

A photograph of a lynx perched on a weathered tree trunk in a snowy forest. The lynx has a thick, spotted coat and is looking towards the camera. The background is filled with evergreen trees and snow-covered branches.

February

Vancouver Washington
Film/ Pack Camera Club
Volume 64 Issue 08 May 2019



Columbia Council of Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of America

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

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

Volume 64 Issue 08 May 2019

Club Officers:

President—Frank Woodbery

Vice President—

Secretary Treasurer—James Watt

Social Chair—Sandy Watt

Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

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Stacks by Willard Van Dyke — History page 11

Cover:

Lois Summers

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:

05-07-19 R. Swartz
05-14-19 A.Tang
05-21-19 S. Todd

06-11-19 End of year Banquet

Have a nice summer

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

Last Month Print Night - Results YTD

Year to date Prints

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

LC	
Don Funderburg	154
Doug Fischer	379
Frank Woodbery	69
Gail Andrews	251
Grant Noel	110
Jan Eklof	25
John Craig	25
Katie Rupp	196
Lois Summers	340
Robert Wheeler	163
Rod Schmall	43
Sannye Phillips	24
Sharp Todd	389
Stephen Cornick	84
Theresa Peterson	295
Tracey Anderson	93
Wayne Hunter	226
LM	1670
Albert Tang	362
Don Funderburg	66
Frank Woodbery	24
Gail Andrews	22
Grant Noel	43
Katie Rupp	47
Lois Summers	334
Robert Wheeler	136
Rod Schmall	45
Sharp Todd	393
Theresa Peterson	108
Wayne Hunter	90

SC	2957
Albert Tang	344
Beverly Shearer	239
Don Funderburg	62
Frank Woodbery	198
Gail Andrews	22
Grant Noel	111
Jan Eklof	374
Katie Rupp	25
Lois Summers	306
Rick Battson	332
Rick Swartz	44
Robert Wheeler	46
Rod Schmall	46
Sannye Phillips	45
Sharp Todd	365
Stephen Cornick	21
Theresa Peterson	334
Tracey Anderson	43
SM	2333
Albert Tang	350
Beverly Shearer	105
Don Funderburg	66
Frank Woodbery	242
Gail Andrews	21
Jan Eklof	156
Katie Rupp	62
Lois Summers	334
Rick Battson	346
Robert Wheeler	45
Sharp Todd	367
Theresa Peterson	239
Grand Total	10185

Last Month Print Night - Judges Favorites



AlbertTang_FPCC_Help_LC



DougFischer_FPCC_LeftInThe Field_LC



Harlequin2 - gail andrews



RobertWheeler_FPCC_CenterOfAttention_LC

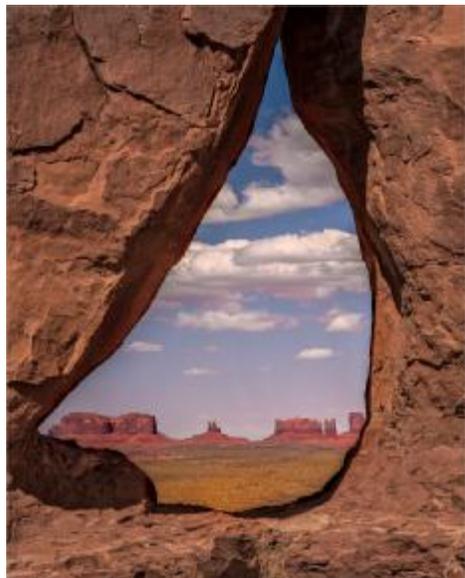


AlbertTang_FPCC_ListenToMe_LM



LoisSummers_FPCC_GroupDrink_LM

Last Month Print Night - Judges Favorites -Contd.



SharpTodd_FPCC_TeardropView_LC



SharpTodd_FPCC_MonumentValleySunrise5-16_LM



JanEklof_FPCC_TheEarlyBirdCatchesTheWorm_SC



JanEklof_FPCC_CaughtAFish_sc



RobertWheeler_FPCC_Splash_SC



SharpTodd_FPCC_FrostyMapleLeaf_SM

Last Month EID Night - YTD

EID chair: Doug Fischer

MONO	
AlbertTang	176
BevShearer	22
BobDeming	128
CharlesBoos	88
DavidLaBriere	133
DonFunderburg	131
DougFischer	180
FrankWoodbery	180
GailAndrews	85
GeorgeClark	180
GrantNoel	88
HowardBruensteiner	45
JamesWatt	149
JanEklof	183
JohnCraig	185
JonFishback	181
KatieRupp	140
LindrelThompson	184
LoisSummers	170
RayKlein	177
RickBattson	173
RickSwartz	42
RobertWheeler	86
RodSchmall	41
RuthBoos	88
SandyWatt	174
SannyePhillips	21
SharonDeming	175
SharpTodd	188
StephenCornick	43
SuZhou	182
TheresaPeterson	177
TimMorton	23
TomAmbrose	22
TraceyAnderson	65
WayneHunter	45

OPEN	
AlbertTang	350
BevShearer	45
BobDeming	278
CharlesBoos	180
DavidLaBriere	268
DonFunderburg	285
DougFischer	375
DwightMilne	271
FrankWoodbery	365
GailAndrews	271
GeorgeClark	362
GrantNoel	196
HowardBruensteiner	92
JamesWatt	297
JanEklof	382
JohnCraig	382
JonFishback	359
KatieRupp	278
LindrelThompson	379
LoisSummers	357
RayKlein	328
RickBattson	357
RickSwartz	302
RobertWheeler	109
RodSchmall	61
RuthBoos	150
SandyWatt	357
SannyePhillips	201
SarmaNuthalapati	23
SharonDeming	366
SharpTodd	376
StephenCornick	129
SuZhou	373
TheresaPeterson	364
TimMorton	48
TomAmbrose	43
TraceyAnderson	177
WayneHunter	183

Last Month EID Night - Judges Favorites



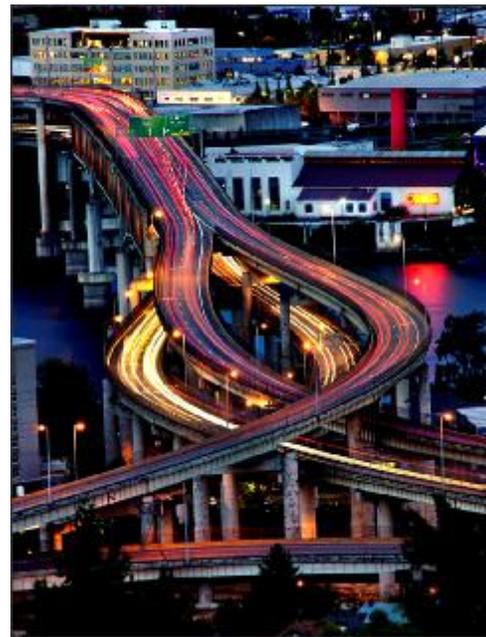
GeorgeClark_FPCC_TheAgonyOfDefeat_M



SharpTodd_FPCC_TreeGrowingInRock_M



2DougFischer_FPCC_SuZhou_O



2AlbertTang_FPCC_Overpasses_O



2SannyePhillips_FPCC_TulipTutorial.O



2HowardBruensteiner_FPCC_SunriseWesternAustralia_O

Last Month EID Night - Judges Favorites- Contd.



2GailAndrews_FPCC_IHaveMyEyeOnYou2_O



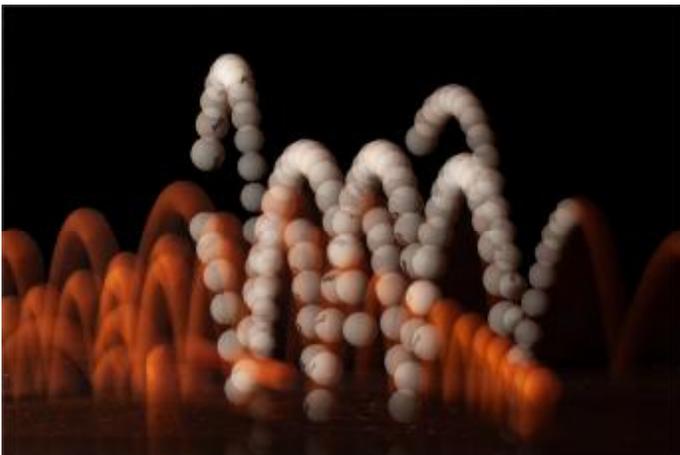
1JanEklof_FPCC_CommonLoonShowingOff_O



1KatieRupp_FPCC_Aurora_O



2TheresaPeterson_FPCC_SpringtimeAtWarmSprings_O



2RickBattson_FPCC_BouncingOffTheWall_O



2SharpTodd_FPCC_WheatAndGranary_O

A Second Look



I feel this is a wonderful rendition of a bird. We see so many single birds, close up usually, or not in their natural environment. Here, to me, is a wild bird. This presentation by Sannye Phillips. I think, goes way beyond the bird and enters the realm of very fine art. To me, the dimension and separation alone raises this photograph way above the average competition presentation. Add to it, the fine composition, well handled background and the pose of the bird, and one might expect a very high score. Here is why the second look is so much fun, there is no need to find fault in an attempt to help the maker be more successful in competition. The photograph has already been judged. It is so easy to enjoy away from the competitive environment.. The photograph received a 21, much kissing your sister, that's OK, but I feel it is much more than that.



Outside of any faults that might bring this photograph, by Tracy Anderson, to receive a 21, and into the realm of just another average competition image, I feel there are extenuating elements that; in a second look, need to be discussed. In the competitive arena there are certain perceived rules which may take on an elevated importance in the mind of a judge, and other elements disregarded in favor of that first impression. There is no time to evaluate the image beyond that. In a second look, I can take the time.

In this case, I feel the sheer power of the movement is a very overwhelming factor in the relevance of this image. It is as if you can feel the spray and power of the water. Even the wash of water over the rock and the water dripping from the bears mouth makes everything move, almost like a motion picture. In fact, I get the impression that the bear is moving.

I think the composition is extremely good with just the right amount of dark to light to balance the overall. Even the little weed growing from the rock, to me, supports the composition of the photograph.

Technically, I don't feel it could have been done any better, and I feel it goes way beyond the ubiquitous bear with the salmon in its mouth. Here we get to interact with the animal on a one to one basis.

Ed.

April Challenge



This is the April challenge, something from the bathroom

Sandy Watt



Rick Battson



This is the May challenge, something from you spring garden., to be published in the June *Adapter*.



History— Willard Van Dyke (1906-1986)



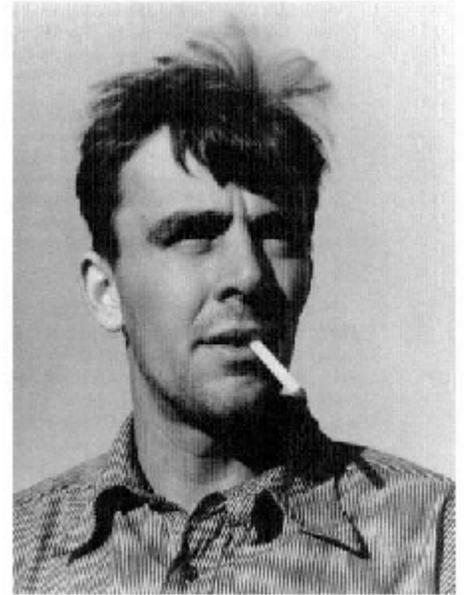
Willard Van Dyke 1906-1986

Known primarily as a filmmaker, Willard Van Dyke was as important in the history of still photography.

Along with his best friend Preston Holder, seen at the right, they were instrumental in the beginning of the Group f/64, which is considered by many to be one of the most important movements in photography of the 20th century.

As friend and student of Edward Weston, he and Preston spent many weekends photographing and drinking with the most important photographers of Weston's circle of friends.

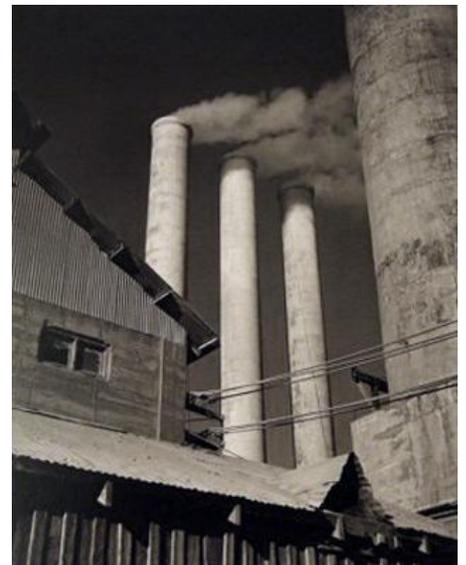
One interesting fact of Willard's life is that he was instrumental in introducing Dorothea Lange, the photographer you might remember from the photograph of the Migrant Mother, to Maynard Dixon, to be her husband and partner in many projects.



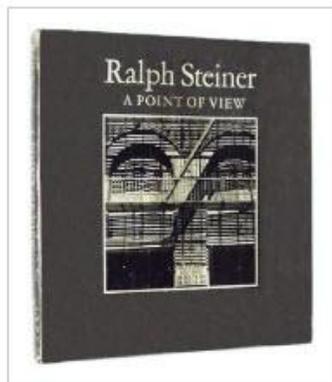
Preston Holder by Willard Van Dyke



Ansel Adams by Willard Van Dyke



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



Stock Image

[A Point of View](#)

Ralph Steiner; Contributor-Willard Van Dyke

Published by Wesleyan University Press (1978)

ISBN 10: [0819650191](#) / ISBN 13: [9780819650194](#)

Used Hardcover

Quantity Available: 1

From: [Ergodebooks](#) (RICHMOND, TX, U.S.A.)

[Seller Rating](#): ★★★★★

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US\$ 8.65

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Shipping: US\$ 3.99
Within U.S.A.

[Destination, rates & speeds](#)

[The Letters Between Edward Weston and Willard Van Dyke](#)

Weston, Edward and Willard Van Dyke

Published by The Archive 30, Center for Creative Photography / University of Arizona, 1992 (1992)

Used Softcover First Edition

Quantity Available: 1

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US\$ 17.95

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Shipping: US\$ 3.95
Within U.S.A.

[Destination, rates & speeds](#)

[A History Of The American Avant-garde Cinema](#)

Van Dyke, Willard; Preface; Introduction by Marilyn Singer

Published by American Federation of Arts, New York (1976)

Used Softcover

Quantity Available: 1

From: [Willis Monie-Books, ABAA](#) (Cooperstown, NY, U.S.A.)

[Seller Rating](#): ★★★★★

Add to Basket

US\$ 7.50

[Convert currency](#)

Shipping: US\$ 4.25
Within U.S.A.

[Destination, rates & speeds](#)

Random Thoughts - Brooks Jensen

The Magazine Rack and Barnes and Noble

During my travels last week I found myself sitting in front of the magazine rack at Barnes and Noble having a cup of coffee and scanning across all the photography magazines that were there for my enjoyment.

I found the following: *Practical Photography*, *Photo*, *Photo Effex*, *Digital Photo*, *Popular Photography*, *Aperture*, *American Photo*, *PC Photo*, *View Camera*, *Practical Photography*, *Digital Photography Effects*, *Digital Camera*, *Digital Camera Gear*, *Digital Photography*, *Digital Photographer*, *E-Digital Photo*, *Peterson's Photographic*, *Outdoor Photographic*, *Digital Pro Photo*, *Shutter Bug*, *Digital Photography and Imaging Magazine*, *Digital Camera World*, *Photoshop User*, *Photo Techniques*, *Photo Life*, *Natural Photographer*, *Popular Photography*, and finally one magazine called *Picture*. Gee, I wonder what photography is all about, at least if you look at the magazines.

By contrast, there's also a section of magazines that's devoted to people who are writers. It's interesting, I didn't find over there a series of magazines called: *Typewriter*, *Typewriter Today*, *Word Processing*, *Processing for Words*, *Word Processing for Writers*, *Word Processing*, *Scriptwriter Today*, etc., etc., etc.

Why is it that so much of photography and the photographic industry is tied up with gear? Is it possible that it's as simple as following the money, all of those ads for equipment are what funds magazines, and therefore there are all of these magazines with lots and lots of ads? I find it just as curious as can be that in the magazine-publishing business about photography there is so little about photographs.

Seeing When You're Not Looking

A friend of mine related a fascinating experience he had the other day, which I thought I'd share because it was just such a good one. He went to take out the trash, and when he got to the trash can he found that the bit of the trash can had been turned over and there was some frost on the middle of it. He was about to just replace it back on the garbage can, but something caught his eye, and he realized the patterns on the inside of the garbage can-lid were just spectacular.

He saw in them the potential to make a terrific backdrop for a series of work he's been doing photographing some botanical still lifes. This defines, for me, what the eye of the artist is all about.

The eye of the artist is not something that you bring forth when you decide to go out photographing. If this is the only time you use your mind's eye to look for photographs,

you might miss a lot of opportunities. This particular individual happened to see something at a time when photography was the last thing in his mind—he was just taking out the trash.

Yet, he is such a trained observer of the world, he's such a true photographic artist, that even when he's not making art work he's seeing artistically, he's seeing photographically. I think it's just fantastic. I've mentioned before how the best creative ideas sometimes crop up when you least expect them.

If you can manage to get yourself into that state of mind where you are always looking artistically and photographically, you'll find the potential for making artwork crops up more frequently than you would ever dream. There are always things to see in the world if we just have the eyes to see them.

Where is the History of Photography?

I was talking with Bill Jay last week when I visited him down in San Diego. And one of the interesting things he was telling me was what has happened to the study of the history of photography.

When he taught the history of photography for 30 years at the university level, his was one of the few courses to teach that particular subject, and in fact, he said that there were only six courses that taught the history of photography at the level that he did at the time he was teaching.

At the time of his retirement a few years ago, however, his was the only course left at the university level that taught the history of photography to the extent that he did. But what's even worse is that when he retired, his university completely abandoned the program. They just walked away from it.

I find this absolutely fascinating. Can you imagine politics being taught without understanding something about the history of politics, or religion being taught without something about the history of religion, or language without the history of language, or even fine arts being taught without the history of art? How do you teach music without teaching a little bit about the history of music?

Yes, how many hundreds of photography courses are there in the United States alone, for which there is no comprehensive history of photography being taught? I'll bet Beaumont Newhall and Van Deren Coke are rolling over in their graves.

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

CHAPTER X— COMBINATION PRINTING THEORY.

“Pictures are not to be judged by the strict law of optics; they are all together conventional. In nature we cannot look at the distance and the foreground without imperceptibly altering the focus of the eye, neither can we look at two portions of a picture at the same moment, with attention, without altering the direction of the eye.”

G. Barnard.

Every photographer must at times feel the utter inadequacy of his brain to represent the scene before him; and this not from the absence of color, which is so often deplored, or the difficulty of getting the lines of buildings upright, or the distance to look large enough, but because, however skillfully he may use the swing-back of his camera, he cannot, with some subjects, get the distance and foreground into focus at the same time. He looks at nature with his eyes and finds no trouble in getting all the planes in focus at apparently the same time, but he cannot get the same effect on his ground glass screen. If he wishes to take a landscape with a group of figure's rather large in the foreground—a very frequent class of subject with painters, and one becoming increasingly popular with photographers—he finds that if his figure's are in focus his middle distance and distance are lost in blur. This effect has been even advocated as a good quality by some authorities, and I myself have no objection, in special cases, two parts being a little out of focus; but we ought to draw the line at blurring, and especially that kind of out-of-focusness which with rapid rectilinear lenses, turns every little spot of light into a circle of meaningless distortion.

It may be worthwhile here to inquire what the eye does see when it is turn to a landscape. In a letter to the Amateur Photographer of the January 13, 1888, Dr. Emerson says—“the human eye never yet saw all the objects in the different planes sharp at once, and though the opticians lens does this in a greater degree than the human eye, yet that ‘photographic’ lens sharpness I consider fatal to all artistic work.”

The statement that the eye never sees the different

planes in focus at the same time is a scientific fact, but as a matter of practical vision it seems to be based on imperfect observation; while to say that the lens covers more depth than the eye is not the general experience. Some lenses take in more planes than others, depending partly on the aperture of the diaphragm; but none of them have the power to instantaneously and unconsciously adapt themselves to the different planes as the eye does. In Lee's “Handbook on Light,” I find a paragraph on the accommodation of the eye which exactly explains the difference between the action of a lands and human vision—

“a distinct picture of an object by a lens is only obtained when the Vance is properly adjusted in reference to the object and screen. If, whilst the lands and screen are kept in position, the object be placed near or farther away, the image becomes indistinct. Now, in the case of the eye, experience teaches us that objects are seen well enough, though there distances may vary considerably. It follows, therefore, that the I must have the power of accommodating itself to the distance at which an object may be situated. This accommodation is effected by the movements of the crystalline lens—the suspensory ligaments are such as to cause a slight movement of the LANs either for words or backwards according to the distance of the object looked at, whilst at the same time, from its elasticity, its curvature is also, changed, the anterior surface especially being affected.”

This proves what I think we all ought to have known, that the eye sees more than the object photographed added to a background of confusion.

If some prefer chaos to order, I can only reply that it is a sentiment that is all. There is no court of appeal. We have only the general verdict of human beings that they can see.

Perhaps it does not matter when we get are image out of focus whether we call it fuzziness, so easy to obtain and so foreign to photography, or atmosphere, or of its greatest duties. It may be called, indefinitely, the question of taste. There are photographers who mistake fuzziness for tone and who, including their picture out-of-focus think they have achieved a do appreciation of “values,” and the word seems to please them. And it does happen sometimes perhaps, by a kind of gracious accident, that they do get a beautiful

Art Photography - Contd.

result by misusing their lenses (as when a bad shot it's a woodcock—"they will fly into it sometimes." not a photographic result, however, but something quite alien to its genius, as though it had forsworn its birthright; and, unfortunately, the general results are enough to sadden the soul of a sandboy (happy person).

There is another consideration in the connection which the out-of-focus school seems to forget. If we are only two include in our pictures as much as the fixed I C.s, we must leave out a good deal laterally, for the eye does not include more than four or 5° in focus at the same time. Something, also, must be allowed for the size of the picture. The I would see at once the whole of a small picture, including a wide angle, an angle so wide that the different parts of it would not be seen in nature without turning the head.

It was a maximum with the Spartans that if your sword was short you should add a step to it. It being, I think, sufficiently proved that are present optical resources to not enabled us to represent properly some of the simplest scenes around us which we ought, as artists, to reasonably expect to be able to obtain, we must try some other way that will help us to succeed. The obvious step that we must add to our short sword, until something better is invented is combination printing. I have now had more than 30 years experience of this method, and still think it not only the best but the only way of getting many objects which should not be lost two are art. It is of all others the process for the aperture; it will enable him to spend many pleasant hours, and happily achieve distinction. The method takes time and patience, no doubt, but you "get your own out of it."

Yet it must not be forgotten that just as combination printing allows greater liberty to the photographer, so also does it open out possibilities of abuse. The opponents of any particular method of procedure are apt to attack the weakest points, and combination printing—because, perhaps, it affords such infinite possibilities of failure as well as success—has been unmercifully attacked. Some of the reasons for objections are sufficiently curious. I remember years ago, a photographic and are saying, "Oh! It is of no use writing it up and recommending it to our readers; it is much too difficult for the ordinary blundering

photographer." it is true the method was difficult at that time, for it had not been simplified and reduced to a system. It is not very difficult now, and the invention of register marks puts it within the reach of the aperture for simplicity and the professional for E's of production in quantity. I mean, of course, as a technical matter only, for the use of it a much wider knowledge of nature and art that is required by the one-plate photographer. This is compensated for by the pleasure which comes from wider knowledge. "we should have little pleasure where we never to flatter ourselves," says a quaint old writer, and I take pleasure in thinking that I have added to the pleasures of photography by my persistent advocacy of this method, and I think I see the time coming when it will be used much more extensively. Its use is already nearly universal in a minor way, the pretty-in of skies. More ambitious efforts are coming in "single spies;" as the intelligence and experience of amateurs increase, they will, in "battalions."

There is fun also to be got out of double printing. It is amusing to see the joins pointed out in your picture where they don't exist, and to read elaborate articles, illustrated by references to some of your single plate photographs, showing what a pernicious thing this same combination printing is. Some kind people often overlooked the real meaning of a picture, and have no mind to detest the artists mind beyond the exposure and the developer, are nevertheless, wonderfully sharp and pleased to detect joins which do not exist.

In the next chapter I hope to give such clear and simple directions for combination printing as shall be easily followed by all who read.

Editor's Note:

Although the authors explanation in Chapter XI are interesting, and include many interesting technical methods unnecessary today, and are important from the standpoint of the history of our craft, I feel that Chapter XII is more relevant to our interests.

There is only one Adapter remaining in this season and chapter XII is the last chapter in the book, so I will be sharing it with you in June rather than chapter XI.

TOUCHMARK EASTER EGG HUNT EVENT 2019

Story by Ray Klein

Saturday morning, April 20th, 2019, began with an overcast, cool, almost windless day, as the Touchmark Crew began the day with an early morning assembly of a "Photo Booth," primarily set up for the portraits with the Easter Bunny.

Frank Woodbery, Rick Battson, George Clark, Steve Cornick, and myself were the key suppliers of images for the Touchmark event. Frank Woodbery has the right equipment to supply the event with the required pictures of the "Easter Bunny," posing in the "Photo Booth," with resident's grand children. The other four photographers had the equipment to capture the action of the egg hunt itself, both outdoor and indoor.

Frank had a clear field in the main entertainment room. His collection of equipment, arriving in canvas bags and cases, consisted of speed lights and umbrella reflectors, to provide a soft shadowless illumination. An expensive Nikon Camera with lenses to match, and Nikon radio control speed lights, add the finishing touches to his remarkable images.

Once the Touchmark Staff had planted the plastic, gift laden, eggs into the outdoor locations, the program was set to begin at precisely 10:00 AM. The children were given instructions as to how to gather the eggs and then proceed outdoor to find the treasures. The Easter Bunny proceeded outdoors to give the children the "high sign" to begin the hunt for the precious eggs. Steve Cornick captured the entire group as they waited for the Easter Bunny to say GO! Once they started, George Clark captured the children breaking out into a run for the treasure. The four outdoor photographers began capturing images as the children excitedly searched for and retrieved the colorful objects.

The whole "hunt" only lasted a short period of time, and then every one

returned indoors. Once indoors and finding the prizes, the children and parents or grandparents were guided to the "Bunny Photo Booth" to have their picture taken, in a comfortable setting with the Easter Bunny, by Frank Woodbery.

Lines formed, and information noted, about those who wanted to have their picture taken. Frank's camera began capturing images as the subjects proceeded to the couch and departed, in order to keep everyone happy as the morning seemed to disappear in a blur. In less than two hours the entire event was over, and in less then thirty minutes, Frank had almost 100 images recorded on the memory card.

Once all the excitement was over, Frank and Rick replaced the equipment in the cases and returned home to prepare to edit the images on their computers. When all the images from Frank, Rick, and Steve had been edited and placed into the on-line "Drop Box," they could be retrieved by George Clark. George added his images to the folder along with the other three and inserted them onto a "Thumb Drive."

George met me on the next Monday afternoon with the thumb drive and I was able to place all the images into a single folder and then burn more then 300 images onto a DVD. My time had been spent editing all my images, and preparing a composite cover image to print on an "Avery Label," especially prepared for disks.

The final disk, with all images, was delivered to the Touchmark front desk on Monday afternoon in an envelope addressed to Michelle Avdienko



A Memorial

Rick Battson

April 8th - Dufur Oregon Field trip began at 6am in the Fred Meyer Parking lot. We were met by overcast skies and light rain . 12 eager photographers showed up in the little town of Dufur about 8am.

We transferred our camera gear into high clearance 4-wheel drive vehicles and headed out onto the back country roads. The lead vehicle was driven by Zipporah aka Zippy. She is a friendly land owner willing to share her local expertise. We were invited to see her families' Homestead, also a very old community center and an old school house. The rolling hills in this part of Central Oregon remind me of the Palouse in Eastern Washington

We had a great lunch at Kramer's Restaurant on Main St in Dufer..

Sadly we saw the remains of the old Nelson Homestead destroyed by a huge wildfire last year.

Nelson House before wildfire



FPCC MEMBER WINS “PEOPLES CHOICE AWARD” IN EXHIBITION

FPCC member Ray Kline submitted 3 pieces of hangable art into a “Call For Artists” by the City of Battle Ground Art Alliance, for their Spring Show 2019. An “Award” was mentioned in our local newspaper, The Columbian, in the Saturday April 20, 2019, in the COMMUNITY section D3, Titled: IN YOUR NEIGHBORHOOD. On the right is the article from the newspaper.

Along with the ribbon he also received a check for \$100 as viewers choice award.

Ray will be a presenter and speaker at the FPCC 70th Year Celebration and Convention, taking place at Clark College, in October of this year. The title of his program is:

“DISCOVERING VALUE IN YOUR PHOTOGRAPHIC IMAGERY.”

Winning of this award is a testament to the possibility that images submitted for our club competition, can be used to go beyond the club competition, and become valuable to the public in our community. Rays program outlines the steps we can take to discover the value of our images.

Important

If you entered any EID images this year please respond to Doug Fischer's email of April 21 or 22 by May 5th selecting your 1 Mono and up to 2 Open images for the End of Year competition and the Members Choice Competition.

Saturday, April 20, 2019 **COMMUNITY** The Columbian **D3**

IN YOUR NEIGHBORHOOD

Reader submitted photos



Battle Ground: “Autumn Leaves” by Raymond Klein, which won the People’s Choice award at the Battle Ground Art Alliance’s 18th annual Spring Art Show last month.

BATTLE GROUND — Raymond Klein took home the People’s Choice award from the Battle Ground Art Alliance’s 18th annual Spring Art Show, held March 16 and 17 at the Battle Ground Community Center. His piece, “Autumn Leaves,” was done using pigment ink on canvas. Klein is also the featured artist for April and May on the Individual Featured Wall on the second floor of the Hilton Vancouver Washington.

Board Minutes

Meeting: FPCC April 2019 Board Meeting

Attendees: Rick Battson; Sandy Watt; James Watt; Grant Noel; Wayne Hunter;

Ray Klein; John Craig; Doug Fischer

Date: April 23rd, 2019 **Time:** 3:00pm at New Seasons Community Room.

We went straight to Chair Reports and business items brought up during those reports.

Chair Reports:

Field Trips: Rick Battson mentioned that we will be offering rafting and wind surfing photo opportunities. These will be weekend activities. He is also looking at a Milky Way trip to Mt St Helen's around end of May. Another opportunity is Chrystal Springs for rhododendron photos. This will be coming up very soon. It was suggested that an article on the Dufur field trip would be good for "The Adapter"

Rick also read from a part of the PSA photo ethics notes. It talked about re-submitting images; basically can not re-title an image and put in competition again. There was some discussion if 4C's and FPCC followed this same rule.

Social Chair: Social Chair position has not been filled yet. Sandy again mentioned that she will be away for the May 7th/14th/21st meetings and will need someone to cover meeting refreshment duties.

Regarding the end of year banquet; there has been no response from Touchmark catering staff. Sandy has contacted them numerous times via email and phone and in person. It was suggested that we go to plan 'B' and do a potluck. After some discussion it was decided that FPCC could purchase food and refreshments for the membership. John Craig to talk with Frank Woodbery and see where we go from this point.

Financial Chair: Everything up to date and current balance is \$3940.66. There was a discussion about using some of the club balance to enhance club member education and to pay for some guest speakers.

James also assisted Bob Deming with some web-site maintenance. Piwigo was updated. Rick mentioned about updating the field trip form to include the Crystal Springs trip coming up soon.

Print Chair: Grant said that he would make up the wooden mounting boards for End Of Year awards again. Katie Rupp and Grant are discussing 4C's print judging. It will be at Touchmark on May 14th and judges will be from FPCC.

Web-site: Bob Deming was not in attendance. James updated the board.

EID Chair: Doug Fischer talked about the logistics for EOY member's choice submissions. Doug has sent out an email explaining how to choose what photos you want to enter. He needs a Powerpoint volunteer to put together pictures/awards/scores, etc. for End Of Year. There are two parts:-

1. Photos shown during cocktail time and 2. the Awards. Doug to look for a copy of previous awards show to give to volunteer to copy format.

Doug emailed the photo release forms, that FPCC members signed, to PSA. The club will need to formalize this at membership renewal.

Doug also wanted to mention the new, proposed judging

system again. He asked the board if we should purchase a copy of the software to trial. This system will be at the October 4C's convention. It is currently used by SOPA club and we could talk with them about how it is working for them. We could also have a special meeting to review the system. We have the ability to have a conversation with the software company online. Doug to send link to board members so that they can check out the software online.

Touchmark: Ray Klein mentioned that the Easter Bunny/Egg hunt event on 20th April went well.

Five FPCC members participated and photos were put on DVD and given to TM by Monday afternoon.

A great turn-around time. TM Car Show is next and scheduled for June 15th.

President Comments: John Craig, standing in for Frank Woodbery, mentioned that there were six FPCC members entering in to PSA council. We need to review the waiver/release form again.

John also brought up the alternative venue to Touchmark should the occasion arise again. Board members were happy with the fire station that we used and other venues were suggested. e.g. PUD and possibly other fire stations with community halls.

4C's Convention: Wayne Hunter brought up some concerns about his water drops session. It may not be possible in the time allotted. After discussion, Wayne will work on getting a basic setup going but there will not be time to do variations, etc. Logistics still need to be worked out.

Meeting finished at 5:25pm.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig