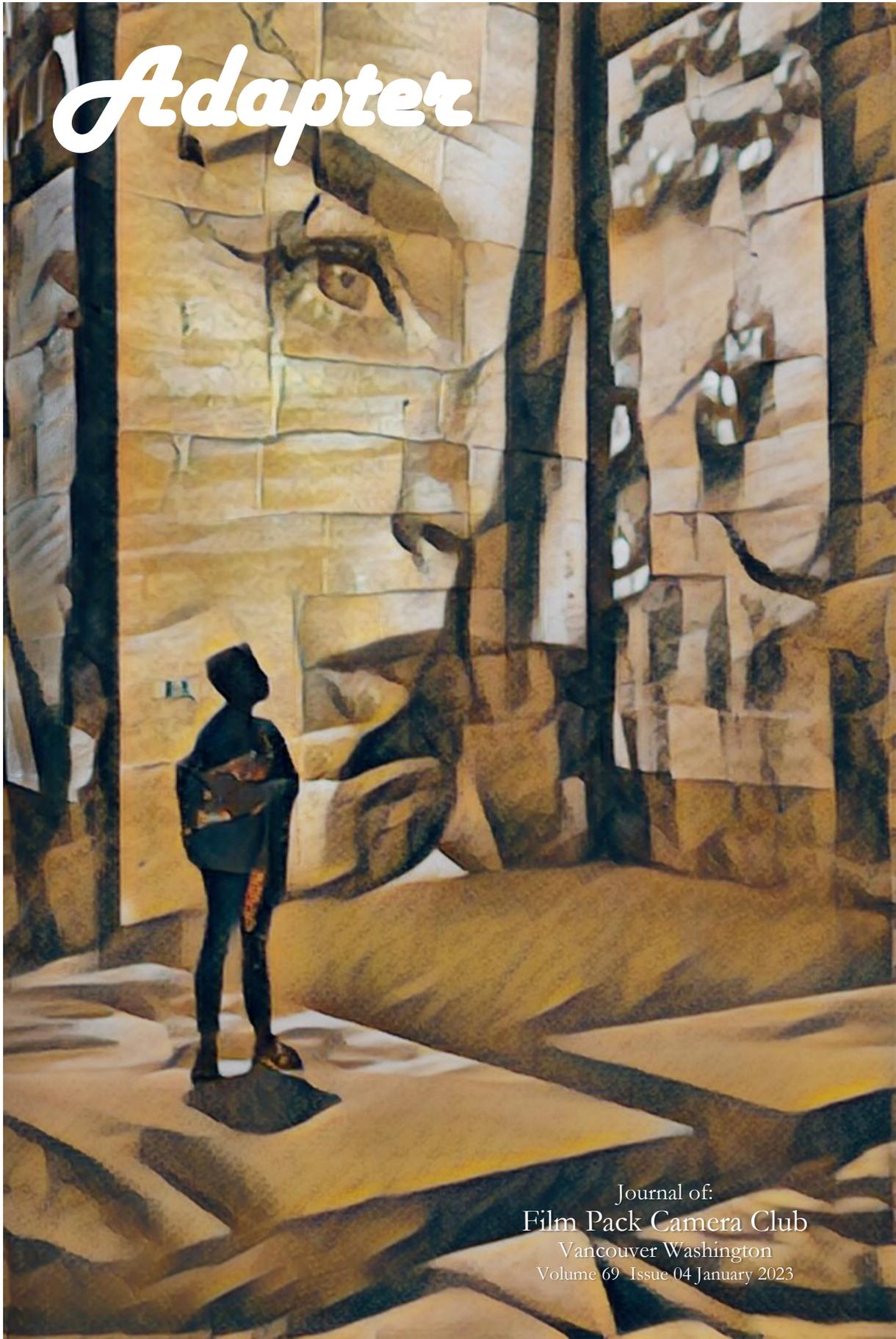


Adapter



Journal of:
Film Pack Camera Club
Vancouver Washington
Volume 69 Issue 04 January 2023



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of
America

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

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

Volume 69 Issue 03 January 2023

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Vice President—Frank Woodbery
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Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof



Hill and Adamson
History Page 12

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| 7. _____ | Last month PRINT night Judges Favorites |
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Cover:

Eloise Carson

Until further notice, all meeting will be virtual.

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

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

Last Month EID Night - Judges Favorites



Doug Fischer

ValStLambert Crystal



Jon Fishback

Stereopticon



Jan Eklof

Put Out To Pasture

Last Month EID Night - Judges Favorites



Sharp Todd

Great Sand Dunes View



Doug Fischer

Go Away



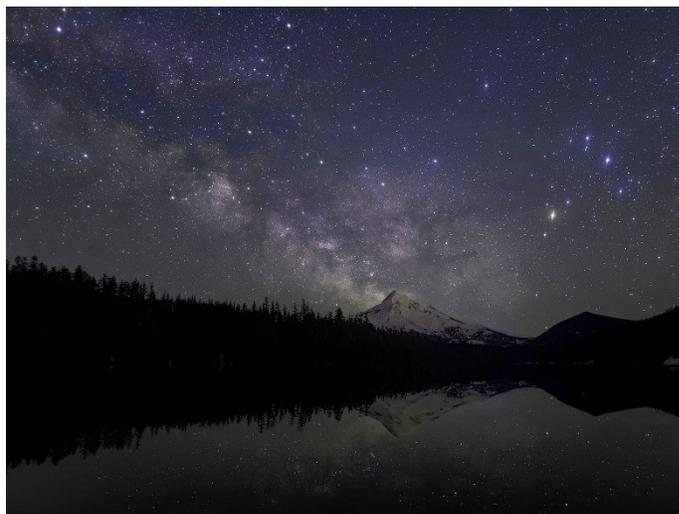
Katie Rupp

Hold On

Last Month EID Night - Judges Favorites



Jan Eklof Showing Off For The Ladies



John Craig Lost Lake Milky Way



Jan Eklof Hanging Around

A Second look—Ed.



I am a bit mystified by the score on Rick Battson's fine still life.

Here, I believe, we have the quintessential still life, almost a workshop on the genre.

First, I think the theme is obvious and carried out well, with everything fitting. Second, and maybe the best part is the composition. This is many times overlooked in competition due to time constraints. Here it is all about the triangles, and filling the frame is, to me, a powerful compositional tool. More subtle is the color. The soft beige of the map, I think is nicely balanced by the more saturated page color of the book on the left.

Misunderstanding of street work, it seem, is an epidemic in camera clubs. If it isn't a bird or a landscape it may go unnoticed.

Here, John Craig's fine scene may be a good example. It seems the rich inclusion of street elements may, to the judge, have been excessive.

I was once asked, by a mentor, "How in the world can you have too many things to see in a street scene? I think this is a good question, and may have a partial answer in the competitive environment.

A street photograph, by its nature may need more than a superficial look. This, I think is an example.

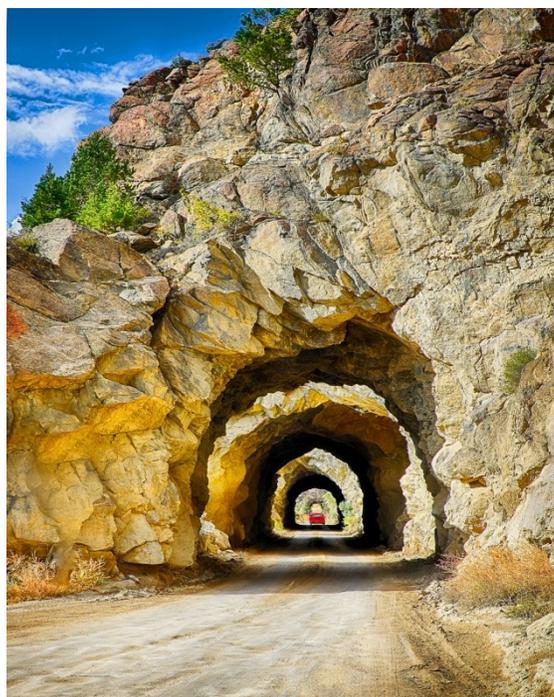
The fine isolation of the bicycle, to me is important here, it keeps me grounded and allows me to ponder the elements and allows me a fun place to return. The two rectangles at the top support each other nicely and the space between the bicycle gives me a powerful separation area. Everything on the left is horizontal, then the right, a strong vertical, which I feel is a great balance. Not knowing what things are is the fun part of street work, the fact that we recognize title element, should be enough.



Print Night - Judges Favorites



Doug Fischer Green Hermit



Sharp Todd Four Tunnels



Sharp Todd Cannon Beach Low Sun



Sharp Todd Sea Foam and Haystack

Print Night - Judges Favorites



Jan Eklof Flowers in high key



Sharp Todd Steam Engine Parts



Wayne Hunter Nature's Light Show

Last Month Discussion Night

Jon Fishback



Jon's contribution this month consisted of two flower selections. His Point on either was the fact that the unexpected in photography is to be expected. On the far left the interesting repeating shapes of the middle bloom only revealed itself a in post processing.

The stem of the near left image was said to be bit distracting and might be toned down some.



Bob Wheeler

Both of Bob's entries were created by the computer using Artificial Intelligence and the human voice. Supposedly the overall was created from internet images based on commands given by Bob.

Heavy discussion followed regarding the morality of using these in competition. If there was any consensus it was that this is not photography as we do it.



Rod Schmall

Rod's contribution was an image was said to have been captured in a photo booth, however someone noticed the plant on the left which raises the question.....

He wished to discuss the use of a persons face in competition when you did not make create the original. After much discussion around the subject, there was consensus that this is definitely not allowed.,

Last Month Discussion Night

Jan Eklof



Jan gave the group two fine images to enjoy. On the left the ubiquitous wave was thought to be a wonderful departure from the normal view of this scene. Considerable discussion revolved around the black and white treatment. Helpful comments stemmed around some haloes around the rock and trees.

The bird on the right was thought to be nearly perfect so, of course we had to look for problems. It was thought that, although Jan said she spent much time on the background there were several leaves and spots that might be fixed. All in all, the perfection won.



Frank Woodbery

Dwight Milne

Frank's contribution this month, the group found quite provocative. The image on the left gathered quite a few comments regarding the fine graphic design.

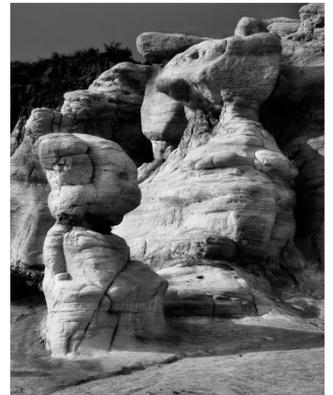
The boat, everyone felt, is a fine view, with good movement and interest. Helpful comments revolved lightening the tone of the boat a bit and cleaning up the dust spots and sun flare



Sharp Todd

The landscape at left, Sharp felt was barren and needed something so added the sheep. Some felt they did not fit the area and the lighting may not match the scene.

On the right discussion revolved around contrast and whether it may be too much. There was mention of the interesting faces in the stone monoliths.



Last Month Discussion Night



Howard Bruenstein

Howard is not sure what the light streak is on the left, he just liked the look. At least one member felt the relationship of sky element and the foreground, is nice.

The view on the right was applauded by most everyone, with much discussion as to the hue of the subjects. There was pro and con regarding he saturation. Howard said he had even contemplated additions saturation for more impact. Most all felt it to be fine just as it is and to be a fine competitive image.



John Craig

John gave the group two images of one scene. The left the original and the right the finished work. The group commented on the post processing and at least on felt the lightening of the boat to be a bit heavy. Everyone felt the tonality and hue were quite nice and there was some discussion around he colors and how darkening the sky, for example, brought out the nice magenta. There was also comments regarding the nice handling of he whit buildings on the right.



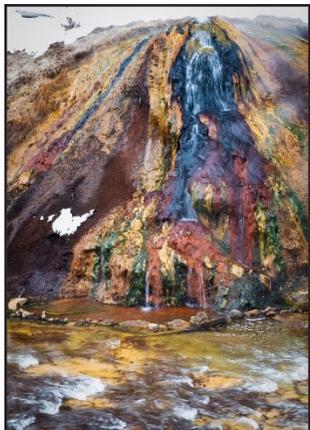
Doug Fischer



Doug spent some time going over his post-processing procedure for he swan on the left. There was a comment regard the water splash under the bird and the fact it appears a bit dark. Another comment regarded the duck in the upper right background and whether it might be removed. On the right Doug said the bird took five minutes to eat the snake so he had plenty of time to make several images using a long lens. He stated he liked this one due to the position of the birds head.



Last Month Discussion Night



Eloise Carson

It seems Eloise is entering a contest involving water and wanted to know if the group felt these may fit. Although everyone thought them to be very colorful the term water may not be the first impression of either. It was said that the colors on the left are well seen and with some judicious cropping may make a good image.



Grant Noel

The members felt Grant's boat was well handled. Several observations were that the hull of the boat may need a bit more detail, and the white boats in the background, toned down a bit. Several liked the square cropping.



Katie Rupp

Katie's fine portrait on the left was seen to be all about the expression which everyone liked very much.

The hyena on the right causes some interest in the expression despite the gruesome scene. Katie said, to her, this portrays pure wildness.



SOLD!

Why do we improve our images?
Do we hope to win a ribbon?
Do we want to impress the viewers of our images?
Do we love to hear compliments?
Is it possible we would like to **SELL** our images?

Don't expect me to be an expert on telling you what kind of images that do sell. All I can do is to show you which images that did sell! FPCC member Ray Klein is a member of **"Fine Art America."**

Included in this article are 3 images that sold during the year **2022** through "Fine Art America!"

When showing your images at "Fine Art America" you give viewers, other than the camera club, an opportunity to purchase your subjects printed on a variety of objects.

When a purchase is made, you do **NOT** need to make the print!
You do not need to make the product.
You do not need to package the product.
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You do not need to collect the cash.

"FINE ART AMERICA" DOES ALL THAT!

THEY SEND THE PROFIT TO YOUR PAY PAL ACCOUNT.

CHECK IT OUT!

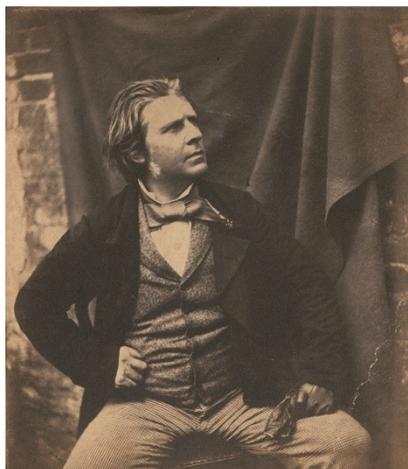
IMAGES SOLD!

01. "The Newsboy" (Product: Canvas Wrap 9" X 10")
02. "Pacific Sun" (Product: Canvas Wrap 24" X 30")
03. "Midnight Snack" (Product: Mounted & Framed Print 18" X 14")



Images and article by: Ray Klein

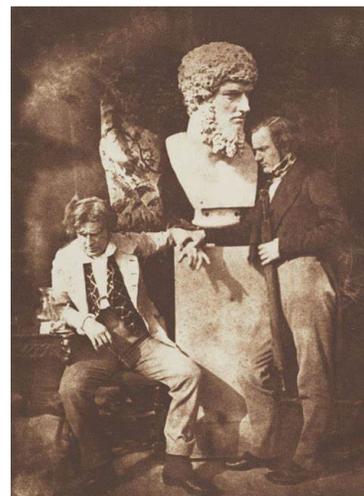
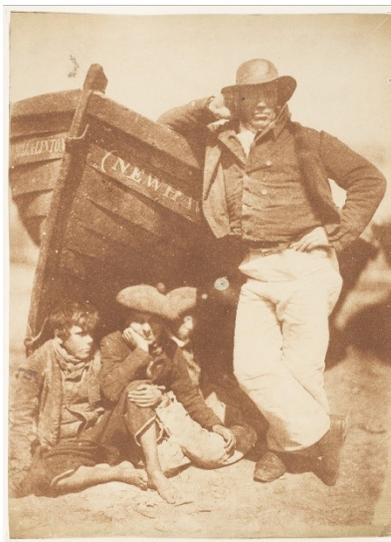
History—Hill & Adamson



David Octavius Hill
1802-1870



Robert Adamson
1821-1848



Hill & Adamson was the first photography studio in Scotland, set up by painter David Octavius Hill and engineer Robert Adamson in 1843.^[1] During their brief partnership that ended with Adamson's untimely death, Hill & Adamson produced "the first substantial body of self-consciously artistic work using the newly invented medium of photography."^[2] Watercolorist John Harden, on first seeing Hill & Adamson's calotypes in November 1843, wrote, "The pictures produced are as Rembrandt's but improved, so like his style & the oldest & finest masters that doubtless a great progress in Portrait painting & effect must be the consequence."

Hill was present at the Disruption Assembly in 1843 when over 450 ministers walked out of the Church of Scotland assembly and down to another assembly hall to found the Free Church of Scotland. He decided to record the dramatic scene with the encouragement of his friend Lord Cockburn and another spectator, the physicist Sir David Brewster who suggested using the new invention, photography, to get likenesses of all the ministers present. Brewster was himself experimenting with this technology which only dated back to 1839, and he introduced Hill to another enthusiast, Robert Adamson. Hill & Adamson took a series of photographs of those who had been present and of the setting. The 5-foot x 11-foot 4 inches (1.53m x 3.45m) painting was eventually completed in 1866.

Their collaboration, with Adamson providing skill in composition and lighting, and Hill considerable sensitivity and dexterity in handling the camera, proved extremely successful, and they soon broadened their subject matter. Adamson's studio, "Rock House",^[4] on the Calton Hill in Edinburgh became the centre of their photographic experiments. Using the calotype process, they produced a wide range of portraits depicting well-known Scottish luminaries of the time, including Hugh Miller, both in the studio and in outdoors settings, often amongst the elaborate tombs in Greyfriars Kirkyard.^[3] They photographed local and Fife landscapes and urban scenes, including images of the Scott Monument under construction in Edinburgh. As well as the great and the good, they photographed ordinary working folk, particularly the fishermen of Newhaven, and the fishwives who carried the fish in creels the 3 miles (5 km) uphill to the city of Edinburgh to sell them round the doors, with their cry of "Caller herrin" (fresh herring). They produced several groundbreaking "action" photographs of soldiers and – perhaps their most famous photograph – two priests walking side by side.

Their partnership produced around 3,000 different photographs, but was cut short after only four years due to the ill health and untimely death of Adamson in 1848. Hill became less active and abandoned the studio after several months, but continued to sell prints of the photographs and use them as an aid for composing paintings.

They had an assistant, Jessie Mann, who worked with them for at least three years until Adamson's death.^{[5][6]} Mann is a strong candidate for being considered the first Scottish woman photographer,^{[7][8]} and was one of

the first women anywhere to be involved in photography.^[9] It is thought that Mann is the assistant that made the photograph of the King of Saxony in 1844, taken at the studio whilst Hill and Adamson were unavailable.^{[5][8]} A resulting print is now in the Scottish National Portrait Gallery.

For a time, art historians often credited the duo's photographic prints to Hill alone, with some adding a minor credit of "with Adamson". Modern critics recognise the importance of each man's input in the creation and execution of their photographic work, describing Adamson's earlier solo work as having been technically capable while lacking the flair and spontaneity shown in his work with Hill, and being critical of the poor quality of Hill's later work after Adamson's death.



Edinburgh Ale, c1844



Newhaven fisherman, 1845



Newhaven Boy, c1845



St Andrews, North Street, Fishergate, c1845



Dumbarton Presbytery, 1845, showing four ministers of the Free Church of Scotland
[Princeton University Art Museum](https://www.princeton.edu/artmuseum/)

[https://en.wikipedia.org/wiki/Hill_&](https://en.wikipedia.org/wiki/Hill_%26_Adamson)

History at MOMA

MoMA

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David Octavius Hill, Robert Adamson
Edinburgh from Calton Hill
1843



David Octavius Hill, Robert Adamson
Dr. Buist
1843



David Octavius Hill, Robert Adamson
John Gersdorp, King of Saxony, Unknown Man, ...
1844



David Octavius Hill, Robert Adamson
Gordon Highlanders at Edinburgh Castle
April 9, 1846



David Octavius Hill, Robert Adamson
D.O. Hill and W.B. Johnstone
1843-47



David Octavius Hill, Robert Adamson
The Hon. Wortley and Wife
c. 1845



David Octavius Hill, Robert Adamson
The Scott Monument, Edinburgh
c. 1843



David Octavius Hill, Robert Adamson
Miss Bell
1843-47



David Octavius Hill, Robert Adamson
Master Miller
1843-47



David Octavius Hill, Robert Adamson
Mrs. Murray
1847

History at Auction



Hill & Adamson (Scottish, 1843-1848)

Greyfriar's Churchyard, Dennistoun's Tomb with the Artist and Gravedigger<...
Auction 5253 | Lot: 73466 | Apr 17, 2016

Sold For: **\$2,625.00** ?



David Octavius Hill (Scottish, 1802-1870) and Robert Adamson (Scottish, 1821-1848)
Mrs. Mary Watson (sister of ...

Auction 5220 | Lot: 74038 | Nov 13, 2015

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



Hill & Adamson (Scotland, 1843-1848)

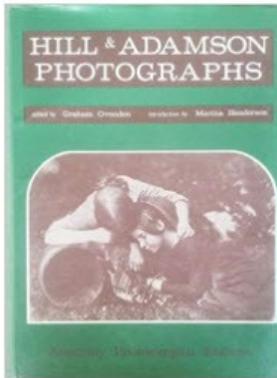
Miss Rigby (Lady Eastlake), circa 1844

Salt print
8 x 6 inch... ?

Auction 5260 | Lot: 64893 | Jun 26, 2016

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Books at AbeBooks



Stock Image

Hill & Adamson Photographs

Hill, David Octavius; Adamson, Robert

Published by Academy Editions Ltd/ St Martins, London, 1973
ISBN 10: 0856700045 ISBN 13: 9780856700040

Seller: Jay W. Nelson, Bookseller, IOBA, Austin, MN, U.S.A.
Contact seller

Association Member: IOBA

Seller Rating: ★★★★★

Book

Used - Hardcover
Condition: Near Fine

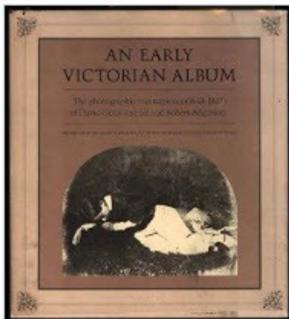
US\$ 9.00

Convert currency

US\$ 3.50 Shipping
Within U.S.A.

Quantity: 1

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Stock Image

An Early Victorian Album The Photographic Masterpieces (1843-1847) of David Octavius Hill and Robert Adamson

Hill, David Octavius; Adamson, Robert; Ford, Colin; Strong, Roy

Published by Alfred A. Knopf, New York, 1976
ISBN 10: 0394497333 ISBN 13: 9780394497334

Seller: Willis Monie-Books, ABAA, Cooperstown, NY, U.S.A.
Contact seller

Association Member: ABAA, ILAB

Used - Hardcover
Condition: Very Good

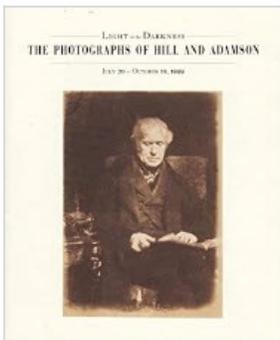
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Seller Image

LIGHT IN THE DARKNESS: THE PHOTOGRAPHS OF HILL AND ADAMSON

HILL, DAVID OCTAVIUS & ADAMSON, ROBERT). Lyden, Anne M.

Published by The J. Paul Getty Museum, Malibu, CA, 1999

Seller: Arcana: Books on the Arts, Culver City, CA, U.S.A.
Contact seller

Seller Rating: ★★★★★

Book

First Edition

Used - Softcover
Condition: Fine.

US\$ 11.00

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US\$ 8.00 Shipping
Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Sun Pictures The Hill-Adamson Calotypes

Bruce, David & David Octavius Hill & Robert Adamson

Published by New York Graphic Society, 1974
ISBN 10: 0821205900 ISBN 13: 9780821205907

Seller: Eat My Words Books, Minneapolis, MN, U.S.A.
Contact seller

Seller Rating: ★★★★★

Book

Used - Softcover
Condition: Very Good

US\$ 5.75

Convert currency

US\$ 4.49 Shipping
Within U.S.A.

Quantity: 1

Add to Basket

Paperback. Condition: Very Good. Bright, clean pages. Binding is tight. Cover is yellowed with age. Some wear at edges. ; 11.40 X 8.20 X 0.80 inches; 247 pages.

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XVIII.

PORTRAITURE.

"THE MANAGEMENT OF THE SITTER."

As I am dealing with principles, I shall not, in these chapters on portraiture, give any illustration of poses, which could be of very limited application, and would only induce in the student a habit of servile imitation, very detrimental to originality, and unworthy of him who would call himself an artist. An inferior photographer may find a few illustrations of different poses of some use to him, inasmuch as they may assist him in varying his one pose; instead of the *one* pose beyond which his feeble imagination will not allow him to venture, they may give him the use of three or four; but if he will take the trouble, or has sufficient ability to master principles, he will find himself possessed of a continual fund of ideas ready for use, as is necessary in successful portraiture, at a moment's notice. If he have not the ability and patience to master the few principles on which his art is based, I hope he will excuse me if I hint that he had better try some other means of being of use to his fellow-creatures; for he would be only doing mischief to photography by continuing in the profession.

Besides being of very little use, there is also actual harm in a "set" of poses, the structure of which is not understood, as will be seen if a sitter is allowed to select the position in which he will be taken—a pose, exactly suited as it might have been to the person represented, but, probably, no more proper for him than would be the costume and attitude of a mediaeval warrior to a modern merchant, or than the simple elegance of a Greek statue to a sea-captain.

Sitters often want to be made to look like other people, or, rather, they think that if they sit in the same position, and attempt the same expression, however unsuitable, they will look as well as some examples they have seen. It constantly occurs that persons will come into the reception-room, and, selecting a portrait of another, totally unlike in age, style, and appearance, will say: "There, take me like that." Peter Cunningham gives an anecdote that may, possibly, be out of place here, but is too good to omit. "When Bernard Lens was drawing a lady's picture in the dress of Mary Queen of Scots, the fastidious sitter observed; 'But, Mr. Lens, you have not made me like Mary Queen of Scots!'" "No, madam," was the reply; "if God Almighty had made your ladyship like her, I would.'" "The same may be said on behalf of the *lenses* of the present day.

Other sitters endeavor to improve their faces by all manner of contortions—stare with their eyes to make them larger, and screw up their mouths to make them smaller. Opie was once troubled with such a sitter, and he quickly said to him (so Haydon tells us); "Sir, if you want your mouth left out, I will do it with pleasure." Instead of blunt wit of this kind, the photographer will find it answer better, and will involve less trouble, to make the sitter forget his mouth altogether. This cannot be done if the sitter is constantly reminded of particular features. Many photographers keep a cheval-glass in their studios, to enable sitters to look at themselves while the exposure is proceeding. There are rare cases where the practice may be beneficial, but on the majority of subjects it has a very bad effect. I have tried it in my own practice, and found it was a great temptation to the sitter to make the most

ridiculous contortions of the face, in the hope of calling up a satisfactory expression. King Lear's wise fool was, perhaps, not far wrong when he said, "there was never yet fair woman but she made mouths in a glass." The effect of "sitting" on the "sitter" has often been noticed, perhaps never more quaintly and forcibly than by Webster, the author of the *Duchess of Malfi*, who makes a character in one of his plays say;

"With what a compelled face a woman sits
While she is drawing! I have noted divers
Either to feign smiles, or suck in their lips
To have a little mouth; ruffle the cheeks
To have the dimples seen; and so disorder
The face with affectation, at next sitting
It has not been the same. I have known others
Have lost the entire fashion of their face
In half an hour's sitting."

A good deal depends on the temper of the sitter at the time of sitting. If he come in a great hurry, and feel bored by the operation, good results cannot be expected. Appointments should be made that sitters should not be kept waiting. This is not so difficult to manage as may appear. Be punctual, and exact punctuality. Do not accept pictures to do in half an hour that should have more than double that time allotted to them. It is impossible to make a hungry man look happy. It may be said of a man whom the photographer has kept away from his dinner, as Menenius Agrippa said of Coriolanus;

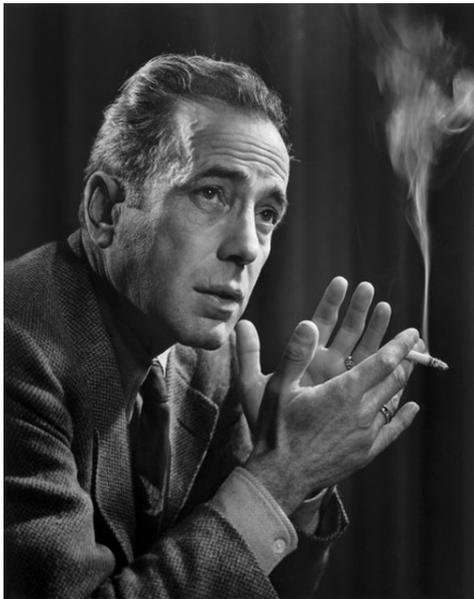
"*He was not taken well*; he had not dined;
The veins unfilled, our blood is cold, and then
We pout upon the morning, are unapt."

It almost constantly happens that the photographer sees his sitter for the first time as he enters the studio. Thus he has no opportunity of studying the characteristic attitudes or expression, or the best general arrangement or effect. This difficulty is almost insurmountable, but can be most nearly overcome by an intimate acquaintance with the rules of art, which will enable the artist to think quickly, and make all his arrangements without hesitation, thus allowing him more time to study character. The figure should not be posed until everything is ready, and then the final arrangements should not take a minute. This can only be done when the operator quite knows his business, and has thoroughly made up his mind what he is going to do. He should be able to see the finished result in his mind's eye from the beginning. There is nothing so irritating to the sitter as being kept waiting after being posed; he begins to feel he is in a ridiculous position, when it should be the object of the photographer to prevent him thinking that he is in a position at all. A well-posed figure may be easily upset by a bungling use of the head-rest. Much depends on the judicious employment of the head-rest (let us lay it down as an axiom that this instrument is indispensable, even for short exposures, say, of five or six seconds). The rest should be understood, in ordinary cases, to be a delicate support, not a rigid fixture against which the figure is to lean. There is another rule that photographers should regard as axiomatic—*the rest should be moved to the head, not the head to the rest*; first the pose, then the rest; not first the rest, and then the pose. In my own practice, I prefer a very light, simple rest of the old American pattern, without any

Pictorial Effects in Photography—H.P. Robinson

complications; one so light that I can carry it about after the sitter without trouble.

It must be borne in mind that, in a good photographic portrait, as in a painted one, it is expected will be produced — "Not the form alone And semblance, but, however faintly shown,



The mind's impression, too, on every face."

Here the educated photographer has a great advantage over those who are less fortunate. He will endeavor to so entertain his sitter that he will feel more at ease than if he were taken into a strange room, fixed incontinently in a chair, and photographed. It will be found that not only the expression will be improved, but that pictorial effect, as

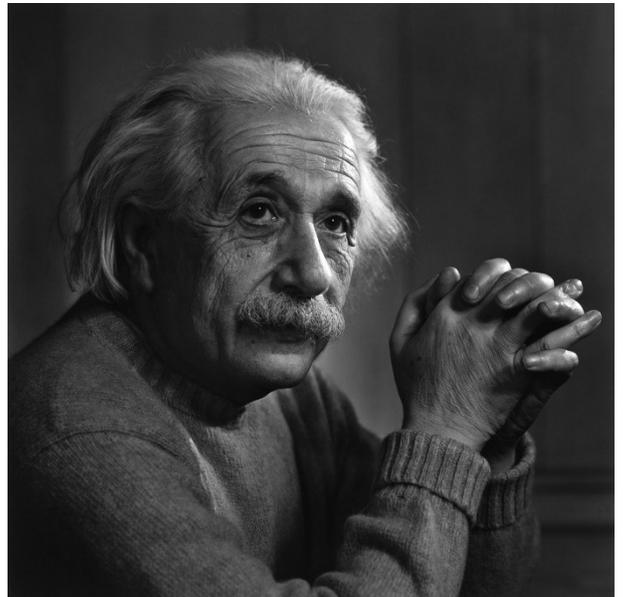
regards arrangement of lines, will also be much improved by the increased ease the sitter feels as he becomes more familiar with the studio and the student. I have known many persons who, after months of persuasion, have consented to have their portraits taken, and who came in fear and trembling, but who, by judicious treatment, have eventually so positively enjoyed the operation, that it has become almost a passion.

It is more than probable that this objection to "sit" has been engendered by the brusque manners, and rough, uncourteous, and conceited behavior of photographers themselves. A certain amount of self-confidence, if there is any basis for it, reacts favorably on the sitter; but it should not be carried too far, or some sensitive people may consider it amounted to rudeness.

A good deal depends on such an apparent trifle as the manner of taking off the cap of the lens and exposing the plate; and there is as much difference in the method of performing this simple operation as ' there is in difference of opinion amongst photographers on any other circumstance connected with their art. One will shout: "The exposure's agoing to begin !" in such an angry and threatening tone, that you feel inclined to call the police; while another will so smother you with the suavity of his manner, that you feel ashamed of troubling him. The first rarely succeeds in anything but disgusting his customers; the other oppresses them by over-politeness. It is evident that some course between these two is the correct one. The photographer must have a strong will to enable him to carry out his idea as to arrangement, and sufficient subtlety to do so, and at the same time please his subject. His motto must be, *suaviter in modo, fortiter in re.*

It may be asked: What has all this to do with "Pictorial Effect

in Photography?" Simply this: it is the province of the artist to secure the most characteristic, the most truthful, and the most pleasing aspect of every subject; and that, without regard to the matters to which I have been directing attention, character, truth, and beauty will alike be wanting in photographic portraits, whether the originals be commonplace or distinguished.



Portraits by: Karsch

Board Notes

Your FPCC Board met on Tuesday, 12/27/22 via Zoom and took the following actions:

- Approved minutes and financial report
- Prioritized topics for future meetings
- Reviewed FPCC participation at the club level in Photographic Society of America image competitions. Currently FPCC is ranked in the middle of the topmost grouping of clubs internationally.
- Discussed the upcoming education session scheduled for the fourth Tuesday of February and featuring the Senior Curator of Photography of the Portland Art Museum. Details will be emailed to members the first week of January, and we will invite other 4Cs clubs in the region to join us.
- Anticipating that 2023 will bring more in-person meeting opportunities while some members may prefer to continue participating online, our Zoom Master (Frank Woodbery) and several other Board members will attend a webinar next week on best practices for managing hybrid meetings.

President’s Note: New Year – New Opportunities

Robert Wheeler

Happy New Year to all. While looking back at 2022 and looking ahead to 2023, here are a few thoughts:

- Most cameras record your copyright information into each image file. Remember to update the copyright year to 2023. If you apply the information during ingestion to your photo editing software, remember to make the change there.
- Do you have friends who might be interested in visiting FPCC meetings and perhaps joining. This is a good time to invite them.
- About half our membership participate as Officers, Directors, Chairs, meeting assistants, and as backup for various positions, and even more participate by submitting images for discussion or competition. The Board is actively seeking involvement by more members who are willing to contribute new ideas and energy.
 - o Would you like to see more field trips scheduled? Consider volunteering to take leadership in that role (no prior experience needed, and frequency of events can be flexible if you would like to ease into this).
 - o Would you like to see more education session or workshops scheduled? Consider volunteering to help this happen. Influencing what the club achieves in this area can be surprisingly rewarding.
 - o Would you like to see FPCC grow and/or change during the upcoming year? Members are welcome to attend a Board meeting to give input and to take part in club workings. These meetings are usually on the fourth Tuesday of each

month via Zoom. Contact me if you would like to attend.

This is a good time to plan. Will this be the year that you try out macro photography, astrophotography, light painting, or time lapse? Will you be experimenting with any of the artificial intelligence assisted image creation tools that are becoming available? Will you travel for photography in new places? Will you try out video photography? Will you be scanning in family photos to share with relatives? Will you be getting new equipment or exploring capabilities of tools you already have? Will you visit museums, galleries, and artist studios? Feel free to let all of us know about your plans (social sessions at the start of our meetings are an ideal time for that). Sharing enriches us all.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig