score of 25 and one of 26 or 27.



## John Craig

John's fine lighthouse was largely felt to be a great capture, with a fine moody ocean beach feeling created by the fine atmosphere and element within.

Considerable time, (possible too much) was take up trying to decide what needed to be removed. It was thought that the bird in the foreground may be a distraction. Several thought that the middle boat was not necessary. At least on member questioned whether the horizon was straight. It was thought that the tilted look was the angle of the camera lens, as the building is quite

plumb.

The bridge below was not as heavily discussed as it might have been. Someone mentioned the merger on the right, of the horizontal bridge part and the tree line in the background, which might have been eliminated by a higher camera angle. (good luck with that). Little mention of the fine composition using the rocks in the foreground to balance the bridge. This is a infra-red image and John said it has fewer if the characteristics because of the time of day.

It was not until conversation was finished the John mentioned he thought someone would bring up the boat. (I guess you never know.)



## Discussion Night—November 2nd.



Naida Hurst

Naida was particularly interested in whether the group felt the vertical orientation on the left, might be an issue. Although much was said about the composition as being quite good, I am not sure we answered the question. It is my opinion that landscape work presented in the portrait orientation, must have elements that support the departure from the convention. I feel that is the case here.

There was heavy conversation as to the perceived blown out highlights in the water and how they might affect the image in competition. There seemed to be consensus that darkening the water behind the bird and lightening up the bird, along with toning down the blown out areas of the water, might make this a much stronger work.

The slippers, right, was seen as well done with excellent use of tones. The background was specifically called out at being quite well chosen for the pallet. It was discussed that the chosen glass vase may not be as feminine as the image implies.



Ray Kline



Ray shared one of his early film images made with an 8X10 view camera. He used an aperture replacement shaped like a pyramid and created this multiple images look by moving the film plane.

# Discussion Night—November 2nd.



Sharp Todd

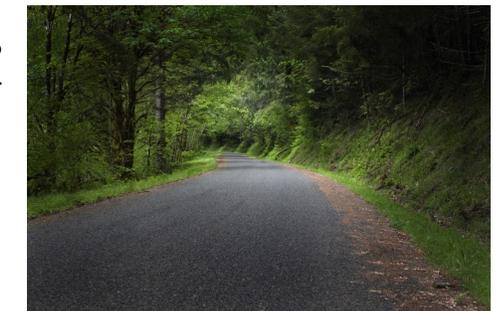
Sharp's prairie dog was taken in a animal farm on a group outing. Conversation revolved mostly around how close he was to a rather allusive critter. The Prairie dog village was fenced in and he was able to get very close for this very sharp look at something many have not seen this close.

The train, Sharp says, was also take on an outing for a train ride. The group was allowed time before the ride, to wander and photograph. Rick Battson was there and told Sharp what he saw here and Sharp captured it using the HDR effect. It was noted that the shadow side of the locomotive appeared a bit light for the placement of the sun. This may be one of the pitfalls of the HDR process if not monitored closely.



This is one of those captures that when you look at it in Photo Shop it looks nothing like what you saw. I have spent considerable time trying to make it look like the scene in front of my car, with minor success, this is the file out of camera on the left. I received some good advice and things to

try that I had not considered which will allow me to continue to play with this image. On the right is as close as I have come so far using advice from discussion night.



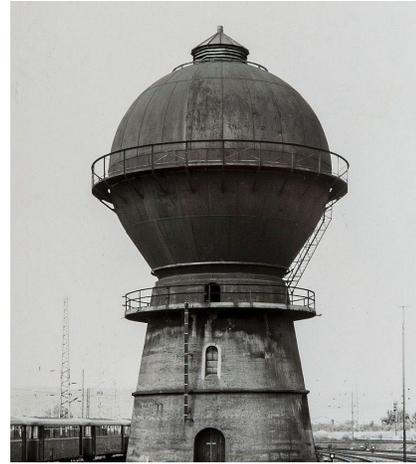
Jon Fishback



This is just the opposite and just exactly what I saw at the time of shooting. I presented this to ask a question. I am quite fond of the image, for reasons that may not be evident to many. The fact is I like it so much I am hesitant to show it to anyone because I don't want to hear what is said. A very salient statement came out of this discussion night. Howard said, "but if you don't show it you will never find a kindred spirit. I will remember that going forward, and rather than not showing these to judges, I will use discussion night. The odds are much greater of finding that elusive kindred spirit.

The question I finally asked was: Does anyone else ever have that feeling about and image? It turns out several have had the same feeling. So that may be another reason we meet for discussion. It's way more fun, to me, than competition.

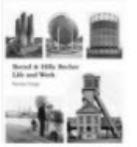
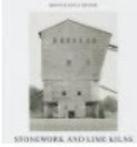
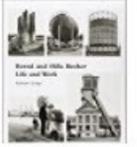
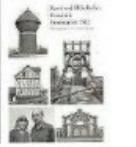
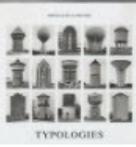
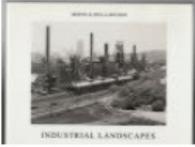
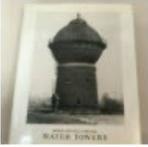
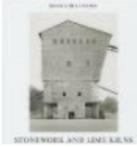
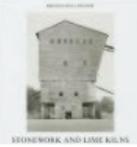
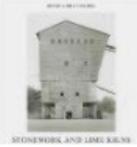
# History — Bern & Hilla Becher—(1923-2007, 1934-2015)



**Bernhard "Bernd" Becher** (German: 20 August 1931 – 22 June 2007), and **Hilla Becher**, née **Wobeser** (2 September 1934 – 10 October 2015), were German conceptual artists and photographers working as a collaborative duo. They are best known for their extensive series of photographic images, or typologies, of industrial buildings and structures, often organised in grids. As the founders of what has come to be known as the 'Becher school' or the 'Düsseldorf School' they influenced generations of documentary photographers and artists. They have been awarded the Erasmus Prize and the Hasselblad Award.

[https://en.wikipedia.org/wiki/Bernd\\_and\\_Hilla\\_Becher](https://en.wikipedia.org/wiki/Bernd_and_Hilla_Becher)

# History For Sale

 <p><b>Bernd and Hilla Becher: Life and Work</b></p> <p>\$199.95</p> <p><a href="#">Go to store</a></p>	 <p><b>Bernd and Hilla Becher: Life and Work</b></p> <p>A\$795.45</p> <p><a href="#">Go to store</a></p>	 <p><b>Bernd and Hilla Becher: Stonework and Lime Kilns</b></p> <p>\$70.47</p> <p><a href="#">Go to store</a></p>	 <p><b>Bernd and Hilla Becher: Life and Work</b></p> <p>\$477.77</p> <p><a href="#">Go to store</a></p>	 <p><b>Bernd and Hilla Becher: Basic</b></p> <p>\$50.00</p> <p><a href="#">Go to store</a></p>	 <p><b>BERND AND HILLA BECHER: Typologies</b></p> <p>\$56.49</p> <p><a href="#">Go to store</a></p>
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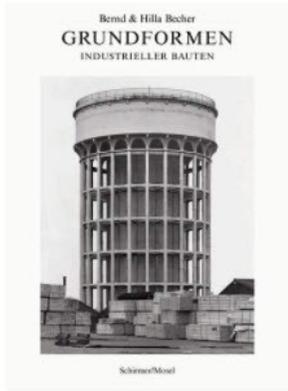


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Stock Image

## Bernd & Hilla Becher Grundformen Industrielle Bauten /allemand

BECHER BERND & HILLA

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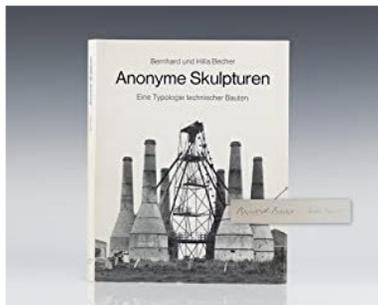
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## Anonyme Skulpturen: A Typology of Technical Constructions.

Becher, Bernhard [Bernrd] & Hilla

Published by Art Press, Dusseldorf, 1970

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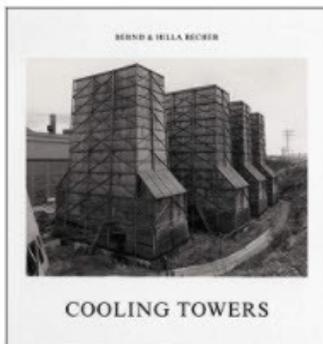
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## Cooling Towers (The MIT Press)

Becher, Bernd; Becher, Hilla

Published by The MIT Press, 2006

ISBN 10: 0262025981 ISBN 13: 9780262025980

Seller: GlassFrogBooks, Hawthorne, CA, U.S.A.

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# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER VIII.

### PRACTICE. -- "THE CHOICE OF A SUBJECT."

Composition based on the diagonal line — the form of arrangement to which the foregoing chapters have been principally devoted — having been considered, it appears to be a fit time to say something on landscape composition generally; the more so, seeing that I have already urged the student to accompany his study of these lessons by practical attempts to carry out the instructions from time to time brought under his attention. A few hints on his general mode of procedure in attempting landscape work may, therefore, be of service here.

Elegance in landscape composition, in views where no extraordinary object suffices in itself to engage the attention, appears to demand free sweeps of lines contrasting each other; a fine, vigorous foreground, which, especially in photography, should be made use of to govern and correct those parts of the picture



Howard Bruensteiner

beyond the control of the artist; a middle distance that delicately melts into the distant mountains and into the sky. Lines, and light and shade, should be so arranged that the eye is led into the picture, and allowed something to rest upon; that something should be the theme on which the picture is built. If there are any ugly lines in the view that cannot be got rid of by change of position, or by opposing lines, or masses of light or shadow in the foreground, then the background of the landscape—the sky—must be made use of, and, by the disposition of the clouds, much bad composition may be remedied.

There are several things worthy of the careful consideration of the landscape photographer before he packs up his traps and takes the field. The first is a meteorological one.

Without a favorable state of the weather, the most

perfect manipulation and skillful arrangement would be worse than useless; they would be thrown away upon subjects that might have been better done under more propitious circumstances. Nothing is more annoying to a conscientious photographer than to know that a greater degree of perfection might have been attained than that which he has effected, except, perhaps, the possession of a negative too good to destroy, but not good enough to print—a negative just so much short of perfection as to cause regret that it ever was done.

The most perfect day for pure landscape operations is one on which the wind is still; and when I say pure landscape, I do not include sea-views, which are, perhaps, more grand, if not more beautiful, under the influence of wind than in a placid condition. It has been said that nature is insipid when\* in a quiescent state; and that it would be better to sacrifice sharpness than to tolerate tameness; but, apart from all photographic considerations, what can be more beautiful than the majestic calm of a still landscape? The great charm of a fine twilight consists more in the serenity and quietude that reign at that period of the day when

\*"All the air a solemn stillness holds,"

than in the fading light and in the dying of the day. Incidentally, and in connection with twilight, a fine effect of contrast may be here mentioned. Who, when



Eloise Carson

taking an evening walk in the country, has not felt the effect of the twilight calm increased and enhanced by the sudden sound of the slamming of a distant gate, or the bark of a dog in a neighboring farmyard?

Of all faults photographs possess as pictures, that caused by the motion of the

object photographed

is one of the worst. This is especially true of foliage; and if a negative is found to have this defect to any degree, it should be rubbed out at once. Still waters, as a rule,

## Pictorial Effects in Photography—H.P. Robinson

are best on quiet days. Gusts of wind partially skimming over a lake add surface to the water and vivacity and life to a picture, it is true, but there is a great beauty in the grand reflections in still water, which is so exquisitely rendered by our art.

The light, usually held to be of the first consideration in photography, is here placed second, because, if the subject be not in a fit condition to be photographed, it would be useless to have it well lighted. It should be taken as an axiom that most landscape subjects should be sun lighted. Nature certainly looks more beautiful in sunlight than in shade (there are, of course, exceptions). A landscape without sunlight, especially if it be an extensive view, is usually flat and low in tone, and this tameness would certainly not be lessened in the photographic transcript, for if a subject have not sufficient breadth of light and shade to give relief, the landscape photographer's powers of producing that desirable quality are very limited, and the attempts to do so generally result in hardness; besides, who would prefer the cold, dull, prosaic effect of daylight to the warm, cheering glow of "Nature's smile?"

In selecting a sunny day, it is not necessary that a cloudless sky should be chosen; on the contrary, a dark-blue sky is, to a certain extent, non-actinic, and a day on which white clouds float lazily over the heavens,



Grant Noel

occasionally obscuring the sun, a day that often comes after rain, when nature looks fresh and cheerful, is the best that could be chosen for landscape photography. The choice of a subject is the next thing that should claim the attention of the photographer; and now will be the time when the student will show his capability in artistic treatment. Here let me earnestly entreat you to follow my advice in one thing; determine to be content at first with one subject, to work at it with all your heart and soul until you have got the best possible representation of it. Even if it take a summer, make up your mind to produce a masterpiece. A complete triumph over one subject is worth more, both as a study and as a picture, than the indiscriminate picking up of any quantity of dull and feeble commonplaces. If a lot of mere photographs are wanted, it is better to send a man to

manufacture them; it will be found much cheaper also; but the study necessary for the production of a perfect photographic landscape is worthy of the attention of a superior intellect.

Now comes the question how to produce this masterpiece.

It is of no use taking a camera with you the first time you visit unknown ground in search of subjects. When you have selected your subject, and are satisfied it will make a good picture, let it command your undivided attention. Consider it as a painter would if he were going to make a large and important picture of the scene, consider the best time of day, visit it several times during the day, to notice how the changing position of the sun alters the light and shade and shape of the masses. It is too often the practice of photographers to work with the sun behind the camera, so as to get all the light possible on the subject, forgetting that it is not light alone that they want, but light and shade. The charm of sunlight depends very much upon aspect. This must be carefully considered by the student. Some subjects are better with the sun coming on the side, and the others with the sun more behind the view, skimming the edges of objects only with its rays. Having chosen the subject, then fix the exact spot for your point of view; this will give you less to think of when you bring your camera next day. Remove any obtrusive bows that appear likely to interfere with the view; and lastly, think if there is anything you could do to improve the already well-considered composition. Make up your mind if a dark or light spot is required in the foreground to give balance, and if a figure would answer the purpose, and what kind of a figure, bearing in mind that broadcloth and black hats are no improvement to a country landscape, and that harmony between animate and inanimate nature must be imperatively preserved.

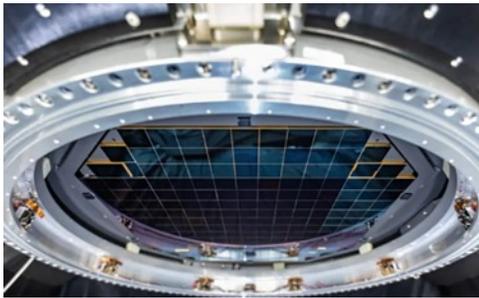
When you are perfectly satisfied that your view presents the best possible aspect, that you have your figures and all else quite ready, you may begin to think of your chemicals, which I would rather you consider as tools, over which you have perfect command, rather than as a series of scientific problems, on which you are about to make experiments.

*No one cares how hard it was to make the photograph. No one cares what you had to endure to capture the image. No one thinks your photograph is better because of the effort you had to make. No One will applaud because you risked life and limb for a better angle.*

Brooks Jensen

**President's Note**

**Size matters (sometimes).** Holiday camera sales entice photographers to spend money on getting more megapixels in their next camera. While it is possible to produce an award-winning image with a 12-megapixel smart phone, some tasks



do require bigger sensors. The Guinness Book of World Records now recognizes the world's highest resolution digital camera to be one with a 3.2 gigapixel sensor and three lenses over 3 feet in diameter that will be installed in Chile to survey broad swaths of the southern night sky in exceptional detail. <https://www.thephotographer.com/2021/10/24/slac-in-california-made-the-worlds-highest-resolution-camera-sensor/?fbclid=IwAR15wKyEAo2MEegZE88ffOaX4ENaFF1c07YreiuY-69SnDjSRIIHfvr2v54>. Not ideal for portraits or wildlife images, but excellent tool for the job it needs to do. (Image by the SLAC facility at Stanford University, used by permission).

**Board Notes**

Your FPCC Board met on Tuesday 11/28/21.

The Board approved resumption of print nights concurrent with resumption of print competitions by 4Cs. The Board decided that FPCC members may submit up to three images per month for local judging starting in December and decided to track average scores per person for local recognition purposes. Although Touchmark meeting space remains unavailable, FPCC is investigating an alternative that may be available at no cost but that may require shifting the meeting time a bit earlier in the evening. The Board also approved COVID safety measures to have in place when resuming in-person indoor meetings.

After reviewing a draft FPCC budget, the Board appointed an ad hoc Finance Committee consisting of the officers plus Rick Battson to revise expense estimates to reflect updated expectations and to identify opportunities for expense reductions.

The Board reviewed concerns that some members may be discouraged by sharply critical comments about their images. The Board identified steps that may help improve constructive and appreciative commenting during Image Comment Night and EID night.



PSA Rep.: Rick Battson

John Craig received the following from PSA:

John,

As a volunteer leader of the Projected Image Division (PID) of the Photographic Society of America (PSA) you play an important role in encouraging other members to stay engaged, motivated, and to grow their photographic skills. You are an extremely important source of inspiration to all of us. The attached pdf file thanks you for your volunteer service, for which you were recognized at the Annual PID Business Meeting, held via Zoom on Saturday, November 6, 2021.

May I suggest that you print the certificate on a textured paper of your choice and display it as you would if you had received an original printed version. You are also encouraged to share your recognition on the social platforms you may use.

Again, thank you for your service. It's volunteers like you who make the Projected Image Division of PSA come to life for our members.

Stay safe,

Paul Speaker, PPSA  
PID Service Awards Director 2020-2021

