

Adapter

Vancouver Washington

Film Pack Camera Club

Volume 64 Issue 06 March 2019



Columbia Council of Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of America

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

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

Volume 64 Issue 06 March 2019

Club Officers:

President—Frank Woodbery

Vice President—

Secretary Treasurer—James Watt

Social Chair—Sandy Watt

Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

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Cover:
Rick Battson

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

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

Goodies list and Schedule:

3-5-19 NDR
03-12-19 S Phillips
3-19-19 B. Schearer

04-02-19 M. Shugart
04-16-19 L. Summers

05-07-19 R. Swartz
05-14-19 L. Summers

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

Last Month Print Night - Results YTD

Year to date Prints

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

LC	
Albert Tang	270
Don Funderburg	66
Doug Fischer	285
Frank Woodbery	69
Gail Andrews	158
Grant Noel	86
Jan Eklof	25
John Craig	25
Katie Rupp	196
Lois Summers	253
Robert Wheeler	72
Sharp Todd	292
Stephen Cornick	84
Theresa Peterson	251
Tracey Anderson	93
Wayne Hunter	226
LM	
Albert Tang	271
Don Funderburg	66
Frank Woodbery	24
Gail Andrews	22
Grant Noel	21
Katie Rupp	47
Lois Summers	244
Robert Wheeler	67
Sharp Todd	298
Theresa Peterson	86
Wayne Hunter	90

SC	
Albert Tang	259
Beverly Shearer	196
Don Funderburg	62
Frank Woodbery	154
Gail Andrews	22
Grant Noel	89
Jan Eklof	276
Katie Rupp	25
Lois Summers	219
Rick Battson	250
Rick Swartz	44
Sharp Todd	272
Stephen Cornick	21
Theresa Peterson	270
Tracey Anderson	43
SM	
Albert Tang	264
Beverly Shearer	105
Don Funderburg	66
Frank Woodbery	197
Gail Andrews	21
Jan Eklof	111
Katie Rupp	62
Lois Summers	242
Rick Battson	256
Sharp Todd	276
Theresa Peterson	173

Last Month Print Night - Judges Choice



SharpTodd_FPCC_Surfing1-193_LC



KatieRupp_FPCC_AcornWoodpecker-O



RobertWheeler_FPCC_EarlyFlight_LC



WayneHunter_FPCC_CoilCoeHeron_LM



TheresaPeterson_FPCC_MoonlightGallop_LC

Last Month Print Night - Judges Choice



SharpTodd_FPCC_GrandCanyonMorning10



JanEklof_FPCC_ItalianCondoParking_SC



AlbertTang_FPCC_BirdBrain_LC



SharpTodd_FPCC_ArchesPinnac



TheresaPeterson_FPCC_Elliot_SC

Last Month EID Night - YTD

EID chair: Doug Fischer

MONO	
AlbertTang	132
BevShearer	22
BobDeming	86
CharlesBoos	88
DavidLaBriere	133
DonFunderburg	87
DougFischer	137
FrankWoodbery	136
GailAndrews	85
GeorgeClark	135
GrantNoel	66
JamesWatt	128
JanEklof	138
JohnCraig	138
JonFishback	136
KatieRupp	118
LindrelThompson	138
LoisSummers	128
RayKlein	133
RickBattson	130
RickSwartz	42
RobertWheeler	65
RuthBoos	88
SandyWatt	131
SharonDeming	109
SharpTodd	140
StephenCornick	43
SuZhou	137
TheresaPeterson	134
TimMorton	23
TomAmbrose	22
TraceyAnderson	43
WayneHunter	45

OPEN	
AlbertTang	260
BevShearer	45
BobDeming	154
CharlesBoos	180
DavidLaBriere	268
DonFunderburg	195
DougFischer	283
DwightMilne	181
FrankWoodbery	277
GailAndrews	226
GeorgeClark	273
GrantNoel	130
JamesWatt	254
JanEklof	292
JohnCraig	290
JonFishback	269
KatieRupp	231
LindrelThompson	287
LoisSummers	270
RayKlein	242
RickBattson	265
RickSwartz	260
RobertWheeler	87
RuthBoos	150
SandyWatt	273
SannyePhillips	156
SarmaNuthalapati	23
SharonDeming	228
SharpTodd	283
StephenCornick	129
SuZhou	284
TheresaPeterson	272
TimMorton	48
TomAmbrose	43
TraceyAnderson	132
WayneHunter	137

Last Month EID Night - Judges Favorites



DougFischer_FPCC_MyBackyardWellPump_



FrankWoodbery_FPCC_TheOtherHalf_M



JanEklof_FP

CC_



LindrelThompson_FPCC_SnowyOwl_M



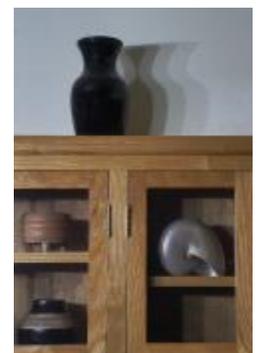
KatieRupp_FPCC_TheJungle_M

Challenge



March challenge is to make two compositions in the family or living room.

Is there anything peculiar about each of these two photographs?. Ask me.



Ed.

Last Month EID Night - Judges Favorites- Contd.



JanEklof_FPCC_GatheringPollen_O



DougFischer_FPCC_MoonDance_O



JonFishback_FPCC_OOPS_O



LindrelThompson_FPCC_CaughtYou_O



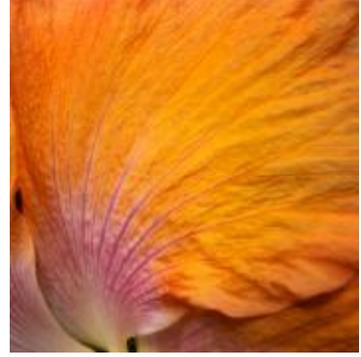
KatieRupp_FPCC_AmazonHoat



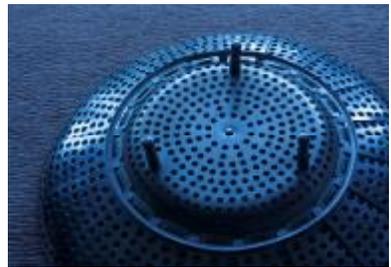
JohnCraig_FPCC_DownBeat_O

Challenge

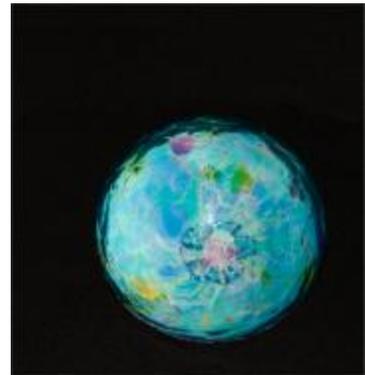
This months challenge was to photograph an object and then make to photographs of the object that are more than the object.



Sharp Todd



Ray Klein



Rick Battson



George Clark

TOUCHMARK ASSIGNMENT - PHOTOGRAPHY OF COMMITTEES

Photos & Story by Ray Klein

An Annual event, for the FPCC, is to photograph the Touchmark Committee members in their various groups. Frank Woodbery is our primary "Photographer in Chief." He is the owner of a fine collection of photographic equipment especially suited for an occasion such as this.



Michelle E. Avdienko, "Life enrichment Director," is the Touchmark contact requesting our photographic expertise, to accomplish the event. Our Club has a unique situation with the Touchmark, in that we receive a reduction in our meeting room rental cost for achieving the photography of various events, like this one, and any other events they produce to keep the residents entertained. This Touchmark Facility is located at 2911 SE Village Loop • Vancouver, WA 98683.



At 11 AM on Monday 01/21/2019, The Martin Luther King Holiday, photography of the various committees was scheduled to proceed. Of course, in order to be ready to perform at that time, the photo team must be completely set up. Frank, Rick Battson, and Gail Andrews, one of our newest members, were already at the Touchmark, when I arrived at 9:30 AM sharp, and were already beginning to unpack Franks equipment. I wanted to begin shooting pictures of this procedure, right from the beginning, in order to tell the story of what the FPCC is doing for the Touchmark program.



Frank had rented a fabric backdrop from "Pro Photo" company, in Portland, OR. It was necessary to set this up first. Franks personal menagerie of equipment includes an HD digital Nikon camera with lens, metal stands, power flash lights, and reflective umbrellas to provide



intense soft lighting, allowing him to use a low ISO to minimize noise in the images. I estimate he has at least \$5000, or more worth of equipment, which he brings to a shoot like this. Without Franks equipment, another person would be hard pressed to complete this assignment. I think all the stands and clamps to hold the fabric to the rods alone, cost Frank a good \$500. The set up time to complete the



backdrop came to about 45 minutes, utilizing the help of 3 people. On a few rare occasions, I too got involved in the raising process. Frank, Rick, and Gail, were the primary backdrop assemblers. Once the backdrop was in place the setup of the lighting equipment could progress.

Once the lighting equipment was assembled, it could now be positioned in the room to produce a soft shadow less effect on an entire arrangement of people, in front of the dark toned background. All the activity to complete the total assembly, and ready to begin photography, took another 45, or more minutes. The crew had a few minutes to spare before the 11:00 AM start time had arrived.



The Photo Crew had help, from the Touchmark team, to assemble chairs for the various committees, and positioning the resident members. Michelle herself, and Kellie J. Wagnild, "Resident Relations Manager," and Lydia J. Terjeson, "Executive Associate," all assisted in bringing happy facial expressions on the committee members. I decided to accomplish a photo of the two staff members who assisted the most, Kellie, and Lydia, were so helpful in arranging the people, and providing cheery faces on the individuals, with their antics behind

the camera. They certainly are two lovely people. Thank you.

Frank prefers to hand hold the camera while shooting, rather than having the camera mounted on a tripod. He feels this gives him more mobility in shooting since he does at least 3 photos, or more, of any individual group to have a



good selection of images to work with.

Once the photography is totally complete, all the equipment must be folded back up and placed back in holding bags, and returned to the owners vehicles ready to be returned home, or rental equipment returned to Portland.

Michelle ordered a treat lunch for Frank, Rick, and myself, which we were served in the Touchmark "Formal Dining Room," a little past 1:00 PM, where we did relax to enjoy this wonderful meal. Unfortunately Gail Andrews had left early and missed out on the lunch treat.



Once that was complete, Frank took his gear back home, and downloaded the imagery onto his computer to begin the editing process. He worked at this, several hours, then burned the images to a disk. He finished the job early the next morning, and delivered the job early the next afternoon.

It is now in the hands of Michelle E. Avdienko, who will order prints to be framed, and ready for display in the hallways of the Touchmark Building. Here the pictures of the committee members will remain displayed to be seen throughout the year by the residents, so they can see their friends and associates to see which committees they are members. When we attend one of our monthly meetings, we can view the images, our Current Club President 2019, Frank Woodbery, accomplished, and displayed directly across from the "Forum Room" as we enter or exit the room.



A Second Look

Maybe I should call this particular segment “A Closer Look.” Judges at camera club competition or most any competition for that matter, only see the image for a few seconds before being forced to score, and then if required, comment. Fine photography may need more than this superficial study.

At times the image is immediately strong and the worth of the image is obvious. The image receives a score that has it rise to the top. The impact of the image is such that examination is not required, or so it seems. There are times in this scenario that a closer look may reveal perceived flaws that did not surface due to the impact of the presentation. Judges may comment that if they had seen that they might have scored it lower.

The reverse of that; is this photograph by Jan Eklof. The impact of the image is more subtle, there is much to see and explore, and there may not be time, and this exploration may take place only after the fact.

The first impression may be that the split composition is a detractor. The thing is, this perceived fault is one that may be obvious so it is perceived quickly with little time to weigh this compositional tool against others. The fact is, I feel this split is necessary and one of the strong points of the image, due to the strong graphic qualities of the photograph. I think the symmetry would be lost without this split composition. The strong mirror image of the vertical masts might be diminished with a stronger sky or water. The even mass of both gives them equal weight, thus the graphic impact of the masts.

I feel this is the most obvious reason for the second look at this photograph, but there are more.

I think the receding line of the boats, gives great dimension, but more than that, the tonality of the boats, to me, is very strong. Notice how the composition begins at camera right, with a larger white boat which demands attention. An important element is the juxtaposing of this boat with the smaller black one beside it. This overlapping of tones, white over black, or chiaroscuro begins to add to the dimension of the receding boats. Notice also that the dark mass of three boats drag you down the wharf, keeping you involved with the image.



George Clark’s image at the right scored 21, making it, in the ranks of competition; just an average camera club picture. I think it is much more than that, with an immediate feeling that this is unique and very well seen.

The back lit bottle with wonderful rim light commands my attention and then its location sinks in, which adds another layer of mystery and interest. I think this is a very thought provoking image that takes more than a few seconds to analyze before scoring, something that may not be possible with the time restraints of camera club judging.

The second thing I noticed was the wonderful, subdued graffiti on the far wall which, I feel, adds a soft element in an otherwise hard environment.

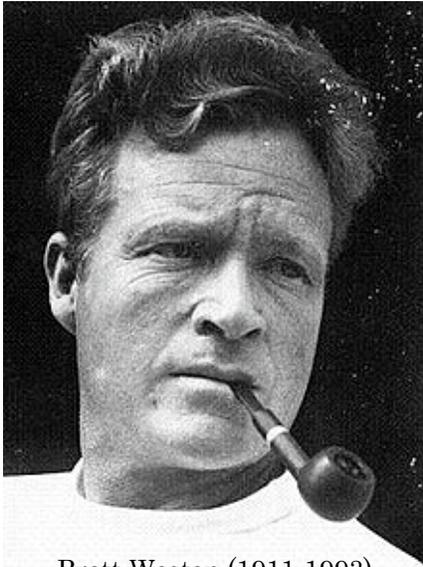
To me, an exciting overall look at this image is its verticality. Notice how everything mirrors the vertical bottle. The two very nice frames left and right, along with the brick pillar, make a wonderful triangular composition, with the bottle an integral part. The light colored vertical at camera left, I feel, is a wonderful balance for the bottle. Without it, the bottle may have weighed the image to the right, with it the scene seems to me, to balance very well.

I have said this before, but I think it bears repeating: images such as this do not do well in competition because they are so complex. It is too easy to pick the image apart quickly using the standard criteria of distractions, eye traps, strokes, etc. It is difficult and takes time, to determine what the image is saying rather than what it is showing.

Ed.



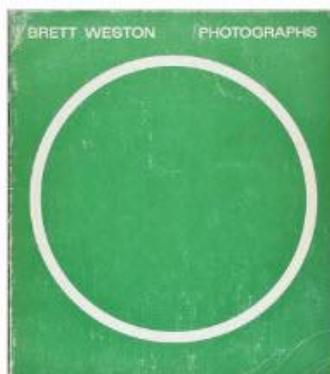
History— Brett Weston (1911—1993)



Brett Weston (1911-1993)



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



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Brett Weston

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Seller Rating: ★★★★★

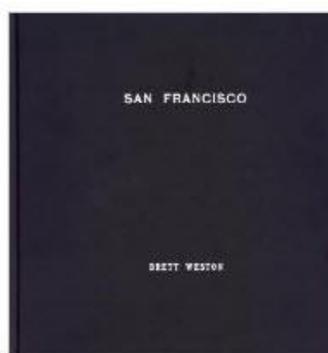
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Brett Weston

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Random Thoughts - Brooks Jensen

To Be Uncompromising

One of the odds things about being a publisher in photography is the fact that we're not the only publisher in photography. A lot of times we receive a submission here at *LensWork* which we eventually reject because the work isn't, I'll say, deep enough.

That is to say, there are three or so really terrific images in the body of work that's submitted, but ultimately, when we look at the rest of the body of work and tried to put together a selection of 15 or 18 prints for a portfolio in *LensWork*, we find that once you get past those initial three it gets pretty thin pretty fast. Oftentimes we'll see the same photographers work appear in some other publication in which they'll have three images — the same three images that we thought were killer images, the other publishers think are killer images, and so there it is. You have a photographer with three images and golly, it looks fantastic. And it is fantastic as far as it goes.

The challenge for creative photographers is not to come up with three killer images. That's — well, I want to use the word essay, but it's not easy — but it's not enough to explore a scene or a subject or to put together a body of work based around three really great images and a whole bunch of images that are sort of filler.

The real challenge of being a creative photographer is coming up with not three killer images, but 18 Keller images, and that's a much, much more difficult thing to do, and one in which we have to push ourselves. We have to not compromise, we have to really explore creatively, not allow ourselves to become satisfied when it's just OK, but to recognize that excellence itself is the challenge of the pushing and striving, and being uncompromising, is a compromise in your artistic life as well as in the body of work.

Display Rails

I received an e-mail from one of the commentary listeners who posed an interesting question. He was curious about how I display images in my home. He had received a Christmas present of a framed print and describe trying to find a place to put it in the house. It was a rather large print that would normally fit on a wall, but lighting and access for him to be able to see it on a regular basis were a problem.

All of these are issues that we can all relate to when it comes to framed prints. So I described to him a technique that I picked up a number of years ago from a friend Morrie Camhi. He had a unique way of displaying photographs and artwork in his house that I thought was just wonderful.

He either had manufactured or built himself a very simple wooden rail that went all the way around his living room at just the right height for viewing art work. It was about 5 to 8 inches deep, and he could put on this rail an individual print, a matted prints, a framed print, or a piece of artwork, a ceramic—anything like that that he wanted to put on display and have in his living room for a while.

By not hanging the prints on the walls he didn't have a permanent installation of his photographs and artwork. He could change them easily through the seasons at whim, when he was working on something new that he wanted to put up and look at for a while, while he tried to decide if he had it finished and

complete or not. It was great a great, flexible way to see artwork, to have it constantly changing, being updated. We've adopted it here in our house, and we really like it, because we can refresh our art work on a whim without having to pound a bunch of holes in the wall, and hang prints, and worry about whether or not there straight. It's such a wonderful way to display artwork that we use it not only in our home but here in the *LensWork* offices and in art gallery downstairs.

My New Year's Resolution

I had to chuckle the other day, because I spent a couple of hours getting some really productive stuff done—or so I thought. A friend and I have laughed about this over and over, to the point where every time I do it, it reminds me of our conversation.

You get to that point where you think, "I've just got to get organized," and you sit down and spend a couple of hours cleaning your desk, organizing your papers, developing your to-do list and when it's all said and done you really feel like you have accomplished something.

But then I find I really haven't done anything. All I've done is organize my to-do list. There is a procrastination element in this and I'm so plagued by this that a number of years ago I read a book on procrastination and perfectionism, and it gave me one very interesting little seed of an idea I'll plant here, in case some of you have got new year's resolutions that might pertain. This book proposed that the only practical outcome of perfectionism—the oppressive desire to do things perfectly—is to not do them at all.

And I must admit, there's a certain part of me that struggles with this. I want to do things right, and if I can't do them right, I'd rather not do them at all. If I can't do them beyond criticism, at least by not doing them I can't be criticized. So procrastination and perfectionism go hand in hand—two sides of the same coin.

But in the real world, it's almost always better to do something than to do nothing, to get something finished and than to get nothing finished perfectly. Maybe I haven't stated this idea in the form of a new year's resolution. I resist such things, to be honest with you. But it is the closest thing to a new year's resolution I have. I'd like to let go of procrastination, and in the course of doing so let go of perfectionism, and instead follow that old rule of thumb that says, "pursue perfection, but be willing to accept excellent accomplishment as a compromise to stagnation."

What, and how much, to include in a photograph is much more difficult by far than determining the exposure.

The camera can't help.

Ed.

Art Photography - H.P. Robinson (1830-1901)

CHAPTER VIII. FIGURES IN LANDSCAPE

"Full of forms, figures, shapes, objects, ideas, but the gift is good in those in whom it is acute, and I am thankful for it."

Shakespeare.

For many years I have advocated the more artistic introduction of appropriate figure's into landscapes, and I am glad to find that amateurs are taking up a branch of the art that has been too much neglected by professional photographers. During the first 30 or 40 years of photography the most grotesque absurdities were perpetrated, and it was very rare to see a landscape in a photographic exhibition in which anything like an attempt was made to introduce figure's which had any pretensions to belong to the scene, still less to tell anything like a story by means of figure's, or to add poetical effect by the help of added skies or choice of light and shade; the one aim was to get a "sharp" picture of a scene so lighted as to bring out all the detail. Professional photographers had an excuse for this beyond the reach of amateurs. It was found that such pictures "did not pay" so well as the ordinary eternal round of portraiture. The market for them was limited. It was only a photographer here and there, such as Rejlander, who cared to put himself out of the way towards advancing photography as an art. Gradually better things have been attempted, if not in all cases with complete success; and in the latter exhibitions this class of picture has been very prominent, the measure of success ranging from the complete, down to failure. But however signally some have failed, it is very satisfactory to see so many attempts which, if not perfect at present, promise success in the future. The class of pictures to which I allude have never had the encouragement of a medal set apart for them in any exhibition. Much as the managers of exhibitions have strained their ingenuity to find classes of pictures for which to offer medals, they never seem to have thought of landscapes and figure's combined to form a subject. I mean



the kind of picture with which the royal academy is half filled every year—pictures in which figure's are sometimes dominant and sometimes subordinate but always important.

There are, it must be confessed, some scenes in nature which are better without life; there are others that will do without it; but nearly all scenes are enriched, unified, and made more interesting by a touch of life; the loveliest scenes within the reach of photography make no appeals to are intellects or our hearts unless there is some hallowing touch of human association. This extends two literature as well as to art. An instance of failure in a great writer for the want of human interest in his work is in the memory of us all. No writer ever approached Richard Jefferies, the author of "The Gamekeeper at Home," in his description of nature. His insight, his close observation, his minute, exact, and loving description, his brilliant photographs in words, have never been equaled by any previous attempt in the same direction. He made a great reputation by his first books, but the

interest soon fell off, and readers got tired of artistically faultless work which contained little or no human interest. It is not enough to catalog nature. A sculpture make exactly imitate a bit of lace in marble a painter may sit down before a scene and copy it inch by inch, or a photographer may fill his plate with minute definition, but it takes more than this to make a picture. Ruskin gives a homely illustration, which seems to get the situation exactly: "if we see an old woman," if we asked her how much she expects to make in a year, and she answers quickly, we respect her for her calculation; if she is watching at the same time that none of her grandchildren fall into the fire, we respect her for her observation; yet for all this she may still be a commonplace old woman enough. But if she is all the time telling her grandchildren a fairy tale out of

her head we praise her imagination, and say she must be rather a remarkable old woman."

The application is almost too clear to need pointing out. The photographer may be perfect in his manipulation, his use of exposure tables may be precise and mathematical, he may be skillful in selecting subject, all three most respectable

Art Photography - Contd.

departments of the art, but the attainment of great skill does not, now-a-days, rise above the commonplace. If he wants to rise above the level he must tell us fairy tales out of his own head, he must add something to his pictures which is not to be found in ordinary photographs; in short, he must add his own personality to it, and that personality should have a poem in it, be it ever so small and weak.

If we want further evidence, Miss Lucy crane, in her admirable lectures on art says, "a photograph is a closer following of nature than any picture can be, and the photographic view or portrait contains the elements, the material of a picture; but for want of selection, combination, composition, and above all, for want of a human mind and soul acting on the materials, it is not a picture."

It has been too much the custom for writers on art to assume that art by means of photography is impossible under any circumstances, that the camera cannot think and therefore cannot produce the results of thought forgetting that it is not the brush that thinks but the painter who uses it. That these writers are entirely mistaken is shown in every exhibition. A photographer who knows something of art may not be able to give us great works of genius, but if he cannot "fling a poem out," if he has learned the grammar of his art, he may be able to tell us a story in fairly readable prose.

The incidence of country and seaside life are inexhaustible, and full of pictures adapted to the use of the photographer. A glance at the titles to a royal academy catalog will show this, and should be full of suggestions. It is a question how much of his subject one artist may take from another. It is admitted that nothing can be absolutely original. It is allowed that one may borrow a hint from another, but what may be the limit to the extent of the hint? I confess that I am always on the lookout for something to appropriate, or, to put it more mildly to adapt, but somehow or other materials of ones art never seem to suit and other, and, as far as my practice is concerned, subjects arise more naturally out of the incidents one meets with than out of books or exhibitions. It is not often that direct imitations of paintings are seen in photography; I remember only one or two. In one case a really fine subject was exhibited, and got a medal, which was afterwards found to be a reproduction of the motive and poses in modern dress of a Watteau subject engraved in the *Art Journal*; and I once saw an imitation of one of my own pictures by a Northumberland miner, who had taken to photography, and used pit girls for models. In the original I had tried to produce a variety of laughs from a subtle smile to a noisy scream, and the interest of the subject depended on the expressions, but the miner's models had evidently made it a serious business to copy the poses and for get the expressions altogether. I intended my picture to produce a

smile, but the pittman's picture beat mine in this respect by a distance; it was infinitely more comic.

The moral is that when you steal an idea you had better serve it as the gypsies are said to do the stolen children, and disguise it beyond recognition, or give up this kind of intellectual larceny.

Further, I don't know that it is quite honest to take a title that has been appropriated by another, except of course such as is ordinary and commonplace even if the subject is made to look different by arrangement. Only recently, on looking over a catalogue, at a first glance I thought somebody had been contributing a few of my old pictures, for there were the titles, but a second glance disclosed another man's name to them



Meeting: FPCC February 2019 Board Meeting
Attendees: John Craig; Frank Woodbery; Rick Battson; Sandy Watt; James Watt; Grant Noel; Steve Cornick; Ray Klein; Bob Deming; Wayne Hunter

Date: February 26th, 2019 **Time:** 3:00pm at New Seasons Community Room.

General Business: Wayne Hunter and Katie Rupp will be away for two months; while they are away, Steve Cornick volunteered to look after the score-sheets. Ray Klein has agreed to fill in on print nights.

Grant Noel will look after print mailing/postage requirements.

John Craig mentioned that prints for the convention will need to be mounted. Award winners will need to get them back for mounting. Grant Noel offered to mount the prints that needed it or assist those that need help with mounting prints.

Frank Woodbery brought up the subject of next years board. James Watt strongly suggested that this should be presented to the members at all meetings to encourage them to volunteer for positions. There should also be a co-chair/back-up for positions. We also need to look for a backup place to hold meetings when Touchmark is quarantined due to illness. Some suggestions were: 1. PUD building; 2. Library, (but closes at 8:00pm); 3. Schools; 4:Clark County Fire Department, (near Vancouver Lake);

5. Water Resource Center; 6. Sheriff's Office, (near CC Event Center).

Sandy Watt mentioned that the End of Year Banquet will be held on June 11th and it was approved by board. Frank Woodbery to confirm date and room availability with Touchmark. Suggestions for this year include possible 50/50 raffle and less raffle items. Sandy to reach out to Ryan at Touchmark to co-ordinate menu etc.

Grant Noel will undertake modifications to the projector stand to suit our club requirements.

Rick Battson brought up the cost of flyers for the convention. He priced at Costco \$155 for 500.

John Craig said that the flyer information will be updated as new information come in. The format is not finished. Costs for these flyers are a 4C's concern and not FPCC.

2019 Convention: We will need many volunteers for the 2019 convention. They will need to be specific for what positions, time slots, drivers, etc. At this stage volunteers are still required to pay for the field trips that they are volunteering for. 4C's will provide some labor for registration etc. Lisa and John to co-ordinate. We will also need extra volunteers to relieve field trip volunteers so they can take photos too. John to arrange next steering committee meeting for April. A preliminary flyer is out for members to look at. Sandy to contact Lisa regarding convention banquet. James to check in past minutes for dove payment. Board thinks that it was agreed to.

Chair Reports:

Field Trips: Rick Battson mentioned that there is a trip to Dufur being organized with the assistance of Theresa Peterson. This will entail being escorted by landowners onto their properties to photograph whatever structures, landscapes, or

other details. It will be sometime before April. Rick to confirm with Theresa 2/26/19. Other trips may include opportunities to photograph white water rafting and windsurfing.

Social Chair: Summer picnic is the next main event coming up. Sandy to look into venues, etc.

Sandy also reported that there was one card sent out this year and forty five cards sent out since 2016.

Steve Cornick mentioned that Bev Shearer had been involved in a car accident and was currently at home with family support.

Financial Chair: Everything up to date and current balance is \$3984.76 There were no new members while he was away.

Print Chair: All OK. Arrangements have been mentioned earlier regarding fill-ins while Wayne and Katie are away.

Web-site: Bob Deming had no news to report on the web-site. He suggested that there should be a second webmaster. Rick and Bob working on multiple interest forms for field trip sign-up. Bob presented an invoice for payment to PIWIGO. This was handled by treasurer.

EID Chair: Doug Fischer not available.

Touchmark: Ray Klein mentioned that Touchmark has a new assignment for FPCC. Five couples will be renewing their marriage vows. FPCC has many volunteers to photograph this event. Ray and Frank will talk with Michelle at Touchmark on 2/26/2019 at 6:00pm to get details. Steve Cornick brought up the cost for doing this for TM. It could be a bargaining chip for later negotiations. Ray also to check up on dates for Easter Egg hunt.

PSA: Rick mentioned that they were working on a judges handbook. Grant added that there were no details yet.

