



Adapter

Vancouver Washington
Film Pack Camera Club
October 2017 Volume 63 Issue 01



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 jpf1@aol.com

Volume 63 Issue 01 October 2017

Club Officers:

President—Frank Woodbery
Vice President— Tom Ambrose
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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For the first issue of *A dapter*, in our sixty third year, I am pleased to include *Random Thoughts*, inspired by the editor of LensWork magazine, Brooks Jensen and his long running blog. Monthly; I will try to include his thoughts and occasionally mine, in this new segment.

Brooks Jensen and his crew at LensWork magazine publish, what I feel is the most important, photography publication by subscription, on the market today, and maybe since Stieglitz's Camera Work.

I think you will find his thoughts provoking, as well as controversial. He tells it like he sees it in a fun and inspiring manner.

Cover

Brooks Jensen
From His LensWork Book
Made of Steel

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.

Refreshment Schedule:

10-03 J&R Fishback
10-17 K Rupp

11-07 J Eklof
11-13 C&R Boos

12-05 Party
12-19 W hunter

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 Competition - Scores YTD

Year to date Color

Color Print Chair: Doug Fischer

Large Color	
Doug Fischer	48
Katie Rupp	23
Ray Klein	22
Rick Battson	48
Sharp Todd	49
Wayne Hunter	44
Small Color	
Bev Shearer	44
Jan Eklof	43
Katie Rupp	23
Sharp Todd	46

Year to date Mono.

Mono Print Chair Steve Cornick

Large Mono	
Doug Fischer	42
Katie Rupp	22
Sharp Todd	46
Small Mono	
Bev Sheaver	20
Katie Rupp	21
Sharp Todd	46

Sharp Todd, on Work Flow

On September 12, at 7:30, in the Touchmakr meeting room, Sharp Todd made his presentation to the club, on Light Room work flow. A good turn out of members , enjoyed an evening of education and fellowship.



Last Month Print Night Competition - Judges Choice



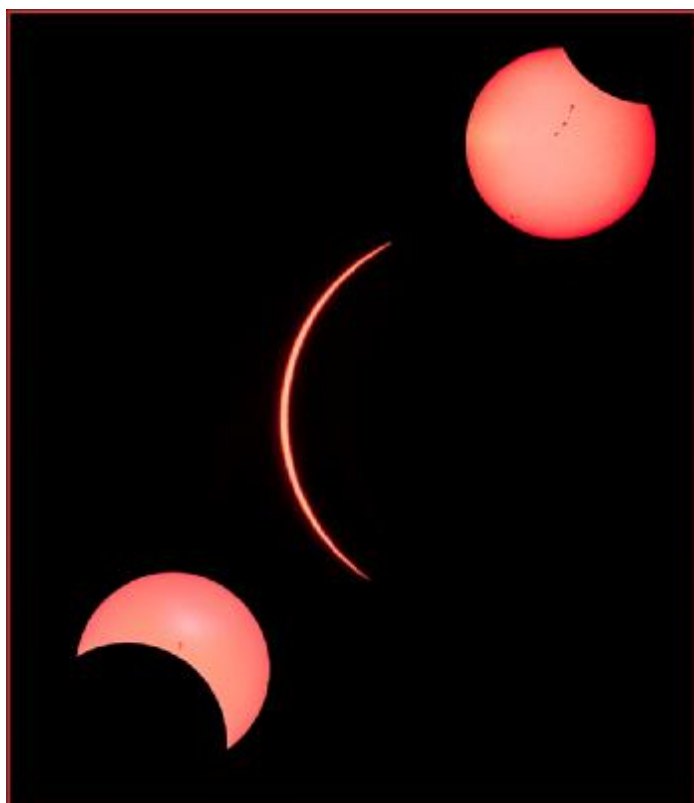
RickBattson_FPCC_HeadOverHeels_LC



SharpTodd_FPCC_FuchiaTrio3_LC



SharpTodd_FPCC_Milkyway2_LC



DougFischer_FPCC_SolarEclipse_LC

Last Month EID Night Competition - Scores YTD

Name	Monochrome	Open
Albert Tang	22	45
Bob Deming	21	45
David LaBriere	20	41
Doug Fischer	23	45
Dwight Milne		45
Frank Woodbery	23	45
Grant Noel		45
James Watt	25	40
Jan Eklof	21	45
John Craig	24	47
Jon Fishback	24	46
Katie Rupp	24	51
Lindrel Thompson	22	46
Mark Forbes	23	46
Rachel Fishback	20	42
Ray Klein	24	46
Rick Battson	22	43
Sand yWatt		23
Sandy Watt	22	24
Sharon Deming	22	44
Sharp Todd	25	50
Stephen Cornick	23	47
Tom Ambrose	21	43
Wayne Hunter		46

Last Month EID Night Competition - Judges Choice



17_JamesWatt_FPCC_MoonlitDahlia_M



12_RayKlein_FPCC_BlueHeronPortrait_O



29_SharpTodd_FPCC_MilkyWayandHood5_O



25_KatieRupp_FPCC_KeepingUpWithTheParade_O



19_SharpTodd_FPCC_Milkyway5Mono_M

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



[Art photography in short chapters \(1899\)](#)

Robinson, H. P. (Henry Peach), 1830-1901

Published by Relnk Books (2017)

New / Softcover

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[Letters on landscape photography \(1888\)](#)

Robinson, H. P. (Henry Peach), 1830-1901

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History of Our Craft



Henry Peach Robinson

The thing I feel pertinent to us is how dedicated the photographer was to his craft. Working in what we must feel, impossible conditions, with a large format, cumbersome camera and an extremely slow capture medium, he was able to tell a story without captions. A story without words, to many, is what photography is all about, and so few of us are able to do it. Yet here Mr. Robinson has pulled it off so well over 100 years ago.



The young girl has fallen with her load and her companion is helping her up. The fallen girl's

expression says it all, without seeing the faces of many of the participants, we feel the moment. We know this is setup as it is the only way it could have been done.

Why is it we see little of this work in competition?

It would, I think, be much easier today, from the standpoint of logistics. The digital camera would allow multiple images from which to pick and the camera might be hand held. The fact is, today a similar scene might not even need to be setup. It might just as well be one skateboarder helping another up from a fall.

I think birds, flowers, wild animals and landscapes are good subjects, but I personally would like to see more images with a story, like this.

Anyone remember Sharp's railroad brakeman?

Editor

Cool Stuff



GERBER STEADY TOOL – \$35 – BUY – AMAZON

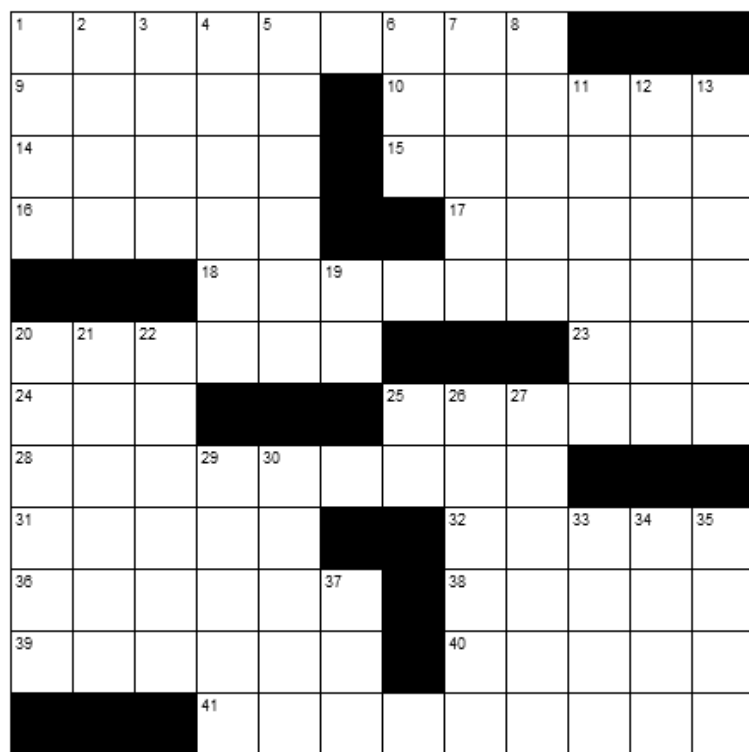
This is a **neat little gadget** that outdoor photographers might be interested in. I tend to carry a small pocketknife around with me when I'm hiking/biking/skiing anyway, so why not make it one that also has a tripod mount on it. You never know when that might come in handy. I'm sure it's not as solid as the RRS TFA-01 that's listed further down this list, but in an emergency it might do the trick and it'd also work pretty well with my iPhone as it has a method to support phones. I'll hold my hand up and say this is the one thing on this list that I neither own or have used, but for **\$35** I'd like to find one in my Christmas stocking so I figured it worth adding to the list.

LENSBABY – \$89+ – BUY – AMAZON, B&H, ADORAMA



Sometimes you just need to change things up with your lenses and it's fun to play around with something that doesn't break the bank. The LensBaby range of lenses can do all kinds of funky things but they're best known for their selective focus. By manipulating the flexible barrel of the lens you can control the plane of focus and get a look that is something like (though technically different) that which a tilt-shift lens gives you. Not something you use every day, but super fun to play with nonetheless. Try putting it on your camera for a whole day and only shooting with that one lens; challenge yourself.

Crossword - James Watt



Across

- 1 Popular post-processing software used with Photoshop. (9)
 9 Small Scottish town about 8 miles east of Stirling; good old -town photo ops. (5)
 10 A partner of Knick; together, they make up little trinkets. (6)
 14 To fly off rapidly; making a whirring sound. (5)
 15 What you shouldn't tell but usually do. (6)
 16 Rulers of Russia at one time. (5)
 17 Any salt or anion of Uric Acid. (5)
 18 Very frank in stating one's opinions especially if they are controversial. (9)
 20 Old term for barter, exchange or trade. (6)
 23 To stop, cease or finish. (3)
 24 Acronym for a top political title. (3)
 25 Organic compounds derived from Ammonia and used in high-strength plastics. (6)
 28 These guys are really busy on cartoon movies. (9)
 31 The place of a person or thing as occupied by a successor. (5)
 32 Maybe there were 'Made for Walkin' (5)
 36 Abnormal exit of an organ through the cavity in which it normally stays. (6)
 38 Related to certain types of rock; (Cornish). (5)

- 39 A person or company that supplies or distributes something. (6)
 40 Famous English pop star. (5)
 41 Describes the amount of light that is emitted or reflected from an area. (9)

Down

- 1 Coming after all others in time or order. (4)
 2 Family, class or kind. (4)
 3 Connective tissue of the nervous system. (4)
 4 Movie genre that invokes fear, dread or shock. (6)
 5 The seven bones composing the ankle joint. (6)
 6 Gives an agreeable nod to. (3)
 7 To keep one step ahead of a competitor. (5)
 8 You might have one of these lenses for close-up work. (5)
 11 Cried out loudly and harshly. (Old English). (6)
 12 A pungent colorless reactive gas, used in chemical synthesis. (6)
 13 Steps out or walks away quickly. (6)
 19 The chemical element Tellurium on the Periodic table. (2)
 20 Women's fashion brand. (6)
 21 Short stories or Novellas. (from Old French). (6)
 22 Shoots from a willow used in basketwork. (6)
 25 Moon of Jupiter. (2)
 26 English Comedy TV show with Rowan Atkinson as lead character. (6)
 27 'Tristan and -----' Wagner opera. (6)
 29 Pallas's cat found in the grasslands and steppes of Central Asia. (5)
 30 A French goodbye. (5)
 33 Pizza places need this. (4)
 34 A powder that has been used for ages but recently in the news. (4)
 35 A knife or dirk, slang. (4)
 37 Extremity or weapon. (3)



Henry Peach Robinson

SAVE THE DATE!

October 5-8, 2017

**Columbia Council of Camera Clubs
Photography Convention**

in beautiful Ashland, Oregon

Keynote Speaker & Workshops by **George Lepp**



Workshops by:

David Vanderlip (Lightroom & Photoshop Instruction)

Gordon Battaile (Surreal Photography)

Michael Anderson (HDR)

Deb Harder (Portrait Photography & Travel)

David Lorenz Winston (Ashland Alleys)

"Photo Joseph" Joseph Linaschke (Mirrorless Cameras)

Lewis Anderson (Textures in Photoshop)

Glen Bledsoe & Chris Taylor (Infrared Photography & Compositing)

Kat Sloma (Cell Phone Photography)

Christopher Briscoe (Drone photography)

Field Trips and more!

Public Invited!

Convention will be held at Southern Oregon University's Stevenson Union

www.columbiacameraclubs.org

Email: sopacameraclub@gmail.com

Fun With PSA - Editor



A great way to meet people, view extraordinary photography, and renew longtime acquaintances.

CONFERENCE SPEAKERS



Adam Jones
Sponsored by Canon USA
Wednesday, October 11



Rob Knight
Sponsored by Panasonic North America
Thursday, October 12



Joe McDonald
Wednesday, October 11



Frank T. Smith
Sponsored by Olympus America, Inc.
Friday, October 13



Copyright lawyer **Nancy Wolff**
Friday, October 13



TOURS
PRESENTATIONS
NETWORKING
PHOTOGRAPHY



AWARDS
CAMARADERIE
INTERNATIONAL
EDUCATION



KEYNOTES
DEMONSTRATIONS
FRIENDSHIPS
PHOTO SHOOTS

Random Thoughts

Art and Photography

Jon Fishback

The following was inspired by the Stanford Encyclopedia of Philosophy

Philosophers have struggled with the definition of art, for millennia. Art's connection to photography, as a new visual communication, began in the middle of the 19th century.

Early on; the photography process was so new that the conversation was not as intense as it was to become. Later as photography matured the controversy intensified to the point of outright warfare.

Many photographers felt that photography needed to be just that, photography, and others felt it needed to be an artform associated with, and connected to the artworld. It was thought, by one camp; that not associating with fine art was to somehow demean the photographic process. The other group argued that photography's potential was so great it surpassed conventional thinking about art and should hold its own place in the larger visual communication world.

Saying that traditional, philosophical definitions of art are varied and controversial, is like saying the ceiling of the Sistine Chapel is a nice mural.

Conventionalist philosophers deny that art has anything to do with aesthetics or expressional properties. They break it down to institutional and historic institutional views. The institutional view says that the artifact must be created by an artist and presented to the artworld or public. (Dickie 1984.)¹ Adding the term historical to it simply means it is seen in the confines of some historical set of artworks. Arthur Danto² further interprets the institutional view of art as having a subject which exerts a point of view, engages an audience to fill-in what might be missing, and makes an interpretation that has some historical context. Another take on the subject of historical institutional art is Kathleen Stock & Katherine Thomas-Jones³, who are a bit more specific, and state: *An artwork is such only when (1) there are internal relations between it and artworks already established: (2) the relationship is properly identified in a narrative, (3) the narrative is accepted by relevant experts.*

As might be imagined, detractors of this area of philosophy, abound.

It is easy for me to imagine 19th century philosophers trying to pigeonhole photography using historic institutional views and trying to find an historical reference on which to hang their hat, with no history of the medium. This is not a problem today, unless one was to take the stance that photography has never been an artform. In that case no photograph could meet the historical requirement. The passing of time, I feel, has all but erased this possibility.

With the lack of an historical reference, making a philosophical judgment call about photography as an artform

might very well have been easier functionally or aesthetically. Many philosophers see a distinction between aesthetic properties and artistic properties. Aesthetic properties might be considered properties that can be directly perceived in an image, without knowing anything about it. (Impact) Artistic properties are the relational properties of the work and its relationship to art history or art genres.

We begin to get to the heart of the relationship, I think, between art and photography, with this definition: *An aesthetic work of art is a work of art if and only if someone had insight that certain aesthetic properties would be determined by certain non aesthetic properties and for this reason the thing was intentionally endowed with the aesthetic properties in virtue of the non aesthetic properties as envisioned in the insight (Zangwill).⁴*

This may, very well, sound like PhD speak, (I really think it is.) and the correlation to photography might need further explanation. If one were to substitute "image," for "thing," and use a common photographic example, the relationship might be more lucid.

If we talk about the proverbial tree and the photographers attempt to make it more than a tree, and the insight in question was, say... lighting, the application of an aesthetic lighting situation over and above the non-aesthetic properties of the tree, (the plainness, or sameness of the tree) might make the image art.

If we were to take this at face value we might come to the conclusion that photography as a standalone discipline may not be art at all. Photographic art may be a matter of content and any worker on any given day might create an art piece or not depending on the aesthetic content of the individual image, and how he or she enhances the non aesthetic or sameness properties of the subject.

A worker in the photographic genre may, when asked what they do, answer - "I am a photographer who occasionally produces art." To say that one is an artist outright might suggest that everything one produces meets the philosophical criteria of art, which might be very difficult indeed.

An argument could be made that this is true of all the five major arts, painting, sculpture, architecture, poetry, and music. How can workers in these disciplines call themselves artists outright without the need to fulfill the philosophical criteria above? There can be bad work in any of the established major arts. I would submit, that these established arts all build something from the ground up, so to speak. Creation in these arts, by its nature may fulfill most but not all of the philosophical requirements. The fact that there can be bad work in any of the five established major arts, may not remove them from being called art., but also may not make it so. Photography by its nature is representational, and in many cases presents to the viewing public; something that is already

(Continued on page 14)

Random Thoughts - Contd.

(Continued from page 13)

known and not created. In the example of the tree, the photographer is working with and presenting the result of a tangible object, *a tree*. For it to be art in the minds of the philosophical viewer, it must fulfill the criteria on its own; based on the fact it is a mechanical representation of a tree. It must be more than a tree in some way, not just a picture of the tree.

A painting of the same tree, by its nature cannot be representational. It can look like the tree and when painted by a realist, be very close to the representation of the tree. The reason it may be art is; it fulfills the philosophical requirements, (1) it immediately fulfills the historic requirement, (2) the fact the work is created by the artist from the ground up fulfills an aesthetic requirement of making it more than a tree, because the artifact is, in fact, an interpretation using paint and canvass, which by its nature is more than the tree.

The ongoing debate regarding art and maybe how it relates to photography may be moot given the larger controversy regarding art itself. I think Walton⁵ may have summed up the issue best when he said: *"It is not at all clear that these words – 'What is art?' – express anything like a single question, to which competing answers are given, or whether philosophers proposing answers are even engaged in the same debate. ... The sheer variety of proposed definitions should give us pause. One cannot help wondering whether there is any sense in which there are attempts to ... clarify the same cultural practices or address the same issue."*

- 1) Dickie George 1984, *The Art Circle*, New York: Haven.
- 2) Danto Arthur 1981, *The Transfiguration of the Commonplace*, Cambridge: Harvard University Press.
- (3) Stock, Kathleen and Thomas-Jones, Katherine, 2008, *New Waves in Aesthetics*, London: Palgrave Macmillan
- (4) Zangwill, Nick, 1995a, b: "The creative Theory of Art," *American Philosophical Quarterly*, 32: 315-332
- (5) Walton Kendall, 1997, "Review of *Art and the Aesthetic*," *Philosophical Review*, 86: 97-101

The Primary Medium of Photography Brooks Jensen

I caused a little mini-furor the other day when I said that books are the primary medium of photography, and that gallery and museum exhibitions hardly count. And I just want to clarify that a little bit because it is a rather radical thought.

There is no question that the original medium of photography is the fine-art print. Well, with the exception of the case of slides or digital photography – but I digress. The primary medium of photography is different than the original medium of photography. By that I mean the primary way that you and I probably know photography is from books. I can bring forth in my mind's eye ever so many photographs that have been

influential an important to me in my life, and as art work both as a photographer and as a human being I really appreciate, but I've never seen the originals. I've only seen them in book reproductions. So I might say the primary medium of music is the CD, but the original music is the concert. But more of us no music from CDs than we do from concerts. That's why I'm trying to get at here. But I suppose I should also say Web sites and magazines and other forms of reproductions (posters and whatnot) – anything that takes the photograph and puts it outside the limitations of a gallery or museum exhibition. The primary limitation of gallery and museum exhibitions is that they are limited in both time and geography – too serious limitations that books and other printed media don't have

That's why books, I think, are the primary medium for photography.

Taking Versus Making Brooks Jensen

Do you *take* photographs? Or do you *make* photographs? There's a lot more to this than just mere semantics or polite language. *Taking* of course, is an aggressive word; *making* is a much more passive and somewhat acceptable word. But I think beyond this is an even more interesting idea, which is: what is your approach when photographing.

There are those people who look at the world and try to be sort of fly on the wall observers to the world. "Let's see what's happening out there and then see if we can somehow make an image from whatever is happening by capturing just the right moment at just the right angle." And then there are those who take a more participatory approach to the project by actually working to make something happen in the world that wouldn't happen without them being there – the sort of constructionist idea.

One of the things about photography that's so fascinating to me is that both of these approaches are perfectly valid. Unlike for example, painting or sculpture, or even poetry or calligraphy – in almost all the other art forms making the artwork is clearly what is happening because you don't just run out and find a painting somewhere, you actually have to make a painting, somewhere you might construct a still life and then paint it, but it's not quite the same thing as it is in photography.

I think that's part of the confusion about photography, too, is the fact that the role of the photographer can be both objective observer and creator of something. I love this. I just wish it didn't so confuse the discussion about *is photography art or is it not?*

Touchmark Car Show—Ray Kline

TOUCHMARK CLASSIC CAR EVENT 06/17/ 2017

The FPCC has once again covered the Touchmark Retirement Home Classic Car Event, on Saturday 06/17/2017. The main photographers doing the honors at this event were Rick Battson, Steve Cornick, Ray Klein, and Dwight Milne. The foursome began shooting in early morning as cars streamed in well ahead of time. Parking was difficult, as parking in the grassy field, east of the Touchmark facility, soon filled up.

The competing cars had to be registered so that the attending people could vote on their favorite cars. Tickets were sold for drawings, to raise money for several local charities, and the purchasers could win a plethora of prizes.

Several of the Touchmark residents participated in the event. One of the events was the “Touchmark Dance Team” performing, near the front entry, by putting on a colorful dancing demonstration. Some of the grandchildren of residents also participated in a hula hoop competition, and prizes were awarded to the children, for those who were able to keep the hoop spinning as long as possible.

With all this activity, the photographic subject matter possibilities,

presented an almost limitless opportunity to capture exciting scenes by just turning around. Beautiful and interesting people, from babies to retirees, were everywhere. Human interest situations, exotic cars, and meeting old friends and relatives, was the order of the day.



Near the end of the day trophies were given to the winners of the voting results, and prizes from

drawings were distributed.



The photo team met briefly, for those who could, to download their images in Ray's lap top computer for rapid processing, so a record could be delivered to those in charge of the event.



Touchmark Car Show—Contd.



Field Trip Fun—Ray Klein

Midnight: Milky Way

On the evening of July 28, 2017, the weather provided the FPCC with a beautifully clear atmosphere. Several of the members met at the usual Fred Meyer Garden area to make the trip to Parkdale ,OR, to photograph the Milky Way Galaxy, with Mt. Hood in the picture. The trip from the parking area was approximately 85 miles, and after leaving at 08:35 PM, took about an hour and a half to arrive at the designated area. Although arriving, around 10:30 PM, the group still had a long wait for the Milky Way to line up to where it would present a vertical column, silhouetting Mt Hood. That time was estimated to arrive about 01:15 AM on July 29. Rick Battson organized the event and Wayne Hunter, Frank Woodbery, Steve Cornick, Sharp Todd, George Clark, and Su Zhou, from the King City Camera Club, and myself, also participated in the action.

Flashlights became key to camera setup, and finding one's way about, in the pitch black area, became quite a challenge. Once the moon set, at about 11:45 PM, the group started experimenting with flashlights. The lights became a serious addition to enhancing the photos as several of the photographers were able to paint, with their flashlights, a few of the trees, which were about 50 yards distance from the setup area. Surprisingly, the powerful beams, of the new flashlights available, were able to project sufficient light to actually illuminate the distant trees. To pass the time, the experimental light painting occupied a good portion of interest while waiting for the Milky Way column to line up with the mountain. On a few rare occasions passing automobiles also contributed headlight illumination to the grassy area near the photographers. As the car headlights continued on the highway, along the base of the mountain, would cause streaks of light in the distance and cause points of interest.

Rick's written recommendations, at the FPCC calendar web site, stated the Milky Way is near vertical and will gradually line up over Mt Hood about 1:15am. The "Milky Way" can be seen as a hazy band of white light some 30 degrees long. It contains about 400 billion stars, and at least 100 billion planets . The very center is marked by an intense radio source, named Sagittarius A*, which is likely to be a supermassive black hole.

Although I don't believe we could actually see the galaxy central area, as described in the recommendation, due to our location here in the Northwest, since the best view, in the year 2012, the planet lined up in a way to see the center of the galaxy from the equator. However, we were able to see the vertical column arm, of the galaxy, of stars as a hazy band. As the 1:00 AM time approached, the cameras could be heard clicking, and the flashlights became increasingly active, as call outs for time and flashlight activity became increasingly timely.

After the 1:15 AM time passed, all concerned packed up and began the long dark journey home.



Field Trip Fun—Contd.



Wayne Hunter and Rick Battson ready their cameras under pitch black conditions.



Steve Cornick prepares his camera equipment to capture the images of stars.



Wayne Hunter, Rick Battson, and Frank Woodbery stop to smile for my camera.



Sharp Todd, and George Clark relax in lawn chairs as they pass the time waiting for the Milky Way to arrive at its destination..



Wayne Hunter using his flashlight to illuminate the area, after the event, to begin the pack up of camera gear..



Su Zhou, from the King City Camera Club, smiles with flashlight in hand.

Field Trip Fun.— Frank Woodbery

We had another great field trip researched and organized by Rick Battson, Steve Cornick, Wayne Hunter and Tim Morton. On Saturday September 9th, 12 FPCC members plus Su Zhou from KCCC took a field trip to the White Salmon River. The weather was perfect with little evidence of smoke from the Eagle Creek Fire. Images were taken at the bridge in Husum and on the White Salmon River bank at B.Z. Corner, Washington. The event centered around action photography of the kayaks and river rafts going over white water and a 10 foot water fall. A good time was had by all!!



John, Rick and Jon planning their shot under the Husum bridge. (Photo by Sharp T.)



Kayak plunge over the falls (Photo by John C.)



Portage around a falls. (Photo by Rachel F.)



Most of the group on the opposite side of the bridge. (Photo by Rick B.)



Geronimo! (Photo by Frank W.)

Board Minutes

Attendees - John Craig; Frank Woodbery; Rick Battson; Sandy Watt; James Watt; Grant Noel; Doug Fischer; Ray Klein

Print viewing booth lighting – Had a review of print lighting now that new LED lights have been added. Doug switched to lower wattage since the first print meeting. General opinion from members was positive. Grant Noel would still like to experiment with light positioning. Side-note: New EID format and structure was also generally well received by members.

2019 Convention (John) - Art Wolfe is a no-go for keynote speaker. Need to look for others available. It was decided to ask potential speakers if they were available at that time. John to set up a sub-committee after this year's convention. (around November). John also arranging possible creativity sessions with different artists. Venue decided as Clark College but will not be set until June of 2018. Board needs to go over possible keynote speaker list prior to next sub-committee meeting.

501c7 status – Tom not available for this discussion.

New visitor information handbook – Sandy presented draft for review and discussion.

Extra meetings – Scott Hoyle will present at some future date. (could be possible for 2019 convention as breakout speaker.) Also discussed as possible 4C's print judging night and could share this night with Rick's challenge. (see below)

Club portable projector system – Dell projector is out of date, and we need to be able to judge offsite for things like EOY judging and Touchmark closures. Need to look for one that can handle 1920 x 1080 format. Board passed resolution to spend up to \$900 for new projector.

Judging - Need an updated judging schedule from Mark Shugert. Frank to call Mark.

New challenge - Rick Battson talked about a new challenge to encourage more members to submit more prints. Ongoing discussion about how best to do this. Details need to be finalized. Rick to administer. Doug Fischer talked about addition to competition rules; re: taking a photo of a photo. There was much discussion on the nuances of the rules. We already follow 4C's competition rules.

Judging software demonstration – Had a nice judging software demonstration of the USB based system by Doug Fischer. To implement we would need a Windows laptop, keypads and a mouse. Estimated costs about \$500. Still needs some discussion regarding costs.

FPCC BOD Meeting notes for September 26th 2017 (notes edited from James Watt)



PSA Rep.: Jon Fishback

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Columbia Council of Camera Clubs
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4 C's Rep.: John Craig