



Adapter

December, 2024

Film Pack Camera Club, Vancouver, WA

Volume 72, Issue 3

General Information

FPCC

Film Pack Camera Club (FPCC) is a membership association for persons interested in the art and science of photography who seek to:

- Socialize with like-minded photographers,
- Improve photographic knowledge and skills,
- Share images in programs and competitions, and
- Participate in FPCC activities.

FPCC Officers

President: Frank Woodbery
Vice President: Jan Eklof
Secretary: Lucinda Savoie
Treasurer: Rod Schmall
Director: Rick Battson
Director: Ray Klein
Director: Grant Noel

More Information

Website: <https://www.filmpack.org/>
Visitor Policy: https://www.filmpack.org/Visitor_Policy.htm
Application and Dues: <https://www.filmpack.org/FPCCMemberApplication.pdf>



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Adapter

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Inquiries: Members may contact the editor via FPCC roster information. Others may use the FPCC "contact us" form: <https://www.filmpack.org/contact.htm>

Cover Image



Steel Rods

by Sharp Todd

Screen Brightness

The brightness scale above shows values from pure black to pure white with 5% steps in between. To properly appreciate images in Adapter, screen brightness should be calibrated to display a visible difference between every box in the 21-step scale. Use your PDF viewer zoom function to look as closely as necessary.

If several dark boxes or several bright boxes appear identical, please recalibrate your screen brightness to solve the problem.



Columbia Council of Camera Clubs (4Cs)

FPCC is a member club of 4Cs, which “exists to promote photography knowledge and enjoy fellowship between member clubs and organizations. The 4Cs is composed of photo clubs, and individuals belonging to those clubs are also members of 4Cs”.

John Craig is our 4Cs representative.

4Cs website: <https://columbiacouncil.clubexpress.com/>

Adapter Sections

Judges’ Favorites: Each print and electronic image division (EID) competition has a three judge panel that evaluates images using 4Cs standards for salon-style photography. “Judges’ Favorites” are the images scoring 24 or higher on the 15 to 27 scale.

Second Look: Images selected by the editor from the many worthy of extra attention for aesthetic, artistic, or creative merit, with emphasis on entries insufficiently appreciated in standard judging.

Out and About: Highlights of informal photo meetups, workshops, events, photo travel, and other meetings.

Skills, techniques, and resources: Learning tools covering topics from the technical to the artistic, often reported or suggested by FPCC members.

Scheduled FPCC Meetings

Discussion Night	First Tuesdays Monthly	Via Zoom
Print Night	Second Tuesdays Sept. – May	In person
Electronic Image Night	Third Tuesdays Sept – May	In person
Education Night	Fourth Tuesdays (or other days) in various months	Via Zoom or in person
In person meetings 7 p.m., Touchmark at Fairway Village 2991 Village Loop, Vancouver, WA		

2024-2025 EID Challenge Topics

- Sept: Complementary colors
- Oct: Water movement
- Nov: Long exposure
- Dec: Blue hour
- Jan: History
- Feb: Light trails
- Mar: Perspective
- Apr: Lone tree
- May: Natural light: person portrait



Photographic Society of America (PSA)

FPCC is a member club of PSA. FPCC members may purchase individual PSA membership separately. PSA offers a monthly journal, education programs, photo contests, an annual Photo Festival meeting, and more.

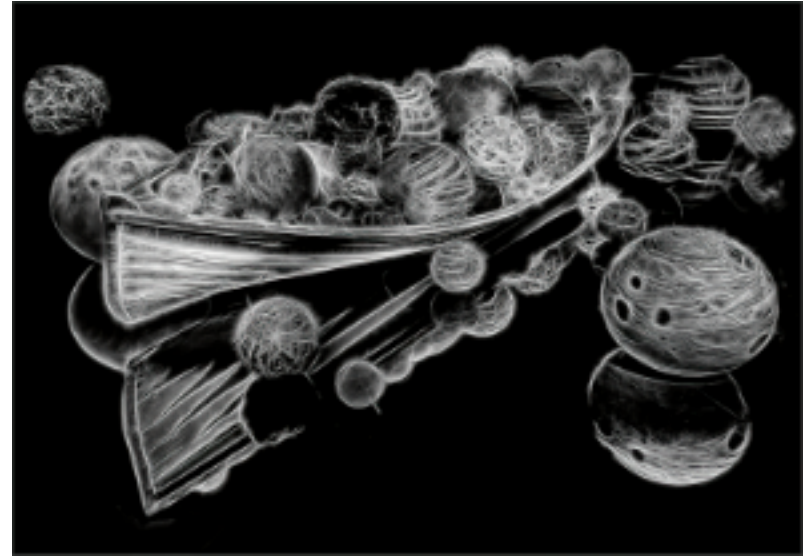
Rick Battson is our PSA representative.

PSA website: <https://psa-photo.org/>

Last Month EID Judges' Favorites



Milky Way Dome
by Zheng-Yang Liu



Floating
by Doug Fischer



Piles Of Rusty Rounds
by Sharp Todd

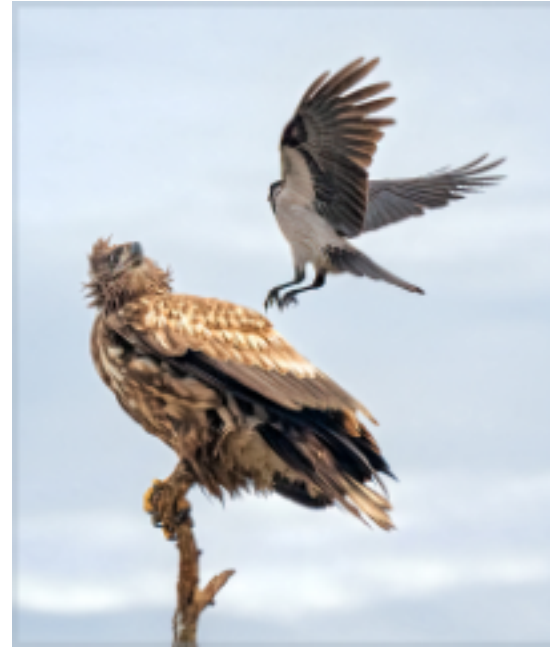


Frolicking Warthog
by Katie Rupp

EID Judges' Favorites, continued



Curl
by Doug Fischer



Surprise Attack
by
Katie Rupp



Zooming
by Jan Eklof



Cedar Waxwing
by
Craig Wallace

EID Judges' Favorites, continued



No Escape
by Doug Fischer



Goin' Downtown
by David LaBriere



Rose Petals Up Close
by Sharp Todd

Last Month Print Judges' Favorites



Jonsrude Sunrise
by Patrick Campbell



Torc Waterfall
by
Margaret Waddell



Eurasian Eagle Owl
by
Gail Andrews

Print Judges' Favorites, continued



No Escape
by Doug Fischer

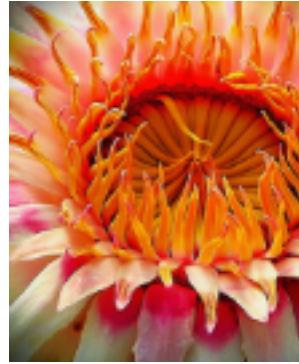


Feeling Sad
by Jan Eklof

Last Month Discussion Night Images



Dusk Reflection by Toni Carpenter



Nature's Details by Toni Carpenter



Latourell Falls by Grant Noel



Messy Eater
by
Grant Noel



Leaf Prints by Rod Schmall



**Drain
Bouquet**
by
Rod Schmall



Wait For Me
by
George Clark



Patina by George Clark



No Escape by Doug Fischer

Image Discussion, continued



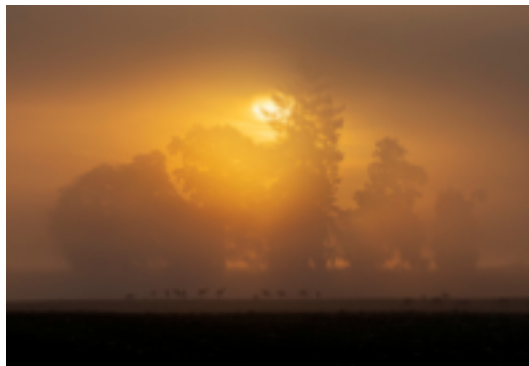
Winter At Cedar Creek by Doug Fischer



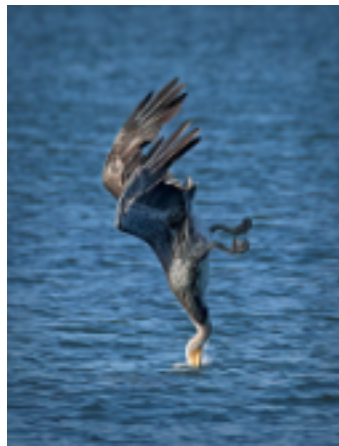
Pretty Rose Stylized by Sharp Todd



Lucia Falls Multi-Exposures by Sharp Todd



Sunrise Contrast by Jan Eklof

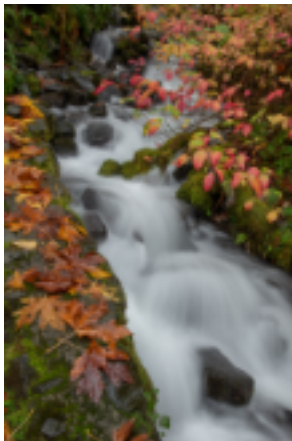


The Dive
by
Jan Eklof



**Titanic Museum
Belfast**
by
Margaret Waddell

Long Exposure
by
Margaret Waddell



Pumpkin Regatta by Robert Wheeler



In The Lead by Robert Wheeler

Image Discussion, continued



Peony Color by Lucinda Savoie



Peony Mono by Lucinda Savoie



**Junkyard
Chrysler 2**
by
John Craig



Junk Yard Plymouth by John Craig



Runner by Gerald Bartlett



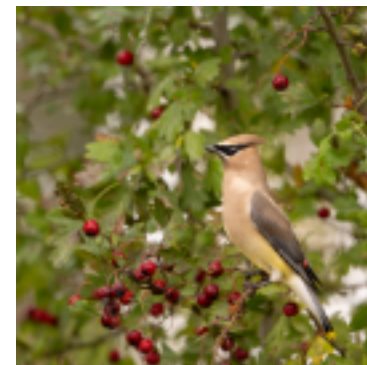
Chorister by Gerald Bartlett



Fall Color Experiment by Yasuyo Yamazaki



Taking Time by Yasuyo Yamazaki



Cedar Waxwing by Craig Wallace

Image Discussion, continued



Lucia Falls by Craig Wallace



Alyona 2 by Frank Woodbery



Lucia 4724 by Frank Woodbery



Monument Valley Sunrise
by Howard Bruensteiner



Shiprock And Fence by Howard Bruensteiner



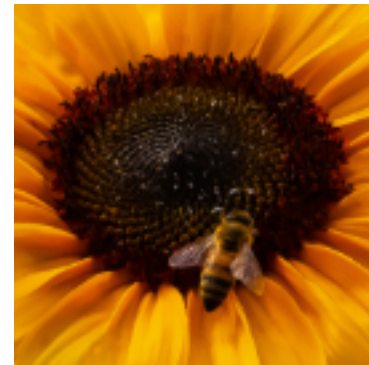
Milky Way Dome by Zheng-Yang Liu



Mates For Nest by Zheng-Yang Liu



Flower And The Bee by Ray Klein



Bee Square by Ray Klein

A Second Look



Metal Scrap Art 101

by John Craig

The large fragment approximates a Yin Yang symbol.
The nearby pieces resemble a horn and a wave.
Different but related, all the parts belong.
Separate yet together.
Like all of us.

– Editor

Meeting

Fall 2024 Meeting of NPPNW

Information from Jan Eklof and the NPPNW website

The Nature Photographers of the Pacific Northwest (NPPNW) Fall Meeting convened on November 2nd at the University of Portland. Field trips up the Columbia Gorge were available on Friday, Nov. 1, followed by an evening session. The main meeting on Saturday was also available to ticket holders via Zoom.

Moose Peterson was the featured speaker. His Saturday morning presentation was “The Art of Bird Photography,” and his afternoon topic was “Critter Stories.” You can see examples of Moose’s photography at <https://www.moosepeterson.com/>.

Attendees viewed projected images and prints submitted in three categories:

- Plant Life
- Scenic
- Wildlife

Awards were announced during the meeting.

About NPPNW: “The primary purpose of the Nature Photographers of the Pacific Northwest is to share information about nature and wildlife photography and thereby promote the growth and development of its members.” The NPPNW website, <https://www.nppnw.org/>, includes more information and displays award-winning images from meetings over the years. NPPNW meets on the first Saturday of April and November each year.

The next meeting will be on April 5, 2025. The location and the guest speaker will be announced later.



Drone view of the University of Portland, <https://uportland.peopleadmin.com/>, accessed 11/21/24, copied under Fair Use Doctrine for reporting and education.



Moose Peterson, from NPPNW website, <https://www.nppnw.org/>, accessed 11/21/24, copied under Fair Use Doctrine for reporting and education.

FPCC Attendees included: Frank, Doug, John, Dwight, Esther, Zheng Yang, Lee Moore, Linda, Rod, Lucinda, Grant, Jan, and Bob W. Several members went to eat afterward at the St. John’s McMenamins.

Awards: Congratulations to FPCC members who won awards:

Prints

Craig Wallace: Honorable Mention Plant Category for “Bee on Douglas Aster.”

Jan Eklof, Honorable Mention Plant Category for “Pink Waterlily.”

Doug Fischer, 3rd Place Wildlife Category for “Was a Six Point”
First Place Wildlife Category for “Wolf.”

Projected Images

Zheng-Yang Liu 4th Place, Scenic Category for “Star Gazing at Yosemite Valley.”

Katie Rupp, Third Place Wildlife Category for “And So the Morning Begins.”

Jan Eklof, Second Place Wildlife Category for “Searching for Food.”

Doug Fischer, First Place Scenic Category for “Gnarly Trees of the Pacific.”

See all the award-winning images on the NPPNW website

<https://www.nppnw.org/fall-2024/>





Orange Bells

Photo by Toni Carpenter



Red Zinnia

Photo by Toni Carpenter



Arch at Rose Garden, from earlier workshop

Photo by David LaBriere

Workshop

Guided Camera Shooting Workshop

Beaverton Farmer's Market, SW Hall Blvd, between 3rd and 5th streets, Beaverton, OR. <https://www.beavertonfarmersmarket.com/>

Information by: David LaBriere and Toni Carpenter

From the invite: Improve your photography skills! This is a fun and educational, personal, hands-on, guided, shooting camera workshop with experienced photographers. Emphasis will be on subject choice, composition, shot angles, camera use, etc. All levels of experience are welcome. 2-hour workshop, Saturday, 10/19/24, 8 to 10 AM.

Participants: Toni C., Grant N.

Experienced photographer David LaBriere has been providing camera shooting workshops for FPCC.

David writes: "The way I was approaching this was to meet at 8 AM at a desirable location for two hours on a Saturday morning. During that time I'd start them out and then visit with them while they were shooting to answer questions, and then arrange a time at the end of the shoot to view and evaluate what they shot. The discussions seem to run anywhere from technical to philosophical."

Toni Carpenter writes: "Just a short note about David Labriere's class/meet up. I like the casualness of the class. I was given a tremendous amount of individual attention, offered guidance in composition and lighting. He was very friendly, and supportive. I was not at all intimidated by his critique, rather motivated to take better shots. I enjoyed the workshop immensely."



Webinar

The Power of Contrast

Webinar by Lisa Langelli, 11/20/24. FPCC was invited to a Wild Rivers Photography Club education session. held via Zoom.

From the Invite: Why contrast is so critically important — HOW and WHERE you use it makes all the difference!

- Did you know you can actually control your audience to follow a path in your images in a certain order and sequence?
- Are you aware that carefully placed contrast plays a critically important role in whether your images are experienced in a pleasing way, or with strain?
- Have you mastered the secret of making an image come to life and "pop?"
- Need ideas to improve the "resting place" for your viewer's eye as they navigate your image?

See more information about Lisa Langelli at her website:

<https://www.langellphotography.com/>



Commentary Beyond the Photograph

#2085 in the “Here’s A Thought” audio series by

Brooks Jensen. Initially published 11/23/24 in [LensWork Online](#).

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Here’s a thought I’ll title, “Commentary Beyond the Photograph.”

I think a very natural part of being a photographer is to find and spend time with some photographic peers. Sometimes that happens in a workshop, sometimes there’s a photo group near you that you can join and the camaraderie is great, the interchange of ideas is great, friendships blossom, there’s almost no reason not to pursue that kind of relationship with other photographers.

And invariably then what happens is critique sessions. Fairly typically they run something like this, that members around the group each take a turn putting up for all to see either a photograph or a group of photographs, all the participants will then look at the photographs and offer commentary. The commentary is obviously done with the spirit of helping and giving and it’s not really a critique in the sense that it’s nitpicking all the things that are wrong but hopefully the spirit of the critique is to be helpful to the photographer whose work is under review.

And I’ve participated in these kinds of group sessions and critiques now for over 50 years, and my observation is that the vast majority of the comments that are often in these critique sessions revolve around either technique or composition or are somehow gear related.

So I hear things like well this image might be stronger if you burned in the upper left corner a little bit or crop a half an inch off the right hand side or maybe you should have done a focus

stack with this image or the color balance isn’t quite right.

Such comments might be useful for beginning students, but with anybody who’s been involved in photography for a while and has gotten through those initial student phases, a more helpful kind of comment has to do with the content, the feelings the photograph generates, or perhaps the metaphors that come to mind. And notice that all of these are not really photographic comments. They’re art and content comments. And that’s the level at which the advanced student is probably working. They’re beyond f-stops and shutter speeds. They’re now starting to think about how do I make a more powerful personal expression.

Well at least we hope they are, but one of the problems with photo-centric groups is that, because the medium is in common, that becomes a magnetic draw for the comments, when reviewing work, to be about the photographic process and all the techniques and whatnot that are involved in it.

Which is why I was fascinated when my long time friend Alan Brucie told me about a group that he participated in,

[\[Continued on next page.\]](#)



Fungus Bowl

Photo by Rod Schmall

**Prepared Comments,
FPCC Nov. EID Night**

When approached as art, this image speaks in metaphor. A mushroom that we expect to have a rounded top sinks into a bowl shape during decay. Sprigs of formerly evergreen material turn yellow and brown in detached segments withering on the ground.

Thoughts of transition and even death feel less ominous when framed as a cycle that includes every life, even our own.

There is a visual dance involving all the attractive shapes and patterns: lobed circular mushroom, a swirl of plant fragments, and that conceptual separation between inside and outside the temporary container.

[Continued from previous page.]

in Portland, that sounded way more interesting. And that is he participated in a group of artists who did not share the medium, but nonetheless had the purpose – the group function, if you will – of helping each other with comments and reactions and how they respond to a piece of work.

So he was the only photographer in the group. But there was a poet and there was a short story writer and there was someone who worked in glass and someone who worked in wood and etc. And they would get together on a periodic basis, bring things for the rest of the group to see, and then they would discuss it. But the discussions were never about f-stops and shutter speeds. They were about things like what is the emotional response to this photograph? What does that photograph remind them of or help them think about? What is the mood of the photograph or the sculpture or the poem or the short story?

I love this idea that a group gets together to help each other pursue their artistic life. But, by making the group not other photographers who share the medium with us, that comments like that [f-stops and the like]* suddenly become non sequitur, they're unimportant.

Of course it can be useful to meet with other photographers and have them offer comments about the technical side or even the gear.

So maybe the best strategy is to think about joining two groups. One group that's fellow photographers that meets on a periodic basis to discuss photographic aspects of work, and another group that you might get involved in that's just artists, who will likely give the kind of commentary that you would never receive about your work in a group of fellow photographers.

All of that feedback can be incredibly useful – all of which is commentary beyond the photograph – that starts to address the issues and give you some ideas about the artistic statement that you made.

Photographer-artist Brooks Jensen edits and publishes LensWork magazine and LensWork Online.

LensWork: <https://www.lenswork.com/indexhome.html>

LensWork Online: <https://www.lensworkonline.com/login.php>

Brooks Jensen Arts: <https://www.brooksensenarts.com/index.html>



* [Inserted for clarity – Editor]



Clouded Vision by Jan Eklof

Prepared Comments, FPCC Nov. EID Night

It is easy to see this as a cartoon character's face, with a very wide and narrow mouth, stubby radiator grill chin, and doubled headlight eyes. Pareidolia is the word for seeing things this way. Photos can evoke playfulness, and this image does exactly that.



Sigh of the Jackalope by Yasuyo Yamazaki

Prepared Comments, FPCC Nov. EID Night

Isn't it interesting how a title can shape perception? What might have been an abstract image takes life as a etched depiction of the folk-icon jackalope, breathing out a sigh that forms a small light cloud.

Architecture

Highrises by Chris Hytha and Mark Houser

Recommended by Robert Wheeler

Project

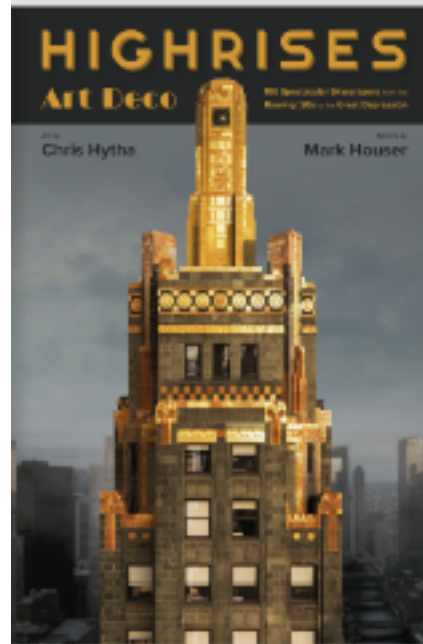
While enrolled in architecture school, Chris Hytha developed a strong interest in photography. He began with architectural sketch shots and expanded to a unique form of street photography. His work documenting Philadelphia row houses brought him good reviews. He then embarked on a two-year project to gather images and information about American skyscrapers that were built in the Art Deco style (or that significantly contributed to that style), most constructed in the 1920s. See <https://www.youtube.com/watch?v=zjr1E8vliGE> for a video about his photographic beginnings. See <https://www.hythacg.com/aboutme> for more about Chris.

Book

His project resulted in a book co-authored with Mark Houser, Highrises Art Deco, 100 Spectacular Skyscrapers from the Roaring '20s to the Great Depression, 2023, Highrises Publications. Going far beyond New York and Chicago, the book presents buildings across 49 cities in 25 states (including Seattle, Washington). Each structure has an exquisitely detailed photograph of the upper stories, a diagram of the overall contour of the building, a pithy (often humorous) summary of the personalities and influences affecting design and construction, and a synopsis of specific characteristics.

Photo Technique

Flying a drone (with FAA permission when needed) during early morning or late afternoon light, Chris captured multiple high-resolution images of each building's upper stories. In Photoshop, he stitched these together to achieve a non-distorted view, similar to an orthographic architectural elevation. For the backgrounds, he used a sky captured from



Book <https://www.hythacg.com/shop/p/highrisesbook>



Preview pages are available at <https://heyzine.com/flip-book/f867a7dd46.html>

each location. A processing tutorial is available (<https://www.hythacg.com/highrises-editing-tutorial-sales-page>, priced at \$30 when checked on 11/27/24) with raw files, final files, and video instructions for images of two of the skyscrapers.

Strengths

First, the buildings are impressive, with an unexpected range of beautiful designs and ornamentation. Looking through the book is like visiting a museum gallery full of masterpieces. What a great way to open one's eyes to what we have available in public

spaces. The book is a masterful combination of content and artistry. When visiting cities, I will now be looking up a lot more.

Second, this demonstrates the powerful impact available when a photographer is interested in a topic and creates a project with images across that subject's breadth. Unlike many photography books, this is definitely not a series of disconnected single images.

Third, the quality of photography makes every page worthwhile. I plan

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to schedule a bit of luxury time every day to savor one building at a time over the next three months.

Fourth, the historical information about the buildings, their circumstances, and their place in the evolution of architectural art adds considerable interest.

Conclusion

This is a wonderful book for any photographer and for anyone interested in art or architecture. At 10 inches wide and 15 inches tall, it may not fit on a standard bookshelf. But it is a great size for viewing the images. And, after reading, it fits easily on a coffee table or on a guestroom bedside reading stand.

Some may hesitate because of the price of this book. But paying just one dollar for each full-page photo would cover the cost with no further charge for the rest of the book. That is a bargain, especially when a 13x19 inch print sells for \$80 for each building, and 24x36 inch prints go for \$400. <https://www.hythacg.com/shop/highrises>



Highrises Collection

The authors collected information on 200 buildings, with only 100 included in the book. However, they generously posted images and historical information about all 200 buildings in the Highrises Collection at <https://highrises.hythacg.com/>. The expanded collection includes buildings in Portland, Oregon.

Although looking at a screen is not quite as satisfying as seeing the images in the book, this collection serves a very useful purpose.



Note: Images for Highrises are used here under the Fair Use doctrine for reporting and education.

History

Origins of FPCC

Excerpted from History of the Film Pack Camera Club, 1982
by Howard J. Burrell; text and photos from FPCC archives.

On a September evening in 1948, there gathered at old Clark College on Fourth Plain Road a group of persons interested in learning more about photography from a course being given by Delmar V. Harris, photography instructor at the college. From the beginning a spirit of friendly informality seemed to pervade the group, engendered in part, no doubt, by the example set by the instructor.

By the end of the 12-weeks' beginning course, some of the students, who already had dark rooms and fairly sophisticated cameras, prevailed on Del to give a more advanced course, covering enlarging and demonstrations in developing and printing color.

When the second 12-week course ended in the Spring of 1949, the group had become so well acquainted and were having so much fun that they were reluctant to disband, and decided to continue meeting at the home of the various members. The host was responsible for the program and the refreshments. Mindful of the failure of two previous attempts to organize a camera club in Vancouver, no attempt was made in the beginning to elect officers, collect dues, etc.

By the end of the Summer of 1949, it had become apparent that the group needed some direction if it were to become more than a visiting society, and it was decided to organize as a club, elect officers, etc. John Wager had obtained material from both Eastman and Ansco on



Earliest known photo of Film Pack members. Seated left to right: Frank Munro, Al Torongo, John Wager, Del Harris. Standing: Les Loshbaugh, Elmer Lindquist, Howard Burrell. 1950, maker not identified.

how to start a club, which included model constitution and bylaws. Using these as a guide and incorporating ideas of our own, the Constitution and Bylaws were drawn up, and at an organizational meeting held at the home of Howard Burrell on November 22, 1949, they were adopted. Arrangements were made by Del for the new club to use the

photography classrooms at the college as a meeting place on the first and third Thursdays of each month.

Before the new Constitution could be typed, it was necessary to decide on a name for the club. Several names were submitted and considered,

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but when a vote was taken, the name "FILM PACK" was the winner. So far as we know, no other camera club has ever used this name, and in this day of the compact camera there may be young photographers who do not have a very clear idea of what a film pack is, but at that time over half of the members owned press or view cameras and the film pack was very common.

1950

The club now had several pretty fair mounted prints, and arrangements were made with Miss Eva Santee, Librarian at the old Vancouver Library on Main Street (now the museum) to display them.

Also, the club sponsored the first of five annual Interscholastic Exhibits. Invitations were sent to all high schools in the county and to Clark College inviting them to participate. A considerable number of prints were received from Vancouver High School and Clark College, and these were displayed in the Hugh Edwards' appliance store located on Main Street, with ribbons being awarded to some of the better prints.

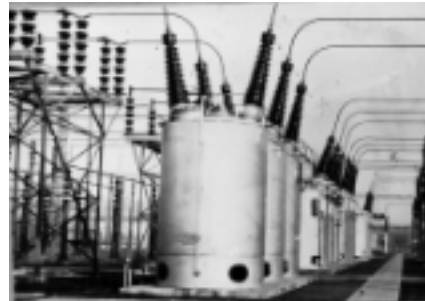
Field trips for the year included a shooting trip to the Ampere Substation arranged for by Del and a picnic for members and their families at Eagle Creek State Park in Oregon, with picture-taking at Bonneville Dam in the afternoon.



Left: Utility employee.
Center: Del Harris.
Right: Del's son.



John Wagner shooting in Ampere substation.



Ampere substation.



What is a "Film Pack?"

Web search information - by editor

Film packs were often used by press photographers as an efficient but more expensive alternative to sheet film.

The Film Pack was introduced by Kodak in 1903. The pack contained 12 sheets of film, thinner than single sheet film, each with a numbered paper tab attached; The tabs protruded from the loaded holder; as a sheet was exposed you pulled its tab which moved the exposed film to the back of the pack.

http://camera-wiki.org/wiki/Film_Pack

Film packs can be loaded in daylight, but strong or direct light should be avoided. Release both catches and swing the back of **the adapter** open. With the paper tabs held straight out, close the back. Before making the first exposure, pull the first tab (marked 0) straight out from the pack and tear it off. After the first exposure tear off tab 1 in the same way. (Pulling the tabs moves exposed film from the open front of the pack to the back.) After the last tab has been pulled, the exposed pack may be removed from the adapter in subdued light to be wrapped in the original paper and box.

Chapter 2 of *Instruction Manual for RB Super Graflex*. <https://www.graflex.org/RBGraflex/back.htm>



Notes from Frank

By Frank Woodbery

New Members – I would like to welcome new club members Patrick Campbell and Steve Bredthauer!

Programs and Workshops – We are not planning any educational programs for the month of December due to the Christmas holidays. We will be scheduling educational events starting in January or February. Stay tuned.

Again, if anyone has a particular topic or speaker they would like us to consider for a future program or workshop – please feel free to make suggestions!

Paul McCartney Photography Meetup at Portland Art Museum – Gerald Bartlett previously suggested that we consider an outing to visit PAM to see the Paul McCartney photography exhibit. Jan has organized a meetup to visit PAM on Thursday, December 5th, with a group lunch planned at McMenamin's after the visit. Please see Jan's email for outing details. This is not meant to be a shooting opportunity. For information on the exhibition if still considering whether to go:

Paul McCartney Photographs 1963-64: Eyes of the Storm.

<https://portlandartmuseum.org/event/paul-mccartney-photographs/>.

Valentine's Day Event – Rick and I met with several City of Vancouver folks to make preliminary plans for participating again in the Valentine's Day family event next year. The event will once again be held at the historic Pearson Airfield Hangar.

Club Website – Several of you know that Bob Deming is currently recovering from a recent stroke and has been in a rehabilitation facility. I understand that Bob will be returning home within a couple weeks and will be getting in-home rehabilitation to help with his strength and mobility. Thankfully, Bob is mentally unaffected, which is great news! Doug Fischer and John Craig have been assisting Bob Deming in our club website maintenance. While Bob is recovering, Doug is attempting to transfer site ownership from Bob to himself.

Some background: The current website was originally written in HTML and requires a certain level of expertise to maintain that few of our club members have. This limits the potential number of members

to participate in future website updates and maintenance. We would like to migrate to a new site built with simpler template-based building tools that is easier for us to maintain and keep up to date.

Christmas Holiday Party – At our December EID meeting on Tuesday, December 17th, we plan to have social time starting at 6:00 pm, so please plan to come early. We will have lots of food, drinks and giveaways. As time allows, the EID meeting will begin around 7:30. So please plan to join us at 6:00 pm on December 17th.

Clarification on Member Dues – If you wish to participate in competitions or discussion night with images, you would need to become a club member. Visitors and potential members are welcome to be observers without submitting images.

I hope everyone has a safe and wonderful holiday season!



New Feature: "From the Archives"

Film Pack was organized as a photography club in November of 1949. In honor of our 75th anniversary, this issue of Adapter introduces a new feature: "From the Archives."

It includes extracts of text and photos from FPCC archives (that primarily reside in two banker boxes). Today's column has material from preparations in 1948 and formation in 1949.

Watch for more "From the Archives" content in upcoming issues. Along with the archival items, there will also be some contextual information from time to time to remind us what was happening in our region and the world as FPCC history unfolded.

Members who have memories, images, or documents from the early to middle years of FPCC are encouraged to share with the editor for inclusion in future issues.

–The Editor



Upcoming Opportunities

Paul McCartney Photographs 1963-64: Eyes of the Storm.

Portland Art Museum, 1219 SW Park Ave, Portland, OR 97205, 9/13/24 – 1/19/25. <https://portlandartmuseum.org/event/paul-mccartney-photographs/> . FPCC meetup: 11 a.m., Thursday, Dec. 5.

King Tides. Dec. 13 to 15; Jan 11 to 13. High tides often with large waves, variable with weather, danger depends on local conditions. Visit at your own risk. Use all appropriate precautions. <https://wsg.washington.edu/community-outreach/hazard-resilience-and-climate-adaptation/king-tides/calendar/>

Zoo Lights. Portland Zoo. Nov 22, 2024 to Jan. 5, 2025. Extensive holiday lighting, pay for admission, discounts for Zoo members. <https://www.oregonzoo.org/lights>

Christmas Festival of Lights. The Grotto, 8840 NE Skidmore St., Portland, OR, 11/29 to 12/30 5 to 9:30 pm, paid admission. <https://thegrotto.org/christmas-festival-of-lights/>

Christmas Ships Parade. Various dates and rivers, Dec. 2024. Check weather and online updates.

Vancouver waterfront: 7 pm on 12/5 , 12/10, 12/13, 12/17.

I-205 Steamboat Landing: 7 pm on 12/11, 12/18.

Camas/Washougal: 6 pm on 12/7.

<https://www.christmasships.org/schedule/columbia-river>



Christmas Boats 2018 by Robert Wheeler

Save The Dates:

Nature Photographers of the Pacific Northwest. Spring Meeting, April 5, 2025. Location pending.

Photographic Society of America (PSA) Annual Photo Festival. Portland, OR; Photo Tours 9/22 to 9/24, Meeting 9/24 to 9/27/25.



Public Holiday Lighting Events

Washougal Parade and Tree Lighting, Thu. 12/5/24, 5 to 7 pm.

Camas Tree Lighting and Hometown Holidays Celebration. Fri. 12/6, 5 to 8 pm, downtown Camas. Choirs, dancers, entertainment, art, shopping, outdoor tree lighting ceremony. <https://downtowncamas.com/event/hometown-holidays/>

Battleground Holiday Tree Lighting Celebration. Fri. 12/6/24 starting 5:30 pm at Battle Ground Community center, 912 E. Main St., Battleground.

Hockinson Community Tree Lighting. Fri. 12/6/24, 6:30 pm, Hockinson Community Church, 15918 N.E. 182nd Ave, Brush Prairie.

Yacolt Tree Lighting. Sat. 12/7/24, 6 p.m.

Lighting of Grand Menorah. Thu. 12/26/24, 5:30 pm, Esther Short Park, by Chabad Jewish Center. Free donuts, music, and chocolate coins. Bring canned food that will be donated to Clark County Food Bank.

