

Adapter

Vancouver Washington

Film Pack Camera Club

Volume 66 Issue 05 February 2021



Columbia Council of
Camera Clubs

<http://columbiacamerclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, ARPS jpfl@aol.com

Volume 66 Issue 05 February 2021

Club Officers:

President—Robert Wheeler
 Vice President— Frank Woodbery
 Treasurer—Esther Eldridge
 Secretary — Open
 Field Trip Chair—Rick Battson
 Web Master—Bob Deming
 Print Chair:— Grant Noel
 EID Chair: John Craig
 Judging Chair: Jan Eklof
 Hospitality Chair—Gail Andrews
 Program Chair—Frank Woodbery
 Touchmark Rep. — Ray Klein
 4 C's Rep. John Craig
 PSA Rep. Rick Battson

Inside *Adapter*

Page:	Content:
3.	President's Message
4.	EID Year to date scores
5.	Last month EID night Judges Favorites
6.	Contd,
7.	Words as inspiration
8.	Make a Chap Book
9.	Contd
10.	Contd.
11.	History –Jaormir Funke
12.	Jaromir Funke at Auction
13.	Books at Abe's
14.	The Camera
15.	Naturalistic Photography—HP Robinson
16.	Board Notes



Jaromir Funke (1 August 1896 – 22 March 1945)
History Page 9

Cover By:
Wayne Hunter

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.

President's Message

Sharpness

In the kitchen, having sharp knives makes cutting easier and more accurate. In fact, dull knives may be more likely to cause injury by unexpectedly slipping off the food and onto a finger. In images, many judges consider sharpness a core virtue. We hear comments suggesting that an eye could benefit from sharper focus, that depth of field could have been increased to assure crisp definition of peripheral details, or that focus-stacking could help make more parts of the image sharp. For some judges, blurred images are at least as undesirable as dull kitchen knives.

But not everyone values absolute sharpness as a supreme virtue. A recent advertisement for a camera specialty filter made me smile. It may strike some judges as arriving from an alternate universe: "Capture dreamy, film-like vibes straight out of the camera. The CineBloom Diffusion Filter takes the edge off your digital sensor. It not only catches and blooms light, but softens hard edges and has a smoothing effect on skin tones. Escape the clinical, ultra-sharp look of digital with this specialty glass. Starting at \$49.99."



Club Life: Privacy Policy

One of the purposes of FPCC is to facilitate social interaction among members. That may be helped by sharing contact information. The FPCC Board is developing a policy to allow the club to periodically send to all members a club roster with names, email addresses, and phone numbers. The policy will have guidance about appropriate safeguards (no posting on web pages, not to be used for bulk mailings, not to be sold to other organizations). However, the Board recognizes that some individuals may have reasons to keep an email address or phone number confidential. The policy will provide a way to opt out of FPCC-wide sharing of such contact information. We expect the final version to be approved in the February Board meeting. Once approved, the Board will email the policy to all members and provide a 30-day opportunity in March for opt out choices.

Bob Wheeler

Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept - Jan												
Name	Challenge			Mono			Open			YEAR TO DATE		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	YTD NUM	YTD SUM	YTD AVE
Bev Shaerer							5	104	20.80	5	104	20.80
Bob Deming	2	42	21.00							2	42	21.00
Charles Boos							9	180	20.00	9	180	20.00
David LaBriere	1	22	22.00	3	66	22.00	6	132	22.00	10	220	22.00
Don Funderburg				3	68	22.67	6	139	23.17	9	207	23.00
Doug Fischer	5	120	24.00				10	230	23.00	15	350	23.33
Dwight Milne	3	68	22.67	1	24	24.00	8	176	22.00	12	268	22.33
Eloise Carson	2	45	22.50	2	47	23.50	2	44	22.00	6	136	22.67
Esther Eldridge	3	61	20.33				3	61	20.33	6	122	20.33
Frank Woodbery	3	62	20.67	3	66	22.00	3	69	23.00	9	197	21.89
Grant Noel	1	22	22.00	1	24	24.00	9	190	21.11	11	236	21.45
Henry Ren	2	42	21.00				1	21	21.00	3	63	21.00
Howard Bruensteiner	4	99	24.75	4	90	22.50	7	163	23.29	15	352	23.47
Jan Eklof	3	68	22.67	4	89	22.25	8	191	23.88	15	348	23.20
John Craig	4	84	21.00	4	90	22.50	7	161	23.00	15	335	22.33
Jon Fishback	3	66	22.00	5	112	22.40	7	154	22.00	15	332	22.13
Katie Rupp	4	89	22.25	5	116	23.20	6	144	24.00	15	349	23.27
Lois Summers	6	134	22.33				9	200	22.22	15	334	22.27
Naida Hurst	1	22	22.00				5	118	23.60	6	140	23.33
Ray Klein	6	120	20.00				6	130	21.67	12	250	20.83
Rick Battson	3	68	22.67				2	44	22.00	5	112	22.40
Robert Wheeler	5	102	20.40	6	130	21.67	4	86	21.50	15	318	21.20
Rod Schmall	5	107	21.40	5	105	21.00	5	109	21.80	15	321	21.40
Ruth Boos				1	22	22.00	8	171	21.38	9	193	21.44
Sharp Todd	2	44	22.00	3	69	23.00	7	167	23.86	12	280	23.33
Wayne Hunter	3	63	21.00				6	126	21.00	9	189	21.00

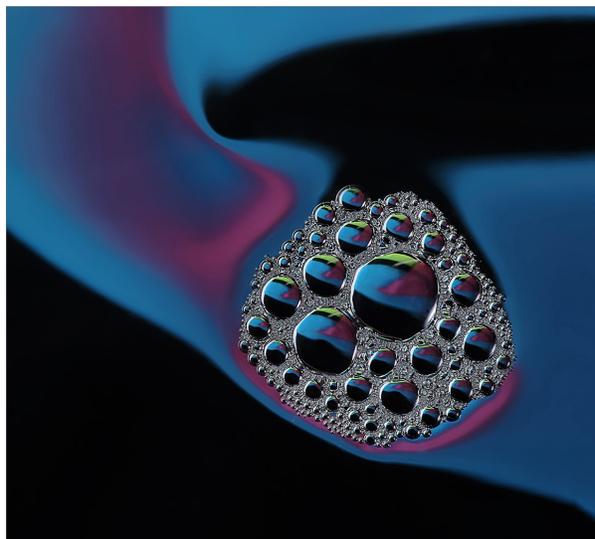
As you peruse the Adapter, you will find links to interesting information, Don't forget to click, for additional fun in photography.

<https://www.nationalparkstraveler.org/2020/12/photography-national-parks-winter-wonderlands>

Last Month EID Night - Judges Favorites



John Craig — Nevada Gold mine



Jon Fishback — Loch Ness



Katie Rupp — In The Rain



Katie Rupp — A Walk On The Beach



Lois Summers — PDX Zoom



Sharp Todd — Mushrooms On Stick

Last Month EID Night - Judges Favorites- Contd.



Howard Bruensteiner — Wind Sculpted Tree And Clouds



Howard Bruensteiner — Sphinx Moth Feeding



Jan Eklof Down — The Spiral Staircase



Jan Eklof — Ruby Crowned Kinglet



Jan Eklof — Marsh Wren Sketch



John Craig — Joshua Forest

Words as Inspiration.

Last month I talked about words as inspiration for our photography. As I was reading more words, I came across some that gave me inspiration for more words.

A. D. Coleman's words on the snapshot in LensWork #11, "Virtually everyone who makes snapshots will have a few."

I once read in a professional photography journal; "any professional photographer not making family snap shots is missing out on a large part of the pleasure in photography."

Mr. Coleman continues. "Think of them as dandelions: nice, bright little things, easily propagated, hard to distinguish from each other, plentiful, growing everywhere."

All this talk made me attempt to reconcile again, why I do this thing called photography, or as moderns might say, "image making."

In the film days, there was a clean demarcation between a serious photographer and a snap shooter. The snap shooter after having processed a role or film from a July trip to the beach, (They did not process their own film.) was pleasantly surprised to find last year's Christmas dandelions (images) on the same role of film. Snap shooters usually worked with color print film and had the prints made at the quicky print shop at the mall.

Serious amateur photographers developed their own black and white film, made their own prints and when working in color usually used color slide film. Serious amateur photographers belonged to camera clubs and competed among themselves for ribbons and accolades. This all sounds, to me, very familiar.

In the days before digital, and a long time after that, nearly everyone in the US had a film camera or two lurking in the bowels of the linen closet, or some other location that made it hard to find when aunt sally brought the kids over on Easter. The snap shooter might or might not find the camera to record the event and the record might be lost.

The serious amateur, not only could find the camera, also owned a tripod, a light meter, an electronic flash, and several reflectors. All this would make the capturing of the two little cherubs take so long the family left for church before the setup could be made and the record might be lost.

Today, things are similar. Most of those cameras, some of which still reside in the linen closet, have been forgotten or reside in a land fill somewhere in rural US. If, while cleaning the linen closet one should surface, quickly one realizes the film within cannot be processed, as the quicky print place died along with the mall, and do we really need

to see the Christmas dandelions from 1983?

The snap shooter is now the owner of a smart phone. Gone are the days of film processing, gone are the days of huge gaps in the timeline of family events. No longer will the snap shooter miss such important events such as that great hamburger from the drive through at Burger King, or that selfie with the giraffe at the zoo. It is all there captured in memory, digital dandelions for posterity. No longer is the camera lost behind the pile of old, never used, tablecloths, it is right there in the hip pocket. Much like their predecessor the snap shooter today still lets someone else process their dandelions, the smart phone takes care of that.

The serious amateur has forgotten the smell of hypo and the frustration of the burned-out projector bulb, just when, at long last, the family is sitting down to see the slides of last year's trip to Yellowstone. The serious photographer can no longer blame the back ache on hours standing in the darkroom.

Serious amateur photographers still process their own images, they meticulously post-process their work spending hours pouring over such mundane issues as, which app produces the best filter to turn the color image into black and white, and which texture will make my image look like a painting. They spend an amount of time learning Photo Shop that would make a darkroom specialist from the day, cringe and apologize for the back-pain complaint.

Serious amateur photographers belong to camera clubs and compete for ribbons and accolades, they still get the family together to bore them with their images of Yellowstone, now they see them on their television.

So, it seems to me, nothing has changed, or little. I yet do what I did fifty years ago, make photographs and it appears to be for the same reasons which still largely escape me. Maybe the reason does not reside in my environment or my interaction with others, but something more subtle, something like what one feels in a loving moment with a favorite pet, or spouse. I do know there is a feeling, albeit difficult to articulate, that I get when seeing images purposefully made that somehow appear to be exactly what I like and or dislike. It is not the same feeling I get when another appreciates what I have done, nor is it the same feeling I get when someone does not appreciate it. I know it is not about approval or accolades I do think it is deeper and more personal than that, I'm still not sure.

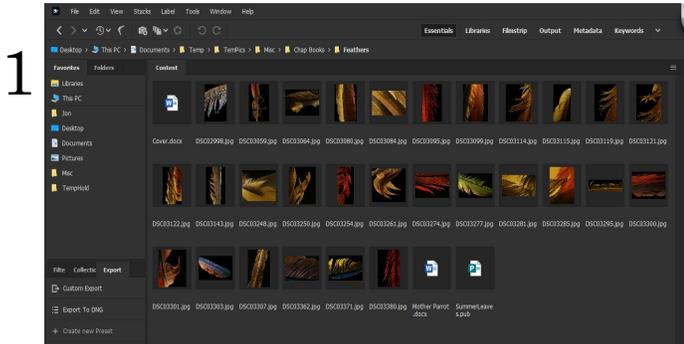
Ed.

<https://phlearn.com/free-tutorials/>

Editors choice: best Photoshop classes online.

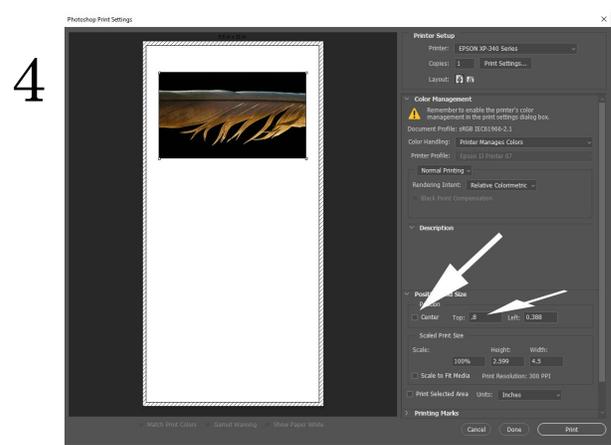
Make a Chap Book With Photoshop

Ed.



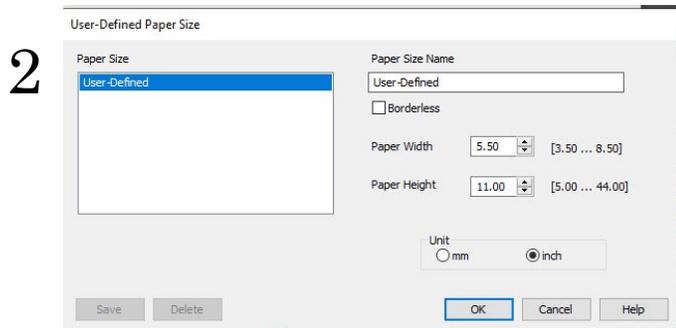
1

If you have a folder with some images you would like to share in a neat little book — make it yourself. The first thing to do is make a folder with all the images you wish to incorporate in your book, and make them 300dpi and 4 1/2” on the long side. Then rotate every image 90% counter clockwise and send one the printer.



4

Make sure the box indicated by the large arrow is unchecked. Then mess around with the top spacing to move the image to a comfortable location on the upper half of the page. The image should be a bit closer to the top than the middle



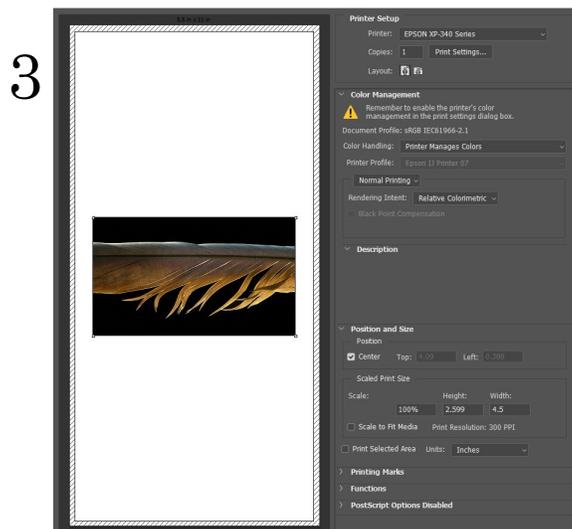
2

Set up your printer and manually set the inkjet paper size as above, 5.5 X 11

The page will end up folded in half so you should be able to see a comfortable location as above, with a bit more space from the middle, which will be the bound edge of the book. Now you will need to buy some 8 1/2 X 11, double sided (you will be printing on both sides), single weight ink jet paper.

You will cut the single sheet to 5 1/2 X 11 for printing the page as shown above.

After printing the first image on this side of the paper, simply pick up the printed page and reinsert it in the printer with this image to the back, and add the second image.



3

This is what you should see, after saying OK, not what you want, the image will need to be moved up on the page to its home in the upper half of the page.

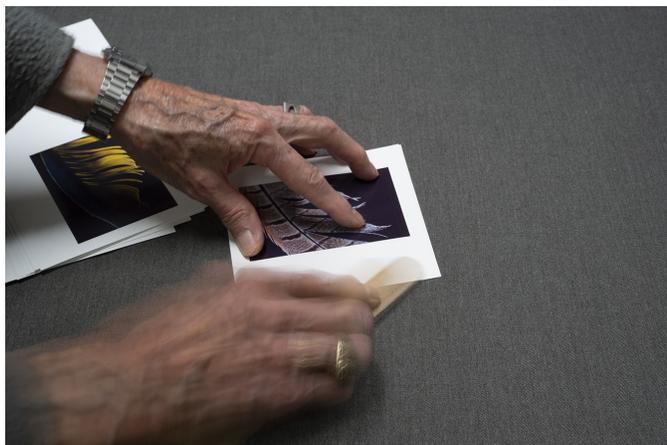


5

This is the desired result, all the pages printed on both sides so that folded, each image is on a separate page. Notice how the images appear comfortable on their half of the page despite the difference in aspect ratio.

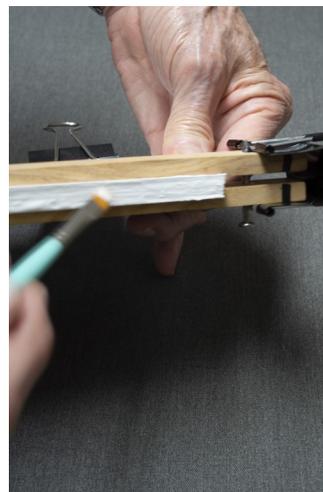
Make a Chap Book With Photoshop

6



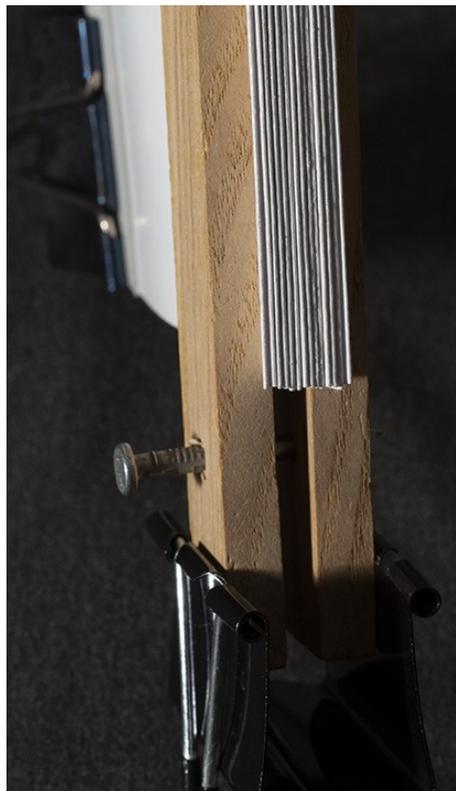
Fold over and crease in the center, all pages that have been printed. Use a very smooth object to press down the fold as tight as you can.

8



Using PVA glue from the hobby store, and small stiff brush, place a liberal amount of glue on the binding edge, making sure the glue penetrates between the pages, slightly. If you get some on the outside just wipe off the bulk, it will not show in the finished product. Set aside to dry while you make the cover.

7



After folding every page, place them together and in some way squeeze them together at the folded side or binding edge. On the right shows how they should look close up, with the shadow line indicating space for the glue to penetrate slightly between the pages. This is important as you want the glue to penetrate but not more than a millimeter or so.

The trick is to decide where to squeeze the pages, too far from the glue edge and the spaces between the pages will be too wide, too close to the binding edge and the spaces will close up too much for the glue penetration needed. This will depend largely on how many pages you have. Here the clamp is about 1/2 inch from the binding edge.

Make a Chap Book With Photoshop

9



The cover will be made of water color paper as shown above, in the 140lb, 11 X 15” size.

12



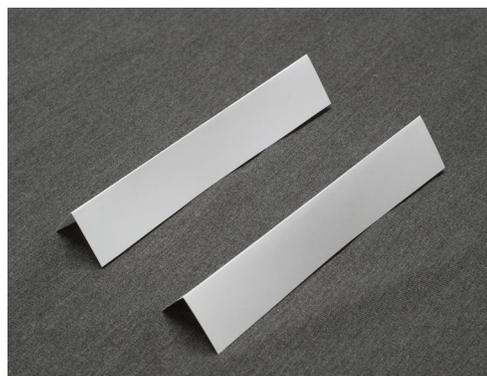
Clamp tightly against the bound edge, and allow it dry. Notice throughout; I use very strong clamps which tend to score whatever you clamp. It is a good idea to have a folded piece of heavy paper to protect your work. I had a senior moment and forgot it for this picture. Refer back to the second page of this article for a better example of the use of the clamp.

10



Cut the 11 X 15” sheet to 12 X 6”. Determine the middle of the long side. Then measure the thickness of the glued edge of the pages. Make indentions on either side of the middle to accommodate this thickness. Here I am using the handle of a stainless steel spoon, to gently indent the two lines on either side of the middle to make the fold easier.

13



Using good quality typing paper, make two tents, 2” X 5 1/2”, folded in the middle.

11



Place a bead of glue in the dry glued binding edge of the pages and place that edge into the cover at the fold. Notice how the scoring of the fold makes it very clean.

14



Using rubber cement glue both tents as shown, making a hinge front and back, that will reinforce the cover.

History— Jaromir Funke (1 August 1896 – 22 March 1945)



Jaromir Funke (1 August 1896 – 22 March 1945)

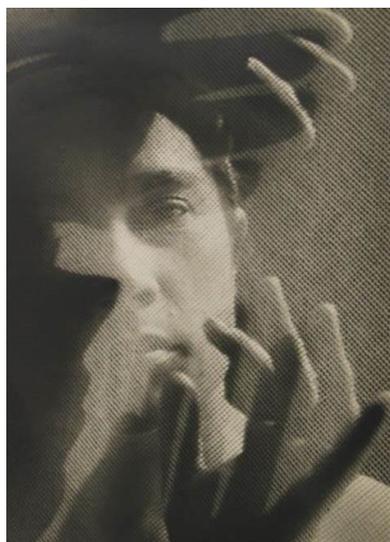
Funke was born in Skuteč to a wealthy family of a Bohemian-German lawyer father and a Czech mother. He studied medicine, law, and philosophy at the Charles University in Prague and the University of Bratislava but did not graduate and instead turned to photography.

Funke was recognized for his play of “photographic games” with mirrors, lights, and insignificant objects, such as plates, bottles, or glasses, to create unique works. His still life's created abstract forms and played with shadows looking similar to photograms. His work was thought to be logical, original and expressive in nature. A typical feature of Funke's work would be the “dynamic diagonal.”



During his photography profession, Funke published editorials and critiques about photography. By 1922, Funke had become a skilled freelance photographer and two years later he, Josef Sudek and Adolf Schneeberger created the Czech Photographic Society. From 1931-1935, Funke headed the photography department at the School of Arts and Crafts in Bratislava. Soon after, Funke taught at the School of Graphic Art in Prague until 1944. Alongside Ladislav Sutha, the director of the previous school, Funke published *Fotografie vidí povrch* in 1935. While travelling, Funke became interested in politically engaged photography. *Bad living* was created during the time period of 1930-1931 and was a photographic series that dealt with the issues of poverty. Funke later became an editor of the journal *Fotografický obzor (Photographic Horizons)* for several years. He published a number of works including *Od fotogramenk emoci* which is understood to be his manifesto.

https://en.wikipedia.org/wiki/Jarom%C3%ADr_Funke



<https://petapixel.com/2018/11/30/tricks-food-photographers-use-to-make-food-look-delicious/>

Jaromir Funke at Auction



Lot 12: JAROMIR FUNKE (1896-1945)
L'OPTICIEN, 1932 Tirage argentique réalisé en 1959, légende imprimée au verso 30 x 24,8 cm
 Estimate: €400 - €600

Realized: €0 Verified

Description: JAROMIR FUNKE (1896-1945) L'OPTICIEN, 1932 Tirage argentique réalisé en 1959, légende imprimée

[View additional info](#)



Lot 17: JAROMÍR FUNKE | 'Untitled (Children Playing)', 1920-1924
 Estimate: £3,000 - £5,000

Description: Vintage silver print. Annotated by the photographer's daughter Miloslava Rupesova-Funkova in

Condition Report: This print is in overall very good condition. With light silvering along the top and bottom

[View additional info and full condition report](#)



Lot 22: JAROMIR FUNKE (1896-1945)

Estimate: €25,000 - €30,000

Realized: €12,000
 Unverified

Description: Still life with glass bottle, 1924 Vintage silver print, mounted on the original thin cardboard c. 20 x 28 cm

Condition Report: For condition reports please contact the auction house.

[View additional info](#)



Lot 25: Jaromír Funke (1896-1945)

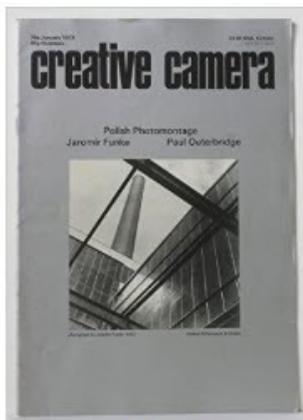
Description: ŽÁNROVÁ SCÉNA 1920-1925 Černobílá bromostříbrná fotografie na matném papíru, původní

Realized: CZK34,000
 Unverified

[View additional info](#)

<https://onlineonly.christies.com/s/unseen-eye-photographs-w-m-hunt-collection/lots/1885>

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



Seller Image
More images

Creative Camera January 1978 Number 163; Jaromir Funke, Paul Outerbridge, Polish Photomontage

Osman, Colin (editor); Turner, Peter (co-editor); Jaromir FUNKE, Paul OUTERBRIDGE (photographs)

Published by Coo Press, Ltd.

Used

Quantity available: 1

From: William Gregory, Books and Photographs (Kenosha, WI, U.S.A.)

Seller Rating: ★★★★★

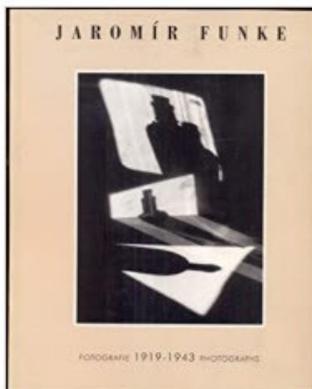
Add to Basket

US\$ 22.50

[Convert currency](#)

Shipping: US\$ 5.00
Within U.S.A.

[Destination, rates & speeds](#)



Seller Image

Jaromir Funke: Fotografie 1919 - 1943. Veci sklenene a obycejne = Photographs 1919 -1943: Glass and Ordinary Things [Prazsky dum fotografie, Praha, 3. 8. - 29. 8. 1995]

Funke, Jaromir - Pastor, Suzanne E. (ed.)

Published by Praha: Prazsky dum fotografie 1995 (1995)

Used Softcover

Quantity available: 1

From: Antikvariat Valentinska (Praha, Czech Republic)

Seller Rating: ★★★★★

Add to Basket

US\$ 18.24

[Convert currency](#)

Shipping: US\$ 17.12
From Czech Republic to U.S.A.

[Destination, rates & speeds](#)



Seller Image
More images

Jaromir Funke. Fotografie

Soucek, Ludvik - Funke, Jaromir

Published by Praha: Odeon 1970 (1970)

Used Hardcover

Quantity available: 1

From: Antikvariat Valentinska (Praha, Czech Republic)

Seller Rating: ★★★★★

Add to Basket

US\$ 18.24

[Convert currency](#)

Shipping: US\$ 17.12
From Czech Republic to U.S.A.

[Destination, rates & speeds](#)

<https://onlineonly.christies.com/s/photographs/lots/1857>

THE CAMERA

I have in my possession a bound collection of various issues of a magazine from 1911—1916. It was called, as the title above shows,

“The Camera.”

I will, each month, try to give you excerpts from these magazines, for various reasons. The first is as light humor so you may reflect on how far we have come in photography. Second, I am a firm believer that knowing the history of any endeavor makes you a better practitioner. Third, and I think the most important, is that there is wisdom here and if you can get past the humor and just for a moment take some of it seriously, you may just learn something. Here is the first installment.

Proper Spacing

A picture, in one sense at least, is the result of the harmonious arrangement of the parts composing it within the space allotted. Pictures are often judged solely from the analytical point of view, and the critique dissects them, as it were, to judge the individual features and their relation to the collaborated whole, but a picture, approached in this way, causes the beholder to miss the true appeal of the subject to his artistic feeling. Two feel the full import of the picture, it is necessary to perceive it at once as an entirety. It is in this way that we get the true conception of the artist, inasmuch as the original from which his picture was derived must have affected him synthetically, not analytically.

The question then which the photographer, who aspires to the pictorial intent, must ask himself when he undertakes to make a picture within the four boundary lines in closing the space allotted to it, is, how will the management of the elements of the picture affect the beholder at first sight?

He must select and so adjust the parts as to produce a pleasing effect. He must consider both the lines and the masses of his picture, with relation to the character of the isolated space he has chosen for its presentation, for the very same elements will comport themselves differently, according to the form of the quadrilateral, whether it is placed vertically or horizontally. This is a point too often overlooked, and many a subject which presents no pleasing aspect when shown with the long side of the quadrilateral, as the base becomes a delightful picture simply by a vertical presentation. The perspective is changed, and unpleasant lights and shades eliminate it, and incongruous lines brought in to harmonic relations. Then again, the boundary lines of the space must be consulted as to their association with lines in the picture. For instance, we notice how skillfully Raphael, in the painting of the “Sistine Madonna,” where he is constrained to fill a circular space, avoids offending the eye by bringing any straight line in opposition with the circular boundary. It is impossible to

formulate rules to guide the photographer in his distribution of the various parts of his picture. Indeed, the photographer would miss the lesson of this tract if he attempted to construct according to rule. He must feel as it were the effect. He must cultivate his taste by studying examples of good effect, and therefore, we feel that nothing can better interpret are effort to aid him than a good object lesson.

We reproduce two pictures by the same photographer. Each represents practically the



IMPROPERLY SPACED. HAMMER PLATE NEGATIVE



PROPERLY SPACED. HAMMER PLATE NEGATIVE

same subject but one is a pleasing picture, the other an association of discord and parts. These photographs hardly need further comment, they speak for themselves, but you may know how the simple shifting of the camera excludes the unpleasant repetitions manifest in the one view, and brings the discordant unrelated masses in harmonic relation. A study of these two views demonstrates the value of a cultivation of the perceptive powers, and the importance of synthetically studying a subject, appreciating it as an entirety, not as a patchwork of parts.

Naturalistic Photography—P. H. Emerson

Photography has been called an “irresponsive medium.” This is much the same as calling it a mechanical process, and, therefore, disposed of, we venture to think. A great paradox which has to be combatted, is the assumption that because photography is not “hand work” as the public say,—though we find there is very much “hand-work and “head-work” in it—therefore, it is not an art language. This is a fallacy born of thoughtlessness. The painter learns his technique in order to speak, and as more than one painter has told us, “painting is a mental process,” and as for the technique they could almost do that without their feet. So with photography, speaking artistically of it, it is a very severe mental process, and taxes all the artist’s energies even after he has mastered his technique. The point is, what you have to say, and how to say it. It would be as reasonable to object to a poet printing his verse in type instead of writing it in old gothic with a quill pen on asses’ skin. Coupled with this accusation goes that of want of originality. The originality of a work of art, it should be needless to say, refers to the originality of the thing expressed and the way it is expressed, whether it be in poetry, photography, or painting and the original artist is surely he who seizes new and subtle impressions from nature, “tears them forth from nature,” as Durer said, and lays them before the world by means of the technique at his command. That one technique is more difficult than another to learn, no one will deny, but the greatest thoughts have been expressed by means of the simplest technique—namely writing.

As we have shown, all arts are limited, some in one way, some in another, two limitations of photography are that it “cannot express an intention” and “it must take whenever it is before it.” we shall endeavor to answer these objections, which we frankly allow are the only serious objections to be brought against it. “It cannot express an intention.” this, at first sight, seems an insuperable objection, but on reflection it is no real objection at all when the object of photography is artistic expression. As we pointed out in book I, it is our opinion that all the best art has been done direct from nature, and that no “intention” requires expression. No artist worthy of the name ever drew a picture evolved from and his inner consciousness; if it is a brief note to see how a thing will come; it is either from nature, or from his remembrance of nature. The photographer then must compose on his ground glass or in nature, or if he wants to see how it will come, he too can draw the lines on his ground glass. But the great point is, such drawing is perfectly unnecessary for artistic purposes; only for architectural uses is it necessary, for the architect must draw a plan and of his building before it can be built. This distinction has either been overlooked or speciously suppressed by Mr. Hamerton. But then we have nothing to

do with architectural drawing; and if in this instance photography cannot help the architectural draughtsman, yet there are hundreds of instances in scientific studies in which nothing can help so well as photography, for example, in astronomy, spectral analysis, bacteriology, &c., &c. Finally, we are not aware that sculpture can help the architectural draftsman. The second objection that the camera will take everything before it, is not of any vital importance. It only makes the field to select from more limited, and gives the artist greater credit when he does a good thing. And if we are true to one of our principles, namely, that the subject should so strike the artist that he wishes only to reproduce it, it is no objection at all, for a subject with an eyesore marring it would not, or should not, appeal to the artist sufficiently to make him wish to reproduce it. We will also give the opinion of a painter on this point. Mr. Goodall writes: “These two subjects serve well to illustrate how unnecessary it is to alter the natural arrangement of things in order to make a picture. Although they are literal transcripts, it is hard to find a line in them which could be altered with advantage. The designs presented by nature readymade, always interest us far more than the artificial compositions of painters who pick and choose, arrange an altar, the material around them in constructing their pictures. When a picture is patched together, as it were, a bit here and a bit there, whatever the gain in composition, there is always a more than corresponding loss in those little subtleties which give quality to the work. If the beauty of a subject in nature does not appeal to the painter with sufficient force to make him wish to paint it exactly as it is, he had better leave it alone altogether, and seek some other that does. A man must be moved too deeply by something to dream of improving it by alterations, before he can possibly paint a really good picture.” but has not this very limitation its advantages as well as its disadvantages? There can be no scamping or dishonest work, and the artist must always go to nature. Had the ancient Greeks known and handed down photography—and a sculptor friend of ours is inclined to think that they did have something of the kind—there would not have followed the terrible decadence in art which came after them owing to the neglect of nature, as we have shown. Again, an *immense power which photography possesses over any other art is the rapidity with which an effect can be secured.* The painter is limited to a portion of the day—his effect is only present at certain times, or his model tires; but the artist working with photography, when he sees his effect is right, can secure it in the twinkling of an eye. This advantage over all the other arts far outweighs the limitation of the field of selection.

Continued next month.

Board Notes Jan. 26, 2021

Approved minutes of the December meeting.
 Held extensive discussion around draft Bylaws revisions sections regarding Name, Purpose and Form, and Members. Revisions resulting from discussion will undergo review at the next meeting along with drafts for subsequent portions of the Bylaws.

Discussed draft policies on FPCC Dues and on FPCC Member Contact Information Privacy. Revisions will be reviewed at the next meeting.

Received Frank Woodbury's report as Program Chair that upcoming speakers will be Gary Randall for February, Scott Somora for March, and Brent Paul for April.

Received John Craig's report as 4Cs Representative that 4Cs is discussing revisions to competition rules, including whether textures should be required to be made by the image maker rather than purchased and whether any specifications should be implemented regarding allowable sky replacement techniques.

Received the PSA Representative report from Rick Battson. The PSA website is undergoing improvements. FPCC is a member club of the Photographic Society of America. Individual PSA membership may be purchased separately and is not included in FPCC dues (see <https://psa-photo.org/> for more information). FPCC has club-level benefits that include:

- access to a newsletter for clubs (The Projector)
- availability of club consultants
- ability to submit images for inter-club PSA competitions.
- ability to participate in competitions on club websites and club newsletters
- availability of image judges
- webinars for clubs
- and other benefits listed on the PSA website.

Approved payments for the FPCC website domain and use of website gallery software.

Received Ray Klein's report as Touchmark Photo Event Coordinator that although Touchmark has begun vaccinating residents, they are not yet able to resume providing meeting space to FPCC.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig