

Adapter

November, 2024

Film Pack Camera Club, Vancouver, WA

Volume 72, Issue 2

General Information

FPCC

Film Pack Camera Club (FPCC) is a membership association for persons interested in the art and science of photography who seek to:

- Socialize with like-minded photographers,
- Improve photographic knowledge and skills,
- Share images in programs and competitions, and
- Participate in FPCC activities.

FPCC Officers

President: Frank Woodbery
Vice President: Jan Eklof
Secretary: Lucinda Savoie
Treasurer: Rod Schmall
Director: Rick Battson
Director: Howard Bruensteiner
Director: Ray Klein
Director: Grant Noel

More Information

Website: <https://www.filmpack.org/>
Visitor Policy: https://www.filmpack.org/Visitor_Policy.htm
Application and Dues: <https://www.filmpack.org/FPCCMemberApplication.pdf>



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Adapter

Issue: Vol. 72, No. 2, Nov. 2024

Editor: Robert Wheeler

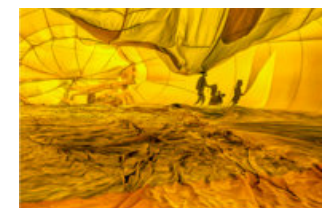
Schedule: Adapter is published by FPCC monthly September through June in PDF form.

Distribution: FPCC members receive each issue via email.

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Inquiries: Members may contact the editor via FPCC roster information. Others please use the FPCC "contact us" form: <https://www.filmpack.org/contact.htm>

Cover Image



Golden Balloon
by Doug Fischer

Screen Brightness

The brightness scale above shows values from pure black to pure white with 5% steps in between. To properly appreciate images in Adapter, screen brightness should be calibrated to display a visible difference between every box in the 21-step scale. Use your PDF viewer zoom function to look as closely as necessary.

If several dark boxes or several bright boxes appear identical, re-calibrate your screen brightness to solve the problem.



Columbia Council of Camera Clubs (4Cs)

FPCC is a member club of 4Cs, which “exists to promote photography knowledge and enjoy fellowship between member clubs and organizations. The 4Cs is composed of photo clubs, and individuals belonging to those clubs are also members of 4Cs”.

John Craig is our 4Cs representative.

4Cs website: <https://columbiacouncil.clubexpres.com/>

Adapter Sections

Judges’ Favorites: Each print and electronic image division (EID) competition has a three judge panel that evaluates images using 4Cs standards for salon-style photography. “Judges’ Favorites” are the images scoring 24 or higher on the 15 to 27 scale.

Second Look: Images selected by the editor from the many worthy of extra attention for aesthetic, artistic, or creative merit, with emphasis on entries insufficiently appreciated in standard judging.

Out and About: Highlights of informal photo meetups, workshops, events, photo travel, and other meetings.

Skills, techniques, and resources: Learning tools covering topics from the technical to the artistic, often reported or suggested by FPCC members.

2024-2025 EID Challenge Topics

- Sept: Complementary colors
- Oct: Water movement
- Nov: Long exposure
- Dec: Blue hour
- Jan: History
- Feb: Light trails
- Mar: Perspective
- Apr: Lone tree
- May: Natural light: person portrait

Scheduled FPCC Meetings

Discussion Night	First Tuesdays Monthly	Via Zoom
Print Night	Second Tuesdays Sept. – May	In person
Electronic Image Night	Third Tuesdays Sept – May	In person
Education Night	Fourth Tuesdays or other days Various months	Via Zoom or in person

In person meetings 7 p.m., Touchmark at Fairway Village
2991 Village Loop, Vancouver, WA



Photographic Society of America (PSA)

FPCC is a member club of PSA. FPCC members may purchase individual PSA membership separately. PSA offers a monthly journal, education programs, photo contests, an annual Photo Festival meeting, and more.

Rick Battson is our PSA representative.

PSA website: <https://psa-photo.org/>

Last Month EID Judges' Favorites



And So Begins the Day
by Katie Rupp



White Dress in Deadvlei
by Yasuyo Yamazaki



Seaside Wind Sculpture
by Dwight Milne

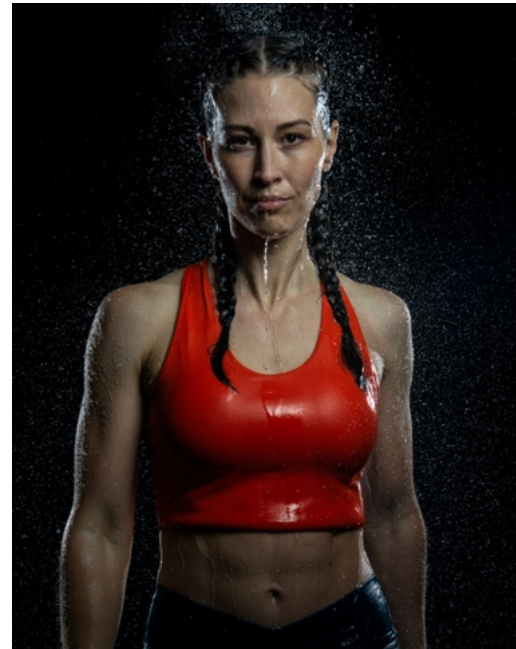


Ocean Spray
by Craig Wallace

EID Judges' Favorites, continued



Twin Orchids Allure
by Zeng-Yang Liu



Drenched
by
Frank Woodbery



Tortoise In the Waterhole
by Katie Rupp



Whirlpool
by John Craig

EID Judges' Favorites, continued



Flight
by Doug Fischer



Underwater
by Doug Fischer



In the Night at the Waterhole
by Katie Rupp



Battle to the End
by Sharp Todd

Last Month Print Judges' Favorites



Diamond in the Rough
by Margaret Waddell



Capital Dome
by
Jan Eklof



Swan
by Margaret Waddell



Interstate Bridge
by Doug Fischer

Print Judges' Favorites, continued



Olympic Sculpture Park Eagle
by Sharp Todd



Columbine Backlit
by
Sharp Todd



Lotus Closeup
by Sharp Todd



Santa Cruz Water Lilies
by Sharp Todd

Print Judges' Favorites, continued

Landing
by
Jan Eklof



San Francisco
by Doug Fischer



Steel Pipe
by Sharp Todd



Ornamental Pear Bloom
by Sharp Todd

Last Month Image Discussion Night

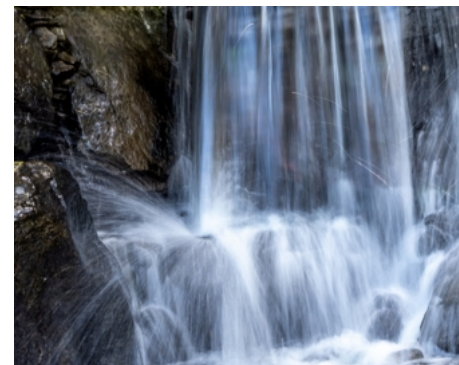


Butterfly

Lucinda Savoie

The hind markings of the butterfly look like the front of an insect to this audience, and presumably to predators. Image search was suggested for identification.

Most concluded the blur of the waterfall is well made, while the extra splashes provide interest.



Spray



Skim Fishing

Zheng-Yang Liu

Having the skimmers making a diagonal shape in nearly identical poses generated favorable comments about combining skill and luck.

The hummingbird and flowers make a lovely image. Some suggested darkening the background a little.



Twin Flowers Pulling



Impala

Jan Eklof

Jan showed the Impala as an example of a shooting opportunity at the 4Cs Convention.

There was general agreement that the artistic treatment of the hooks enhances their image.



Hooked

Image Discussion, continued



Tech Center Fountain

Yasuyo Yamazaki

Participants enjoyed the long-exposure swirl of water. Some thought the swirl and the waterfall could make good separate images.

Everyone found the stark Namibian desert setting to be a dramatic environment. Yasuyo confirmed that walking in the sand was challenging.



4U0A3677X

Wayne's World



Grant Noel

Members were not worried about any impact of the high ISO required in the dim setting. Capture of a genuine environmental portrait showing the subject deeply involved in his music made technical considerations less important.

Toni Carpenter

People appreciated the minimalist background and presence of full reflection of the heron.

The portrait image prompted a variety of comments about the impact of background elements and ways to address that in the field.

Blue Heron



Lady in Park

Image Discussion, continued



Flight Path

Robert Wheeler

Some enjoyed the implied story of an aircraft beginning to turn to avoid ominous clouds.

Side light brought out texture in the acorns but also produced harsh shadows. There was some interest in the arrangement of the pieces, reportedly accomplished by squirrels and wind rather than by the photographer.



Natural Baskets



Forgotten Bolt

Sharp Todd

Sharp made the bolt image during a recent photo meetup. The surroundings were naturally dark.

People were impressed with the bee filling the frame. Having the edge of the sunflower and the body of the bee at similar diagonal directions also adds interest.



Sci-Fi Monster



Digger Bee

Craig Wallace

Using a small flash with diffuser material helped light the bee and flower while minimizing the background. This was a backyard location that did not require travel.

The moment of cow and calf together makes a good story, although some wished for a better view of the cow's eyes.



Intimate Moment

Image Discussion, continued



Expressions

Cyril Desmond

Having images of models in a studio setting is unusual for FPCC sessions and a welcome addition. Having two faces looking in directions 90 degrees apart was creative.

There was some discussion about ways to loosen up the models to have them appear more relaxed and natural, perhaps by asking a series of questions during the shoot.



Uniqueness of Seeing



Interstate Bridge

Doug Fischer

Doug revealed that he used a five-minute exposure to smooth the Columbia River under the I-5 Bridge. People enjoyed the colors.

He also shared his unusual technique to produce a unique version of Willamette Falls by shooting with an infrared-modified camera then colorizing the result.



Willamette Falls



Dominoes & Chinese Snuff Bottle

Gerald Bartlett

Several separate lights contributed separation and definition in Gerald's still life composition. One observer noted that the light dominoes make a diagonal that is complemented by an implied diagonal made by the dark negative spaces.

Image Discussion, continued



Branches

Howard Bruensteiner

Participants declared the delicate branch image very beautiful, bringing to mind examples of Japanese block prints.

The painted steps form an interesting abstract pattern, with the hostile look of the distant figure detected only late during viewing.



The Evil Eye



Flower and Bee

Ray Klein

It turns out the wide shot and the macro shot are from the same capture, made different mostly by extreme cropping. There was general amazement at the level of detail preserved.



Collecting Nectar



Lady Wavebreaker

Rick Battson

Some thought this portrait of the boat owner might benefit from a square crop.

There were suggestions that a nautical prop or a different spatial relationship might be a way to provide a stronger visual clue about the relationship between person and boat.

Image Discussion, continued



Blacksmith Table

Rod Schmall

People found the metal pitcher and rough environment interesting. There was some disagreement about whether obscuring the metal letters would strengthen the image.

The water pattern in the other image became easier to understand with explanation this was a carpet of dewdrops supported on a fine net of spider webbing.



Spider Net Dew Drops

Frank Woodbery

Orange and cyan gels over the lights made for a different portrait look, with loops of hair pushed up in interesting forms.

The soft-focus monochrome portrait had a mixed reception, but with recognition that many members shy away from portrait work at all.



Arianna Color



Alyona Mono

John Craig

All agreed John caught a peak action moment in the jumping motorbikes. He used a shutter speed of 1/4000 to freeze the motion.

Repeating curved patterns and subtle variations of red colors lend high interest to the closeup dahlia image. Water trapped in the “cups” adds an unusual element.



MotoX



Dahlia Cups

A Second Look



Phantom of the Pier
by Yasuyo Yamazaki

What if the subject is the magical moment of brilliant color? What if the dark shapes are allegorical? What if the image is a visual poem?

What do we see when we pause to ask our own questions? What do we see when we look a second time?

– Editor

Travel

Iceland Tips

Report and Photos by Margaret Wadell

What did you find notable about photography in Iceland?

Iceland has a plethora of photographic opportunities. Rugged and diverse landscape, architecture, waterfalls, geothermal pools and erupting volcanoes. Be prepared for cold, rain, wind. But also look forward to being in awe of the beauty.

What travel advice would you give to others?

In addition to wide angle lenses, telephoto lenses, macro lenses, you will need additional gear of rain boots (with crampons for wintertime), rain-pants, jacket, hat. Your suitcase will be full!

Typically, when I travel, I want to keep my gear with me at all times to not lose anything. Organization is also key. Putting things back in the same place, especially when traveling, will create less stress. Having someone else do the driving (so you are able to focus on the photography) is an asset. The locals are gracious in finding all the places worthwhile to go.

You need to be flexible, due to the quickly changing environment in Iceland. An opportunity lost one day, might be an opportunity gained the next day or even the next hour. There are always people walking around, so, again, patience is important. Typically, people will not want to linger in this environment, so that is on your side.

Please tell us more about making your images there. The clouds in the lighthouse photo were moving in and out. I had to wait for a clearing in order to get the rocks at the left. When I was taking the photo of the glacier piece, it was crucial that I had someone near me to watch the water and hold my gear. I was literally on my stomach taking this photo. It took a long shutter to get more of the slow movement around the glacier piece on the black sand.



Hallgrímskirkja Church in Reykjavik, Iceland, with statue of Leif Erikson.



Dyrhólaey Lighthouse on the central south coast of Iceland.



Oddly-arched iceberg floating in bay.



Sparkling chunk of ice on black-sand beach.

Out and About, continued

Meeting

4Cs Convention 2024

Reported by Jan Eklof, additional information from Doug Fischer and the 4Cs website

This year, the annual 4Cs Convention took place on Sept. 20 and 21 in Boise, ID. Ian Plat was the keynote speaker on "Making the Connection." Other presentations included macro photography, owl photography, super wide photography, and smart phone photography.

Photo opportunities included:

- The Art in the Automobile
- Finding the Art in Architecture
- Raptor Fly over at the World Center for Birds of Prey
- Is it Really Haunted at the Old Boise Penitentiary
- Blue hour
- Street photography
- Nature photography
- Birefringence
- Wrecks and Rust

Attendees from FPCC included Jan, Gail, John C., Doug, and Yasuyo.



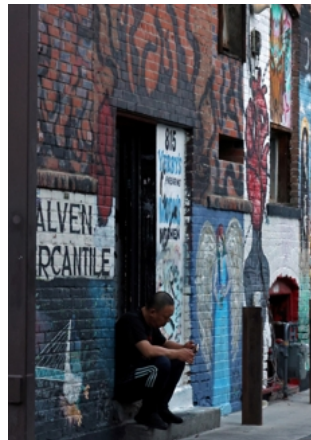
Art of Automobile workshop, Doug F. second from left. Photo by John Craig



Overview L&L Wrecks and Rust
Photo by Yasuyo Yamazaki



Detail view, L&L Wrecks and Rust
Photo by Yasuyo Yamazaki



Man sitting, street photography

Photo by
Yasuyo Yamazaki



World Raptor Center.
Photo by Jan Eklof



Birefringent spoons.
Photo by Yasuyo Yamazaki



Spiderman street photography.
Photo by Yasuyo Yamazaki

4Cs Awards and Recognition

(4Cs Convention, continued)

During the 4Cs Convention, FPCC received recognition for high scores at the club level:

- First place monthly small color prints
- Second place monthly large color prints
- Second place monthly EID competition

FPCC members received individual awards:

- Doug Fischer, First Place QEID, for Dinner Time
- Doug Fischer, Second Place QEID, for Golden Balloon
- Doug Fischer, Third Place QEID, for Daddy Long Legs

Note: Having the same person win 1st, 2nd, and 3rd place in QEID last happened in 1998. Congrats, Doug.

- Jan Eklof, 2nd place, small mono prints, for Black Swan
- Margret Waddell, Honorable Mention-(HM), for large color print, Short Eared Owl on Post
- John Craig, HM, Trad. MEID, for Lilly-v3
- Katie Rupp, HM, Mono MEID, for Spotted Nutcrackers
- Ray Klein, HMs, Mono MEID and Mono QEID, for Giraffe Family

Meeting

PSA Photo Festival 2024, Tuscon, Arizona

Reported by Lucinda Savoie

Regarding the conference, I would say that I came away energized about photography and all that can be learned.

There were many interesting and engaging speakers, including Sam Abell who spoke about his life, and what he has learned along the way via photography, and Moose Patterson, who will be speaking at the upcoming NPPNW Conference in November. His stories about tracking, photographing and getting to know a certain species were funny and reflective of what it really takes to do that. Those are just two highlights.

The conference was definitely time well spent, and next year it will be held right in Portland, OR. I will be planning to go.



During PSA Convention, Sharp T., Jan T., Rick, and Lucinda meet to celebrate Sharp and Jan's wedding anniversary.

Photo by helpful wait staff

Meetups and Education Sessions

Columbia Tech Center, Sunday, 9/29/24.

Lucia Falls and Cedar Gristmill, Tuesday, 10/22/24.

Guided Shooting Workshop, Beaverton Farmer's Market, David LaBriere, Saturday, 10/19/24.

Wildlife Photography: Tips and Tricks for Portfolio-Worthy Images. Alyce Bender, Tuesday, 10/22/24, via Zoom.

Artificial Intelligence in Photography and in PSA Competitions. Paul Speaker, Tuesday 10/29/24 via Zoom.

Note: Due to the demands of holiday schedules, education sessions are not currently planned for November or December.

Out and About, continued

Meetup

Columbia Tech Center

Information by Jan Eklof and Frank Woodbery

From the invite: Columbia Tech Center has about 4 man-made waterfalls and several ponds with ducks swimming around. You can get creative with the water, using filters, shutter speed, etc. A tripod would be a good idea.

Where: 800 SE Tech Center Dr. Vancouver.

When: Sunday, Sept. 29th at 10:30 am to noon.

Afterwards we can have lunch at Hopworks Brewery
17707 SE Mill Plain Blvd. at 12:00

Participants: Cyril, Toni, Yasuyo, Lucinda, Rick, John C., Doug,
Ray with friend Sandra, Frank, Bob W. Jan.



Columbia Tech Center.
Photo by Robert Wheeler



Doug sits to shoot.
Photo by Frank Woodbery



Frank sets up long exposure.
Photo by Ray Klein



Tech Center Waterfall.
Photo by Ray Klein



Cyril and Lucinda frame waterfall picture.
Photo by Ray Klein



Jan selects a low position.
Photo by Frank Woodbery



Toni consults with Rick for camera settings.
Photo by Ray Klein

Out and About, continued

Meetup

Lucia Falls and Cedar Grist Mill

Information from Jan Eklof and John Craig

From the invite: On Tuesday, 10/22/24, we will start at Lucia Falls and move on to Cedar Grist Mill. Our next EID challenge theme is Long Exposure, so both places will be good for that. The forecast so far is for a dry Tues. with clouds in the morning. That is great for long exposures. Also a treat will be at this time of year the salmon are spawning and jumping up the falls. John Craig and I saw them last fall. So great for action shots.

We will meet at Lucia Falls at 8:30 am, spend about 1 to 1 1/2 hrs there. Then for those who would like to go to the Cedar Gristmill in Woodland, we will travel there for another 1 1/2 hour shoot. From Lucia Falls to the Gristmill is 16 miles, 24 minutes. After the Gristmill we can have lunch at the Oak Tree restaurant in Woodland.

Lucia Falls, 21803 NE Lucia Falls Rd, Yacolt, WA
Cedar Grist Mill, 43907 NE Grist Mill Rd., Woodland, WA
Oak Tree restaurant, 340 Gun Club Rd, Woodland, Next to I-5.

Participants: Dwight, Doug, George, Frank, Rick, John C., Gail, Jan, Cyril, Yasuyo, Craig, Sharp, Lee, and Grant.



George adjusts settings.
Photo by John Craig



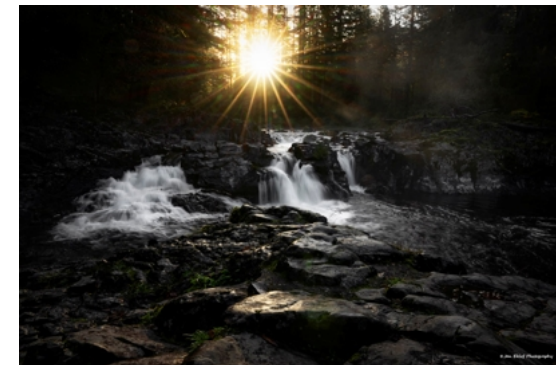
Scouting the falls
Photo by Jan Eklof



Craig, Grant, Jan, Gail, Rick, Frank, Lee, Doug, George. Photo by John Craig



Members chose different vantage points.
Photo by Sharp Todd



Lucia Falls sunrise
Photo by Jan Eklof

Focus

Depth of Field: Plane of Focus

Recommended by Robert Wheeler

At only 4 minutes 38 seconds, Steve Perry's YouTube video, **How I Fixed a Busy Background in 3 Seconds**, is well-worth viewing: https://www.youtube.com/watch?v=qn_ah0PVsbl.

How did Steve change his prairie dog image from having a busy background to a blurry background? The distance, focal length, and aperture were identical in each case. He did not do this with any post-processing techniques. He did not use a specialized tilt-shift lens.

What did he do to make this happen? Simple! He moved to a lower shooting position.

Why did that work? The change in position shifted the "plane of focus" from tilted (which made the surrounding grass more in focus) to upright (making more of the grass blurred).

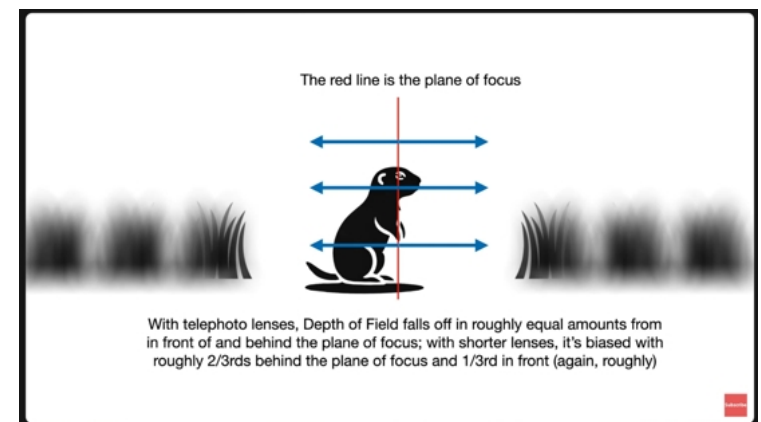
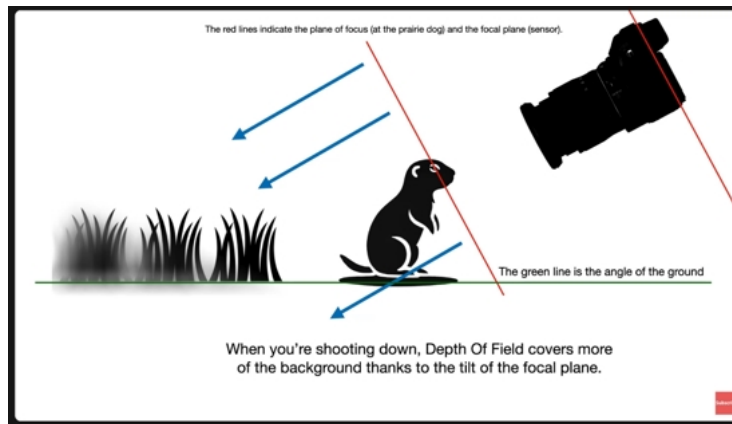
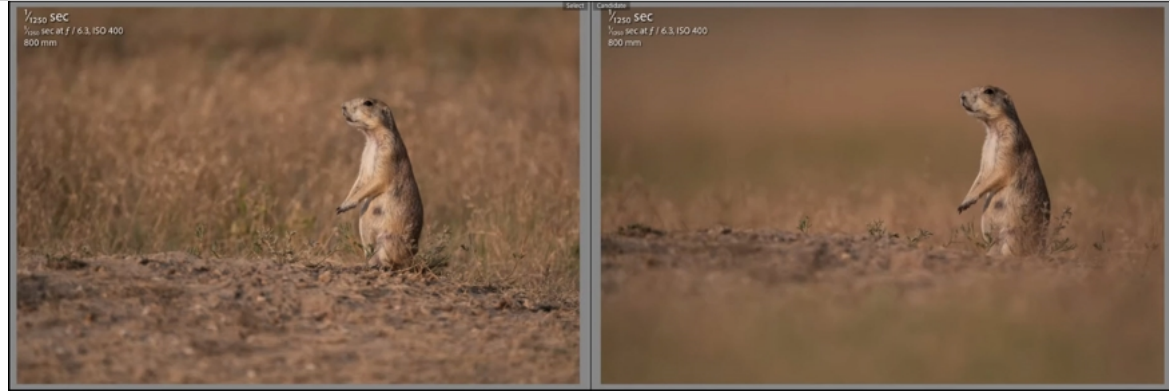
What if the the subject is up against a hill? What if you are downhill from your subject? What if you are uphill from your subject? Watch the video for useful ideas.

With Steve's practical explanations and a little bit of practice, mastering the angle of the plane of focus becomes second nature.

Additional Steve Perry teaching:

Steve Perry's YouTube channel: <https://www.youtube.com/@backcountrygallery>

Backcountry Gallery: <https://backcountrygallery.com/>



Images copyright Steve Perry, accessed 10/22/24, used here by Fair Use doctrine for reporting and education.

Light

Ambient Light, Added Light

Commentary by Robert Wheeler

During the 4Cs Convention field trip to the dimly-lit former Idaho Penitentiary, Jan used ambient light for her image. With skilled choice of settings at ISO 4,000, shutter 1/40 and aperture f/7.1, she achieved good exposure with fine legibility of details.

John Craig solved the dimness problem with a longer shutter speed and by adding light from a small flashlight. John explains:

“One of the photo opportunities was a night shoot at the Old Idaho Penitentiary built in 1870 and closed in 1971. Lighting was a challenge in many of the buildings. Many of the cell blocks were dark. I used an Olympus 4/3s, and 7 to 14mm F2.8 zoom lens set to f/4.5, ISO 400 with a 60 second exposure time. I bounced a small LED flashlight on the window behind me to illuminate the cell and create the cell door bars. Monochrome seemed like a good choice.”

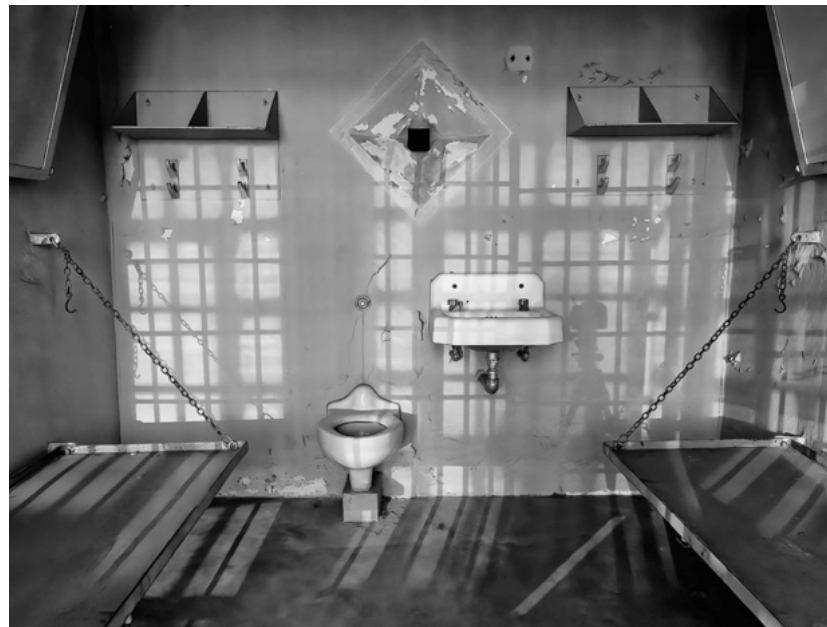
Technical Notes: A small light source usually generates distinct shadows.

- When bouncing a small light source off a wall, the subject “sees” light the size of the illuminated part of the wall. This effective enlargement



Old Penitentiary

By Jan Eklof



House Two 1911

By John Craig

can make “soft” light (produce indistinct shadows).

- When bouncing a small light source off a mirror, the reflected light maintains the small size and can produce distinct shadows.
- When bouncing a small light source off a window, part of the light will be reflected as if from a mirror, and part will reflect as if from a wall. If the window is small, adjoining walls might also contribute some broad reflected light. There will be a mix of distinct shadows and general softer illumination, as John C. achieved.

Aesthetic Notes: Choice of lighting is a matter of artistic intent. Both images have aesthetic merit.

Jan’s ambient-light image has the camera positioned to document the harsh reality of confinement in a small space behind metal bars. The place feels dull, and the colors are rather ugly. I would not want to live there.

John’s added-light image has shadows that imply the bars without showing them. To me, the decision to put the lens between the bars results in a more immersive feeling. The shadows provide visual interest and the monochrome conversion simplifies the image. I still would not want to live there.

Art

National Gallery: Paris 1874

By Dan Margulis

(From Colortheory on Groups.io, used by permission)

Two weeks ago I visited an outstanding special exhibition at the National Gallery in Washington DC. It had much to do with the Chevreul book that I recently translated, but even more it was a lesson about trends and taste.

The title is “Paris 1874”, a turning point in the history of art. For more than a hundred years, the foremost exhibition of artwork in the world had been the quasi-governmental Salon de Paris, generally held biennially. The most famous critics of the day constituted the jury that selected the works. It was considered a great honor to be chosen, and a disgrace for a famous artist to be turned down.

As in our own field, it is possible to be a recognized expert and still be too stuck in the past. These juries favored traditional, realistic forms and were repelled by some of the new trends. In 1874, many of the major avant-garde artists (Cézanne, Degas, Manet, Monet, Pissarro, Renoir, and others) formed a corporation and sponsored their own exhibition, in competition with the Salon. They called themselves “Artistic Society of Painters, Sculptors, Engravers, etc.”, which isn’t exactly a catchy name. Fortunately, they got a new one, from an unlikely source.

One of the Monet canvases had no name; needing one for the exhibition’s program, he chose “Impression: Sunrise”. This provoked the following from a leading critic: “Impression—I



Left, from the Salon de Paris, “Portrait of the Artist’s Grandfather,” Jules Bastien-Lepage, 1874. Right, from the “Exhibition of the Impressionists,” “The Old Fisherman,” Adolphe Félix Cals, 1873. This happens to illustrate that artistic revolutions happen gradually.

Note that these are both hybrids. As a rule, the Salon paintings were photo-realistic, while the Impressionist ones were anything but. Cals, however, was not nearly as radical as, say, Monet, and Bastien-Lepage was *more* radical than most of his colleagues, and more inclined to experiment. Of the two, for sure the Cals canvas is more “impressionistic,” but we can’t say that the other is “photo-realistic.” No, it has moved in the *direction* of impressionism, just not as far as some of the big names.

Photo by Dan Margulis

was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it. And what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape.” He titled his review, therefore, “The Exhibition of the Impressionists.” The name, though intended to be an insult, stuck.

Anyhow, the National Gallery, in cooperation with the Musée d’Orsay, had the brilliant idea of an

exhibition of most of the surviving works from the 1874 Exhibition of the Impressionists, including the aforementioned Impression: Sunrise—juxtaposed with a greater number of canvases from the competing Salon exhibition. Where possible, paintings of similar subjects appeared side by side.

It’s easy to say that critics are often wrong, even when they’re nearly unanimous. Audiences, too: the Salon had far more attendees than its competition. But history has decided in favor of the impressionists.

The deeper lesson is perhaps we are too quick to reject things that don’t conform to the current conventional wisdom. That was obviously true in 1874 but this exhibit reinforces it. The jury that selected the Salon paintings was exceedingly competent. They may have turned down Monet and Renoir, but the stuff they did choose was absolutely first-rate.

You would not know this from reading the museum’s description of its exhibition. It’s all about the big names. The Salon paintings that surround them are practically treated as decorations, let alone major works of art in their own right. But they are as out of sync with current tastes as the impressionists were 150 years ago.

In his 2020 book “**On the Law of Simultaneous Contrast of Colors**,” Dan Margulis added considerable modern content and color illustrations while translating the 1857 work of Michel Eugene Chevreul. It is an important resource about this key aspect of color perception. – The Editor

Notes from Frank

By Frank Woodbery 10/28/24

Programs and Workshops – We squeezed a second educational program since we have an extra Tuesday on the 29th. We will be featuring PSA member Paul Speaker. His subject will be A.I. and the Club Photographer with discussion about AI features of Photoshop CC. I think most would agree that using AI in club competition will present some potentially controversial challenges about the admissibility of submissions. I look forward to hearing Paul's presentation.

No educational programs are planned for either November or December due to proximity to the Thanksgiving and Christmas holidays. People are busy with travel and hosting family get-togethers. Last year we combined a holiday celebration with one of our normal Touchmark EID meetings and that worked out well. Let's do that again! Details are forthcoming.

After last month's Still Life program with Mark Battista, I am interested in finding out the interest level in doing an in-person Still Life photography workshop at Touchmark possibly in either

January or February. Suggestions and ideas for new programs or workshops are welcome. Just email me with your thoughts at vancwa@comcast.net

Potential Meetup at PAM – New member Gerald Bartlett suggested we have an informal meetup to attend the showing at the Portland Art Museum of the exhibit Paul McCartney Photographs 1963-64: Eyes of the Storm. <https://portlandartmuseum.org/event/paul-mccartney-photographs/>. This exhibit runs through January 19th. This is not meant to be a shooting opportunity like the meetups that Jan coordinates, but a way to enjoy McCartney's photography and a piece of musical history of The Beatles.

You may recall that FPCC had hosted the PAM Photography Museum Senior Curator, Julia Dolan in February 2023 – discussing the then planned expansion plans for the photo museum. This trip would be an opportunity to see the results of her efforts.

NPPNW – Nature Photographers of the Pacific Northwest is having their fall meeting locally at the University of Portland on November 2nd. The featured speaker will be Moose Peterson

discussing wildlife photography. Jan will be coordinating opportunities for club members meeting up. More information about the program at <https://www.nppnw.org/>

David LaBriere – David LaBriere had a successful hands-on guided meetup opportunity at the Beaverton Farmer's Market on October 19th. Members Toni Carpenter and Grant Noel both attended, which is great. David's emphasis is on subject choice, composition, point-of-view.

David welcomes any experience level, and can be reached at 503-312-6855 or david@rainsongphotography.com. I'll send out the invite when David settles on the next date.

Meetups – Jan has been doing an amazing job in finding and coordinating interesting locations to do photography. I'd like to thank Jan and encourage club members to take full advantage of these informal meetup opportunities.

FPCC 75th Anniversary



Founded in 1949, FPCC has now been in existence for seventy-five years! What a remarkable achievement for our all-volunteer membership association.

Long-time members should feel free to share any institutional memories and images from early FPCC years. These may be included in the Adapter or presented during the End-of-Year meeting next June. Feel free to contact Frank or me with information or ideas.

– The Editor

Other News, continued

Upcoming Opportunities

Paul McCartney Photographs 1963-64: Eyes of the Storm.

Portland Art Museum, 9/13/24 – 1/19/25. <https://portlandartmuseum.org/event/paul-mccartney-photographs/>

Nature Photographers of the Pacific NW Fall Conference.

Moose Peterson featured speaker, Buckley Auditorium, U of Portland (or Zoom), Friday 11/1/24 and Sat. 11/2/24 <https://www.nppnw.org>

Photoshop Virtual Summit 6. Nov. 11-15, 2024. Free first 48 hours after each video posted; longer access and supplemental materials for paid attendees. <https://www.pssummit.com/6homepage>

King Tides. Nov. 15 to 17; Dec. 13 to 15; Jan 11 to 13. High tides often with large waves, variable with weather, danger depends on local conditions. Visit at your own risk. Use all appropriate precautions. <https://wsg.washington.edu/community-outreach/hazard-resilience-and-climate-adaptation/king-tides/calendar/>

Zoo Lights. Portland Zoo. Nov 22, 2024 to Jan. 5, 2025. Extensive holiday lighting, pay for admission, discounts for Zoo members. <https://www.oregonzoo.org/lights>

Christmas Festival of Lights. The Grotto, 8840 NE Skidmore St., Portland, OR, 11/29 to 12/30 5 to 9:30 pm, paid admission. <https://thegrotto.org/christmas-festival-of-lights/>

Camas Tree Lighting and Hometown Holidays Celebration. Fri. 12/6, 5 to 8 pm, downtown Camas. Choirs, dancers, entertainment, art, shopping, outdoor tree lighting ceremony. <https://downtowncamas.com/event/hometown-holidays/>

Christmas Ships Parade. Various dates and rivers, Dec. 2024. Check weather and online updates.

Vancouver waterfront: 7 pm on 12/5 , 12/10, 12/13, 12/17.

I-205 Steamboat Landing: 7 pm on 12/11, 12/18.

Camas/Washougal: 6 pm on 12/7.

<https://www.christmasships.org/schedule/columbia-river>

Set Camera Clocks Again



The return of standard time early on Sunday, 11/3/24, means the clocks internal to many cameras need to be set back one hour. Unless your very new camera does this itself, make a reminder to take care of the task.