



Adapter

November 2016 Volume 62 Issue 02

Vancouver Washington
Film Pack Camera Club



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, FP, ARPS jpf1@aol.com

Volume 62 Issue 02 November 2016

Club Officers:

President—John Craig jc_craig06@comcast.net
Vice President—Frank Woodbery VANCWA@Comcast.net
Secretary Treasurer—James Watt tirnaog3@gmail.com
Social Chair—Sandy Watt saendibruder@gmail.com
Field Trip Chair—Rick Battson Rbattson@comcast.net
Web Co-Chair—B. Deming & D. Fischer rfdeming@comcast.net
Touchmark Rep.: Ray Klein mklein@pacifier.com
(Cntrl. Click to send email.)

**Competition meetings will be held the
first and third Tuesday, 7:30 PM, at Touchmark.**

**Special meetings are listed below.
2911 SE Village Loop, Vancouver WA.**

[Touchmark Web Site](#) (Cntrl. Click)

[FPCC Web Site](#) and calendar (Cntrl. Click)

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

Meetings for November

11/01/16 Print Competition Night

11/08/16 Education night

11/15/16 EID Competition Night.

11/29/16 Education Night

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Cover - Jan Eklof

Goodies list and Schedule:

11/01 R. Belt B. Schaper
11/08 S. Cornick
11/15 T. Campbell
11/29 C.&R Booth

12/06 G. Clark
12/20 Sharing

01-03 J. Craig
01-17 B. & S. Deming

**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: Don Funderburg
dfunde3280@yahoo.com

| | |
|------------------|-----|
| Bev Shearer | 83 |
| Calvin Schuyler | 165 |
| Don Funderburg | 172 |
| Doug Fischer | 94 |
| Grant Noel | 83 |
| Jan Eklof | 89 |
| Jan Pelkey | 65 |
| Katie Rupp | 46 |
| Mark Shugert | 44 |
| Michael Anderson | 89 |
| Ray Klein | 41 |
| Stephen Cornick | 40 |
| Tali Funderburg | 21 |
| Tim Morton | 133 |
| Wayne Hunter | 43 |

Year to date Mono.

Mono Print Chair: Doug Fishcer
cdfisc@comcast.net

| LARGE MONO YTD | |
|------------------|----|
| Cal Schuler | 22 |
| Don Funderburg | 86 |
| Doug Fischer | 83 |
| Grant Noel | 41 |
| Jan Pelkey | 47 |
| Katie Rupp | 22 |
| Michael Anderson | 43 |
| Tali Funderburg | 20 |
| Tim Morton | 42 |
| SMALL MONO YTD | |
| Bev Shearer | 42 |
| Cal Schuler | 18 |
| Calvin Schuyler | 22 |
| Don Funderburg | 86 |
| Grant Noel | 44 |
| Jan Eklof | 43 |
| Michael Anderson | 44 |

Fractured Ditionary

Digitalis:

The camera image that gets your heart started.

Last Month Print Night - Top Scores



Don Funderburg



Katie Rupp



Tim Morton



Doug Fischer

Take any word from the dictionary, alter it by adding, subtracting, or changing one letter, and supply a new definition

Intaxication : Euphoria at getting a tax refund, which lasts until you realize it was your money to start with.

Giraffiti : Vandalism spray-painted very, very high.

Sarchasm : The gulf between the author of sarcastic wit and the person who doesn't get it.

Decafalon (n.): The gruelling event of getting through the day consuming only things that are good for you.

Dopeler Effect: The tendency of stupid ideas to seem smarter when they come at you rapidly.

Beelzebug (n.) : Satan in the form of a mosquito, that gets into your bedroom at three in the morning and cannot be cast out.

Now it's your turn.

Last Month Print Night - Top Scores



Don Funderburg



Jan Pelkey



Doug Fischer



Jan Eklof



Doug Fischer

Last Month EID Night - Results YTD

EID chair: Frank Woodbery VANCWA@Comcast.net

| MAKER | YTD MONO TOTALS | YTD THEME TOTALS | YTD OPEN TOTALS | YTD TOTAL TOTALS |
|-------------------|-----------------------|------------------------|-----------------------|------------------------|
| Ambrose, Tom | 0 | 0 | 0 | 0 |
| Anderson, Michael | 0 | 0 | 0 | 0 |
| Boos, Charles | 20 | 21 | 43 | 84 |
| Boos, Ruth | 0 | 20 | 43 | 63 |
| Campbell, Tammy | 42 | 44 | 89 | 175 |
| Clark, George | 45 | 41 | 91 | 180 |
| Cornick, Stephen | 23 | 22 | 83 | 128 |
| Craig, John | 40 | 44 | 92 | 176 |
| Deming, Bob | 42 | 43 | 83 | 168 |
| Deming, Sharon | 45 | 47 | 91 | 183 |
| Eklof, Jan | 46 | 47 | 91 | 184 |
| Fischer, Doug | 42 | 46 | 90 | 178 |
| Fishback, Jon | 45 | 46 | 87 | 178 |
| Fishback, Rachel | 41 | 36 | 85 | 162 |
| Funderburg, Don | 40 | 45 | 86 | 171 |
| Funderburg, Tali | 0 | 0 | 41 | 41 |
| Hunter, Wayne | 0 | 0 | 44 | 44 |
| Johnson, John | 0 | 0 | 21 | 21 |
| Klein, Ray | 45 | 40 | 85 | 170 |
| LaBriere, David | 41 | 42 | 86 | 169 |
| Moore, Lee | 20 | 22 | 43 | 85 |
| Morton, Tim | 21 | 23 | 43 | 87 |
| Noel, Grant | 44 | 40 | 88 | 172 |
| Pelkey, Jan | 47 | 44 | 91 | 182 |
| Rupp, Katie | 44 | 44 | 93 | 181 |
| Schuyler, Cal | 45 | 0 | 82 | 127 |
| Shugert, Mark | 43 | 45 | 90 | 178 |
| Todd, Sharp | 46 | 20 | 93 | 159 |
| Watt, James | 43 | 43 | 85 | 171 |
| Watt, Sandy | 41 | 39 | 83 | 163 |
| Woodbery, Frank | 43 | 48 | 86 | 177 |

Last Month EID Night - Top Scores



Katie Rupp



John Craig



Sharp Todd



David LaBriere



Jan Eklof



Don Funderburg

Fractured Dictionary

Fecal Plane:

That space between the camera and the subject, where the cattle have been grazing.

Last Month EID Night - Top Scores, contd.



Jon Fishback



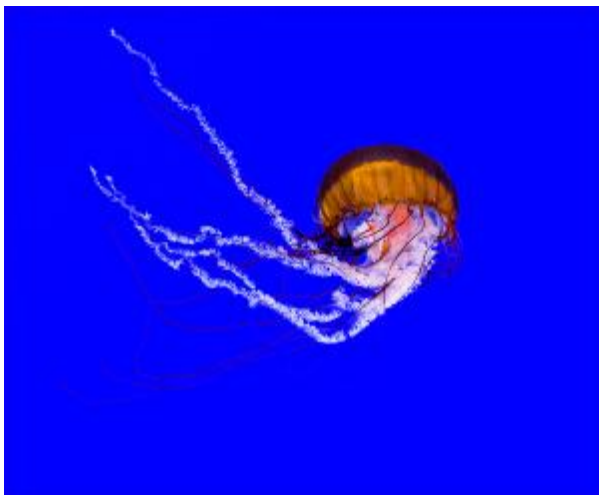
Frank Woodbury



Grant Noel



Jan Eklof



Mark Shurgret

Before and After



Before

The first thing I did was pick what I thought was the composition I wanted, turn it to black and white, darken the distracting foreground and crop off what I thought was the offending elements. Here, I was making something I thought would be the least offensive to the judges, a big mistake.



So I decided to work on the areas that disturbed me.

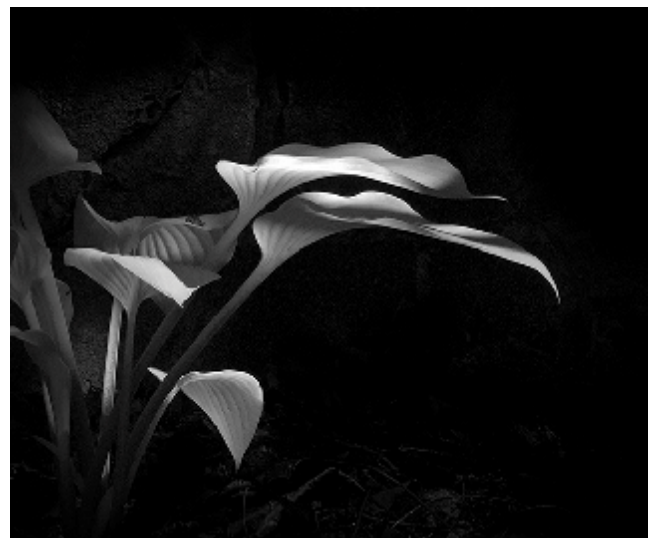
First was the very light leaf in the middle which had direct sun.

I used the highlight shadow tool on the entire image and concentrated only on that small highlight. When I had it right I make a snap shot , backed up one level in the history panel and using the history tool, painted in just that small area of that one leaf. Darkening a light area in black and white is much easier than in color, as the grey tone seems to fit, while a grey highlight in a color image can appear odd.

While at the Rhododendron garden I chanced upon this scene. Not one to pass up a possibility, I snapped away

When I opened the file I was a bit disappointed in some of the extraneous detail that cropped up after I had made the exposure. I am sure the clutter in the foreground was not this severe when I was there And what about the light spots on the rocks wall? Some light leaked in somehow, I am sure they were not there when I made the exposure.

Oh well maybe I can fix it.



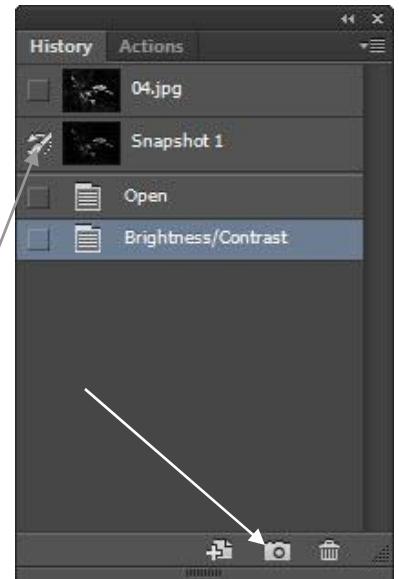
But wait, maybe what I thought they might not like, on the left shouldn't be cropped off. What about balance, lines of force and interest. I decided that my crop was not what I originally saw and maybe I should work with *my* vision. I decided to stop making something for others.



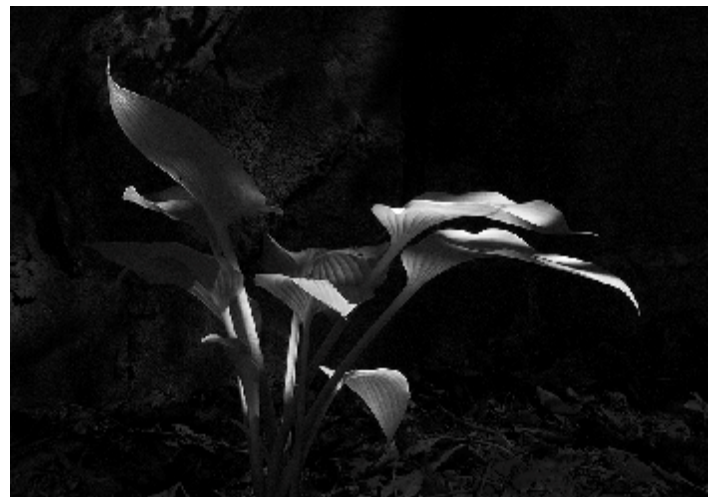
Before and After



To make the dark areas in the foreground and background I darkened the entire image, paying no attention to anything except those areas I wanted to darken. When it was as I envisioned, I took a snap shot, then set the snapshot on.

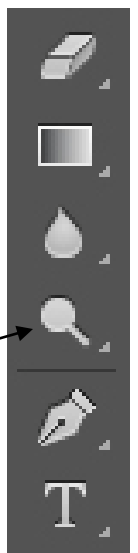


Moving back one in the history panel, and using the history tool, the areas to darken were selectively painted in, leaving the leaves alone.



After

To bring out the interest areas the dodge and burn tools were used selectively to add impact, and the dark area with no detail was allowed to remain to add emphasis to the main interest area.



Field Trip Fun

Leavenworth, WA Fall Color Field Trip.

Stalwart Rick Battson led a FPCC crew deep into the Cascade mountains to see the forests aflame with crimson and gold against a field of evergreen. Diana Jones, John Craig, Wayne Hunter, Grant Noel and Steve Cornick were the crew members. Weather was fine and Leavenworth is a Bavarian theme small community that is very popular around Oktoberfest. We got out of town the day before the Volks arrived. Locals told us we were a couple of weeks ahead of the peak Fall colors, but we left no leaf unturned and found some interesting opportunities. In fact one was a trio of trees in front of our hotel. If someone wanted to repeat this trip I would suggest going around October 12. On the way to Leavenworth on Hwy 2 from Seattle there is Deception Falls. This is an excellent multidimensional waterfall in a park setting alongside the road. It is a must see! Timing is important because the sun can shoot right into your lens in the early to midday. No user fees.

Steven Cornick



Steve Cornick



Steve Cornick

Grant sets up for a cross river shot.

Hwy 2
roadside color
taken on the
way home just
37 miles east
of
Leavenworth.



Steve Cornick

Fun Close to Home Ridgefield Wildlife Refuge

Doe and juvenile in synchronous ear scratching. She had two more with her and they were unperturbed by the Wildlife Refuge visitors.



Steve Cornick

Shot was made recently at Ridgefield National Wildlife Refuge by Steve Cornick.

The Refuge has closed its inner foot-only Kiwa trail until next May

The 4 mile drive only road is open all year. As in this case, good opportunities can still be enjoyed shooting from your vehicle.

MOON RISE Larch Mountain

When: Tue, June 21, 7pm – 11pm

Where: 45.529338, -122.088284 (map)

Description FIELD TRIP: * Moon-rise over Mount Hood*
Tuesday June 21st late evening

DESTINATION: Sherrard Point "45.529338, -122.088284"

DESCRIPTION: *Full Moon Rising * The Trail will be dark so bring a flashlight and Remember Mosquito repellent

1/4 mile asphalt trail and a stair-climb to viewing platform.

Moderately difficult due to steps

DISTANCE from Vancouver: 38 miles

ESTIMATED TRAVEL TIME: 64minutes

Rick Battson organized this field trip for an evening of exciting photography of a near full moon rising. On June 20th, the night before, the lighting on the moon would have been considered scientifically as the true full moon. On the 21st of June, a Tuesday, which is the regular FPCC meeting night during the club season, was a close second for a good shooting session.

Larch Mountain is above the popular tourist site of Multnomah Falls. The drive to Larch Mountain is full of multi hairpin turns. Once at the parking lot, a steep climb of one quarter of a mile to the top, called Sherrard point, was enough to take the breath out of several of the hardy FPCC club members at the chilly location of over 4000 foot elevation.

There were several estimates of when the moon would be rising, and when it did, on which side of Mt. Hood would they see it rise? That was the question in everyone's mind. The rising of the moon, from the horizon, was previously calculated to be 9:55 PM, but when it really began to become visible, to the FPCC camera crew, was a slightly different matter. The clock hands had already passed the 10:00 PM marker, in absolute total darkness, before they even caught a glimpse of the round edge of the sphere, as it began to emerge from the right of Mt. Hood.

It was so pitch black that the mountain was not visible at all. All that could be seen, at that point, was the intense brilliance of the moon's crescent, through the crystal clear sky. Waiting for the moon to break from the jagged edge of the mountain seemed to take an eternity. When it did, the sound of camera shutters broke the silence of the evening.

Once everyone had captured enough images the shoot was over and cameras were removed from tripods and the breakdown and repacking of equipment was a rapid sequence of events. The descent, on the wide steps, became somewhat treacherous at times as the moon provided little light through the dense forest along the trail. Once in the parking lot, looking straight up into the black sky, various star clusters could be identified and the big and little dipper were quite prominent.

It was now time to board the autos and head home down the blackened road of hairpin turns, approaching the main highway, as the moon was now highlighting Highway 84 to the trip back to Highway 205 and the eventual return to the Fred Meyer parking facility.

Story and Images
Ray Klein



Akiko Somura and Mark Shugert check out scenery available to the West of Sherrard Point as they pass the time before the moon rise.

Rick Battson and Wayne Hunter examine a moon AP on Wayne's iPhone as they wait for the moon to rise.



Members of the camera crew on Sherrard Point. Rick Battson is in the red jacket. Jan Pelkey is in the turquoise jacket, probably viewing Mt. St. Helens.

A composite simulation, of the moon and Mt. Hood, as they might have appeared, if there had been some light available on Mt. Hood, as the moon began its accent from behind the mountain.



Touchmark Oktoberfest Photo Event 2016

By Ray Klein

Four FPCC photographers teamed up to photograph the Touchmark Oktoberfest event, which took place on Wednesday, September 28, 2016. The afternoon program started at 4:30 and lasted until 6:30 PM. The photographers arrived earlier around 3:30 to get the lay of the land and do some test photos to adjust their equipment for exposure and color balance. The event took place in the Touchmark main dining room, which allowed sufficient and comfortable seating for all the residents and their guests. A four piece band was booked to provide music for dancing and listening enjoyment for all. The event lasted for 2 hours, so a lot happened in a short period of time.



Ray Klein



James Watt

The residents listened to the music and were inspired to rise and dance, as the photographers navigated themselves into positions to capture interesting actions and individual events depicting the atmosphere of the celebration.



James Watt



Sandy Watt

Doug Fisher wisely used his "Canon EOS 5D Mark III," with a 16-35mm zoom f/2.8 lens, using an ISO 400, 1250, to 1600, depending on conditions, and shooting at 1/60th of a second, WITH an auxiliary flash, pointed at the ceiling to illuminate the near subjects and included the existing ambient room light to capture the action as naturally as possible. Large long tables of people called for critical depth of field to include as many residents in a single sharp image. Doug's image on the right is an examples of deep focus in a room full of people.



Doug Fischer

James Watt smartly set his "Sony E PZ ILCE-6000," with a 16-50mm F3.5-5.6 OSS lens, using ISO 3200, shooting at 1/30 - 1/60th - 1/125th second, at varying f/stops, depending on the existing ambient light, WITHOUT an auxiliary flash, to illuminate his subjects. The natural room light was sufficient, at the 3200 ISO, to capture the Touchmark staff preparing residents for the event. Action scenes were captured at the higher speeds with larger apertures



James Watt

Sandy Watt cleverly adjusted her ISO from 2000, up to 6400, at 1/30th, to 1/60th, on her "Nikon D3300," with an 18.0-55.0mm f/3.5-5.6 lens. She worked WITHOUT flash. She primarily

focused on close up images of individuals with interesting faces in the available light conditions of the interior environment. as she waited for the music to pick up and capture Ray Klein walking across the dance floor. A close up of a child in the lobby will likely be seen in one of our EID competitions..

Ray Klein, shooting with a Canon EOS Rebel T5i, with an EF-S 18-55mm f/3.5-5.6 lens, shot mainly at 1/80th second with a permanent ISO of 1600, WITH an auxiliary 600 EX-RT flash unit, pointed at the ceiling, with the aperture set on auto to fluctuate with the TTL auto flash reading. Ambient light was also included on all the images recorded. His subject matter mainly concentrated on the staff at work with their activities of keeping everything running smoothly minutes after the conclusion of the event, Ray had Doug, James, and Sandy, download their images directly into his MacBook Pro LapTop, direct from their camera's, in order to accomplish



Sandy Watt



Sandy Watt

a quick delivery of the images to the Touchmark. He downloaded his own images at home the same day, and proceeded to use the entire next day to edit all 349 images of the event, captured by all four photographers. Later that day on 09/29 he burned all images to a DVD. Then combined 4 of the images into a composite he used to produce and print a cover image to attach on the disc. Early Friday morning, 09/30, he delivered the DVD disc to the Touchmark at 8:00 AM sharp.



Ray Klein

On Friday, 09/30, at 10:17 AM, Ray received this e-mail:

"So great! We looked at them this morning. Wonderful pictures and really captured all aspects of the event."

Michelle E. Avdienko | Life Enrichment Director

Touchmark at Fairway Village 2911 SE Village Loop Vancouver, WA 98683-8103 360-254-2866 main



Doug Fischer



Doug Fischer



Doug Fischer



Doug Fischer



Doug Fischer



Doug Fischer



James Watt



James Watt



James Watt



James Watt



James Watt



James Watt



James Watt



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Ray Klein



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Ray Klein



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Ray Klein



Ray Klein

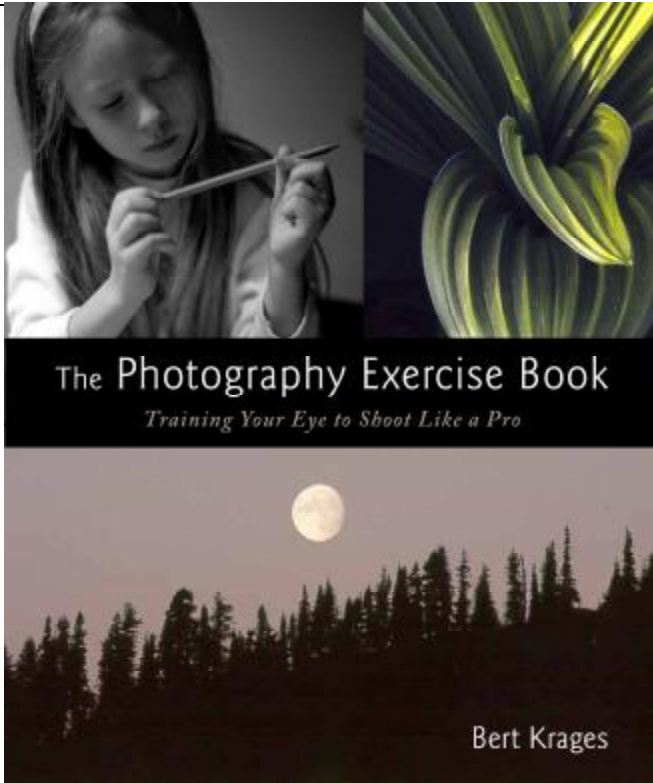


Ray Klein



Ray Klein

Books From Amazon



Paperback \$15.87

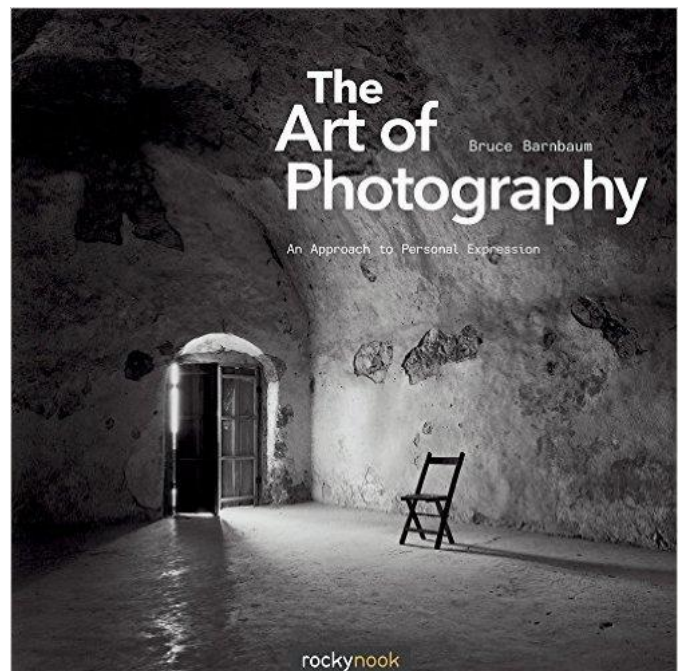
The best way to learn is by doing. *The Photographer's Playbook* features photography assignments, as well as ideas, stories and anecdotes from many of the world's most talented photographers and photography professionals. Whether you're looking for exercises to improve your craft—alone or in a group—or you're interested in learning more about the medium, this playful collection will inspire fresh ways of engaging with photographic process. Inside you will find advice for better shooting and editing, creative ways to start new projects, games and activities and insight into the practices of those responsible for our most iconic photographs—John Baldessari, Tina Barney, Philip-Lorca diCorcia, Jim Goldberg, Miranda July, Susan Meiselas, Stephen Shore, Alec Soth, Tim Walker and many more. The book also features a Polaroid alphabet by Mike Slack, which divides each chapter, and a handy subject guide. Edited by acclaimed photographers Jason Fulford and Gregory Halpern, the assignments and project ideas in this book are indispensable for teachers and students, and great fun for everyone fascinated by taking pictures.

Kindle \$19.79

Paperback \$34.95

This is an updated and newly revised edition of the classic book *The Art of Photography* (originally published in 1994), which has often been described as the most readable, understandable, and complete textbook on photography. With well over 100 beautiful photographic illustrations in both black-and-white and color, as well as numerous charts, graphs, and tables, this book presents the world of photography to beginner, intermediate, and advanced photographers seeking to make a personal statement through the medium of photography. Without talking down to anyone, or talking over anyone's head, Barnbaum presents "how to" techniques for both traditional and digital approaches. Yet he goes well beyond the technical, as he delves deeply into the philosophical, expressive, and creative aspects of photography so often avoided in other books.

Bruce Barnbaum is recognized as one of the world's finest landscape and architectural photographers, and for decades has been considered one of the best instructors in the field of photography. This latest incarnation of his textbook, which has evolved, grown, and been refined over the past 35 years, will prove to be an ongoing, invaluable photographic reference for years to come. It is truly the resource of choice for the thinking photographer.



Judge's Corner

Judging Chair: Mark Shugert shugertmark@gmail.com

Judges For November:

11-01 (Prints) J Fishback, R. Battson 11-15 (EID) , R. Klein, T. Campbell R.Battson

The Elements

Technical Excellence

Composition

Lighting

Color

Impact

Creativity

Presentation

Story

Score

9



William Barnett

The Analysis

I see what appears to be a young monk in training, fully immersed in study.

I enjoy the **rich well-saturated colors** along with the effect of the partial frontal / **side lighting**, which, to me, draws attention to the young boy and contributes to the feeling of **depth in the image**.

I find the **composition well balanced** with several light areas, notebooks and number squares, which encourage me to spend some time and explore the entire scene.

Technically I find the image to be well executed.

Nicely done

Jack Kienast

Master analyst

Although the analyst found nothing wrong with the image his encouragement to the maker is in the form of well used elements. (see the **red**) Remember, there are no more worthless statements than "I like this," or "I don't like this," without supporting evidence using the elements. I feel the term "technically," might have been more specific, but may not be necessary, as the image was perceived as so good.

Cool Stuff from PhotoJoJo

You wouldn't set your shower temperature to "I don't care, whatever" so why are you running your fancy camera on "eh, Auto, I guess"?

Luxi is here to **turn your phone into an incident light meter** and make manual mode easy! It's time to take control of your DSLRs settings and take professional photos.

Slip Luxi onto your phone or tablet and hold your new light meter in front of your subject. **It'll tell you what settings to use** for the perfect exposure: not too bright, not too dark.

Your camera on auto means well, but it just takes in the whole scene, averages out the brightness and shoots for that. This does not work well in tricky high-contrast situations.

Hold your phone in front of a backlit friend's face or your cat basking in a streak of sunlight and **Luxi measures the light falling on that exact spot.**

Instead of forking out the cash for and lugging around a single purpose light meter, throw Luxi onto your phone or tablet and use her free iOS app.

Use your camera settings with as much precision as that perfectly hot *but not too hot* shower you take every morning (or every other morning, we won't judge).



You know that friend of yours (let's call him Tucker) that's always there for you, no matter what?

When you crashed your parents car in high school, and it totally wasn't your fault, Tucker had your back. When it's your birthday, Tucker's always the first to leave you a wall post -- and not just "Happy Birthday dude", but something clever and thoughtful.

And when you and your lady friend were on that epic road trip and found yourself in front of the Grand Canyon without your tripod... Tucker to the rescue!

Well, **The Bottle Cap Tripod**, he's kind of like Tucker.

He's got a stretchy rubber socket that **fits on top of pretty much any kind of bottle**, and a standard-issue tripod screw on the other end that **fits most any camera**.

Need a tripod in a jiff? Grab the nearest soda or water bottle, stick on the Bottle Cap Tripod, and you're set! Self-portraits, group photos on self-timer, and steady low-light shots just became a whole lot easier!

Plus he's tiny, so unlike your 'real' tripod, you really can take Tucker just about anywhere!

Digital Dialogue, formerly known as EID Study Groups, is a place where PSA members gather and form small groups designed to improve the photographic skills of the participants. Every month each member posts one image for comment by the rest of the group. By sharing their work in this way, a dialogue is opened between group members and the learning begins. Conversations often include kudos for good work along with suggestions for image improvement at capture and in post processing.

Currently there are more than 70 different groups including, general, nature, monochrome, HDR, iPhoneography and others. Whatever your area of interest - we have a Group for you.

Whether you are a beginner or a seasoned pro, participants can expect to improve their photography, post processing skills, communication and have fun doing it.

If you would like a taste of what we do, hop on over to the [PID DD Web Site](#) and check us out. For more information contact Barbara E Miller FPSA MPSA at pid-digital-dialogue-director@psa-photo.org or click on some of the informational links below.



[Why Join Digital Dialogue?](#)

[General Guidelines](#) (links to DD website)

- | | |
|---|--|
| <u>GROUP</u> 1 General - Admnstrd. by Dennis Hirning | <u>GROUP</u> 40 General - Admnstrd. by Andrew Hersom |
| <u>GROUP</u> 2 General - Admnstrd. by Denise Dyson | <u>GROUP</u> 41 Creative - Admnstrd. by Carol McCreary |
| <u>GROUP</u> 3 General - Admnstrd. by Jim Kuchler | <u>GROUP</u> 42 General - Admnstrd. by Suel Kassembo |
| <u>GROUP</u> 4 General - Admnstrd. by Joseph Hearst | <u>GROUP</u> 43 General - Admnstrd. by Mike Walker |
| <u>GROUP</u> 5 General - Admnstrd. by Barbara E Miller | <u>GROUP</u> 44 HDR - Admnstrd. by Brad Ashbrook |
| <u>GROUP</u> 6 MACRO - Admnstrd. by Toni Caputo | <u>GROUP</u> 45 General - Admnstrd. by Sarah Donner |
| <u>GROUP</u> 7 General - Admnstrd. by Tom McCreary | <u>GROUP</u> 46 HDR - Admnstrd. by Wanda Krack |
| <u>GROUP</u> 8 General - Admnstrd. by N. Sukumar | <u>GROUP</u> 47 Monochrome - Admnstrd. by Jack Florence Jr |
| <u>GROUP</u> 9 General - Admnstrd. by John Larson | <u>GROUP</u> 48 General - Admnstrd. by Beverly Caine |
| <u>GROUP</u> 10 General - Admnstrd. by John W Whitt | <u>GROUP</u> 49 General - Admnstrd. by Cora Rosenhaft |
| <u>GROUP</u> 11 Monochrome - Admnstrd. by Allen Tucker | <u>GROUP</u> 50 Monochrome - Admnstrd. by Paul Moertl |
| <u>GROUP</u> 12 Assigned Subject - Admnstrd. by Carole Kropscot | <u>GROUP</u> 51 Phoneography - Admnstrd. by Dave Edwards |
| <u>GROUP</u> 13 Assigned Subject - Admnstrd. by Timothy Morton | <u>GROUP</u> 52 Nature Plus - Admnstrd. by Sharon Prislipsky |
| <u>GROUP</u> 14 General - Admnstrd. by Larry Beller | <u>GROUP</u> 53 General - Admnstrd. by Tom Pickering |
| <u>GROUP</u> 15 General - Admnstrd. by Joan Field | <u>GROUP</u> 54 Advanced Photoshop Compositing - Admnstrd. by Peggy Nugent |
| <u>GROUP</u> 16 General - Admnstrd. by Dr V G Mohanan Nair | <u>GROUP</u> 55 General - Admnstrd. by Matt Moses |
| <u>GROUP</u> 17 General - Admnstrd. by John Hackett | <u>GROUP</u> 56 Painting - Admnstrd. by Cyril Mazansky |
| <u>GROUP</u> 18 Creative - Admnstrd. by JoAnn Hirning | <u>GROUP</u> 57 MACRO - Admnstrd. by Jessica Manelis |
| <u>GROUP</u> 19 General - Admnstrd. by John Hackett | <u>GROUP</u> 58 Street Scenes - Admnstrd. by Isaac Vaisman, M.D. |
| <u>GROUP</u> 20 Creative - Admnstrd. by Nancy Sams | <u>GROUP</u> 59 Sports - Admnstrd. by Joseph Kubala |
| <u>GROUP</u> 21 Creative - Admnstrd. by Joan Field | <u>GROUP</u> 60 MACRO - Admnstrd. by Carol Sheppard |
| <u>GROUP</u> 22 General - Admnstrd. by Marti Buckely | <u>GROUP</u> 61 Fine Arts - Admnstrd. by Carol McCreary |
| <u>GROUP</u> 23 General - Admnstrd. by Brian Magor | <u>GROUP</u> 62 Painting - Admnstrd. by Angela Stanton |
| <u>GROUP</u> 24 Creative - Admnstrd. by Ian Ledgard | <u>GROUP</u> 63 MACRO - Admnstrd. by Charles Gattis |
| <u>GROUP</u> 25 General - Admnstrd. by Audrey Waitkus | <u>GROUP</u> 64 MACRO - Admnstrd. by Lynne Hollingsworth |
| <u>GROUP</u> 26 General - Admnstrd. by Bob Benson | <u>GROUP</u> 65 MACRO - Admnstrd. by Anu Nadimpalli |
| <u>GROUP</u> 27 General - Admnstrd. by Carol McCreary | <u>GROUP</u> 66 Infrared - Admnstrd. by Craig Callan |
| <u>GROUP</u> 28 General - Admnstrd. by Tom Johnson | <u>GROUP</u> 67 GÉNÉRAL-Langue Française - Admnstrd. by Richard Quesnel |
| <u>GROUP</u> 29 General - Admnstrd. by Bob Wills | <u>GROUP</u> 68 3D - Admnstrd. by Dr V G Mohanan Nair |
| <u>GROUP</u> 30 General - Admnstrd. by Dorinda Wills | <u>GROUP</u> 69 Nature Plus - Admnstrd. by Mervyn Hurwitz |
| <u>GROUP</u> 31 Monochrome - Admnstrd. by John Gilkerson | <u>GROUP</u> 70 Landscape/Seascape - Admnstrd. by Lamar Nix |
| <u>GROUP</u> 32 Monochrome - Admnstrd. by Diana Magor | <u>GROUP</u> 71 Landscape/Seascape - Adminstered by Nancie Clark |
| <u>GROUP</u> 33 Landscape/Seascape - Admnstrd. by Larry Beller | |
| <u>GROUP</u> 34 Creative - Admnstrd. by Steve Estill | |
| <u>GROUP</u> 35 Infrared - Admnstrd. by Sharon Prislipsky | |
| <u>GROUP</u> 36 Landscape/Seascape - Admnstrd. by Kim Turver | |
| <u>GROUP</u> 37 General - Admnstrd. by Henry Nguyen | |
| <u>GROUP</u> 38 General - Admnstrd. by Craig Callan | |
| <u>GROUP</u> 39 Monochrome - Admnstrd. by David Halgrimson | |

As PSA rep. I was recently asked what fun things PSA has to offer. Here is just one. Find one you like or start one of your own.

Editor

October 25th FPCC Board Meeting

Board Members Present: John Craig, Ray Klein, Mark Shugert, Rick Battson, Don Funderburg, Doug Fischer, James Watt, Sandy Watt.

Board discussed several options for the Christmas Social. Sandy Watt, Social Chair, will explore two options for times and locations before the Board make a final decision.

New Reveal Daylight balanced light bulbs were put in the Print light box. Color balance is in the 4500 to 4800 Kelvin range. Intensity will still be set to the level agreed upon my members at a previous meeting.

Tuesday November 8 will be a special program. FPCC will judge the monthly 4Cs Mono prints. Members will be asked to record their scores of each print along with the judges. Following the judging, members will discuss their scores and what qualities of the print lead to that score.

Tuesday November 29 will be an image discussion night. Members will be invited to send images that they would like to have the members discuss and suggest changes for improvements. Some live edits options will be explored.

Bob Deming has posted the 4Cs awards that FPCC received at the October convention.

The Board discussed the possibilities of showing images that are given awards during FPCC meetings.

Up coming field trip possibilities for Johns Rude and Bandon were discussed. Having members sign waivers for the duration of this seasons field trips was also discussed.

Mark Shugert is getting good response from members to volunteer for away judging and in-house judging.

Ray Klein will need volunteers to photograph Touchmark's Veterans Day Celebration November 11th. Touchmark is working on scheduling either morning or afternoon. Ray will let FPCC members know what time is needed.

James Watt, Treasurer, will make payment to Touchmark for the Forum Room for FPCC upcoming extra programs.



PSA Rep.: Jon Fishback

4C's Conference Newport Oregon

Film Pack Camera Club was well represented at the 4Cs Convention October 7 through October 9th. Rick Battson, Richard Belt, Barbara Shaper, John Craig, Jan Eklof, Doug Fischer, Don and Tali Funderburg, Grant Noel, Katie Rupp, Mark Shugert, and past FPCC members Ken and Martha Martin participated.

Film Pack received several club awards:

First Place Monthly Small Monochrome Prints

Second Place Monthly Small Color Prints

Second Place Large Monochrome Prints

Second Place Convention Invitational EID

Third Place Monthly EID

Individual Awards:

Michael Anderson, SM Print HM, Bent Oakd Bend

John Craig, EID HM, Umbrella Bridge 2

Jan Eklof, SM Print HM, It's Been a Long Day

Jon Fishback, EID HM, Tree Top

Doug Fischer, LC Print HM, Going Fishing

Doug Fischer, LM Print HM, Ramon

Don Funderburg, LC Print HM, Prison Laundry

Mark Shugert, LM Print HM, Pueblo Spirit Ladder

Sharp Todd, SM Print HM, Old Mexican Lady at Home

Sharp Todd, LM Print 3rd Place, Melk Abby Stair

Mark Shugert, SC Prints Image of the Year, Trees in Motion



4 C's Rep.: John Craig