

Adapter



Vancouver Washington

Film Pack Camera Club

January 2018 Volume 62 Issue 04



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

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

Volume 63 Issue 04 January 2018

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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Julia Margaret Cameron—1815-1879.
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Cover:
Doug Fischer

**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:

1-2- B&S Deming
1-9 J Johnson

2-6 P Martins-Read
2-20 R Swartz

03-06 D Milne
03-13 S. Natholapati
3-20 M&L Anderson

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

Last Month Print Night - Results YTD

Year to date Color

Color Print Chair: Doug Fischer

Large Color	Score
Albert Tang	186
Don Funderburg	25
Doug Fischer	187
Gary Cobb	45
John Johnson	49
Katie Rupp	92
Michael Anderson	24
Noel Grant	24
Ray Klein	67
Rick Battson	184
Sharp Todd	187
Stephen Cornick	127
Tim Morton	94
Wayne Hunter	138
Small Color	
Albert Tang	176
Bev Shearer	126
Don Funderburg	23
Jan Eklof	184
Katie Rupp	94
Michael Anderson	22
Sarma Nuthalapati	40
Sharp Todd	155
Stephen Cornick	87
Tim Morton	49

Year to date Mono.

Mono Print Chair: Steve Cornick

Large Monochrome	Score
Albert Tang	179
Don Funderburg	25
Doug Fischer	179
Grant Noel	44
Katie Rupp	71
Michael Anderson	25
Sharp Todd	187
Tim Morton	96
Small Monochrome	
Albert Tang	182
Bev Shearer	20
Don Funderburg	23
Jan Eklof	44
Katie Rupp	21
Michael Anderson	21
NDR (Sarma Nathalapati)	20
Sharp Todd	91
Stephen Cornick	44
Tim Morton	22

Last Month Print Night - Judges Choice



SharpTodd_FPCC_CapeDisappointmentLight_LC



JanEklof_FPCC_DahliaPetal_SM



GaryCobb_FPCC_WinterReminder_LC



TimMorton_FPCC_Sand Dune_LC



SharpTodd_FPCC_TreeInZion1_LM



JanEklof_FPCC_AutumnLeaves_SC

Last Month EID Night - YTD

EID chair: John Craig

Name	M	O
Albert Tang	90	177
Bob Deming	62	173
Charles Boos	65	131
David LaBriere	85	177
Don Funderburg	66	134
Doug Fischer	93	183
Dwight Milne	21	133
Frank Woodbery	87	177
George Clark	20	92
Grant Noel		45
James Watt	88	176
Jan Eklof	86	187
John Craig	92	185
John Johnson		21
Jon Fishback	88	174
Katie Rupp	93	188
Lin Thompson	87	188
Mark Forbes	23	46
Rachel Fishback	64	172
Ray Klein	92	178
Rick Battson	88	175
Rick Swartz	45	86
Ruth Boos	63	127
Sandy Watt	89	177
Sharon Deming	88	186
Sharp Todd	95	183
Stephen Cornick	87	156
Tim Morton	44	90
Tom Ambrose	44	89
Wayne Hunter		90
Wendy Seagren	24	43

The spectator is too ready to look for a meaning in a picture—i.e., some outward connection between its various parts. Our materialistic age has produced a type of spectator or “connoisseur,” who is not content to put himself opposite a picture and let it’s say it’s own message. Instead of allowing the inner value of the picture to work, he worries himself in looking for “closeness to nature,” or “temperament,” or “handling,” or “tonality,” or “perspective,” or what not. His eye does not probe the outer expression to arrive at the inner meaning.

It is the conviction that nothing mysterious can ever happen in our every day life that has destroyed the joy of abstract thought.

Wassily Kandinsky—1914

Last Month EID Night - Judges Favorites



01JamesWatt_FPCC_GlassLight_O



02DonFunderburg_FPCC_WhatDoYouWant



03DougFischer_FPCC_DisappointmentLight_M



05SharonDeming_FPCC_BeachSunset_O



04LindrelThompson_FPCC_AmurLeopard_O

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



Stock Image

[Stand There! She Shouted: The Invincible Photographer Julia Margaret Cameron](#)

Rubin, Susan Goldman

Published by Candlewick (2014)

ISBN 10: [0763657530](#) / ISBN 13: [9780763657536](#)**Used**

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

Seller Rating: ★★★★★

Price: **US\$ 3.64**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

[Julia Margaret Cameron: Pioneer. Her Life & Photographic Work](#)

Cameron, Julia Margaret [Gernsheim, Helmut]

Published by Fountain Press, London (1948)

Used / Hardcover / First Edition

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

Seller Rating: ★★★★★

Price: **US\$ 8.97**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

Stock Image

[Victorian Photographs of Famous Men and Fair Women](#)

Cameron Julia Margaret with introductions by Virginia Woolf & Roger Fry

Published by A & W Visual Library

ISBN 10: [089104020X](#) / ISBN 13: [9780891040200](#)**Used / Paperback**

Quantity Available: 1

Price: **US\$ 5.44**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

Stock Image

[Julia Margaret Cameron \(Pioneers\)](#)

Hopkinson, Amanda

Published by Virago Press Ltd (1986)

ISBN 10: [0860687260](#) / ISBN 13: [9780860687269](#)**Used**

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

Seller Rating: ★★★★★

Price: **US\$ 3.48**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

Special Program. Image Post Processing

On 12/12/17 the club hosted a special program by George Clark. George solicited images from the members for an evening of discussion and assistance on post processing.

Attendance was respectable with as many as 11 members actively participating. At right members sit in heavy contemplation of one of the images presented for discussion.

Below was a particularly seductive image which created a lively conversation around cropping and the subsequent feeling created by this. There



were those that felt the bone should be removed and other that it should stay. Either way, the maker was given many alternatives to post processing this fine image.

Cropping options were suggested and tried in a number of ways, the most severe being a tight head shot of just the vicious looking animal.

Less severe was a bit tighter than this including the bone, but eliminating much of the surroundings.

George did a fine job of trying out all the suggestions and even allowing the audience to suggest methods that were new to him, and the session seemed to be a fine learning experience.

Everyone seemed to look forward to future programs such as this.

Editor



History — Julia Margaret Cameron

Julia Margaret Cameron, 1816—1879, given a camera by here daughter at the rather advanced age at the time (48) Mrs. Cameron self taught herself photography over the next 11 years and eventually became one of the most influential portrait photographers of the 19th century. Although her early work was looked upon much as the early work of any of us, through extremely hard work and many mistakes she persevered and below you may be able t o see the evolution of her work.



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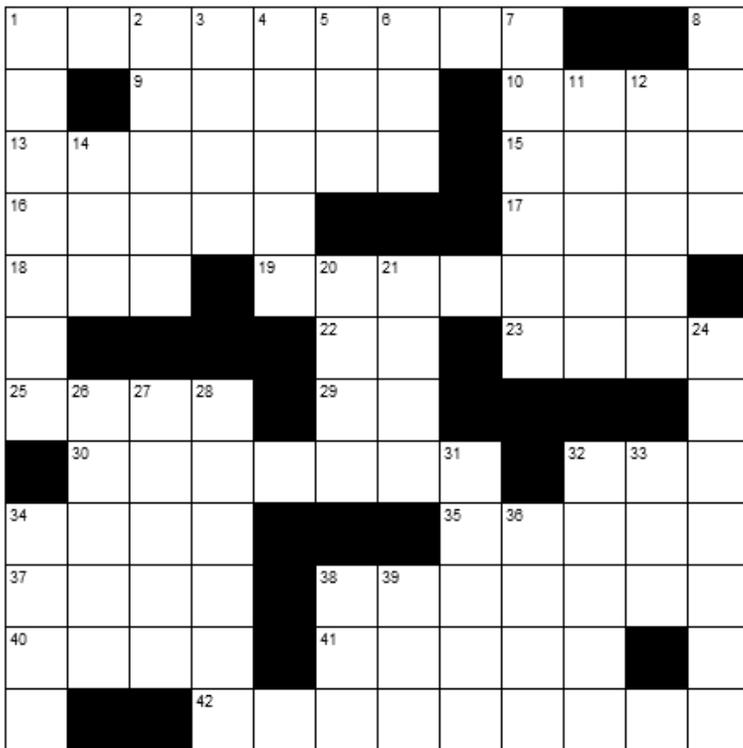
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- FEATURES - A 33mm diameter face, genuine leather band, and accurate Japanese quartz movement. The watch is truly a delight. Battery included.
- COMES IN TIN GIFT BOX - Our watches make a great present for the intellectual or philosophical person in your life who just wants to keep accurate time. They come boxed in a beautiful tin that doubles as a display case for when you're being futuristic and keeping time on your phone.
- TWO YEAR WARRANTY - This attractive timepiece has a 2 year warranty provided by Amazon. See warranty details below. In addition, The Unemployed Philosophers Guild provides a one year manufacturer warranty.
- FROM THE UNEMPLOYED PHILOSOPHERS GUILD - Don't worry. We are employed, just not as philosophers. UPG is a small, Brooklyn based company specializing in gifts for the sophisticated gift giver. Click on our brand name near the product title on this page for more presents of mind.

Crossword - James Watt



Across

1. Brand name of a camera 'holder-upper'. (9)
9. Rock with a crystal surprise inside. (5)
10. A shallow volcanic crater caused by a groundwater/hot-lava explosion. (4)
13. Bestowed or conferred, especially by a formal act. (7)
15. Pen name of English essayist, Charles Lamb. (4)
16. Sound, especially of a loud or harsh kind. (5)
17. Coated with gold, gold-leaf, or a gold-colored substance. (4)
18. Former name of Tokyo. (3)
19. Relatively flat bottomed Chinese wooden boats. (7)
22. Well, -- and behold. (2)
23. Chair, stool, bench, etc. (4)
25. Brand name of a camera 'holder-upper'. (4)
29. Email addresses usually have this after your user-name. (2)
30. Greek name for the 'Furies' in mythology. (7)
32. Colorful pond fish. (3)
34. Close more formal, relative of 'aint'. (4)
35. Get ready to drive. (3,2)
37. Soothsayer, oracle, of future events. (4)
38. Brand name of a camera 'holder-upper'. (7)
40. Looking at her nails, she decided she needed a Mani---- (4)
41. Mushroom caps. (5)
42. Women; in a British informal and jocular way. (9)

Down

1. Small electric generator with an armature rotating in a magnetic field. (7)
2. Small New Zealand tree, yielding useful timber. (5)
3. Low lands covered wholly or partially with water. bogs, marshes. (4)
4. Routines; habitual or mechanical procedures. (5)
5. Elaborate lyric poem, expressive of enthusiastic emotion. (3)
6. Spread out for drying, as new mown hay. (3)
7. The last of any series; the end. (plural) (6)
8. A spoiled, impolite or annoying child. (4)
11. Type of woman's dress, designed to give fullness toward the hemline. (1,4)
12. Scottish rocky island in the Firth of Clyde; ---- Craig. (5)
14. A thin straight bar, especially of wood or metal; stick, pole. (3)
20. Medieval song, poem, or ballad. The court troubadour performed --. (1,3)
21. To notice or observe with care. (4)
24. What across clues 1, 25, and 38 refer to. (7)
26. To treat well or badly; provide or furnish with. (archaic) (5)
27. Long winged sea eagle. (variation) (5)
28. Corrosive acid, used as an oxidizing agent. (6)
31. Step or steps for getting over a fence or wall. (5)
32. Military caps. (5)
33. Of or relating to us. (3)
34. Road trip game; - --- with my little eye. (1,3)
36. He ---- out a living selling goods from his truck. (4)
38. Fashionable resort or hotel; a mineral spring. (3)
39. Back talk. (3)



Color or Monochrome?

Jon Fishback

I am not sure if anyone else has noticed this, but I think monochrome may not be doing as well in competition as color. I base my theory partly on the competition of September 5th, where the mono print competition finished with no images scoring above 23. It might be difficult to trouble shoot this phenomenon if it is true, but I feel there are some theories that might help the problem if there is one.

I will take these theories one at a time and flesh them out in an attempt to shed some light on the perceived problem.

Theory one: Not all images convert well to monochrome.

If the color in an image plays any part in the composition, impact, creativity, or helps tell the story, it may not convert well. In the days before digital, photographers viewed scenes through a green filter to remove the color, so the conversion might be anticipated. The choice was made before the shutter was released, If it did not look better without the color or you did not feel you could achieve your goal in the darkroom, the choice was; to not trip the shutter.

Today we make the image anyway, and decide later if it will convert. Here is where, I feel, the problem may begin. Many times the critical examination of the conversion does not take place.

If you make the conversion, work on it post-processing and after comparing the result, you find you have not enhanced the image beyond the original, or your result is; the original without color, maybe the conversion should not have been done. A poor reason to convert, might be that you need a monochrome image for competition.

Theory two: Monochrome images require special post - processing handling.

Color in an image, to me, may be a bit of a crutch. Pretty colors have a tendency to numb the mind of the photographer as well as the viewer and many tried and true elements of a fine photograph can be allowed to slide just a bit. Dimension is nice, but if the green and gold is intense enough, maybe the modeling is OK. If the contrast is a bit flat and the light just a tad off, it really might not matter, if the blue of the sky is tack on and the clouds are nice.

This phenomenon is largely gone in monochrome. All the elements need to be right on, because the crutch is gone.

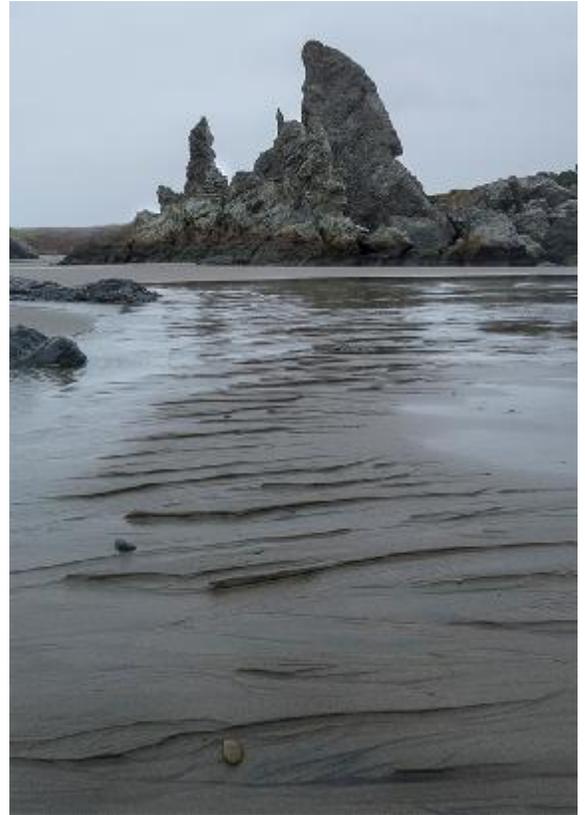
Theory three: Monochrome images present a different emotion.

Here is where the color may have that extra kick, or emotion. The healthy human eye has seen the world in color its entire life. Color is natural, color is to be expected, thus the color image is relaxing, one need not struggle with it, just enjoy.

Monochrome may be considered abstract and despite the fact that most of us dream in monochrome, it does not feel comfortable right out of the starting gate. It is a bit of a shock, and the viewer may need to stop to think about what is being viewed. If this person is a critique or judge, the lack of color may put an additional burden on the image to excel in all the elements mentioned. There is no crutch in monochrome.

One of the best reasons to convert a color image to monochrome, is when the color image has little or no color. The top image is color done on a cloudy, rainy day and appears quite monochromatic. Not to worry, the conversion may not violate the

color emotion at all, there is no color to worry about. The look of the original image lends itself very nicely to a robust post processing endeavor.



Fun With PSA - Editor

PSA Travel Aide Service

Travel Aide Service Director

Shirley Ward, FPSA,
EPSA



Planning a Trip? Seek the Help of a PSA Travel Aide! For assistance with your upcoming trip, contact Shirley Ward, FPSA, EPSA, with your personal PSA membership number and information about your travel plans. Shirley will provide you with the name(s), addresses, telephone numbers, and email addresses of the volunteer(s) who are knowledgeable regarding your destination area. Please remember that these members are volunteers; therefore, you will need to allow ample time for the contacts, and you will also need to provide self-addressed stamped envelopes if the Aide is going to send you any material U.S. mail.

What Is a Travel Aide?

A Travel Aide is a PSA member who volunteers to provide information to another PSA member about what, when, and where to photograph in a specific geographic area. These aides are found all over the world—in many of the more than 70 countries where PSA members exist. So, no matter where you are traveling—in the States or abroad—we may well have a Travel Aide who is knowledgeable about photography in that area.

How do I Find a Travel Aide?

All you need do is contact Shirley Ward, FPSA, EPSA, the Director of Travel Aides. If we have a Travel Aide for your destination, she will provide his/her name, address, phone number, and e-mail address.

What If I Want to Become a Travel Aide?

That's easy, too! To qualify as a Travel Aide, you should have a good working knowledge of the photographic opportunities in the geographic areas that you wish to cover. You should be willing to assist other PSA members in photographing those sites by, at least, sending them information (local fliers and maps whenever possible) about what to see, how to get there, when to go (time of year and time of day, as appropriate), and what to expect. It would also be great if you were willing, at least occasionally, to actually meet the visitor and possibly even take him/her to the recommended sites, but this is certainly neither required nor expected—it is up to you. It is vital, however, that you respond to any inquiry in a timely fashion.

Send your name, address, phone number, and e-mail address to Shirley Ward, specifying how you prefer to be contacted (by e-mail and, in case the potential visitor does not have e-mail, mailing address or phone number) and what specific geographic areas you are willing to cover.

An Added Note to Both Travel Aides and Travelers

If you haven't realized it yet, the greatness of PSA is its members. This is a fabulous way to make contact—and possibly develop long-term friendships—with fellow photographers from all over the world. Would YOU like to be part of such a program??

Random Thoughts – Brooks Jensen

Meritocracy and the World of Changing Standards

I've been talking about meritocracy. One of the problems of meritocracy is that it assumes there are standards --a common measure, if you will --by which various competitors can be judged.

The weakness of meritocracy in our day is clearly exposed in one of the most influential books I've read in my lifetime. It's a great book I recommend it to everybody: the third wave by Alvin Toffler.

Alvin Toffler, you may remember, made his claim to fame with the book *Future Shock*. This subsequent book, the third wave, is part of the same trilogy. In it, Toffler discusses how society is breaking into tiny niche groups. He calls it the "the demassification of society." As we separate more and more into sophisticated niche groups, the idea of a common thread or common standard is breaking down.

I think there is some truth to this. After all, I publish *LensWork*, which is an extremely niche market publication. It's not really about photography; it's not really about art photography. It's about fine art *black and white* photography. So, I understand the concept of niche very well. The problem with any discussion of meritocracy is that everybody has a different way of thinking about what is meritorious. If you've been through an MFA program recently, you're going to think differently about what makes a great photograph than if you were from a traditional West Coast landscape school. These are two completely different worlds. That's why the people who love Ansel Adams' work maybe don't love Nan Goldin's and vice versa.

One of the reasons I bring this up is because the idea of niche marketing means that any given style of photography, communication, poetry, art, product, whatever in society -- and this is Toffler's great scene -- is going to appeal to a relative narrow group of people. Nowhere is this going to be more true than in photography. I think Ansel Adams was the last great universally enjoyable photographer because he happened to rise to popularity right at the time when we were at the peak of mass communication.

Look what happened to the classic mass communication medium: television. We went from three major networks to 200 channels on cable TV. Look at what happened with the Internet; look at what's happening with publishing! There are so many choices, and all of these choices indicate how the world of niche marketing has grown

So, meritocracy (yes, I still believe in it) is defined by one's ability to be meritorious in a relatively small group of people who share a common set of values. That's why I think it's not a bad strategy to figure out what you're interested in doing photographically and then find the audience who loves your work forget about being popular beyond that; it's just not likely to happen.

The third wave by Alvin Toffler. Read it -- it's a really great book.

A Legacy in our Photographs

I'm currently reading, believe it or not, Winston Churchill's *History of the Second World War*. It's an absolutely fascinating six volume set -- hence, just a little slow going. The reason I bring it

up is because I had a very interesting experience the other day while reading this book. All of a sudden it occurred to me that I was hearing Winston Churchill inside my head, and I became fascinated with the wonder and the marvel that a book is.

The more I thought about it, the more it occurred to me: what a marvelous thing a book is! Think about the absolute wonder of the written language: this person who's now long dead wrote the ideas in his mind, which were then published in a book which was then distributed into the world, which found its way into my hands -- and those ideas that were in his mind are suddenly in my mind. What an absolutely fascinating thing that is! It's so simple almost mundane, to speak about it this way, but it really is a form of magic that the thoughts in his mind, 60 years ago, can be fresh in my mind today.

What I find so fascinating is that this is essentially the same thing that takes place in photography. What I see and photograph today, what I produced today as a print, a book, or poster is going to survive (we hope, anyway!) And be someone else's vision 50, 60, maybe 100 years from now. They will see through our eyes. What an absolutely fascinating, magical, spectacular, wonderful thing that is! We should never forget as creative photographers that our creative vision may survive us by tens or even hundreds of years and that what we are creating is not just a photograph, but a legacy of our minds and are creativity.

What's Left Behind

After my mom's funeral last week, I spent several days with the rest of the family going through her personal possessions and cleaning out her residence. Strange as it may seem, I had a very interesting observation about what she left behind. It got me thinking about photography in our lives as artists.

She left behind three kinds of things that were worth keeping. Most of it was just stuff that we could easily throw away, which had no importance and no value to anybody anywhere. But there were three categories of things that I noticed we all thought were important and valuable. The first were the family photographs, the memories, the visual history of our family. That was so important for us to keep. And then there were the pieces of artwork that she made herself, things that she created with her own hands, with her own creativity. Some of them were, honestly, not very good -- but it didn't make any difference. The fact that she made them with her own hands made them valuable to all of us. And then there were the things that she had purchased, or were given to her that were just extremely well done, things that had quality in and of themselves, things that you could admire for the sheer magic of the object that they were. When it was all said and done, we kept the photographs, we kept the things she made, and we kept the things that she owned that were really special because they were of an extraordinary quality. That was it.

Somehow, as I was thinking about all this on the long drive home, it made me think that there is something to be learned here for those of us who are photographers. Important photographs, things we make with our own hands, and things that we make extremely well -- to the very best of our abilities -- these are the things that will be our artistic legacy. The rest of it is just stuff.

Editor's Ramblings

Don't Let the Moment Pass

We recently participated in a sort of fun get together. We were encouraged to bring a small black and white photograph no larger than 8X10 for an evening of discussion and of course treats.

I don't know about you, but there is something special about holding the print in your hand. Now -I'm not talking about a huge mounted print, I'm talking about something that you can place in your lap, bring it up to your face and enjoy it, experience in, and feel it.

It is fun looking at the prints on the light box, but it is not the same. There is something about the tactile presence of the print that, to me, makes it special.

As the evening progressed it became evident that it was logistically difficult to pass the prints around the room, as there were too many people and too little time. As it would happen the images were held up in front of the group much the way we do it for competition. This seemed to work well and there was lively discussion.

During this discussion a particular print was shown and I knew that I was going to need to hold it. By this time the program was winding down and I very quickly realized that it would disappear and I would not see it again unless I acted very quickly. I turned to the maker and through hand signals and lip reading communicated my need to own, and hold, that print, and offered to trade my paltry submission for his print. I was ecstatic that he agreed and I now own the print.

What first excited me about the print was the impact that the composition held for me. The floor and the receding lines immediately grabbed me and wouldn't let go. The fact is, I didn't even see the people at camera left until I had looked at it several times. There are so many little things to see that, to me, make this a very special image. The man is walking and his foot is off the ground. The reflections on the floor make it seem as if there are steps receding toward the distance. But the main thing, for me was the pattern of the floor. The brightness of the squares with their dark counterpart, resonated in my spirit so that I didn't want to see it go.

I would encourage you to act upon feelings like this if you are ever lucky enough to have them. We are fortunate to be associated with creative people and ever so often something well resonate with you, don't let the moment pass, jump on it.

Sharing Your Work

I think you would agree that the feeling you get when someone appreciates what you do, is a very special one. I'm not sure we are sharing our work as much as we might, with those who appreciate it.

In a recent judging, one of our members expressed a compelling interest in one of my EID images. So, I made him a print. Now — this act was not for him, it was for me. I really don't care what happens to the print, the appreciation of the image was enough to trigger the making of the print and subsequent delivery. The task of getting the image ready to print, making sure it was the best I can do, and then printing it myself, was a labor of love, love of the



James Watt

process, love of the medium, love of the creative life. The print may very well pass into obscurity with the rest of his work, but I don't care, it was the process that was fun.

Try it, the feeling is great.

Along that same line, I recently made boxed portfolios of one of my latest abstract works and gave them as gifts to my neighbors who take care of us like family. Now, I am not sure this particular subject is of great interest to them, but they know it is what I do, and the only real thank you I can give. Again, the giving is more for me than it is for them.

Try it the feeling is great.

What will endure when your life has passed?

What tangible evidence remains?

What single item might dare to outlast,
while nothing else is retained?

The photograph could if you do it just right
and share your work around town.

In the future I think your work just might
be, something that's still all around.

Jon Fishback

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Cntrl. Click to visit.**

<https://www.poppphoto.com/tags/news>

<https://www.photographynews.co.uk/>

<https://fstoppers.com/>

<https://photographylife.com/category/photography-news>

<https://www.theguardian.com/media/news-photography>

<https://www.ephotozine.com/news>

<http://www.imaging-resource.com/news>

<https://www.nytimes.com/topic/subject/photography>

<http://photographynewsworld.com/>

<https://www.theverge.com/photography>

<http://www.australianphotography.com/news>

<https://twitter.com/PhotogNews>

<http://www.bjp-online.com/>

<https://www.nationalgeographic.com/photography/>

<http://webneel.com/photography-news>

Our new season of FPCC has given us some new members and we have some old friends not returning. Those who did not return are John and Rosanne Hatfield, Tammy Campbell, Jan Pelkey and Cal Schuyler. We miss you and wish you well. You are welcome to come back and visit or rejoin anytime.

We have gained some new friends as well. We welcome Gray Cobb, Albert Tang, Katie Koenig, Sarma Nathulapati, Wendy and Lynn Seagren and Linn Thompson. Welcome to the FPCC family. We have enjoyed your images and new ideas.

Sandy Watt
FPCC Hospitality Chair



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig