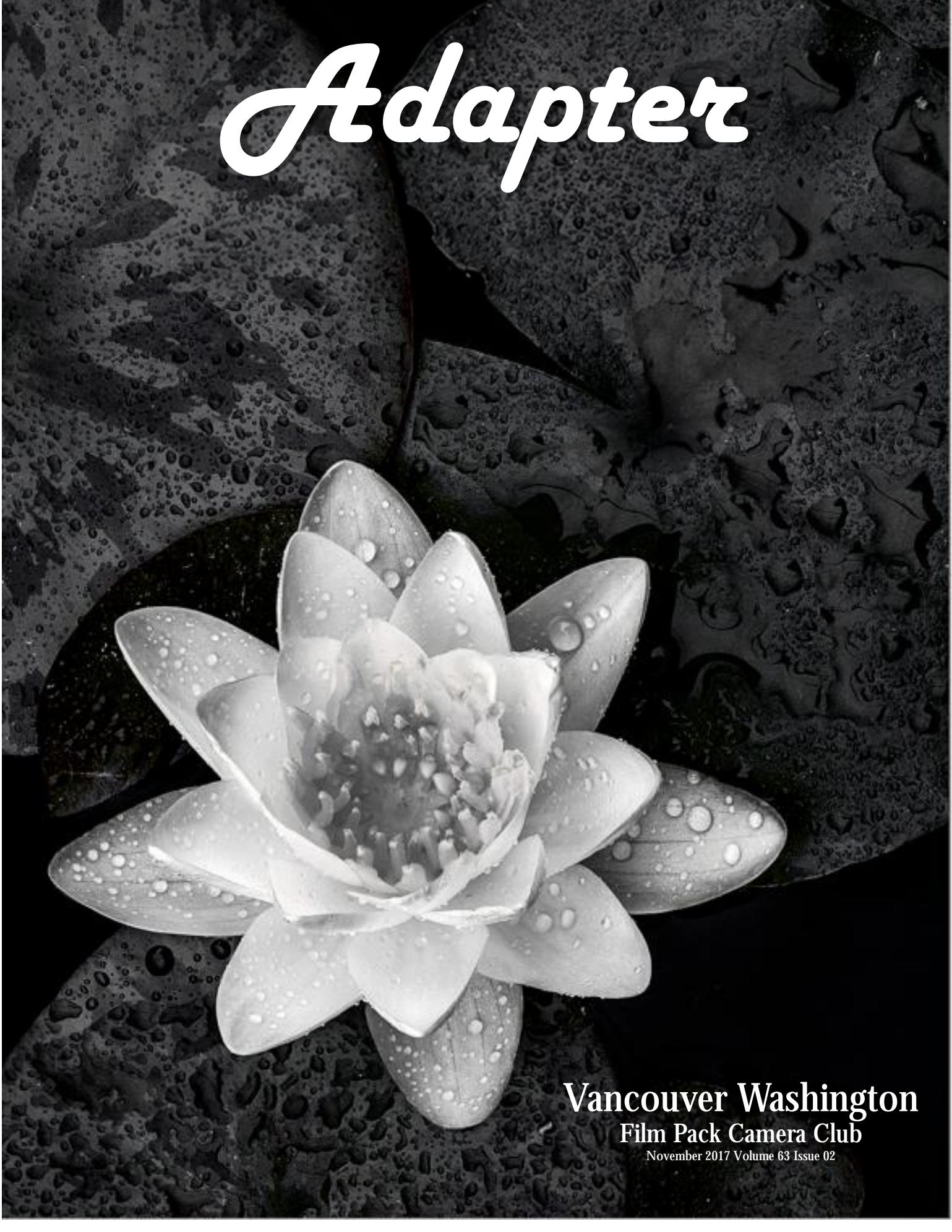


Adapter



Vancouver Washington
Film Pack Camera Club
November 2017 Volume 63 Issue 02



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 02 November 2017

Club Officers:

President—Frank Woodberry
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

History Page 8



Oscar Gustaf Rejlander - 1813 -1875

Inside *A dapter*

Page: Content:

- | | |
|-----|--------------------------------------|
| 3. | Last Month Print night YTD |
| 4. | Last Month Print night Judges Choice |
| 5. | Last Month EID YTD |
| 6. | Last Month EID night Judges Choice |
| 7. | Books at Abe's |
| 8. | History |
| 9. | Cool stuff from the web |
| 10. | Crossword Puzzle |
| 11. | The Other Photography World |
| 12. | Fun with PSA |
| 13. | Field Trip Fun |
| 14. | Contd. |
| 15. | Contd. |
| 16. | Random Thoughts |
| 17. | Padding Tripod Legs |
| 18. | Contd. |
| 19. | Convention Competition Results |
| 20. | Contd. |
| 21. | Misc. & Board Minutes |

Cover
Sharp Todd

**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:

11-07 J Eklof
11-14 C&R Boos
11-21 D Fischer

12-05 Party
12-14 G. Clark
12-19 W Hunter

1-2- B&S Deming
1-9 J Johnson
1-16 R. Klein

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

Last Month Print Night - Results YTD

Year to date Color

Color Print Chair: Doug Fischer

+ Large Color	
Albert Tang	69
Doug Fischer	94
Katie Rupp	46
Ray Klein	46
Rick Battson	94
Sharp Todd	95
Stephen Cornick	42
Wayne Hunter	90
Small Color	
Albert Tang	65
Bev Shearer	86
Jan Eklof	90
Katie Rupp	47
Sharp Todd	91
Stephen Cornick	43

Year to date Mono.

Mono Print Chair: Stephen Cornick

LARGE MONO	
Albert Tang	70
Doug Fischer	89
Katie Rupp	45
Sharp Todd	94
SMALL MONO	
Albert Tang	68
Bev Shearer	20
Jan Eklof	20
Katie Rupp	21
Sharp Todd	91
Stephen Cornick	23



Last Month Print Night - Judges Choice



RayKlein_FPCC_PortlandAlpineDusk_LC



SharpTodd_FPCC_LeanRight_LC



JanEklof_FPCC_GeneralMotorsTruck_SC



SharpTodd_FPCC_TwoFuchiaandBud_SC

Images missing - file unavailable:

Albert Tang—Corridors

Albert Tang—No Way Out

Albert Tang – The Right Staff

Last Month Print Night - Judges Choice



DougFischer_FPCC_MaunaKea_LM



SharpTodd_FPCC_HolyCrapMono_LM



SharpTodd_FPCC_BlueKayak1mono_LM

Greeting Cards Needed.

Sandy needs more greeting cards. She us using them up fast and needs her supply increased. She used 16 cards in less than 2 months.

If everyone would contribute, the burden would not be on the few.

Shades of Grey

Dark cumulous clouds contain
the filtered sunlight in a strange
monochromatic sunrise
where birds seen in silhouette
seem to think they can sing color
into this this grey day.
Mountains defined by stark dark shapes
fade into the distance as if swallowed
by fog's mysterious whiteout.
I feel encapsulated, as if inside of
a black and white photograph
that only defers to shades of grey.

© Connie Marcum Wong
March 8, 2015

Last Month EID Night - YTD

EID chair: John Craig

Name	Monochrome	Open
Albert Tang	46	87
Bob Deming	21	86
Charles Boos	21	46
David LaBriere	20	41
Don Funderburg	22	43
Doug Fischer	44	92
Dwight Milne		91
Frank Woodbery	44	89
Grant Noel		45
James Watt	45	82
Jan Eklof	44	95
John Craig	46	93
John Johnson		21
Jon Fishback	45	87
Katie Rupp	49	101
Lindrel Thompson	45	94
Mark Forbes	23	46
Rachel Fishback	43	84
Ray Klein	47	90
Rick Battson	43	88
Ruth Boos	21	41
Sandy Watt	44	89
Sharon Deming	44	91
Sharp Todd	48	94
Stephen Cornick	44	90
Tom Ambrose	44	89
Wayne Hunter		90

In addition to the top EID images for each month, I am also posting the five images that go on to 4Cs Monthly Competition and also every two months the 6 images that go on to PSA Club Competition. Members do not need to logon. They can find the images in the Album "2017 EID".

John Craig EID Chair

Last Month EID Night - Judges Favorites



JanEklof_FPCC_DragonFly



KatieRupp_FPCC_NotOnlyElephants



SharonDeming_FPCC_PrettyBoy



KatieRupp_FPCC_WoodDuckChick

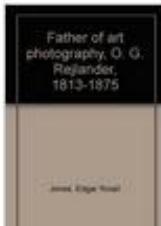


LindrelThompson_FPCC_ChicagoRiverwalk



DougFischer_FPCC_BlueSunset

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



Stock Image

[Father of Art Photography, O. G. Rejlander, 1813-1875](#)

O. G. Rejlander; Edgar Yoxall Jones

Published by New York Graphic Society

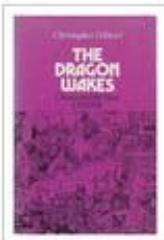
ISBN 10: [0821205986](#)/ISBN 13: [9780821205983](#)

Used / Hardcover

Quantity Available: 1

From: [Yankee Clipper Books](#) (Windsor Locks, CT, U.S.A.)

Bookseller Rating:

Add to Basket
Price: **US\$ 11.93**[Convert Currency](#)Shipping: **FREE**
Within U.S.A.[Destination, Rates & Speeds](#)

Stock Image

[An Early Victorian Album: The Photographic Masterpieces \(1843 - 1847\) of David Octavius Hill and Robert Adamson](#)

Roy Strong, Colin Ford, David Octavius Hill, Robert Adamson

Published by Alfred A. Knopf (1976)

ISBN 10: [0394497333](#)/ISBN 13: [9780394497334](#)

Used

Quantity Available: 1

From: [Zubal-Books](#) (Cleveland, OH, U.S.A.)

Bookseller Rating:

Add to Basket
Price: **US\$ 1.18**[Convert Currency](#)Shipping: **US\$ 3.50**
Within U.S.A.[Destination, Rates & Speeds](#)

[Lewis Carroll: Photographer](#)

Carrol, Lewis and Colin Ford

Published by Leeds: National Museum of Photography Film and Television (1987)

Used / Softcover

Quantity Available: 1

From: [ANARTIST](#) (New York, NY, U.S.A.)

Bookseller Rating:

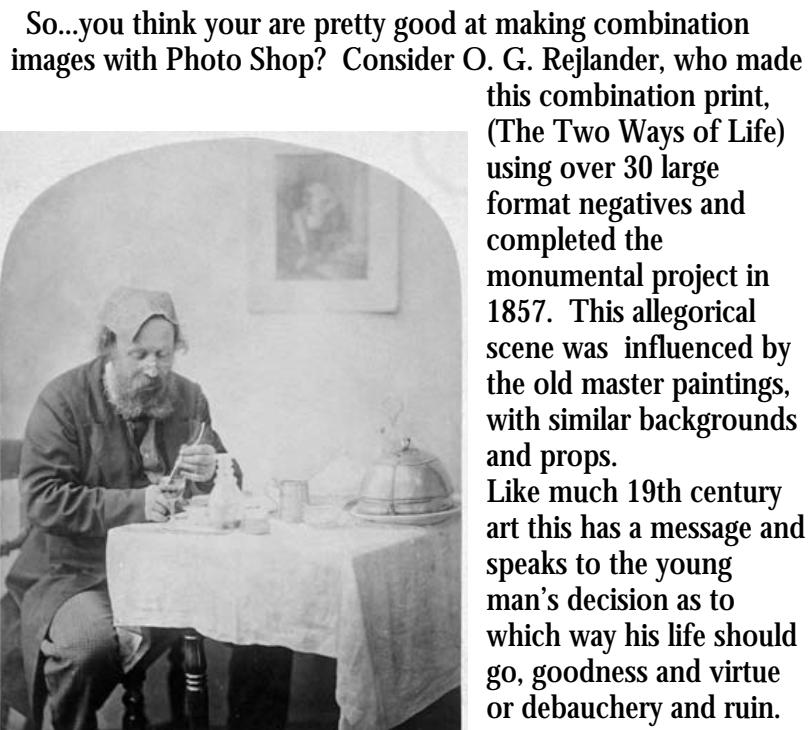
Add to Basket
Price: **US\$ 10.00**[Convert Currency](#)Shipping: **US\$ 5.00**
Within U.S.A.[Destination, Rates & Speeds](#)

Item Description: Leeds: National Museum of Photography Film and Television, 1987. Softcover, staple-bound, 32 pages; very good condition; clean and crisp; no internal marks. Bookseller Inventory # LeCaLe10

History



The Two Ways of Life - Oscar Gustaf Rejlander - 1813 -1875



Self Portrait - O. G. Rejlander

So...you think your are pretty good at making combination images with Photo Shop? Consider O. G. Rejlander, who made this combination print, (The Two Ways of Life) using over 30 large format negatives and completed the monumental project in 1857. This allegorical scene was influenced by the old master paintings, with similar backgrounds and props. Like much 19th century art this has a message and speaks to the young man's decision as to which way his life should go, goodness and virtue or debauchery and ruin.



Homeless - Oscar Gustaf Rejlander

Cool Stuff



If you play around with lightbox photography around the house, chances are, that you've heard about Foldio, a portable and affordable lightbox solution. This time around, they're making it even better with a new accessory called Foldio360 that's designed to sit inside the lightbox to give it a rotating platform for easily creating 360-degree images.

Forget buying one of those expensive 360-degree photography systems. With this thing and a lightbox, you have yourself a fully-functional 360-degree imaging studio, ready to crank out images that show off your subjects from every angle. Provided, of course, your subject is small enough to fit into

the desktop platform, so you're still stuck buying or renting expensive equipment if you're thinking of giving a new motorcycle the 360-degree imaging treatment.

The Foldio360 is a small turntable platform designed to hold an object in place while rotating it for creating 360-degree images. You control it via an accompanying smartphone app, which takes care of rotating the platform. Onboard IR allows it to interface directly with a DSLR, triggering the camera to shoot pictures automatically as it rotates, essentially automating the entire



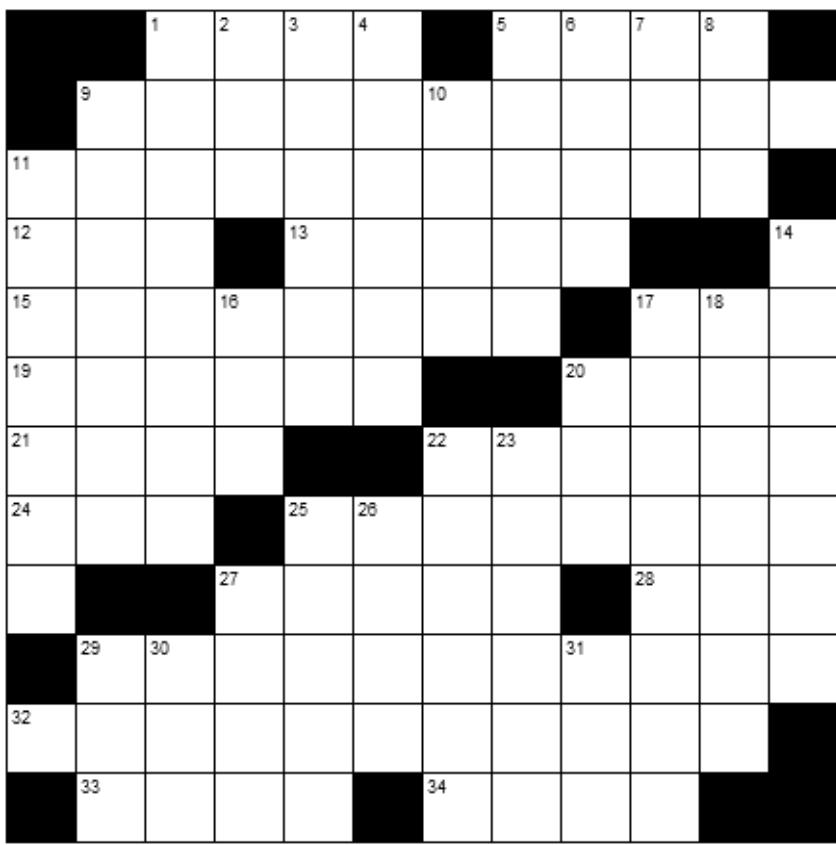
process. The app can take care of combining the images, too, making for a complete end-to-end system.

Aside from the turntable function, it comes with an integrated lighting system called Halo Edge. This consists of a light on the rear of the turntable, which functions to eliminate any visible boundary lines created by the platform.

A Kickstarter campaign is currently running for Foldio360. Pledges to reserve a unit starts at \$89.



Crossword - James Watt



Down

- 1 totalled (8)
- 2 oca (3)
- 3 mashie (6)
- 4 blains (6)
- 5 gests (5)
- 6 anas (4)
- 7 egg (3)
- 8 ate (3)
- 9 forager (7)
- 10 lung (4)
- 11 nebulae (7)
- 14 actress (7)
- 16 lid (3)
- 17 hotlines (8)
- 18 oreades (7)
- 20 flu (3)
- 22 fracas (6)
- 23 Imelda (6)
- 25 fit in (5)
- 26 otic (4)
- 27 vara (4)
- 29 sac (3)
- 30 try (3)
- 31 ios (3)

Across

- 1 tomb (4)
- 5 Gaea (4)
- 9 focal length (11)
- 11 not a sausage (11)
- 12 era (3)
- 13 hints (5)
- 15 ballings (8)
- 17 hoc (3)
- 19 uglies (6)
- 20 fort (4)
- 21 leed (4)
- 22 filter (6)
- 24 ard (3)
- 25 formulae (8)
- 27 vitae (5)
- 28 ids (3)
- 29 static lines (11)
- 32 barricadoes (11)
- 33 cyan (4)
- 34 sass (4)



The Other Photography World

Jon Fishback

I was recently asked; what I mean by “The Larger Photographic World,” based on the following statement I had made:

We in PSA, camera clubs, Royal photographic society and the like, represent a very small segment of the larger world of photography. What we say to each other by way of judging and conversation in general, may not be understood completely in the photography world beyond. Our conversation and critique, if you will, is based on decades of incestuous dialog rules, and norms that continue to be passed down from generation to generation and become sacrosanct within our tight little world. I think it is dangerous to assume that what is said within this environment, regarding the worth of any image, actually makes any sense to anyone on the outside.

Sometime within the last few years it was estimated that there may be approximately 80,000 camera club members in the US. I think it safe to say that a majority of the 6000 or so members of The Photographic Society of America (PSA) belong to one of these clubs. Taking into consideration that there is in excess of 300 million people in the US, a correlation might be made that there are considerably more people involved in photography than are represented by camera clubs, which is only .026% of the population

With the advent of digital photography, and the ubiquitous cell phone camera, my guess is that there are more serious photographers now than... say — twenty years ago. Given the fact that the term serious photographer will, in fact, cut the numbers to some extent, can we agree that there are probably more serious photographers in the US than there are in camera clubs?

The other Photography World (OPW) consists of, but is not limited to, galleries that show photographs, museums that collect photography, auction houses, and collectors of photography. Along with this is the very new online presence of photo galleries such as SmugMug, Photobucket and the like.

I think it safe to say that a majority of those serious photographers working outside camera clubs or PSA may not subscribe to the norms adhered to by those groups.

Let me use an example: Photography consists partly of a range of highlights and shadows. I think both of these elements have the potential for misunderstanding between the two camps.

If we are to discuss highlights, consider that the sun is white, with no detail. A reflection of the sun off of a metal surface is nearly the same. Yet, if the sun or its reflection appears in a competition image within the PSA/CC environment, it may be faulted for what is termed blown out highlights, even though there is no detail and there never will be any detail in the sun or its reflection, the maker has no control over this. The OPW may only think of it as the sun.

The shadow thing, I feel, is equally perplexing. Twenty or more years ago, it was understood in photography circles, that a good black was an element of the image where the sun did not penetrate. In fact the black and white image was considered suspect if it did not include a good black somewhere. Today with the new technology, makers are faulted for not providing detail where none would appear with the naked eye, in other words, a good black. I think, the OPW may see a shadow as what it is, an area with no detail.

In both of these examples, the Other Photography World may not understand or ascribe to these norms and the reason may be; they may never have been exposed to rules such as this.

This is why I feel it is important for PSA/CC members to understand the judging process and how what is said has a very narrow relevance, based, not on the worth of the image in the larger photographic community, but on its ability to compete within the narrow confines of PSA/CC.

Fun With PSA - Editor

PSA Journal

[July 2017](#) (downloadable pdf)

[July 2017](#) (mobile)

[2016 Who's Who](#) (pdf)

[2016 Who's Who](#) (mobile)

(Links will become active on the Journal's issue date - the first of each month.)



2017



Jan 2017
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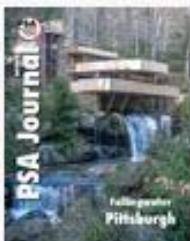
Feb 2017
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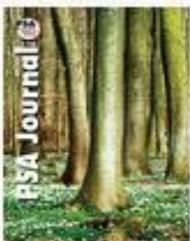
Mar 2017
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Apr 2017
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May 2017
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June 2017
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Includes online and mobile access to the *PSA Journal* (NO printed *PSA Journal* by mail)

	1 yr.	2 yrs.	3
Digital Membership - Adult	\$45	\$85	\$120
Digital Membership - Youth: Under 18 Years	\$35	n/a	n/a
Individual copies of the <i>PSA Journal</i> and <i>Who's Who</i> publication may be purchased for \$5.00 US each			

Field Trip Fun - Ray Klein

AMERICAN INDIAN DAY CELEBRATION

September 22, 2017, Rick Battson, The Field Trip Coordinator for the FPCC, organized a field trip to the Pioneer Square in downtown Portland, OR, to cover The Northwest Portland Area Indian Health Board 2017 "Dancing in the Square," an "American Indian Day Celebration." This event features vendors, educational booths, food, and more!

Steve Cornick, Wayne Hunter, and Ray Klein, rode with Rick Battson to Portland to capture the events. Once the foursome arrived, they found that the actual dancing celebration was scheduled to begin at 3:00 PM.



A side trip to the Federal Courthouse, and lunch was organized to shave away some time before the event. Arriving at the Courthouse the crew looked for some interesting subject matter to record.

Once inside the actual courtroom Steve, Rick, and Wayne all saw something interesting, all at the same time.



Back at Pioneer Square the crew had their own pow-wow to find out the best approach to getting some good shots.



Rick, Wayne, Steve, and I had front row seating to capture the interesting Hopi Rain Dancers up close.



An attractive Indian maiden, waits for "Chief Red Wing" to light the ceremonial incense to create an aroma in the area for the dances to begin.

Colorful and well disciplined dancers performed for the crowd that attended the event. Perhaps, at some future FPCC club meetings, we may see outstanding prints or EID photos of the event.



"Chief Eagle Feather" was seen preparing himself for the dance ceremony.

Field Trip Fun - Rick Battson

Mt Shuksan Trip Field Trip September 27th 28thand 29th 2017



The FPCC Field Trip Committee arranged an overnight field trip to Mt Shuksan -East of Bellingham WA. Eight Club members, in four cars ,drove up the I-5 corridor (approximately 6 hours) to the town of Deming WA. We met briefly near the Snowwater Condominiums . Then we proceeded up to the Mt Baker Ski Resort and "Picture Lake" for the afternoon sunlight. "Artist's Point" 15 minutes further was the other favorite site. We had good weather for the first of several photoshoots over the three day stay. There were numerous international Tourists, mostly

Canadians also taking pictures of the vibrant Fall Colors. Tripods were helpful for capturing panoramic shots, and HDR images. Split neutral density filters were also valuable on this trip.

The final day gave way to rain and a little wind. So we left the mountain and drove along the scenic Chuchanut Drive to LaConner WA for lunch.

The group met ten days later to share images back in Vancouver. And it looks like we all have a good selection of images for the FPCC competition meetings.



Random Thoughts - Brooks Jensen

I've been reading a book that I discovered about 20 years ago and was very impressed with back then. It's called *The Gift: Imagination and the Erotic Life of Property*, by a guy named Lewis Hyde. Basically he discusses how gift – giving is a thing that's completely outside the normal thoughts about economy and commerce and trade – and how gifts are a magical property all their own.

As a photographer and a creative person, obviously this makes me think about what I could do to implement some of these ideas. When I first read the book 20 years ago, I sort of went on a gift giving spree; I gave away a lot of photographs. And you know the most marvelous thing happened: I received a tremendous amount of positive feedback; I received encouragement; I received a bit of notoriety; suddenly I was known as a person who makes photographs, rather than a photographer. There is a slight difference between the two. And interestingly enough it eventually led to some exhibitions and even lead to some prints sales.

Now, that's not their reason to give away gifts – to get all those things – but it is an interesting consequence. And that's one of the things he talks about: a gift to the universe that is given without any strings attached does tend to reap rewards as an unintended consequence.

So, here's an interesting idea: what do you suppose would happen if, for the next three months, you gave away 10 prints a month? And, if ten is too many, what if you gave away five? And not to the same people – they had to go to completely different people – maybe even people that you're just acquainted with, that weren't just real good friends of yours. Not trading prints, just plain giving them away. I think it would be very interesting as sort of a research project, if you will, if I could get 10 or 15 or 20 fellow photographers to commit to do this for the next 90 days, let's say, and then report back what the results were of having done that. It would be a fun little experiment.

By sheer coincidence, in the last 48 HRS, it's come up several times how we attest to our own work. I think it's an interesting question.

For example, authors have their own name type set on the title page of the book or on the spine. Filmmakers have their name put up front in the title credits. Calligraphers do their own name in calligraphy at the end of the text that they've written. Poets do the same thing a lot of times.

Painters are different; painters put their signature right in the image conveniently in the lower right hand corner period it's usually somewhat obscure but it's there, so that it can be seen. Sculptors on the other hand, usually signed their work on the bottom edge – often on the backside – and they chisel it in or scrape in their name. And then there are the photographers who use pencil in the lower right corner just outside the

image, but still on the paper.

In Japan, signatures are completely different. There they use what's called a chop. The Japanese term is bonko, it's a small stamp that's typically carved out of soapstone or jade. They use this stamp to mark their work with red vermilion. In woodblock prints, sometimes the chop is carved right into the wood block.

So, how do we photographers do it? Well, I've seen all of the above. I've seen signatures in the lower right hand corner of the photographic image on the mat board. That's probably the most common. Occasionally I see someone signed right in the image. Occasionally it's on the back. Edward Weston signed it low on the mat board. Brett Weston did too, so you have to cut a separate window so you can see the signature. Some photographers insist on signing the photographic paper.

Then, of course, there's the whole question of digital artists? Do they put their digital signature right in the image or do they actually sign it by hand with a pencil?

I think it's an interesting question, but really fundamentally, the most important part of the question is... "What does it mean?" What does it mean when we sign a print? Does it mean that this photograph is produced by the photographer? Does it mean it's touched by the photographer? Does it mean it's authorized by the photographer?

I've thought about this a bit and what occurs to me is... I believe that for most photographers it's simply a convention. They don't really mean anything specific other than this is my work somehow; its ownership. But it's really a convention more than it is fraught with meaning.

For galleries, on the other hand, it's a marketing component that is a big deal. And for collectors, it's a bit of a visible bragging point. This is an original print or this is an original print by an important person, if you can recognize the signature. I think this is one of the reasons why the digital signature is a problem for collectors because what does that mean to them relative to being an original?

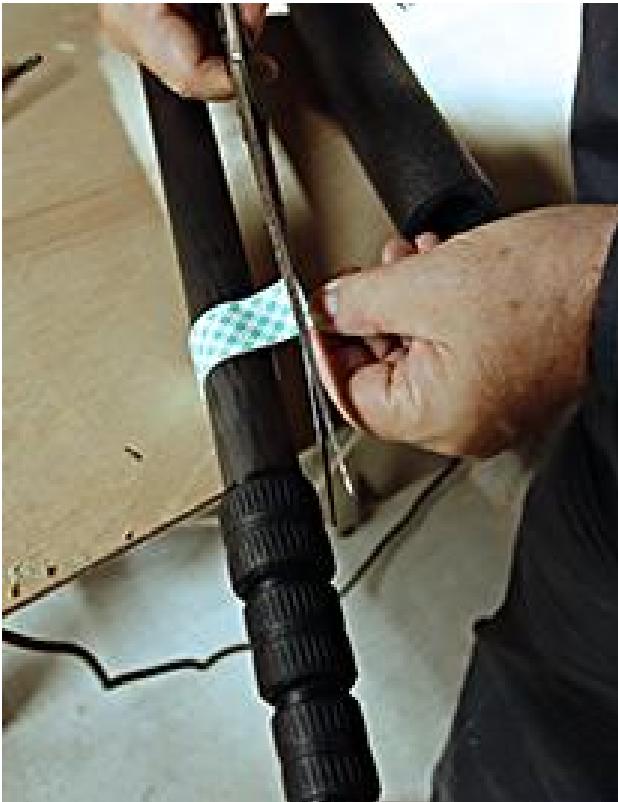
The real question is what should the signature be? Where should it be? How should it be? I have no idea. I'm asking a lot of questions here and I don't have any answers, but I do know this... For each of us involved in the creative life, it's a question worth thinking about and deciding for ourselves because how we choose to do it should be consistent with our intention and our sense of meaning. That's part of the story that we have about art work... What our signature means. I don't think there is any universally right answer but I do think it's a universal question.

Padding Tripod Legs—John C. and Jon F.



Material Needed

- 1.) Foam pipe insulation the correct size.
- 2.) Paint stripping heat gun
- 3.) Heat shrink tubing appropriate size.
- 4.) Double stick tape.



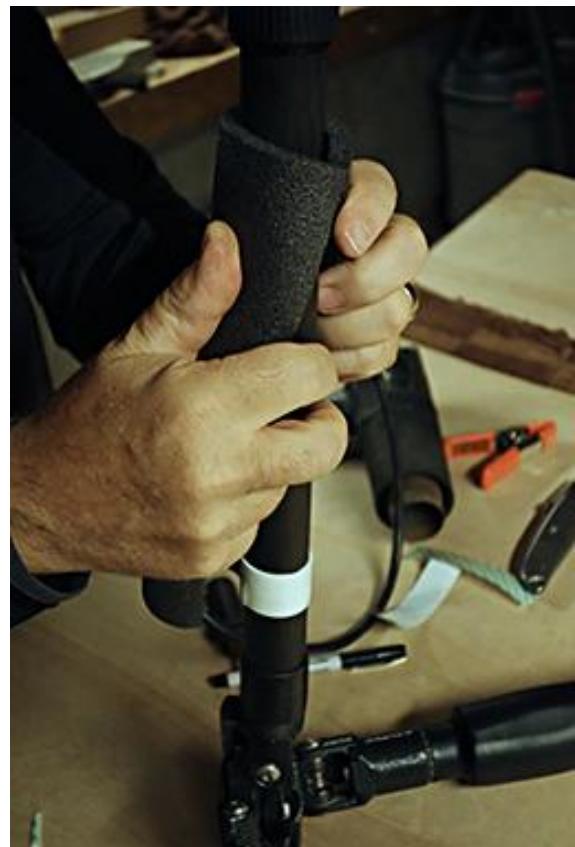
1

Begin by measuring carefully and apply the double stick tape about one inch in from the length of the foam insulation.

The pipe insulation is available at most hardware stores. The size will depend on the diameter of the top section of your tripod.

If you don't have the heat strip gun, borrow it from Jon. The shrink tubing is available [here](#).

The double stick tape, again, at the hardware store. You may want to experiment with a thinner tape than this, as the finished product may slightly show the outline of the tape.



2

Measure and cut the foam insulation to length usually ten inches is sufficient, but leave at least one inch top and bottom from the couplings at either end.

Split the foam insulation at the scored point and apply over the tripod section and the tape. If there is a small gap, the foam will stretch some to fill it. There should not be space under the foam. Be sure there is room top and bottom for the shrink tubing to shrink to the tripod leg and not to the coupling at either end.



3

Cut the shrink tubing to length, making sure it is at least one inch longer than the foam insulation, top and bottom. Slip the shrink tubing over the foam insulation



Any place you do not want heat, cover with an insulating material, such as an old piece of towel as here. In this case, the couplings are plastic and should be protected. You also may want to insulate areas of the shrink that do not need as much heat, to avoid melting the foam beneath. As an example, both ends need to shrink down to the tripod leg, but the adjacent area with foam beneath may need to be insulated so as not to melt.



4

This is the tricky part, and you might want to consult with someone that has done this. Jon Fishback and John Craig, will probably be available for consultation.



The finished product.

4C's Conference—Frank Woodbery



George Lepp, from his website

Our own Michael Anderson presented 2 different breakout sessions about using On1 software for Sky Replacement and Textures and another on HDR Photography. In addition, John Craig presented submissions and winners of Projected Shows. There were many other great breakout sessions and was difficult to choose which sessions to attend. I also enjoyed Gordon Battaile's "Surreal Composites" and Deb Harder's "The Portrait" presentations.

The highlights of the convention were both the keynote speaker and the award ceremony. George Lepp once again gave a great keynote presentation about "Extreme Capture". For those that haven't seen George before, you owe it to yourself to see him. He cuts a wide swath in wildlife and nature image capture – going from extreme macro of butterfly wings and snowflakes, to birds in flight, to extreme telephoto and focus stacking.

During the awards ceremony, FPCC did well both individually and as a club. In Print Invitational, FPCC won 1st place in monochrome and 2nd place in color categories.

In Print point totals, FPCC received the following category awards:

- Small Mono – 2nd place
- Large Mono – 2nd place
- Small Color – 1st place
- Large Color - HM

The 2017 4C's Convention was held in Ashland Oregon, October 5th-8th on the campus of Southern Oregon University and was hosted by SOPA. FPCC had a great turnout of club members – John Craig, Rick Battson, Richard Belt, Barbara Schaper, Grant Noel, Mark Shugert, Don and Tali Funderburg, Michael Anderson and Frank Woodbery. Along with the local field trips to local areas of interest – parks, wineries, city walks – were some terrific breakout sessions.



In the EID Invitational, FPCC was awarded 1st place.



In Monthly EID competition, FPCC was awarded 2nd place point totals narrowly losing to our friends at FGCC by a margin of 5 points.

In Quarterly EID competition,
Katie Rupp garnered 5 individual awards!

17 FPCC images made it into the famous 4C's "Top 80" category. 7 out of 8 of Katie Rupp's entries were in the top 80.

FPCC EID Images in the 4C's Top 80

Film Pack CC has 17 images in Top 80		
FPCC	MatingSeason	Jan Eklof
FPCC	Sparks Lake Morning	Jan Eklof
FPCC	Who Are You	Jan Eklof
FPCC	Wild Flowers In The Tetons	Jan Eklof
FPCC	Cotton Cave	Jon Fishback
FPCC	Spiral Yardage	Jon Fishback
FPCC	Every Safari Must Have An Elephant	Katie Rupp
FPCC	Friend Or Foe	Katie Rupp
FPCC	He Roars	Katie Rupp
FPCC	It's Not Easy Being Green	Katie Rupp
FPCC	Tern in Flight	Katie Rupp
FPCC	The Guide Said, Don't Move!	Katie Rupp
FPCC	Wildebeest Crossing	Katie Rupp
FPCC	Egret With Leopard Frog	Rick Swartz
FPCC	Red Lantern 1	Sharp Todd
FPCC	Got It	Tim Morton
FPCC	Sand Storm	Tim Morton

Film Pack Camera Club	229	First
Southern Oregon Photographic Society	216	Second
Monticello Camera Club	214	Third
King City Camera Club	213	HM
Portland Photographic Society	213	HM
Yaquina Arts Assoc.Photographers	203	
Gorge Photography Club	201	
Lazy Lion Photography	186	
Forest Grove Camera Club	184	
Blue Mountain Photo Club	183	
Valley Viewfinders Camera Club	180	



1st Place: Forest Grove CC (772 pts)

2nd Place: Film Pack CC (767 pts)

3rd Place: King City CC (752 pts)

HM: Portland Photographic (749 pts)

HM: Yaquina Arts Assoc Photog (736 pts)

HM: Southern Oregon PA (734 pts)



Meeting: FPCC Board Meeting

Attendees: John Craig; Frank Woodbery; Rick Battson; Sandy Watt; James Watt; Grant Noel;

Doug Fischer; Ray Klein; Bob Deming; Tom Ambrose

Date: October 24th ,2017 **Time:** 3:00pm at New Seasons Community Room.

4C's has new board and John Craig is new President. At the 2017 Convention, FPCC won many ribbons and awards.

New judging software: general discussion. Seems to be a problem with images when using the USB system. Decided to put on back burner until issues resolved.

2019 Convention: John to set up sub-committee meeting. (15th November at John's house. 1:30pm until 5:00pm). John showed the booklet from the 2017 convention. Venue decided as Clark College but will not be set until June of 2018.

Doug Fischer proposed OPB photographer Nick Fisher as possible speaker. (Oregon Field Guide)

501c7 status for club: Tom Ambrose mentioned that we would need to a corporation. A lot of paperwork and legalities involved. Tom to keep working on it.

Welcome package/member handbook: Sandy presented prices for six booklets to board.

Approximately \$1.53 per spiral bound booklet from Office Max. Sandy to re-send preview email to board for review and version to Bob Deming for web-site.

Extra meeting: 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 Projector: Dell projector is out of date, 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 updated judging schedule from Mark Shugert.

Frank to call him. Board needs to see schedule and have it added to web-site.

Extra meeting scheduled for November 14th. Rick Battson talked about new challenge, to encourage more members to submit prints. Unmounted prints, approximately 10" x 8" for club review. To be held after 4C's judging.

Doug to call Steve Cornick regarding the 4C's print judging to see if he has everything organized or needs assistance.

Addition to competition rules: Board decided to leave as is. We already follow 4C's competition rules.

Social Chair: Sandy said there were 17 cards sent out to members so far this year. Expenses for meeting sundries approved.

Financial Chair: Current balance is \$3999.41. James to look at Credit/Debit card for club expenses.

Also to look at costs of having a club PO Box. Need to pay Touchmark for extra night.

Field Trips: Rick mentioned upcoming field trips; Winter Storm at Cape Disappointment. Scheduling would be last minute depending on weather reports. River Walk at Blue Hour near OMSI date TBD.

Palouse next year, more details to come. Full Moon in 2019 near our convention date.

Prints: Doug mentioned there were some issues with color prints at 4C's.

Touchmark: Ray asked for volunteers for Veteran's day

November 11th at 11:00am. There will be a flag raising and dove release and at 1:30pm, Veteran's pinning ceremony.

4C's/PSA: John mentioned that the 4C's quarterly meeting will be held in Vancouver around January 13th or 20th 2018. Visitors are welcome if there is enough room. There has been a problem with images being entered that do not belong to the maker. They have been downloaded from the internet. 4C's is dealing with this concern.

WebMaster: Bob mentioned that the web-site registration needs to be kept up. Need new person to be responsible.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig