A photograph of a forest path leading to a rocky cliff face. The path is dirt and gravel, winding through tall evergreen trees. The cliff face is light-colored with horizontal rock layers. The trees are dense and green.

Adapter

Vancouver Washington
Film Pack Camera Club
May 2018 Volume 63 Issue 08



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

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

Volume 63 Issue 08 May 2018

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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Paul Caponigro - History Page 9

Cover
Rosco Pirtle

**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:

05-01 Rick Battson
05-08 R. Be;t. B/ Schaper
05-15 S. Todd

End of Year Banquet

**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 Color

Color Print Chair: Doug Fischer

Large Color	
Albert Tang	359
Don Funderburg	92
Doug Fischer	369
Gary Cobb	146
Grant Noel	128
John Johnson	72
Katie Rupp	161
Lois Summers	134
Michael Anderson	24
Noel Grant	24
Ray Klein	131
Rick Battson	314
Sharp Todd	370
Stephen Cornick	148
Tim Morton	164
Wayne Hunter	271
Small Color	
Albert Tang	343
Bev Shearer	247
Don Funderburg	106
Frank Woodbery	45
Gary Cobb	59
Grant Noel	43
Jan Eklof	364
Katie Rupp	94
Lois Summers	86
Lorri Feldhacker	42
Michael Anderson	22
Sarma Nuthalapati	80
Sharp Todd	331
Stephen Cornick	87
Tim Morton	49

Year to date Mono.

Mono Print Chair: Stephen Cornick

Large Mono	
Albert Tang	353
Bev Shearer	19
Don Funderburg	93
Doug Fischer	356
Grant Noel	88
John Johnson	23
Katie Rupp	115
Lois Summers	70
Michael Anderson	25
Sharp Todd	374
Tim Morton	121
Wayne Hunter	22
Small Mono	
Albert Tang	353
Bev Shearer	59
Don Funderburg	66
Frank Woodbery	44
Jan Eklof	113
John Craig	23
Katie Rupp	63
Lois Summers	40
Lorri Feldhacker	23
Michael Anderson	21
Ray Klein	44
Sarma Nuthalapati	41
Sharp Todd	266
Stephen Cornick	44
Tim Morton	22

What we need most is not so much to realize the ideal as to idealize the real.

F.H. Hedge

Last Month Print Night - Judges Choice



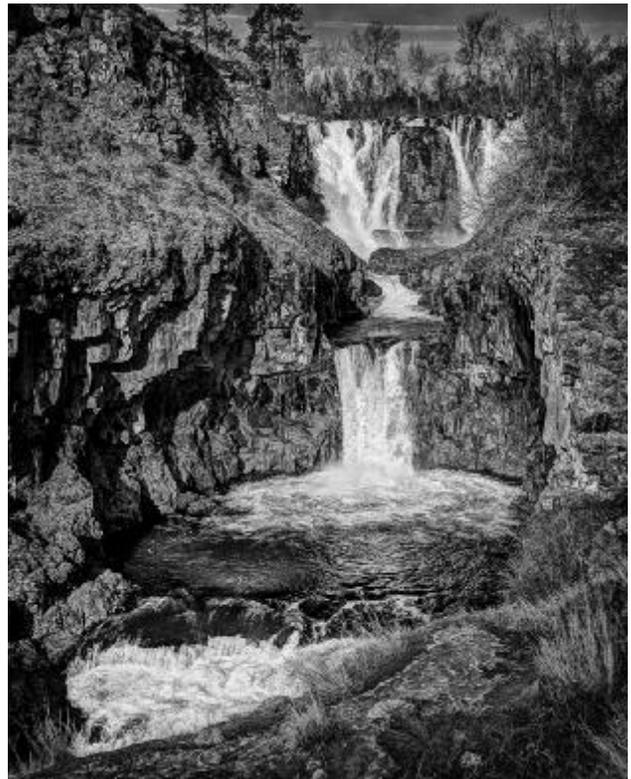
DougFischer_FPCC_OldBull_LC



DougFischer_FPCC_TuckerSnowCat_LM



SharpTodd_FPCC_BigValvesMono_LM



SharpTodd_FPCC_WhiteRiverFallsMono_LM

There is but one book for genius — nature.

Madame Necker

Last Month EID Night - YTD

EID chair: John Craig

Year to Date Total Scores		
Name	M Score	O Score
Albert Tang	180	354
Bob Deming	84	215
Charles Boos	127	260
David LaBriere	176	351
Don Funderburg	136	263
Doug Fischer	181	365
Dwight Milne	104	316
Frank Woodbery	172	360
George Clark	113	276
Grant Noel		45
James Watt	149	298
Jan Eklof	177	374
John Craig	180	366
John Johnson		67
Jon Fishback	178	352
Katie Rupp	182	377
Lindrel Thompson	179	384
Lois Summers	87	179
Lorri Feldhacker	22	43
Mark Forbes	23	46
Rachel Fishback	64	172
Ray Klein	183	364
Rick Battson	174	348
Rick Swartz	132	271
Ruth Boos	125	265
Sandy Watt	174	346
Sharon Deming	197	362
Sharp Todd	188	369
Stephen Cornick	87	198
Tim Morton	68	157
Tom Ambrose	44	89
Wayne Hunter		271
Wendy Seagren	113	223

Last Month EID Night - Judges Favorites



DonFunderburg_FPCC_Broken Arch_M



DwightMilne_FPCC_Ladies Parasol_O



LindrelThompson_FPCC_EveningSail_O



RickBattson_FPCC_Rocky_O



RickSwartz_FPCC_SavannahSparrow_O



30RayKlein_FPCC_WinterJay_O

Last Month EID Night - Judges Favorites- Contd.



37KatieRupp_FPCC_CuriousHyenaPup_O



JanEklof_FPCC_FloatingInTheBirdBath_O



JohnCraig_FPCC_PondLeaves_O



LindrelThompson_FPCC_WinterWalk_M



SharonDeming_FPCC_IvyInJail_O

Sir, when you have seen one green field you have seen all green fields. Let us walk down Cheapside

Samuel Johnson

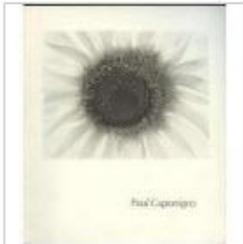
Cheapside is a common English street name, meaning "market place", from Old English ceapan, 'to buy' (cf. German kaufen, Dutch kopen, Swedish köpa, pronounced [sheu-pah]).

Wikipedia

Is it possible that Mr. Johnson is telling us to take a look at something new?

Ed.

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



Stock Image

[Paul Caponigro](#)

Caponigro, Paul

ISBN 10: [091233407X](#) / ISBN 13: [9780912334073](#)

Used Hardcover

Quantity Available: 1

From: [Lucas Lane Books](#) (Oldsmar, FL, U.S.A.)

[Seller Rating](#): ★★★★★

 Add to Basket

Price: US\$ 16.99

[Convert Currency](#)

Shipping: US\$ 3.00

Within U.S.A.

[Destination, Rates & Speeds](#)



[Landscape](#)

Caponigro, Paul

Published by McGraw-Hill, New York (1975)

Used First Edition Softcover

Quantity Available: 1

From: [Caliban Books Pittsburgh PA, ABAA](#) (Pittsburgh, PA, U.S.A.)

[Seller Rating](#): ★★★★★

 Add to Basket

Price: US\$ 18.00

[Convert Currency](#)

Shipping: US\$ 4.50

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[New England Days \(An Imago Mundi Book\)](#)

Paul Caponigro

Published by David R Godine

ISBN 10: [1567922163](#) / ISBN 13: [9781567922165](#)

Used

Quantity Available: 1

From: [More Than Words](#) (Waltham, MA, U.S.A.)

[Seller Rating](#): ★★★★★

 Add to Basket

Price: US\$ 9.01

[Convert Currency](#)

Shipping: US\$ 3.99

Within U.S.A.

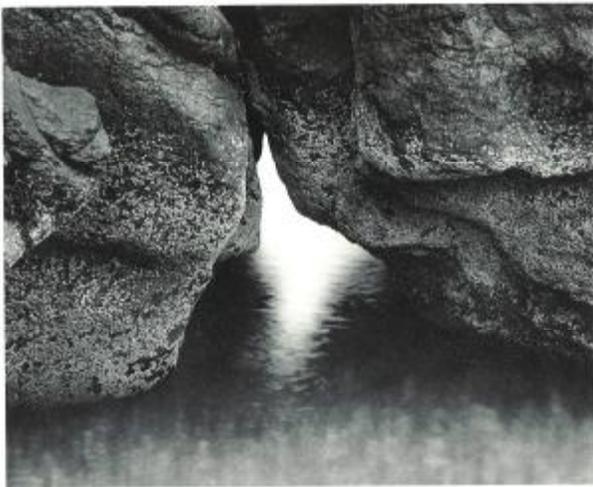
[Destination, Rates & Speeds](#)

History—Paul Caponigro

Paul Caponigro, is an American photographer from Boston, Massachusetts. Caponigro started having interests in photography at age 13. However, he also had a strong passion in music and began to study music at Boston University College of Music in 1950, before eventually deciding to focus on studying photography at the California School of Fine Art.



Paul Caponigro by Ted Orland



Touchmark Easter - Ray Klein

The 2018 Easter Egg Hunt, at the Touchmark retirement facility, was well attended with retiree's children and grandchildren. The FPCC seven crew members were there and fully equipped with more than adequate camera gear to cover the event. Frank Woodbery, FPCC President, had his electronic flash/umbrella pack-up, and was all set up by 9:00AM, ready to go.

Along with Frank were John Craig, Rick Battson, James and Sandy Watt, George Clark, and Ray Klein, which composed the full crew, and were ready for action. The weather was spectacular for the shoot, not too sunny, just cloudy bright, providing great lighting for the outdoor Easter egg hunt.

First the Easter bunny came bouncing out the door, and then Michelle Avdienko, of the Touchmark Easter Egg Hunt Committee, gave the "GO" signal to the children, and our FPCC crew went into full action mode, as the children scoured the outside premises scooping up the plastic eggs.

Rick Battson was giving his newly acquired 70-200mm zoom "auto focus" lens it's first real work out.

Once all the eggs were found, the children returned inside to find out what they had acquired inside the eggs and also have their picture taken by Frank Woodbery at the "Photo Booth" provided by the Touchmark crew. One of the children was not too happy about seeing a Bunny so large and was upset being too close to

it.

Diana Jones, a retired FPCC member, now living at the Touchmark, was also present, and posed with the Easter Bunny, for the FPCC to see in our Adapter news letter.

Once all the children portraits, with the Easter Bunny, had been completed, Frank and part of the remaining crew posed with the Easter Bunny for a fun FPCC photo taken by Michelle Avdienko.

On the following Monday morning, Ray Klein delivered a DVD with all the portraits completed by Frank. The following Wednesday, Ray delivered another DVD containing all the photos taken by the rest of the crew



Touchmark Easter - Contd.



Cool Stuff at Amazon



Hunting Blinds, LOOGU Outdoor Camouflage Ghillie Poncho Camo Suit Military Leaf Hunting and Shooting Accessories Tactical Ge...

\$25⁹⁹ - \$28⁹⁹ ✓prime

★★★★☆ - 6



Ghillie Suit, LOOGU Camo Suit Outdoor Game Military Hunting and Shooting Accessories Tactical Camouflage Clothing Blind for...

\$39⁹⁹ ✓prime

★★★★☆ - 15



Newer 7"x8"/18 x20 cm Transparent Color Correction Lighting Gel Filter Set Pack of 5 Gel Sheet for Photo Studio Strob...

\$9⁹⁹ ✓prime

★★★★☆ - 12

Two versions; a must have for the wildlife refuge, birder.



Glasses Camera 16GB Included Updated Version MidZoo HD Eyewear Mini Portable DVR Eyeglasses Camera Video Record...

\$52⁹⁹ ✓prime



Cool Ballhead Arm Multi-functional Double Ball Adapter with Bottom Clamp and Standard 1/4 Inches Screw

\$12⁹⁹ ✓prime

★★★★☆ - 19

Why wouldn't this be great at the park where you can't get out of the car? Clamp it to the window.



Opteka Voyeur Right Angle Spy Lens for Canon EOS Digital SLR Cameras (Attaches to 52mm and 58mm Threaded Lenses)

Price: \$24.05 & FREE Shipping on orders over \$35. Details

Get \$50 off a yearly Pay \$0.00 upon approval for the Amazon Rewards Visa Card.

✓prime (Try First, Free Shipping)

Only 18 left in stock - order soon.

Work in Saturday, March 27 Order within 28 hrs 02 mins and choose Saturday Delivery at checkout. Details

Sold by 47th Street Photo and Fulfilled by Amazon. Gift-wrap available.

- Point your camera one way and shoot the other with this right angle lens attachment
- Easily attaches to your lens. Filter threads (optional attachments for your camera included)
- This lens can be a valuable asset when shooting video (or still) obtained at the beach, pool, and other public places
- Accommodates all viewing distances from wide-angle to full zoom
- Built-in rotating barrel to allow height adjustments. Compact. 3 1/2 inches long

Compare with similar items

Fun With PSA - Editor

The following is a submission to the Pictorial Evaluation service of PSA.

SUBJECT: LuAnn Thatcher PID Evaluation
Submission 20180415_135943

Thank you for your submission shown below.

MEMBER INFORMATION:

Name: LuAnn Thatcher
Email Address: luann.thatcher@winternet.com
PSA Member: 994950

IMAGE INFORMATION:

PID Image 1 Filename:
PID~Image~1~for~LuAnn~Thatcher~120180415_13594
3.jpg was submitted as April Blizzard.jpg

PID Image 1 Description:

I am trying to fine tune my artistic expression and identify my niche in photography. I have a monochrome photo I would like advice on.

As I see it: Technically, there is an element of impact in this photo. The simplicity of a lone birdhouse on a fence post implies serenity in nature. Technically, the rule of thirds is evident to a certain degree as an artistic choice. Creativity is in the observation of a birdhouse from afar during a snowstorm. Compositionally, the visual elements come together and hold the viewer's eye with the little bit of snow on top of the birdhouse, and the overhanging tree branches that diagonally direct the eye over the house. The darker tones of the tree branch and the birdhouse give depth to the scene with the background overshadowed with the atmospheric perspective from the falling snow. The dim evening light adds moodiness and gives way to a story of a very classic scene, a moment in time we have all experienced.



Much of what you say. I feel, is right on. I think the image is a fine capture with great composition. The problem is, much of its wonder may be lost in a camera club judging. I think many images such as this are overlooked by the sheer simplicity and mood. Many judges in PSA/CC are looking for the high impact, or the known image, such as the raptor and the fish, or the water buffalo and the mud, or the thing that everyone has seen, done

better. Something as personal and simple as this may not be understood and overlooked That said, when you compete with something like this I think you need to eliminate all the perceived flaws that might give the judge an excuse to reject it. I feel images such as this need to be technically impeccable. The image I got,

however, not the entire file I am sure, seems flat and muddy with little contrast. Now, that is just fine, and does, I think, present a very nice feeling and one that I am sure might be the actual scene. The judge was not there and will be looking for something less cerebral. I have just popped up the tonality a bit and emphasized the bird house, however I only give you this because I understand the mentality of the PSA/CC mind, and think it will need a bit more of a traditional look, to be accepted.

That was a lot of stuff, I know, but I think this is very well seen and worthy of letting people enjoy it. If there is no universal acceptance, I don't think it is because of the image, I think that it will be because there is something wrong with the system.



Jon Fishback, APSA, ARPS
Photographic Society of America
Director, PSA Education Services
JPF1@aol.com
360-546-2776

Thank you for your time and help.
LuAnn

PID Image 2 Filename: No file submitted.
PID Image 3 Filename: No file submitted.

Regards,
Jon Fishback, APSA, ARPS
Pictorial Evaluations Director

The Eye (camera)

I 'm an eye. A mechanical I. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects. I creep under them. I run alongside a running horse's mouth. I fall and rise with the falling and rising bodies. This is I, the machine, maneuvering in the chaotic movements, recording one movement after another in the most complex combinations.

Freed from a the boundaries of time and space, I coordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you.

Dziga Vertov—1923

Random Thoughts—Brooks Jensen

Van Morrison and Paul Caponigro

One of my favorite musicians of all time is Van Morrison. I think he is just a genius and his work is spectacular. But at the same time, I think he's made some of the worst music I've ever heard. It's fascinating – every single CD of his I've ever owned, there are always one or two songs that I think are just brilliant, and I want to listen to them over and over again and have them as a part of my long-term music library but on the same CD he'll have a couple of clunkers that I just can't believe he put on the album. They are virtually impossible to listen to. I've had to learn to live with this because he's been one of my favorite musicians now for almost 30 years, and I've had exactly the same experience with every CD he puts out. So, it's not an odd thing. It's just the way it is with Van Morrison.

And you know, I've learned this is actually a good thing. As an art consumer I've learned that it's good for me to be patient with artists and to give them a break, because their creative individuals and if you listen long enough, this lee you'll hear some really great stuff. But you have to give them a license to experiment, and to play around, and to occasionally fail.

In photography I can think of no better example of this man Paul Caponigro. He's one of my favorite photographers. He's absolutely brilliant. But at the same time, he's put out some work that I just scratch my head at. I just don't get it. His book megalith was one of the worst collections of photographs I've ever seen, particularly by a major and important, influential artist. But it's OK. I know lots of people who love that work. So, it's not bad work it's just work that never spoke to me personally. But some of the other work was absolutely wonderful. As an artist I've learned from this too. I have to learn to give myself the ability to fall flat on my face, when word just doesn't work, because it's only in the midst of doing that that I can also occasionally create a photograph that really says, that I really like, that has staying power. But I only get there by creating some really bad stuff along the way. The minute I start trying to avoid the bad stuff, I'm going to throw the baby out with the bathwater, because the good stuff will stop being produced too.

The Preciousness of it all

As a budding young photographer, I was encouraged – that's not quite right – eye was mandated two, I was dictated two, I was forced to think in terms of the preciousness of the photographs I was creating, that if I were a serious photographer I would create archival prints in pristine white matt boards underneath the hinged over mat. I was supposed to put the piece of velum or archival tissue to protect the surface of the photograph and use only the finest acid free quality materials. There's just so much fussiness about all of that, it's just so precious.

From time to time we get a submission here at LensWork that takes this to the extreme. Photographers will actually send us portfolios for review that include all of the archival tissues, and even occasionally the white gloves so that we will only look at their photographs with the white gloves on. And I have to be honest. We just laughed, because as much as I hate to say it, we've

discovered with absolute consistency that the people who are the most fussy about their prints are the ones who generally send us the worst portfolios.

Don't get me wrong here I'm not saying that you shouldn't be careful. I'm not saying that you shouldn't use the best materials there are. I'm not saying that carelessness is a virtue. But my God these are only photographs, and you can make additional copies, and they're just not that precious. Maybe 100 years from now as collectable artifacts they might be but there's a long stretch between a collectable archival photograph that needs to be handled with white gloves and the care in a museum, in a submission to a magazine.

But there is that element that says if we treat it with respect and with preciousness it will somehow be more special and more precious. No, in fact, it won't be. If you want to make a photograph special and precious, make a better photograph. The white gloves don't add anything to a bad photograph.

Why are Photographs Quadrilaterals?

I love the way simple questions sometimes lead to complicated answers, which sometimes open the door to creativity.

Here is a good example of that. Why do you suppose all photographs are rectilinear, that is to say, their all quadrilaterals, technically speaking? Why don't we have any photographs that are trap is a little or parallelogram is? Why is it so rare to find round photographs, or ovals photographs? It's relatively easy to do these things. You can make a photograph of any shape you want. But it seems like 99% of them are either square or rectangular. I'm wondering if this is a convention that is practical, or a convention that is aesthetic?

From the practical point of view, it's a lot easier to cut film square, and to cut prints square, but you know lenses don't make the square images. All lenses make around images. And as human beings we don't see in squares; we see in rather flat ovals, as you'll discover if you trace your peripheral vision by steering at the point and then seeing the shape of what you observed in the edges of your vision. It's actually an oval shape that we see. So why are pictures square? As I say, an example of a simple question with a complicated answer, and maybe—just maybe—an opportunity for creativity.



Observations on International Competition.

There is a widely held belief that acceptance in international competition may be based partly on a formula, $S+C=A$: Subject plus Compliance equals Acceptance.

Subject matter in pictorial competition may be quite diverse. Compliance is rules and may be more objective. Acceptance, of course, is what everyone is working toward.

The following observation is based on one person's study of nearly 100 international catalogs and discs between 1999 and 2014. The observations do not attempt to place any value judgment on what is or is not accepted, but rather an observation to help the reader better evaluate the formula $S+C=A$.

The first thing one may notice is the overall beauty of the images. Looking at them at arm's length one gets a feeling of rapture, how can there be so many beautiful photographs?

After first impressions and after looking at virtually thousands of images in these catalogs, certain observations begin to surface, and the rapture partly abates.

The first overall impression is that the largest number of accepted images are ones where people are doing something. Let's call them "people engaged." It does not seem to matter regarding the actual subject, whether it is architecture or cityscape, there always seems to be people. Even landscapes appear to favor the human form.

The landscape is quite high on the list of popular subjects. The first observation in the landscape is that the time of day is important. The highest percentage of landscapes are made early or late in the day, which may not be a revelation to the practiced photographer. The fact that landscapes usually have clouds may not raise any eyebrows. Landscapes with buildings and barns are a favorite. Someone once said, "Never trust air you can't see," and this appears to be very true in the landscape. Mist, fog and smoke are very popular. You seldom see a landscape accepted that does not adhere to one of these norms. The fact is, I am told that the experience oriental worker never goes out without smoke bombs for that misty look. A large percentage of landscapes incorporate the human form.

Seas, oceans and waters are popular. Again, people seem to abound in these views. The look at fishing in the Far East is ubiquitous, whether it is fishing with the Cormorant or net fishing. Throwing nets seems to be very popular. Row boats of various colors seem to permeate the close views or foregrounds. Rocks in the foreground with huge depth of field is an admired view.

Portraits are a very well liked subject. Women are usually flawless and young. Men are old and wrinkled with facial hair, pipes or some prop. When there are old women they are usually very old with extreme wrinkles and few teeth. They are many times shown with a child to contrast the skin. Children are usually cute and fit the criteria of a fine portrait. Crying children is popular, although I am not sure why. Puppy love is a popular subject with children.

A subset of portraits is the nude, which is very popular. The nude need not have any reason to be without clothes and the most popular women in this category are just posed in some manner, many times in a contrasting environment. Men on the other hand are, many times, doing something. It may not require the lack of clothing, but they are seldom just posed.

Animals may be as popular as any subject, and the norms here may be as strong as any. Big cats seem to be popular, so popular that some circuits have categories dedicated to lions only. There seems to be a fascination with killing, that is, one animal killing another. Another way to say it may be nature's way. However you say it, it is a very popular subject. African animals seem to permeate the acceptances. This may be due to the availability of wild animal species in Africa, who knows? Animals mating seem to be very popular. Domestic animals appear irregularly.

Birds are high on the list of popular subjects. Vast plumage seems to be very popular as well as the raptor. By far the most important sub-topic is the bird catching a fish or having just caught a fish. Again, mating birds is a popular subject. There is much interest in chicks sitting on a limb with the mother feeding; usually the mother has a tidbit in her beak. As a sub-species, eagles may be very popular, either close up heads or soaring with wings outstretched, or catching a fish.

Close up work is usually around insects. The first observation and one that is obvious to the viewer, is that there are seldom foregrounds out of focus. Overall the depth of field is extreme and if there is anything out of focus it will be the background.

Sports almost always show some violent aspect of the sport. Motorcycles falling, football players in the mud, the rugby scrum in the rain, anything which dramatizes the sport. Sport is where you see the fine panning techniques, and great blur motion bordering on the abstract. For some reason, the water buffalo race is ubiquitous among the various salons.

Other subjects that appear irregularly are: Still life, automobiles, cityscapes and pure macro work.

Universally it appears that much of what is accepted in international competition is staged for the camera. The water buffalo race, the Ox cart in the mist and the string of camels on the desert without any reason to be there, are three that come to mind.

You will see very little pure abstract work, it appears that the unrecognizable image is not very popular. This may be the chicken egg syndrome, it is impossible to tell.

There are several observations that pertain to image quality that may help the competitor with the "C" or compliance part of the equation. In the high tech environment we live in, you will seldom see a poorly manipulated photograph. Background replacement are universally not obvious, color is not gratuitously over saturated and is usually balanced well. Judges only have a very short time to view an image, but they are so attuned to subtle issues, violations of even small norms may be caught.

The best way to study this for yourself is; find a member of your club who is a master or grand master, get permission to borrow a hundred old catalogs or CD's and wade in. What you find is a quality of image and treatment of subject that will astound you. You may also find out why you have not received the number of acceptances you feel are your due, and move yourself a little closer to using the formula $S+C=A$.

Jon Fishback

One who is self taught only; has a fool for a student.

Leonardo da Vinci & HDR

Around the middle of the 14th century Leonardo da Vinci was apprenticed to the studio of Andrea del Verrocchio. It was during this time that he began to see and paint dimension as no other artist.

He wrote: "the first intention of the painter is to make a flat surface display a body as if mottled and separated from this plane, and he who surpasses others in this scale deserves most praise. This accomplishment, with which the signs of painting is crowned, arises from light and shade, or we may say *chiaroscuro*."

One only need to look at the exercises from that apprenticeship, to see exactly what he meant.



I believe most photographers will aspire to this very same premise. When dealing with a flat photographic surface impact will usually be enhanced by dimension or modeling. The more the image gives the impression of the third dimension the more it will appeal to the viewer.

Photographers go to great lengths to find the raking light early morning or late afternoon to render the landscape in the third dimension, and the next day may photograph an old car by removing all dimension with the use of the tool; High Dynamic Range (HDR.)

High Dynamic Range, I feel is a bit of a misnomer. To me, the term itself denotes a long range of tonality from black to white. That is, a range of tones expanded in such a way as to make it possible to render more detail between black and pure white. I don't believe that HDR was intended to reveal details in an image where they do not belong. I also do not feel that HDR was intended to shrink the tonal range by eliminating black or white.

Leonardo Da Vinci, in his attempt at dimension, went so far as to add pure black pigments to shadow areas of his paintings, completely removing detail, something unheard of in his day. Painters had always just darkened whatever color they were using to create shadows; thus, the shadows became nothing more than a darker hue of the working color.

Using the tool HDR, to render detail where it might not actually exist may tend to make the image flat; removing the dimension. I believe the tool we call HDR was intended to extend the tonal range from black to white in situations where the range has been compressed due to too harsh lighting. If you use it for other purposes be prepared to defend what might turn out to be a flat image.

ED



It was at this time in Leonardo's career, that his master Verrocchio, during a collaboration, turned over the detail and dimensional work, to Leonardo, stating that he had been surpassed by his student.



Dimensional detail was not relegated to the rendering of garments. Notice how the baby's limbs appear dimensional as well due to the fine use of highlight and shadow especially he dark shadows without detail.

Da Vinci was a master at creating the natural pose as well.

Meeting: April FPCC Board Meeting

Attendees: John Craig; Sandy Watt; Ray Klein; Bob Deming; Rick Battson; Grant Noel.

Date: April 24th, 2018 **Time:** 3:00pm at New Seasons Community Room.

Web-Site: Bob Deming explained about the new FPCC web pages. There are limited background colors available but he has put some colors up for review. Bob needs help with certain aspects of the web pages. Looking at forming a sub-committee to get things resolved. Maybe a club member has graphic/illustrator abilities. John Craig to put out an email to the members requesting interested people to contact him.

End of Year: We have three judges for EOY images. Mary Furness, Becky Peterson, Lisa Nathan.

We are looking at ways to speed up the judging process. Maybe send images and score-sheets to the judges beforehand.

For Member's Choice Award; put the images up on the FPCC website and members can vote. Details need to be worked out.

Two Open and one B&W per member.

End of Year Banquet: Banquet is organized. We just need members to sign up. Raffle items have been coming in from various members. There will also be a 4C's 2018 Convention certificate to be raffled.

Sandy Watt mentioned that there had been many cards sent out this season. Speakers, illnesses, surgeries, etc.

Summer picnic; tentatively August 28th. Need to find a venue for it. All Clark County Parks have put up their price to \$75 this year. Many suggestions were put forward and will be checked out. Need to look for photo opportunities/events as well as location.

Print Competition Going Forward: Grant Noel mentioned that there was an interested party meeting and they came up with a team. Grant Noel and John Johnson will be color print Co-chairs. Wayne Hunter will look after the computer work for both color and B&W. Katie Rupp will be B&W Chair.

Steve Cornick, Ray Klein, and Tom Ambrose will be back up helpers. Grant mentioned that 4C's require the use of USPS for print mailing. He will still look at alternatives; UPS/FedEx etc. and relative costs. We will need to get 4C's and other clubs on board. Team will meet with Doug Fischer over summer to finalize print logistics.

Special Print Night 8th May: Rick Battson shared print critique proposal. It would be based on a Gary Burgess idea that Forest Grove Club uses. Prints would be passed around 4 or 5 tables with 4 or 5 people at each. Every print gets critiqued by all. Feedback would be given to the maker based on impact; technique and technical; story telling; composition. Scale of 1 to 10 by judges. Time management and participation will be key concern. Rick has comment sheets prepared. Maker will get print and comment sheets back. Prints can be any reasonable size.

4C's Update: John Craig mentioned that 4C's had voted to accept unmounted prints any size. They will however need to be mounted to go on to other competitions if they win an award. There was also a long discussion about print postage.

2019 Convention: Keynote speakers still need to be decided upon. Could possibly have two speakers with a Saturday only registration as well as the regular weekend registration. Still looking at Vince Versace and Seth Resnick. John to see if Barnbaum will come down in price. Seth Resnick was a Canon sponsored speaker. Need to check if this is still the case. Jennifer

King unsure; John will consider sending her a follow up email. Her name was passed on to Sharp Todd for possible PSA speaker. Decided to go ahead with asking Seth Resnick; John to send email for confirmation. John has the 4C's speaker acceptance form but will probably need a few tweaks for our use. We need another convention sub-committee meeting. Decided June 5th. We will need to get the Clark College requirements organized. John to talk with Mary Furness about 'Black Pearl' horses.

Coos Bay (North Bend) convention coming up this year. At this 2018 convention we need to present the 2019 concept.

Chair Reports.

Social Chair: Everything for EOY banquet and raffle in order.

Financial Chair: Club finances all in order. Currently collecting for EOY banquet.

Field Trips: Rick Battson; Palouse Trip 5/29. Palouse Falls either on way in or out; sunset/night best time to photograph. Rick showed laminated maps and possible listing of photo sites.

Touchmark: Next event; June 16th and 17th, Touchmark car show.

Web-Master: Bob already presented.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig