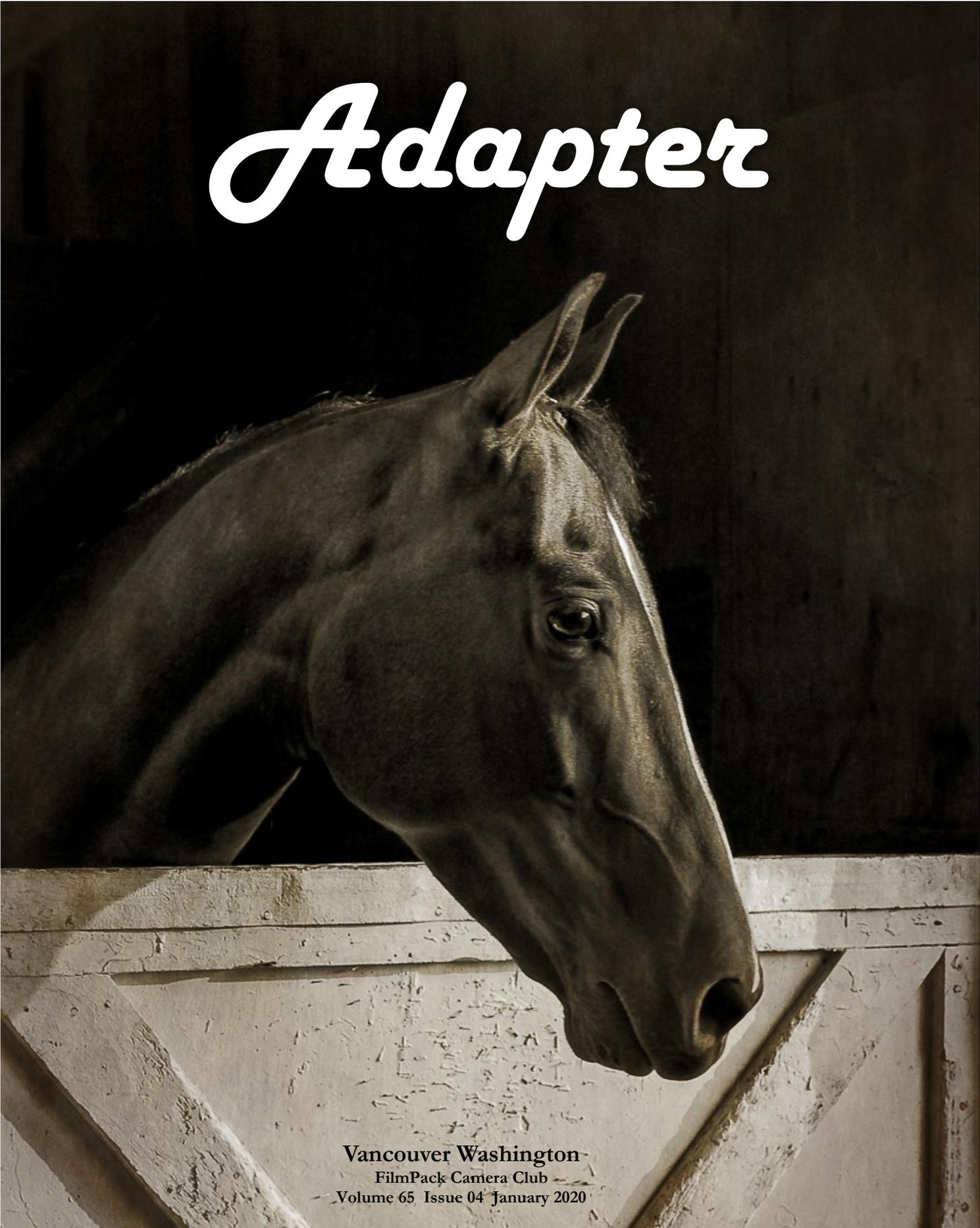


# *Adapter*

A close-up photograph of a dark horse's head, possibly a grey or black, looking over a white wooden fence. The horse's face is in profile, and its eyes are dark and focused. The background is dark and out of focus. The lighting highlights the texture of the horse's coat and the grain of the wood.

Vancouver Washington  
FilmPack Camera Club  
Volume 65 Issue 04 January 2020



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](mailto:jpfl@aol.com)

Volume 65 Issue 04 January 2020

### Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gail Andrews

Field Trip Chair—Rick Battson

Web Co-Chair—Bob Deming/James Watt

Touchmark Rep.: Ray Klein

Print Chair & Color Prints: Grant Noel/Rod Schmall

Mono Prints: Katie Rupp/Rod Schmall

Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

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History - Maurice Tabard (1897-1984)

*Cover*  
*Theresa Peterson*

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.

## Last Month Print Night - Results YTD

<b>LC</b>	
Albert Tang	177
Don Funderburg	41
Doug Fischer	185
Gail Andrews	41
Grant Noel	49
Katie Rupp	75
Lois Summers	177
Rick Battson	22
Robert Wheeler	112
Rod Schmall	21
Sharp Todd	180
Steve Cornick	21
Theresa Peterson	91
Wayne Hunter	142
<b>LM</b>	
Albert Tang	182
Don Funderburg	45
Doug Fischer	49
Frank Woodbery	46
Katie Rupp	72
Lois Summers	180
Robert Wheeler	66
Sharp Todd	191
Steve Cornick	21
Theresa Peterson	88
Wayne Hunter	22

<b>SC</b>	
Albert Tang	172
Beverly Shearer	106
Don Funderburg	41
Frank Woodbery	66
Gail Andrews	24
Grant Noel	21
Jan Eklof	186
Katie Rupp	43
Lois Summers	175
Robert Wheeler	66
Rod Schmall	21
Sharp Todd	178
Theresa Peterson	43
<b>SM</b>	
Albert Tang	175
Frank Woodbery	22
Jan Eklof	67
Katie Rupp	87
Lois Summers	176
Robert Wheeler	46
Rod Schmall	20
Sharp Todd	181
Theresa Peterson	86

Due to the change to our EID entry rules allowing members to enter their monthly 3 entries in any combination to the 3 categories (Challenge, Mono, Open), the board has changed the EOY awards rules for EID. In the future we will not give awards for most points in each category. Instead we will issue First, Second and Third awards for highest average scores in each category. But there is a catch ... at least 5 entries must have been submitted into a category to be eligible for an award.

# Last Month Print Night - Judges Favorites



KatieRupp\_FPCC\_GiraffeSunset\_LC



RobertWheeler\_FPCC\_AlwaysLooking\_LC



DougFischer\_FPCC\_GoldenEye\_LC



Ford Point and Horse 1 - Sharp Todd



Slow Time - Sharp Todd

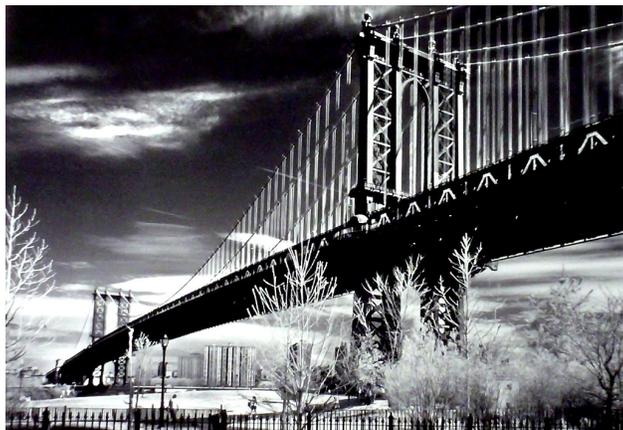


WayneHunter\_FPCC\_PosingModel\_LC



RobertWheeler\_FPCC\_WarmGrandpa\_SM

# Last Month Print Night - Judges Favorites -Contd.



AlbertTang\_FPCC\_BrooklynBridge\_LM



FrankWoodbery\_FPCC\_TreeOfLife\_



KatieRupp\_FPCC\_LionInTheGrasses\_LM



Large Rivits - Sharp Todd



GailAndrews\_FPCC\_EnjoyingtheSun\_SC



JanEklof\_FPCC\_PelicanTrio\_SC

## Last Month EID Night - YTD

Open	Total	# Entries	Avg.
AlbertTang	179	8	22.3750
BevShearer	86	4	21.5000
BobDeming	83	4	20.7500
CharlesBoos	269	12	22.4167
DavidLaBriere	97	4	24.2500
DavidSchultz	96	4	24.0000
DonFunderburg	128	6	21.3333
DougFischer	194	8	24.2500
DwightMilne	182	8	22.7500
EstherEldridge	84	4	21.0000
FrankWoodbery	181	8	22.6250
GailAndrews	155	7	22.1429
GeorgeClark	169	7	24.1429
GrantNoel	23	1	23.0000
HenryRen	113	5	22.6000
HowardBruensteiner	46	2	23.0000
JanEklof	138	6	23.0000
JohnCraig	93	4	23.2500
JonFishback	69	3	23.0000
KatieRupp	187	8	23.3750
LindrelThompson	92	4	23.0000
LoisSummers	205	9	22.7778
RayKlein	88	4	22.0000
RickSwartz	202	9	22.4444
RobertWheeler	42	2	21.0000
RodSchmall	45	2	22.5000
SandyWatt	43	2	21.5000
SannyePhillips	66	3	22.0000
SharonDeming	86	4	21.5000
SharpTodd	118	5	23.6000
StephenCornick	44	2	22.0000
SuZhou	98	4	24.5000
TraceyAnderson	111	5	22.2000
WayneHunter	93	4	23.2500

# Last Month EID Night - YTD

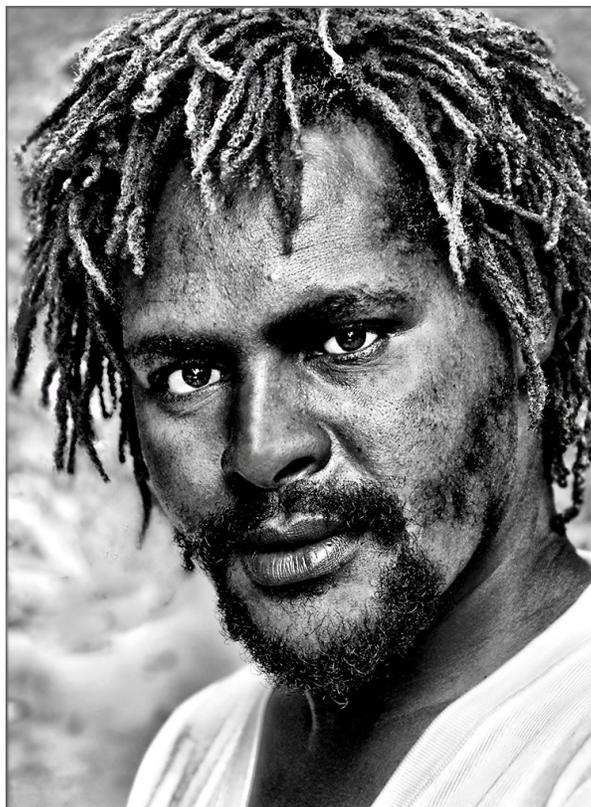
Challenge	Total	#	Avg.
BevShearer	40	2	20.0000
BobDeming	61	3	20.3333
CharlesLayton	65	3	21.6667
DavidLaBriere	41	2	20.5000
DavidSchultz	22	1	22.0000
DonFunderburg	59	3	19.6667
DougFischer	64	3	21.3333
DwightMilne	68	3	22.6667
EstherEldridge	59	3	19.6667
FrankWoodbery	22	1	22.0000
GailAndrews	23	1	23.0000
GrantNoel	65	3	21.6667
HenryRen	115	5	23.0000
HowardBruenstei ner	175	8	21.8750
JamesWatt	128	6	21.3333
JanEklof	70	3	23.3333
JohnCraig	89	4	22.2500
JonFishback	95	4	23.7500
KatieRupp	23	1	23.0000
LindrelThompso n	188	8	23.5000
LoisSummers	46	2	23.0000
RayKlein	92	4	23.0000
RickBattson	43	2	21.5000
RobertWheeler	66	3	22.0000
RodSchmall	45	2	22.5000
SandyWatt	223	10	22.3000
SharonDeming	90	4	22.5000
SharpTodd	97	5	19.4000
SuZhou	95	4	23.7500
TheresaPeterson	163	7	23.2857

Mono	Total	#	Avg.
AlbertTang	91	4	22.7500
BevShearer	61	3	20.3333
BobDeming	87	4	21.7500
DavidLaBriere	72	3	24.0000
DavidSchultz	21	1	21.0000
DonFunderburg	65	3	21.6667
DougFischer	22	1	22.0000
DwightMilne	22	1	22.0000
EstherEldridge	43	2	21.5000
FrankWoodbery	67	3	22.3333
GeorgeClark	46	2	23.0000
GrantNoel	24	1	24.0000
HenryRen	41	2	20.5000
HowardBruensteiner	45	2	22.5000
JanEklof	69	3	23.0000
JohnCraig	91	4	22.7500
JonFishback	113	5	22.6000
KatieRupp	68	3	22.6667
LoisSummers	23	1	23.0000
RayKlein	89	4	22.2500
RobertWheeler	46	2	23.0000
RodSchmall	42	2	21.0000
SharonDeming	88	4	22.0000
SharpTodd	47	2	23.5000
SuZhou	93	4	23.2500
TheresaPeterson	113	5	22.6000
TraceyAnderson	67	3	22.3333

# Last Month EID Night - Judges Favorites



HenryRen\_FPCC\_Backyard\_C



AlertTang\_FPCC\_Malone\_M



JohnCraig\_FPCC\_Orcid\_C



DougFischer\_FPCC\_CastingForFish\_O

# Last Month EID Night - Judges Favorites- Contd.



DwightMilne\_FPCC\_TwoOldFriendsTalking



JanEklof\_FPCC\_SixFootWingSpan\_O



GeorgeClark\_FPCC\_ChristmasInComesE



WayneHunter\_FPCC\_LiquidJewell\_O

## Contemplation—Art

*As you know I am enamored by the words of learned authors on the subject of art. I even go so far as to alter the words to fit photography.*

*Here is a preface to a novel by Joseph Conrad, that I find extremely inspiring. I have added words in parenthesis that pop into my head as relevant to my inspiration.*

*Thank you Mr. Conrad*

The work that aspires, however humbly, to the condition of art (photography) should carry its justification in every line (image). And art (photography) itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colors, in its light, in its shadows, in the aspects of matter and in the facts of life, what of each is fundamental, what is enduring and essential—their one illuminating and convincing quality—the varied truth of their existence. The artist (photographer), then, like the thinker or the scientist, seeks the truth and makes his appeal. Pressed by the aspect of the world the thinker plunges into ideas, the scientist into facts—whence, presently, merging they make their appeal to those qualities of our being that fit us best for the hazardous enterprise of living. They speak authoritatively to our common sense, to our intelligence, to our desire of peace or to our desire of unrest; not seldom to our prejudices, sometimes to our fears, often to our egoism—but always to our credulity. And their words are heard with reverence, for their concern is with weighty matters: with the cultivation of our minds in the proper care of our bodies; with the attainment of our ambitions; with the perfection of the means and the glorification of our precious aims.

It is otherwise with the artist (photographer). Confronted by the same enigmatical spectacle the artist (photographer) descends within himself, and in that lonely region of stress and strife, if he be deserving and fortunate, he finds the terms of his appeal. His appeal is made to our less obvious opacity: to that part of our nature which, because of the warlike conditions of existence, is necessarily kept out of sight within the more resisting and hard qualities—like the vulnerable body within the steel armor. His appeal is less loud, more profound, less distinct, more stirring—and sooner forgotten. Yet its effect endures forever. The changing wisdom of successive generations discards ideas, questions facts, demolishes theories. But the artist (photographer) appeals to that part of our being which is not dependent on wisdom: to that in us which is a gift and not an acquisition—and, therefore, more permanently enduring. He speaks to our capacity for daylight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent beating of fellowship with all creation—and to the subtle but invincible, conviction of solidarity that knits together the loneliness of innumerable hearts to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn.

Fiction (photography)—if it at all aspires to be art—appeals to temperament. And in truth it must be, like painting, like music, like all art, the appeal of one temperament to all the other

innumerable temperaments whose subtle and restless power endows passing events with their true meaning and creates the moral, the emotional atmosphere of the place and time. Such an appeal, to be effective, must be an impression conveyed through the senses; and in fact it cannot be made in any other way, because temperament, whether individual or collective, is not amenable to persuasion. All art (photography), therefore, appeals primarily to the senses, and the artistic aim when expressing itself in written words (images) must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emotions. It must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music—which is the art of arts. And it is only through complete unswerving devotion to the perfect blending of form and substance; it is only through an unremitting, never discouraged care for the shape and ring of senses that an approach can be made to plasticity, to color; and the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words (photographs): of the old, old words (photographs), worn thin, defaced by the ages of careless usage.

Ed.

The sincere endeavor to accomplish that creative task, to go as far on that road as his strength will carry him, to go undeterred by faltering, weariness or reproach, is the only valid justification for the worker in prose (photography). And if his conscience is clear, his answer to those who, in the fullness of a wisdom which looks for immediate profit, demands specifically to be at edified, consoled, amused; who demand to be promptly improved, or encouraged, or frightened, or shocked, or charmed, must run thus:—My task which I am trying to achieve is, by the power of the written word (camera), to make you hear, to make you feel—it is, before all, to make you *see*. That—and no more, and it is everything. If I succeed, you will find there according to your deserts: encouragement, consolation, fear, charm—all you demand; and perhaps, also that glimpse of truth for which you have forgotten to ask.

To snatch in a moment of courage, from the remorseless rush of time, the sapping phase of life is only the beginning of the task. The task approached in tenderness and faith is to hold up unquestioningly without choice and without fear, the rescued fragment before all highs and in the light of a sincere mood. It is to show its vibration, its color, its form; and through its movement, its form, and its color, reveal the substance of its truth—disclose its inspiring secret: the stress and passion within the core of each convincing moment. In a single minded attempt of that kind, if one be deserving and fortunate, one may perchance attain to such clearance of sincerity that at last be presented vision of regret or pity, of terror or mirth, shall awaken in the hearts of the beholders that feeling of unavoidable solidarity; of the solidarity in mysterious—origin, in toil, in joy, in hope, in uncertain fate, which binds man to each other and all mankind to the visible world.

Joseph Conrad

### TOUCHMARK VETERANS DAY 2019

Story by Ray Klein and Rick Battson



Georges view of the the flag raising ceremony

The Touchmark Veterans Day Event was Monday, November 11, 2019, at 11:00 AM.

Residents of the Touchmark Retirement Home, in, Vancouver, WA, were pleased to experience delightful military style music and a formal American flag ceremony by the Boy Scouts of America, plus a spectacular Dove Release.



Flay's view of the flag ceremony bugler



Frank's view of the dove release

FPCC members, Ray Klein, Frank Woodbery, Rick Battson, George Clark, and Esther Eldridge, --- the De facto Touchmark Event Photography Team documented Veterans Day for the Touchmark residents. The weather was good; sunny and clear which increased the contrast in our photos. A professional band played spritely tunes which made a pleasant background for the American Flag Ceremony and dove release.



Rick's view of dove release

**Esther Eldridge** was well positioned to capture the doves emerging from their cages doing chaotic aerobatics. **Rick Battson** captured an image of doves flying high above the American flag and a few late release doves a few feet from his camera.



Esther's view of the dove release

**George Clark's** numerous images were dramatic and dynamic. They depicted the American flag ceremony performed by The Boy Scouts of America, **Frank Woodbery's** images of various subjects, and also captures of the dove's actions, were abundant from all points of view. **Ray Klein assembled** the team's images and created a colorful collage for the DVD disk label - this creatively conveyed the Touchmark Veteran's Day Story

The Touchmark Event Photography Team processed their own images and then sent them to a Dropbox account In George Clark's name . George then transferred the images onto a Thumb-drive to expedite the file handling for Ray. Ray created a colorful label for the DVD which was delivered to The Touchmark Administrators.

The Touchmark Life Enrichment Director, Michelle Avdienko, received the images less than three days later- She was pleased! She had remarked about the cover on the disc:

“Wow, that looks amazing so far!”



## History— Maurice Tabard (1897-1984)

**Maurice Tabard** (July 12, 1897 – February 23, 1984)<sup>[1]</sup> was a French photographer. Tabard was one of the leading photographers of the Surrealist movement, which he entered under the influence of his friend, American photographer Man Ray.

Tabard was born in Lyon, France in 1897 to a silk industrialist and an amateur musician. His first artistic experiences were as a pattern designer for silk textiles. In 1914, he and his father left Paris for New York, where he pursued photography at the New York Institute of Photography. He continued his studies through to 1920 with fellow photographer, Emile Brunel.

Following the death of his father in 1922, Tabard became a professional portrait photographer for Backrach Studio in Baltimore.<sup>[4]</sup> He went on to photograph important homes and well-known people, including future President Calvin Coolidge and his family.



In 1928, Tabard returned to Paris and became a fashion photographer. It was there he met Surrealist writer, Philippe Soupault, who in turn acquainted him with various prominent magazine editors including Lucien Vogel, Giron, and Alexey Brodovitch. He went on to work for a number of publications, such as *Bifur*, *Vu*, and *Le Jardin des Modes*. He made the acquaintance of Surrealists Man Ray and René Magritte, with his work beginning to reflect the influence of Surrealism. In the late 1920s, he also met Roger Parry, to whom he taught photography, and André Kertész.<sup>[3]</sup> In 1951 Francis Quirk would curate an exhibit of his work at Lehigh University along with photographs by Ansel Adams.

Wikipedia—[https://en.wikipedia.org/wiki/Maurice\\_Tabard](https://en.wikipedia.org/wiki/Maurice_Tabard)



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



Seller Image

## Camera International, No. 13, Winter 1987: Faces

Schafer, Rudolf; Studio Harcourt; David Bailey; Toni Meneguzzo; Maurice Tabard; Francis Giacobetti; Philippe Pache; Gabriel Bauret; Claude Nori

Published by Camera International, Paris (1987)

Used First Edition Softcover

Quantity Available: 1

From: [A&D Books](#) (South Orange, NJ, U.S.A.)

[Seller Rating](#): ★★★★★

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Seller Image

## Art et Medecine Mai 1934

TABARD, Maurice et al.

Published by np, np (1934)

Used First Edition Softcover

Quantity Available: 1

From: [Jeff Hirsch Books, ABAA](#) (Wadsworth, IL, U.S.A.)

[Seller Rating](#): ★★★★★

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## MAURICE TABARD PHOTO POCHE N 93 - TEXTE DE AGNES DE GOUVION SAINT-CYR

TABARD MAURICE

Published by ACTES SUD

ISBN 10: [2097541666](#) / ISBN 13: [9782097541666](#)

New Softcover

Quantity Available: 2

From: [Nomade Store Europe](#) (La Rochelle, France)

[Seller Rating](#): ★★★★★

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US\$ 15.07

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Shipping: US\$ 6.75  
From France to U.S.A.

[Destination, rates & speeds](#)

## Random Thoughts - Brooks Jensen

### The Richness of a System

Here's an idea I'm not quite sure I can't even get across, but I'm going to attempt to do it anyway: the richness of the system is determined by the number of variables there are in it.

Take cooking as an example. Think of the number of variables there are in cooking. You've got several different kinds of meat—beef, pork, chicken, fish, etc.—And several different ways to prepare them—roasting, frying, boiling, etc., Casseroles, and all those things, and vegetables, and spices, and sauces. And by the time you look at all the permutations that are possible—literally all virtually unlimited number of potential recipes—you would say cooking is a very rich system that has no end to how far you can explore it.

Now let's take a look at black-and-white photography. Generally speaking, one of my concerns about black-and-white photography is that it's not a very rich system as it's currently being pigeon-holed and defined. It's defined as a white mat board with a window bevel cut, and this definition has almost no flexibility. It's a variable with only one possible answer.

If you think that's not true, just show up at your next workshop with some blue Matt boards and see what people say. When it comes to the color of the print, you can have a neutral tone or a warm tone, but if you show up at that workshop with a green toned photograph or a blue toned photograph, which it's possible to do, watch how people deride it.

So when you get right down to it, there are only a few variables in the presentation of a photograph: what size it is, what shape it is—square, rectangular, or maybe even panorama—and what the subject material is. There is even appear to be some approved subjects and others that people just don't seem to spend much time photographing.

I think this is why black-and-white fine-art photography tends, for the general public anyway, sometimes to be a little boring, a little repetitive, because it's not a very rich system. It doesn't have a lot of variables. And maybe we need to figure out how to introduce some more interesting and varied variable, so the possible permutations of

what can be created in a creative photograph are allowed to blossom exponentially. This is what I mean by saying that the richness of a system is proportionate to the number of permutations that it has available

### A Rose by Any Other Name

I love making points by drawing parallels, and here's a good example. What do we call the person who plays the guitar? And what do we call the person who plays the harmonica? And what do we call the person who plays the clarinet?

I suspect, in every one of these cases, we would tend to call them a musician, because the word guitarist and the word harmonicist and the word clarinetist are somewhat cumbersome. So, by the same token, what do we call someone who makes photographic images with the camera and the darkroom? And what do we call it a person who makes photographic images with alternative processes like daguerreotypes or platinum palladium prints?

In every one of these cases, I think we would tend to simply refer to them as a photographer, but there are those who disagree with this idea, because they think that somehow fundamentally the digital camera and the digital darkroom are so different from the traditional camera and the traditional darkroom—another chemical processes, as far as that goes—that we ought to differentiate somehow between people who make images with digital cameras, and their output, from the rest.

There are those who are in the purely analog school of photography who think that images that are made with digital tools should not be referred to as photographs, and those people should not be referred to as photographers, that we ought to call them pixelographs or some such silly thing. And I can't help but think that this is just a lot of turf protection and has very little to do with the process of making a creative and expressive vision with image-making tools.

A rose by any other name is still a photograph.

# Naturalistic Photography - P. H. Emerson—(1856-1936)

## Terminology—Contd.

By technique is meant a knowledge of optics and chemistry and of the preparation and employment of the photographic materials by the means of which pictures are secured. It does in no way refer to the manner of using these material, that is the “practice.”

To begin with, as this book is for photographers we must tell them they invariably use the word tone in a wrong sense. What photographers call “tone” should properly be colour or tint, thus: a brown tint, a purple tint or colour.

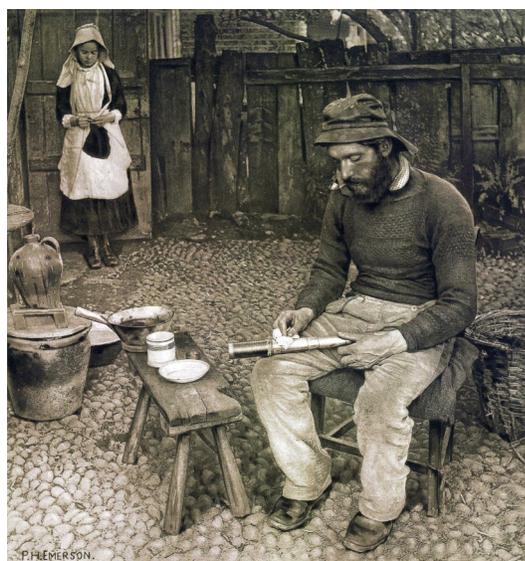
The correct meaning of tone is the amount of light received on the different planes of an object.

“‘A mere transcript of nature’ is one of the stock phrases of the art critic, and of many artists of a certain school. The precise meaning attached to it puzzles us; were it not always used as a term of reproach, we should believe it the highest praise that could be bestowed on a picture. What adds to our perplexity is that the phrase is generally applied by the critique to work which has nothing in common with nature about it; and is used by artists who themselves have never in their lives painted a picture with the simplest values correct, as though transcribing nature to canvass were a stage in the painters development through which they had passed, and which was now beneath them. The



critique must have but a very superficial acquaintance with nature who applies this term, as is frequently done, to work in which all the subtleties of nature are wanting. We have heard of pictures in

which no two tones have been in right relation to one another, in which noisy detail has been mistaken for finish, and the mingling of decision and indecision in fine opposition—the mysterious lost and found, the chief charm of nature—has been utterly unfelt, described as ‘transcripts of nature.’ Those artists who use the phrase, adopt it as a convenient barricade behind which they may defend their own incompetence.” —T. F. Goodall



All photographers would do well to lay their remarks to heart. Instead of being an easy thing to paint “a mere transcript of nature,” we shall show it to be utterly impossible. No man can do this either by a painting or photography, he can only give the translation, or impression, as Leonardo Da Vinci said long ago; but he can give this impression truly or falsely.

Next month:  
Composition

# FILM PACK CAMERA CLUB'S HOLIDAY CELEBRATION 2019

Story and Picture by Ray Klein

WOW! What a year 2019 has been, all 12 months have been astounding. We now are looking at 50, counting members and wives. In October we celebrated our 70th anniversary of the very beginning of the club at Columbia College.

With the photo, shown here, it certainly looks like our members know how to put together a feast of goodies, from salad, to main dish, to desert! This event happened on the third Tuesday of December, our regular EID image projection meeting,



PSA Rep.: Jon Fishback



12/17/2019, at the Touchmark Retirement Home. First we all enjoyed the pleasure of viewing each of our images made for the meeting, including a "Challenge" category (35) images, "Mono" category (15) images, and an "Open" category with (43) images. The "Open" category filled most of the screen time.

After the images were reviewed, and scored, with high scores being frequent. The highest scores were enjoyed by eight members, including Henry Ren, John Craig, Albert Tang, Doug Fischer, Dwight Milne, George Clark, Jan Eklof, and Wayne Hunter. Each of those members rated a score of 25 in the various categories of the judging session. The images were breathtaking, and by that time, every one was ready to partake of the feast, which was prepared by each of the members of the club. A short discussion session, about the high score images, was included while everyone enjoyed the special treats. The meeting ended with many wishes of a HAPPY NEW YEAR 2020!



4 C's Rep.: John Craig