



# Shutterbug Times

Official Newsletter of the Olympia Camera Club

Olympia, WA

Established in 1935

January 2018

[www.olympiacameraclub.org](http://www.olympiacameraclub.org)

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*Happy  
New Year*



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**President's Corner - Scott Wood**

I don't know about you, but for me it seemed like the holidays hit me quickly this year, and then were over just as fast. It seemed that there was almost no time between Thanksgiving, Christmas and then the New Year. It doesn't help that I had a couple work trips during the holiday season, but it also meant that I wasn't able to find the time to get out and shoot some of the things that I enjoy shooting over the holidays. I don't have a single new image of any of the festively decorated houses in the area, which is a real shame, it is something I have always enjoyed shooting.

It does mean though that we are past the gift giving season and I suspect that more than one of our members got new photographic equipment or accessories as gifts this year. With new gear and new accessories often come questions or concerns on how to use these new toys to get the most out of them. The good news is that the club is here to help. We are fortunate as a club to have a very diverse group of members from all levels of photography that are here to help. Please feel free to bring any questions, gear or accessories to any of our regularly scheduled meetings and I am sure that you will find someone that has the experience, expertise and more importantly the desire to help you.

The New Year also means that it is "dues season" for the club. Our mem-



berships align to the calendar year and our 2018 dues are due now. The dues we collect from our members make it possible for us to provide the 3 monthly membership meetings as well as stay current on the equipment that we use at these meetings, a recent example is the new projector that the club invested in. If you have been to a recent meeting you will already know how much of an upgrade the projector is, and how much more effective the educational elements of our meeting are. If you haven't paid your dues yet, you can do so at any of the upcoming meetings.

I want to thank each and every one of you for your continued support of the Olympia Camera Club and wish you a very happy and prosperous 2018.

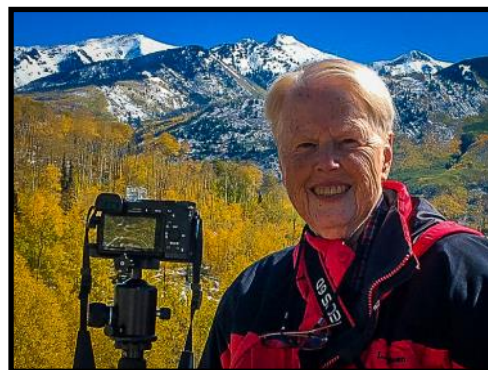
Scott

**Note from the Editor**

We would love to showcase some of your images in the newsletter and hear about the places you have discovered. Please consider sharing through an article and your images.

Please send all submissions to [newslet-ter@olympiacameraclub.org](mailto:newslet-ter@olympiacameraclub.org).

Pam Hoaglund, Editor



## Monthly Meetings

All meetings are held at

Capital High School, Pod A  
2707 Conger Ave NW  
Olympia, WA 98502

## Fundamentals of Photography

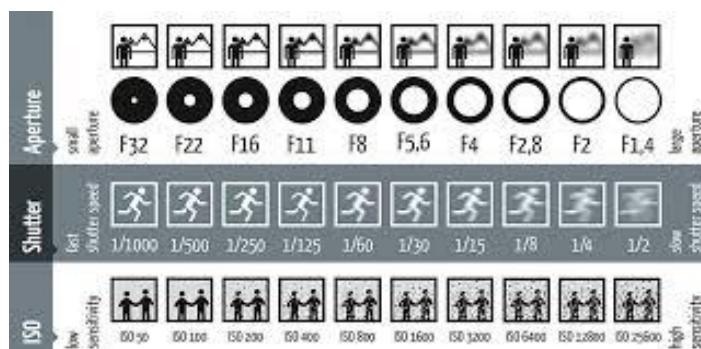
January 9, 2018

7-9 pm

There will be two presentations at the meeting:

1st, Colleen Easley will discuss the Camera Club's 52 week challenge titled the Word-of-the-Week (WOW) and encourage everyone to participate to further their camera skills. She will discuss what it is, how to get a Flickr site if you do not have one and how to upload pictures to it and how to get images into the Camera Club's 2018 52 week challenge Flickr group site.

2nd, David will do a presentation on the Exposure Triangle. It will cover subjects such as, Shutter Speed, Aperture setting and ISO levels used in the camera to obtain good photos. Also, a review of noise caused by high ISO, how to potentially avoid noise and several software applications to remove noise. Further a quick show of Depth-of-Field (DOF) of lens used at F/2 versus F/22.



*David Parker, Coordinator*

## January Focus on Critiquing Photographs

*by Bruce Livingston*

During January 2018, the Olympia Camera Club will have a unique opportunity to learn about critique. Both the Practical Photography Group (January 16th) and General Meeting (January 23rd) will be devoted to critique. First, at the Practical Photography meeting we will have a presentation on critique by world renowned photographer Art Wolfe (originally aired on Creative Live), followed the next week by judging images from a Kitsap County camera club (F:67) at the General Meeting. This will be a fantastic opportunity for you to gain valuable insight and tools into how to critique your own images. The F:67 Club digital photos will be judged by three to five experienced club members, and those who are in attendance at the General Meeting will be given score sheets to score images using the skills learned from the Art Wolfe critiquing session to see how their scores would compare with the judges scores. At the end of the judging a facilitated discussion and a question/answer period will be held on the process.

You don't want to miss this opportunity, so please join us in this new adventure. For more information, check the Practical Photography and General Meeting write-ups in this newsletter, and on the Club's website calendar.





## Practical Photography January 16, 2018 7-9 pm

The January Practical Photography Meeting will begin an in-depth look at critique with a presentation on critique by world renowned nature/wildlife/travel photographer Art Wolfe. Last month, I was lucky enough to be selected to attend a critique workshop by Art Wolfe in the studio at Creative Live, and now I want to share that experience with all of you. I will replay one of the segments from that workshop which shows how Art goes about critiquing photographs submitted from the live audience members and solicitations from the on-line audience of Creative Live. The segment I will replay is on Landscape Photography, however; the techniques and tools he uses apply to all other categories of photography.

This critique workshop will then lead us to the General Meeting next week where we will be using the skills and tools we learn here, to evaluate images from F:67, a neighboring camera club in Kitsap County that has asked us to judge their images. Look at the website calendar for more details on the January General Meeting.



*Bruce Livingston, Coordinator*

## General Meeting January 23, 2018 7-9 pm

The January 23rd General Meeting will continue the topic of “Critique” by conducting a Image Judging for the Kitsap County camera club, F:67. Three to five of our members will be judges and will use the same scoring method as is used at the NPPNW Conferences. We will distribute a short outline of the scoring rules, as well as a spreadsheet of the images to be judged so that attendees can follow along and score the images using skills learned from the Practical Photography critique session with Art Wolfe. This will be a great learning experience for everyone who attends and I hope to see you all there.

*Meredith Rafferty, Coordinator*



## January 2018 Field Trip The Museum of Flight January 27, 2018

We will meet at the Martin Way Park and Ride at 8:30 a.m. and plan to leave at 8:45 a.m. for the Museum. Parking at the museum is free.

The Museum is open daily from 10:00 a.m. to 5:00 p.m. [www.museumofflight.org](http://www.museumofflight.org) This link will outline how to buy tickets on-line

Admission prices	online	In-person
Youth (5-17)	\$13	\$14
Adult (18+)	\$21	\$23
Senior (65+)	\$18	\$19

Discounted tickets are available to active military & veterans, Boeing employees, AAA members, and others. Go to the website to see discount prices. Purchase online and save. Please have proof of employment, military ID, AAA card to receive discount. If you order on line you will save at least a dollar per ticket.

Photography is allowed. The only photography restriction on the website is: using flash photography in flash-restricted areas, video recording of Museum programs, and commercial photography are prohibited.

Everyone one will be responsible for buying their tickets.



## Holiday Party Recap

*by Scott Wood*

Almost 50 members of the Olympia Camera Club met at the Black Lake Grange on the evening of December 19<sup>th</sup> for one of the only truly social events we do each year, our annual Holiday Party. This is our annual pot luck dinner, and this year's was a huge success thanks to some outstanding dishes brought by our members, as well as our white elephant style print/image exchange which was also a huge success thanks to 26 members bringing wrapped gifts.

I would like to thank everyone who attended, helped setup, brought delicious food, brought prints for the gift exchange and probably most importantly helped clean up afterwards. I would also like to offer a very special thanks to Linda Pardee who coordinates the event as well as prepares the main dish.

See a gallery of images on page 18





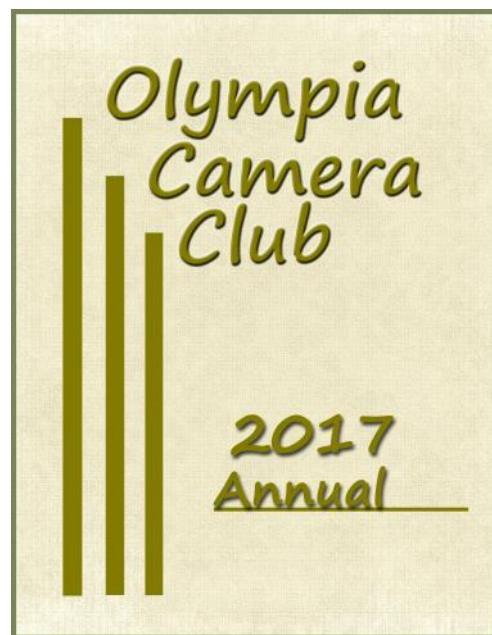
## Announcing the 2017 Olympia Camera Club Annual!

*by Frank Townsend*

Every year OCC members get together to assemble a permanent collection of their recent photographic work. We do this by publishing our Annual, a booklet to which we all contribute our photographs. There is a copy of the Annual published for each contributor so each person gets a copy to keep. We have found these books to be excellent keepsakes and inspirations. We will assemble the book at a gathering at the Friendly Village Community Center, accompanied by a "finger food" lunch. We would encourage you to get involved in this enjoyable activity. It provides a good deal of fun, a collection of your colleagues' work and a look at where we all were, photographically, in 2017. The details are as follows:

### The Annual

Each Annual is made up of one image from each participating OCC member in good standing. Participation is voluntary, of course. It's nice but not required that the images were created during 2017. Images may be created by any photo process, film and/or digital, and may be any size from a snapshot to a maximum of 8 1/2 x 11 inches. Each participant provides one print per book so if there were 20 participants, there would be 20 books, each with one print from each participant. Binding costs will be around \$5.00 per book.



### Publishing Party

The publishing party will be on Saturday, January 20 at Noon at the Friendly Village Community Center, 1111 Archwood Dr, Olympia. This is party time! Each participant brings their favorite snack, providing us with a "finger food" lunch and an excellent opportunity to become acquainted with other members. In the event you are unable to attend, you may deliver your prints to Frank before the 7th or send them with another member. Please provide the name of the person who will be present to assemble your Annual for you.

**Note:** Because we permanently assemble the Annual, all books must contain their complete contents at the party. It is difficult to add or exchange images with those already included in the binder, so a fully completed Annual, ready for binding is our goal! Please assure that your prints are at the publishing party, ready for assembly on or before the assembly date.

### The Prints

#### Option 1: Mount on Paper Pages

Photos can be mounted on 8 1/2 by 11 pages with titles, etc. The preferred paper is 24 pound bond or similar. Please create your own pages and mount your prints, ready to bind before the party. You may use materials, colors, etc. of your choice. In that way you can control the placement of the print and information you want included on your page. When mounting, allow a 1/2 to 3/4 inch extra margin ("gutter") along the left hand (long) edge of the page for binding. Archival mounting materials are preferred.

#### Option 2: Prints Done Directly on 8 1/2 x 11 Photo Paper

You can bring prints that are done directly on 8 1/2 x 11 photo paper. We will bind these into the books with no need for other materials. When printing, allow a 1/2 to 3/4 inch extra margin ("gutter") along the left hand (long) edge of the page for binding.

#### Note 1:

Regardless of printing method or binding method, please assure your prints are dry and free of any adhesive residue or substances that would harm other prints in the book.

*(Continued on page 7)*

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**Note 2:**

Please endeavor to get your prints completed well before the party. In years past, last-minute print orders from Costco and others have gone awry preventing some folks' images from be included in the book so allow for possible delays and errors in your prints.

**Note 3:**

Most folks like to place the title and the name of the maker of the images somewhere on the mounting (Option 1) or in the print itself (Option 2).

If you have any questions, please call Frank at 705-1349 or e-mail him at [frank\\_townsend@comcast.net](mailto:frank_townsend@comcast.net).



**PUBLISHED**



## Night Photography Long Exposure – Milky Way:

by Arun Rohila

I forgot to mention a few other things about night photography during my presentation last month:

Always use a Tripod, and if you can get an intervalometer that allows you to take pictures with a remote, so you do not have any camera shake. If you don't, then you can use the built in timer. Have the camera set to Bulb setting, with ISO of at least 3200 at f/2.8 for 20-30 seconds; then adjust from there. The intervalometer allows you to set your camera to take pictures at a specified duration, time to take the next shot, and number of shots (some max out at 99). It takes about 300 pictures to get 10 seconds for a time lapse.

Also, there is the 500 rule for Milky Way/Night Shots for stars. The 1st link below basically states "To achieve points of light you can use a simple **rule** that's often called the "**500 Rule**". For example; let's say you're taking a shot with a 24mm lens on a full frame camera.

$500 / 24 = 21$  seconds, which you can round to 20 seconds."

However, if you have a crop sensor, then multiply your focal length by 1.5. Using the example above for a full frame sensor, for crop sensor like my Nikon D5100 at  $24\text{mm} \times 1.5 = 36\text{mm}$ ,  $500 / 36 = 13$  seconds. After taking the shot, I review the picture on the screen in the back of the camera and zoom in on the stars. If there is a tail on the star, then the exposure is too long and you want to adjust your time.

Here are links to a few articles:

<https://petapixel.com/2015/01/06/avoid-star-trails-following-500-rule/>

<https://lifehacker.com/follow-the-500-rule-to-take-the-best-pictures-of-the-1790638135>

678 x 1024 px – Fall Milky Way in October outside of Boise, Idaho



## How I Make a Composite Picture with PS Elements

by Jack Cornwell

**Why make a composite?** These are some of the reasons I find that composites are more useful to me than several/many individual photos.

- To group significant photos highlighting a specific event or idea.

- It's a quick way refresh one's memory of that special time or place visited.

- It causes me to try and include the most important people, places, things, etc., without wasting too much of the observer's time with less consequential things.

- It's easier to store.

Uses include posters, album sheets, wall compositions, shared email attachments, greeting cards, etc.

There many different ways to make a composite picture out of several photos. Many are built into software programs that we have and some are part of online programs one can use. In fact, the version of Elements that I currently use (Elements 14) has a version called "photo collage". You can find it under the "create" tab over on the right side of the tool bar. But the problem with the programs I've looked into is that they decide what openings are available to fill, where they are, the size of the opening, and last but not least, which photo will go into that opening.

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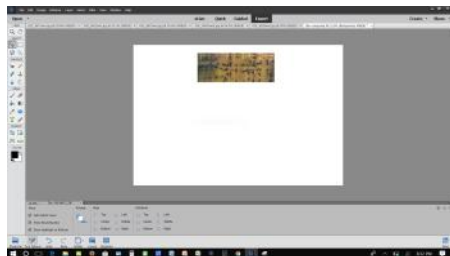
Since I, as well as most other photographers I know, do not like to relinquish our control over at least some of the above issues, I figured out my own way of making a composite. I'm sure that there are other ways of doing what I do, and probably even some shortcuts, but this works for me and I have complete control of how I want my composite to look.

### Process:

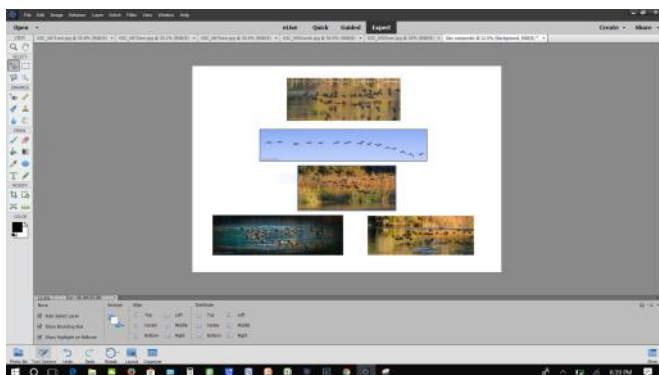
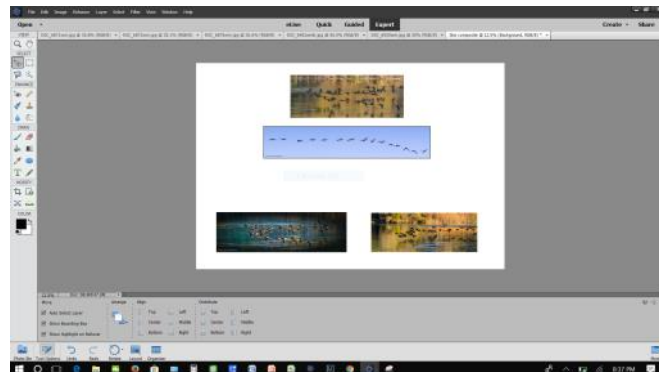
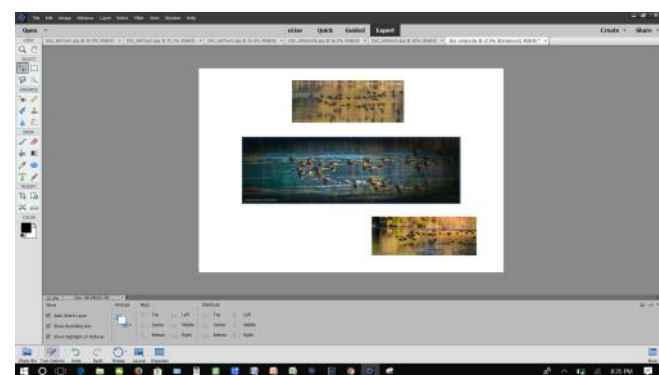
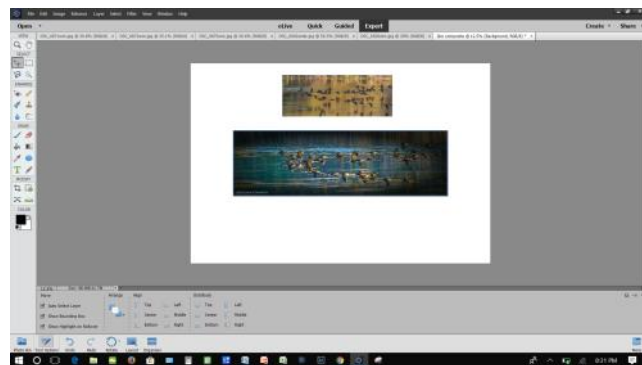
1. First of all, I choose the photos that I want to include in my composite. Make sure your photos are edited and in the format you want to have them for your composite. I find it easiest for me to make my composite just as soon as I have edited the photos that I think I want to include in the composite. That way they are all assembled and waiting as tabs at the top of my Elements (expert) workspace. As I do my editing, I start to form an idea of what theme my composite will cover and I will include those photos.

2. When I have the photos I want waiting as tabs in my editor, I go up to my file tab and open a “new” blank file. Here is where you will choose the size, dimensions, and resolution of your composite. You will learn through trial and error what sizes, etc., you like the most. I generally use 12x8 or 8x12 with a resolution of 300. I use that format because if I want it printed, Costco prints that format (and 8x10) for \$1.95. You can also use an 8x12 format if you want a 4x6 or 16x24. **MAKE SURE YOU KNOW WHAT YOUR PLANS ARE SO YOU KNOW WHAT SIZE TO MAKE THIS NEW BLANK FILE.** There is nothing worse than having part of your print missing when you get it back from the printer. Name your blank tab as “composite”.

3. Now open this composite tab. It will look like a blank white sheet. This is where you begin the assembly and the fun begins. Choose and open (click on) any photo tab that is waiting in your editor. Go up to “Select” and “select all” (or control A) and little dots will go around your photo. Now go to Edit and select “copy”. Next open/reopen your composite tab. When it is open, go to “edit” and select “paste”. The photo you chose is now on top of your composite slide. Put your cursor on one of the corners (so as to not lose its format) and resize the photo to the size you want on/in your composite. You can move the photo around on the composite to any position you want by dragging in by any place within the photo.



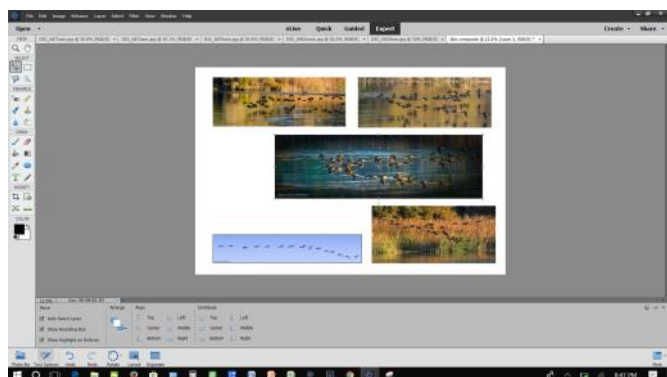
4. Now that you have one photo in the composite, repeat the same process again with a second photo. Each photo that you have will have a different number of pixels in it and thus will be a different size, depending on your editing, when you paste on the composite. Don't worry about that, just catch the corner of it with your cursor and resize to your wishes.



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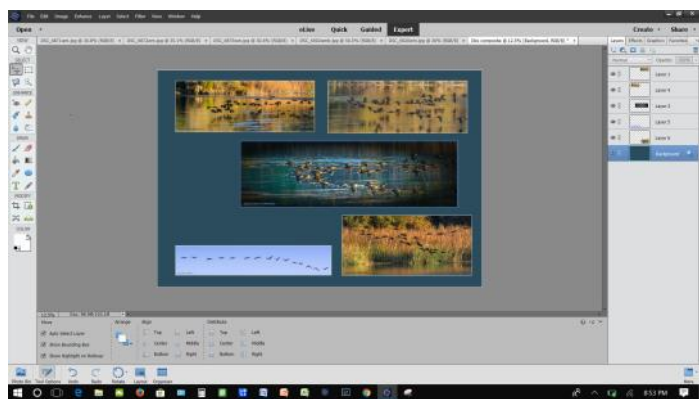
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5. My recommendation is not to start out with too many photos in your composite when you're beginning. Start simple, maybe with 2 or 3 photos.



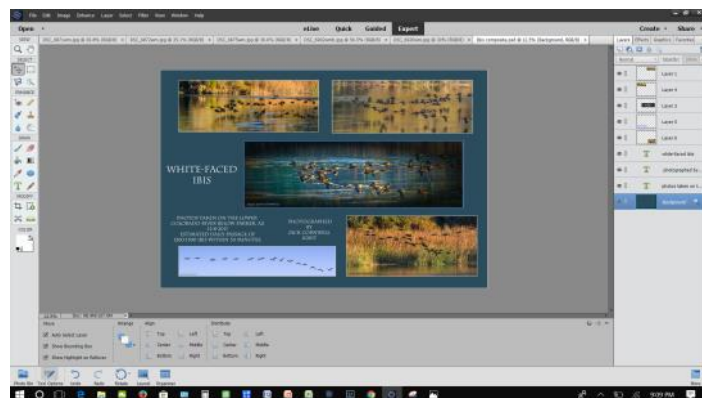
Move them about to what pleases you. If you want to put in some wording/script then leave some room for that too. (I'm including 5 photos on my example because I'm using this example for another project.)

6. I would suggest you leave the background white for the first couple of composites you make. You will in time paint the background a different color. The easiest way I know how to do this is to click the small box in the lower right hand corner of your screen that is titled



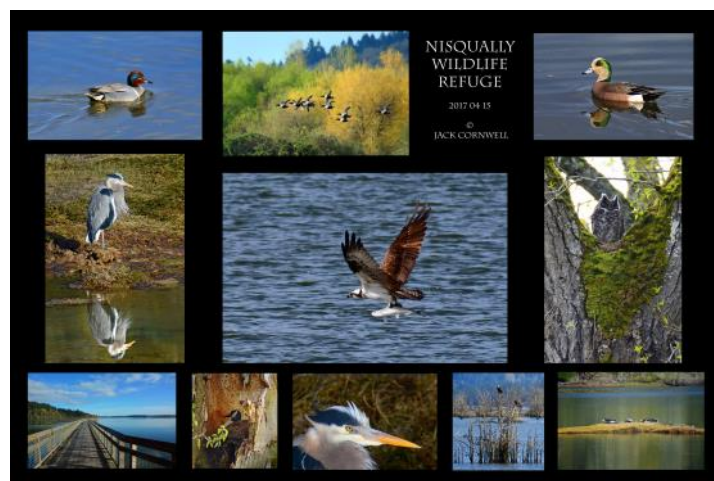
“more”. Then click “layers”. Now all the layers will be listed on the right side of your screen. Click on the bottom one. It should be white with no photo in it because it is the background layer. Then what I do is to take the “little dropper” over on the left side and choose a sub-dominant color from any slide and click on it. Now go up to the “spilling paint can”, click on it and bring it over to a white area on your background and click on it (remember you have to be in your background layer!). You now have a different colored background. I'm usually not lucky enough to like my first choice, so I have to repeat this step a few (or several) times to get what I like.

7. To add wording, click on the big “T” in the left hand set of options. Choose the style, size, and color. Make sure the color is not white, or you won't see it. Now put the funny looking curser in the space left for the words and start typing. There is a lot of trial and error here. If



you don't like what you typed, multiple-click over what you just typed until it is all highlighted, then you can change your options. Eventually, you will see what works. You can slide your words around to fit where you want them.

8. That's the basics. I've inserted borders on mine to make them stand out a bit. Also, I added a little bit of “effects” to my title words. These are things that you can learn later after you feel comfortable with composite making. Have fun! I've attached a few of my composites so you can get an idea of the variety available.





## More Composites by Jack Cornwell

# GRANDPA'S FAVORITE GIRLS

## NOVEMBER 18, 2017



### WHITE-FACED IBIS



PHOTOS TAKEN ON THE LOWER  
COLORADO RIVER BELOW PARKER, AZ  
12-8-2017  
ESTIMATED DAILY PASSAGE OF  
1200-1500 IBIS WITHIN 30 MINUTES.

PHOTOGRAPHED  
BY  
JACK CORNWELL  
©2017





## New Member Profile: William ("Bill") M. Cornette

### What or who brought you to the club?

My wife started the Panorama Photography Group at Panorama in February 2017; at its second meeting, we invited Bruce Livingston, then President of OCC, who explained how OCC worked. Shortly thereafter, my wife and I joined OCC, where we have participated in several meetings and went on an outing to Mt. St. Helen's. We plan to continue attending meetings of interest and going on more outings.



### How did you get interested in photography?

I started using my father's 8mm wind-up movie camera at age 10, but soon graduated to a Kodak 35 mm with a built-in lens with a separate light meter. In Boy Scouts, my Scoutmaster was a professional photographer who taught me a lot about how to take better pictures. At age 23, I purchased my first SLR, a Nikon F camera, which I quickly upgraded to an FTN. I switched to digital in 2000, using exclusively Canon cameras thereafter.

### What kind of photography do you like to do?

I prefer landscape and nature photography and wild animal photography. When on vacation, I also take vacation photos.

### What equipment is in your camera bag?

My primary camera is a Canon EOS 60D, although I have another Canon DSLR (EOS Rebel) and two Nikon SLR film cameras: Nikon FTN and Nikon 6006 with a variety of lenses. When I don't have the Canon 60D with me, I will use my iPhone 7.

My primary lens of choice is a Tamron 16-300 mm f/3.5-6.3 with vibration compensation. I also use a Tamron 150-600 mm f/5-6.3 with vibration compensation. I also use a Tamron SP AF 2X Tele-converter.

### What post processing programs do you use?

My primary post processing software is ON1, although I occasionally use Aurora HDR.

### What do you want to learn from the club?

I hope to share my love and experience with photography with others having similar attitudes and to learn more about taking better digital images and processing them.



## Member Profile: Rosalind Philips

### What or who brought you to the club?

Tom Blankenship introduced me to the club.

### How did you get interested in photography?

My Dad liked to take pictures and bought my sisters and me Agfa instamatic type cameras when I was around 8. Photography was



a family affair. I lost touch with photography during my college and graduate school years and then fell in love again with it while taking pictures to document student learning in my science and math classes.

### What kind of photography do you like to do?

My passion is bird photography. Over the past few years I have started branching out to night photography, macro photography and landscape photography.

### What equipment is in your camera bag?

Canon 7D Mark II with vertical grip and battery pack, Canon 70-200 2.8 II L, Canon 35-135, Canon 18 – 35, Tamron 90mm Macro, 1.4x tele extender, 2x tele extender, cabled remote release, several lens pens, polarizing filter, 9-stop neutral density filter, 3-stop neutral density filter, Sirui tripod, Manfrotto monopod, Foss mini super ball tripod head and a Mongoose tripod head.

### What post processing programs do you use?

Lightroom, Photoshop and Photomatix along with plugins from NIK

### What do you want to learn from the club?

I am always interested in learning more about photography, specifically in areas that I am not familiar with. The presentation on creative photography was a real eye opener for me and I want to do more exploration in this area.



## A Camel Ride in Morocco

by Barbara Craven

There she was! My camel. I'd turned away from the sunrise over the Western Sahara, and saw a Berber leading a dromedary down by the tents, and I knew she was mine. No one else had scheduled a ride before breakfast. A friend at home had said camels are smelly and aggressive. Not my camel. She was cute, small, clean, gentle, and lovely. I kind of fell in love with her. My friend had wanted his ride in Egypt to end; I had wished mine to go on forever. This is what I'd come for: a photo of myself



and my camel against the backdrop of the highest accessible dune in the east of Morocco. I was a little sorry that I would have a wild ride across the sand dunes in a car (yes, a car, not a dune buggy) due to scheduling, instead of heading onwards on my camel.

I'd started in Casablanca where my 26-year-old Berber driver had blurted, "Rick's Cafe!" as we rolled past. With my mirrorless Sony

6500, I snapped a photo of the replica of the cafe in the movie. I'd bought the Sony especially for this trip, a camera that was supposed to do well in low light and with the movement of the car. I'd be in the 4-wheel drive for three weeks. We were only rolling slightly, so Rick's Café wasn't a good test of the camera. That would come later when the Berbers entertained us at night on drums. There's acceptable blurring in the photo, amazing for a handheld camera. As for photos taken in a moving car, I'd hoped for clarity at 40 mph. OK, so that's ridiculous. The camera did well at about 10-20 mph on close-in images.



After Casablanca, I went to Rabat, the capital, with Roman pillars, Portuguese ramparts, and a Muslim mausoleum all at the same site.

On the first day of the trip, when I'd asked where he was from, he'd said, "the Sahara." Khalid was the son of a nomad family; he'd been born out there in the sands, not in a town. Berbers were the guides and protectors of the camel caravans in bygone days.



I'd secretly worked on pronunciation of his name, which sounds like clearing the throat, and when I'd tested it out, somehow my best came out, and he was astounded, as was I. "Very good!" he exclaimed. One other thing that surprised him was that a lot of people buy stuff online now. "Really? Online?" He could scarcely believe it, and he started to ask how they pay, but then interrupted himself. "Credit card."

Next stop was Chefchauen, the blue city, where I splurged on an antique tea set. The teapot was inlaid with camel bone colored with henna. The merchant said I could take a photo of his father who was the engraver. Most Moroccans object strenuously to having a photo taken of them. The father was a sitting duck. I also got lucky while walking past the mosque, and got a shot of Muslims exiting. Then I sat and zoomed for a long time on the main square, capturing Moroccans and tourists alike.



The drive to Fes and beyond towards the desert was a heady dose of Mediterranean climate, with

a landscape of olive and date trees. In Fes, my itinerary called for a guide in the medina, which was a labyrinth of aggressive merchants. The guide was very knowledgeable, an English teacher at the local college, and while talking to him in the car, I had visions of sipping tea with him on a corner in the medina, and hearing about Morocco. But it was not to be.

(Continued on page 14)



(Continued from page 13)



In the medina, he took me where I could buy mint tea, a staple in Morocco, from descendants of a man who came on a camel caravan across the Sahara many generations ago. But the scarf-sheathed woman in the doorway im-

mediately gave the impression this wouldn't be just a buy-and-go. I told my guide in no uncertain terms: "No Shopping", except for a few small items that I named. Yet he brought me here where the merchant wanted me to sit on a couch near a woman who obviously was planning to sell me oil. I tried to refuse sitting down, but the merchant was so insistent, I sat, for maybe 5 seconds, and then got up. She was relentless, but she couldn't dent my sales resistance. I kept asking about the tea, and eventually a friendly man came over with the tea wrapped in plastic and newspaper.



By the time the guide dragged me into a weaving shop, he'd taken me shopping three times, and I was hot, thirsty, and tired. A salesman waved fabric at me, and when I shook my head, he tried scarves. Suddenly, I'd had it. I looked for the guide, who was sitting on a couch, water bottle in hand. In a fury, I stomped over there, and told him I was going out to find water. He told me to calm down, and said I was his guest, just sit down. Out I went.

I found bottled water, and stood there thinking through my options. I didn't know where we were supposed to meet my driver, and I hadn't brought the card with my riad's name, and couldn't remember it. The guide showed up after awhile and said he'd been looking all over for me.

But it wasn't these cities in the north that had inspired my trip the most. It was the drive through the Atlas Mountains, the desert, the gorges, the UNESCO world heritage site, and the beach.

After the desert, we headed for the gorges. I was surprised at how much scrub land, much like eastern Washington, there was between the Sahara and Dades Gorge. A week later, I was to find out the scrub land went even further, almost to the ocean.

My riad near the Dades Gorge, with its breathtaking views and road winding up a cliff, was filled with French travelers. French is spoken much more than English in Morocco, where Arabic and Berber are the common traditional languages.



A riad is a large home with many bedrooms. Traditionally, it contained a garden where the harem could spend their days, relieving the boredom of being cooped up in their



rooms. Today, many of the riads no longer house extended families, but instead the rooms are used by tourists. In many of them, the courtyards contain live trees. Some nice restaurants also have courtyards with orange or lemon trees. Most riads have floors, stairways, and tables of inlaid tile. Moroccans can't help it: they inlay everything, and they're good at it.

I poked around a bit in the village across the dry river bed from my riad. There were no other tourists. Like all over Morocco, there were intriguing signs in Arabic (or maybe Berber?), small shops where industrial work was



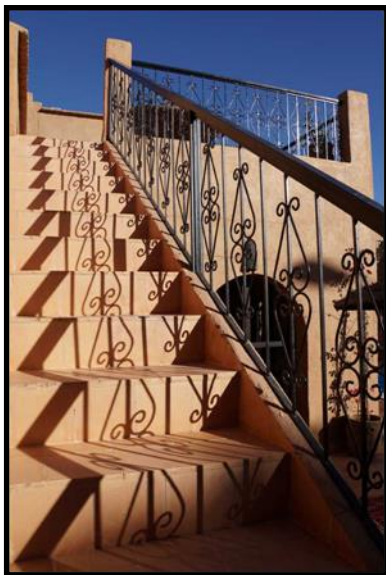
(Continued on page 15)



(Continued from page 14)

done, narrow alleyways, and an undiscovered ancient kasbah.

Onwards we drove to Ouarzazate where I met the British co-owner of the Moroccan travel company that had provided my driver and booked my riads. The slender senior had lived in Morocco for 13 years. In the small office, she asked her assistant to bring the obligatory tea, and we sat down for a good chat. Eventually, I told her I wanted to cancel the guide in Marrakesh because the young Americans I'd met in the desert had already been there, and they said it was a terror, with motorcycles constantly zipping past and aggressive merchants at their throats. They recommended saving my shopping for Essaouira, a coastal town, purported in guidebooks to be laid back. After meeting her, I checked into my riad. Later that evening, I discovered a mosque while walking around.



Next day I took a side-trip to an oasis where Khalid ran into yet another of his friends at the restaurant attached to a riad frequented by western tourists. Wherever we went, whether in a city of a million people or a village, he always knew someone. I met a Moroccan couple, he with good English and a job at the Casablanca airport, and stayed for lunch. On another side-trip I saw an incredible landscape with an oasis highlighted by the sun, and had lunch in an old Kasbah remade into a restaurant.



The main tourist draw in the area is the UNESCO world heritage site, Aït Ben Hadou, a fortified city, its

beginnings believed to have been in the 8<sup>th</sup> century. It's also been the set for numerous movies. Khalid led me to the path. I crossed a footbridge, and steeled myself for the inevitable gauntlet of merchants. But at last, coming to a view of the site itself, I was rewarded with peace and quiet, and no one bothering me while I blazed away with my camera.

Next, a drive through the Atlas Mountains, with many stops for construction on the road, emerging near Marrakesh. Camel trains had come an easier way, and I never did learn why the road went through the mountains. Marrakesh was as congested and busy as I'd expected. The route to my riad was a maze of winding rock and earthen corridors, but inside was the reward of an open-air courtyard with live trees. I photographed a spice display, and did the tourist thing at the gorgeous Palace of the Bahia. Busloads of tourists flocked there, but it was worth it. The British travel company owner had suggested a quiet garden outside town instead of the medina, and it hit the spot. There was even a Berber tent on display there.



I felt a bit sad when we drove out of Marrakesh.

My last city before completing the loop to Casablanca was ahead. Khalid pointed out the world-famous argon trees on the way to Essaouira, but I didn't see any goats in them as depicted on calendars.

In Essaouira, it took some walking through narrow alleyways to get to my riad, right on the coast. A man wheeled my suitcases in a cart.

The next day I sauntered through the medina, stopping to eat at one of the many cafes inside, then over to the port where I watched cranes haul small fishing boats from the water for maintenance.

At the beach, I sat in a café, milking the view while drinking coffee and eating a brownie. A few merchants pressed groups sitting near the open windows, but for the most part, this place was easy. I got back to the medina in time to take a photo, handheld, at dusk. I was happy with the result.

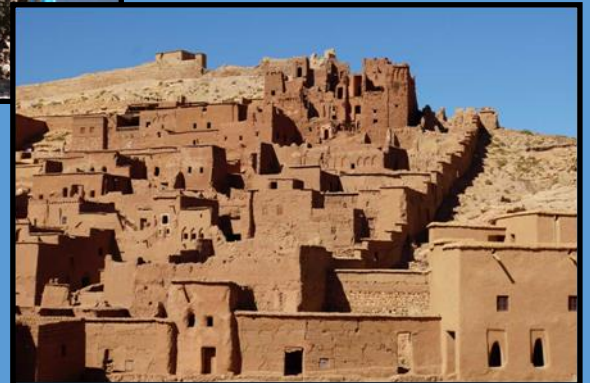


Back home, I told a friend, a world traveler who knows me well, that this had been my last Great Adventure. "Oh, I'll go to easy places after this, you know, Europe." She got a twinkle in her eye. "You say that now," she said. "You say that now."



# Morocco Images

*By Barbara Craven*





## Capital Land Trust

*by Bruce Livingston*

As many of you know, the Olympia Camera Club provides photographic support for the Capital Land Trust, as a community service. For the past two years, I have been actively involved in many of their events and restoration activities.

However, this summer I was approached by the land trust to document something quite unusual for them - and for me! One of the properties that they had acquired north of Shelton in 2010 had a 1916 Craftsman style house located too close to a fish-bearing stream, and decided that it had to be moved. The options were to tear the house down, at a substantial cost and waste of resources that might have been recycled, or try to find a buyer that would be willing to move and restore the house. It seems that the stars aligned, and a company that specializes in finding buyers for old Craftsman style houses and moving them was contacted - and a buyer was secured. Nickel Brothers from Marysville and Vancouver, B.C. undertook the huge task of barging the house from Shelton to Sequim, where the purchasers Jim and Diane Louma, who are both master carpenters, will restore and live in the house. Washington law requires that when a State highway needs to be used to transport such a large item, that the move needs to be completed at night on a weekend rather than during the workweek. And because the house was to be loaded on a barge to move it to Sequim, the moving company required a 13+ tide on Oakland Bay in order to load the house on the barge. So, on October 7th, the house was moved down Highway 103 to Mason Lake Rd., where it was loaded onto a barge to begin the journey to Sequim. Two days later, in the late afternoon, it arrived at Cline Spit just outside of Sequim, where it began the last of its journey to the home site where it will begin the next chapter in the long life of this beautiful house.





## Holiday Party Fun and Food



## 2018 FIFTY TWO WEEK CHALLENGE

*by Colleen Easley*

**Take the 52 Week Photo Challenge**  
One photo a week for a year

For 2018 the club is again doing a 52 week photo challenge. There will be a theme word emailed to members at midnight every Friday night starting December 29, so you'll have Saturday through the next Friday to take a photo that represents the theme and then post it to our 2018 Challenge GROUP on Flickr at [https://www.flickr.com/groups/2018\\_52\\_week\\_challenge/](https://www.flickr.com/groups/2018_52_week_challenge/). If you choose to take the challenge, please join the group now. You may post **ONE** image per word and **TITLE IT WITH THE WORD IT REPRESENTS**. A list of past words is maintained on the club's website under ACTIVITIES in case you want to get caught up.

Your participation is completely optional, and if you miss a week or two, no one's going to scold you, but I think you'll enjoy challenging yourself each week. You can use any camera you wish - even your cell phone. Just try to post to the Flickr Group in the week that the word is in effect. By the end of the year, we should have a pretty nice collection of images!

If you don't have a Flickr account but want to participate, please consider signing up for a free account at [Flickr.com](https://www.flickr.com/). There is a tutorial for you to download here:

<http://www.olympiacameraclub.org/files/How-to-Use-Flickr.pdf>

## Membership Dues

*by Colleen Easley*

It's that time of year that we ask members to renew their Olympia Camera Club memberships. For 2018 dues remain a bargain at just \$25 per individual and \$45 per couple. We also offer a student rate of just \$20. There are three ways you can pay your dues.

Give your dues to our Treasurer (or any other officer) at any of our January meetings.

Mail your check to Olympia Camera Club - PO Box 13333, Olympia, WA 98508  
Use the PayPal link on the Membership page of the club's website. (Note: dues are slightly higher when paid via PayPal in order to cover our PayPal fees)

We encourage your renewal as soon as possible so we can generate a reasonably accurate budget for 2018. In order to maintain your membership status and access to the website Member's Only Area, your dues are payable by January 31, 2018.

Thank you for your support.



**TIME TO RENEW**  
**YOUR MEMBERSHIP DUES!**

## MEMBERSHIP REPORT

*by Colleen Easley*

Total in Database - 156

New this Month - 2

Ellie McMillan

Christine Vanderburg

Renewed for 2018 - 41

Not Renewed for 2018 - 105

Honorary Members - 6

Gift Memberships - 2



Welcome!

We are glad you are here!



## Member Directory

by Colleen Easley

### WE NEED YOUR SELFIE!

If you're an OCC member I hope you have explored the Member's Only Area of the OCC website. Each member has been issued a username and password that allows them to access the Member's Area. If you have lost your password, use the Password Management Link in the Member's Only menu to reset your password so you can get into that area and explore.

One thing you'll find in the Member's Area is a PDF version of our Membership Directory. Each member's name, email and phone number is listed. I've also tried to include a photo of each member, but you'll find that **many photos are missing**. If your name has a generic avatar next to it instead of your smiling face, please help us complete the directory by submitting your photo to [webmaster@olympiacameraclub.org](mailto:webmaster@olympiacameraclub.org)



## Artistic Images

by Carole Hammond





## Activities for January and February

*Submitted by Linda Foss*

Nov. 18–June 17

### Seattle on the Spot: The Photographs of Al Smith at MOHAI

This retrospective of Smith's photography work (his collection included more than 40,000 photographs from the mid-20th century) is an extraordinary chronicle of the African-American community in the Pacific Northwest. MOHAI, 206.324.1126, [www.mohai.org](http://www.mohai.org)

Nov. 24–Jan. 15 Bellevue

### Bellevue Magic Season

The magic includes an open-air ice rink in Bellevue Downtown Park, a nightly (through Dec. 24) Snowflake Lane parade of live toy soldiers to Bellevue Way and N.E. 8th Street, and performances of holiday classics at Meydenbauer Center. 425.453.1223, [www.bellevuedowntown.com](http://www.bellevuedowntown.com).

Jan. 6–28 Concrete, Rockport, Marblemount

### Skagit Eagle Festival

Tours, walks and educational programs offer visitors views of eagles along the Skagit River during this free celebration on weekends. 360.853.8784, [www.skagiteaglefestival.com](http://www.skagiteaglefestival.com).

Jan. 12–21 Chelan and Manson

### Lake Chelan Winterfest

Chelan transforms into a winter wonderland, with an outdoor ice-sculpture gallery, horse-carriage rides through downtown, live music and an ice bar. 509.682.3503, [www.lakechelanwinterfest.co](http://www.lakechelanwinterfest.co)

Jan. 13 Conconully

### Outhouse Races

In one of the state's quirkiest races, contestants push wooden outhouses on skis down a snow-covered Main Street. 509.826.9050, [www.conconully.com](http://www.conconully.com).

Jan. 13–14 Leavenworth

### Bavarian IceFest

Leavenworth continues the celebration of winter with this post-holiday weekend of outdoor fun, such as the Smooshing contest—in which teams of four strap their feet to long boards and glide down Front Street in tandem. 509.548.5807, [www.leavenworth.org](http://www.leavenworth.org).

Jan. 13–15 Seattle

### On the Move

Kids can ride the Iron Horse Railway train, and the whole family can marvel at dozens of model railroad layouts; for the first time, the event will feature buses, planes and other modes of transportation, as well. Pacific Science Center, 206.443.2001, [www.pacificsciencecenter.org/curiosity-days](http://www.pacificsciencecenter.org/curiosity-days).

Feb. 16–18 Ellensburg

### Spirit of the West Cowboy Gathering

This event brings traditional cowboy musicians, poets and artists together to celebrate the Western life through rhymes, songs, dance, and a gear and art show. 888.925.2204, [www.ellensburgcowboygathering.com](http://www.ellensburgcowboygathering.com).

Feb. 17–18 Winthrop

### Snowshoe Softball Tournament

To play in this popular coed softball tournament, teams don snowshoes and use fluorescent yellow balls for visibility on the snowy ball field. 509.996.2125, [www.winthropwashington.com](http://www.winthropwashington.com).



# Fundamentals Of Composition with John Greengo

Composition is much more than the rule of thirds, this class will help you open your eyes to seeing a world of new possibilities. We leave the technical issues aside and stay focused on the art of photography. A class for the visual learner of any skill level, you'll learn many ways to approach and refine a photograph. And yes, we'll cover the rule-of-thirds.

Presented by

**Skagit Valley Camera Club**

[www.skagitvalleycameraclub.org](http://www.skagitvalleycameraclub.org)



**Date:** Saturday, February 10

**Time:** 10 am to 4 pm

**Location:** Majestic Inn & Spa  
419 Commercial Ave (Ballroom)  
Anacortes, WA 98221



**John Greengo**

[www.johngreengo.com](http://www.johngreengo.com)

- College degree in photography
- Worked with Art Wolfe
- Teaches at Glazers Camera, Kenmore Camera, Online with Creative Live, & does Location workshops.

## **COST**

\$30 for members (includes lunch)

\$50 for non-members (includes lunch)

**Sorry no refunds**

## **To Register**

**Send a check and contact information (phone #& email)**

Skagit Valley Camera Club

PO BOX 1155

Anacortes, WA 98221

## **SIGN UP EARLY**

**Space is limited**



## Olympia Camera Club Board Meeting January 2, 2018 at 6:30 pm Casa Mia Restaurant, Olympia

### Officers and Members Present

Scott Wood, John Damitio, Tammy Mandeville, Pam Hoaglund, Linda Foss, Colleen Easley, Dale Easley, Frank Townsend, Norm Ott, Kay Ott, Kim Buechel, Rosalind Philips, David Parker, Carol Hammond, Linda Pardee, Gene Pardee, Renee Conger.

Meeting was called to order at 6:30 pm by President Scott Wood.

### December Minutes

Pam Hoaglund moved to approve the minutes of the December 5<sup>th</sup> 2017 Board meeting. It was seconded by Linda Pardee. MSC Unanimous.

### Treasurer's Report

John Damitio reviewed the Treasurer's monthly report.

Treasurer's Report January 2, 2018	
December 1 - December 31, 2017	
WSECU Checking	
Starting Balance (12/1/17)	\$267.53
DEPOSITS	
Income - 2018 Dues	265.00
Total Deposits	265.00
EXPENSES	
Technology - Adobe Subscription	10.87
Meeting Expenses - Holiday Party	129.92
Total Expenses	140.79
Ending Balance (12/31/17)	\$391.74
WSECU Savings	
Starting Balance (12/1/17)	\$3,387.50
Dividend Interest	0.29
Ending Balance (12/31/17)	\$3,387.79
PayPal Balance	320.93
Cash and Checks for Deposit	260.00
Total Balance	\$4,368.46

### Membership Report

Colleen Easley reported that we have added 2 new members for a total of 156 members. Colleen led a discussion on membership dues.

### President's Report

Scott Wood thanked everybody for their hard work in making the Holiday party a success. A discussion ensued on the holiday print exchange. It was decided that in the future we would like to have the photos be "ready to hang".

### Community Liaison/Historian

Linda Foss had nothing new to report.

### General Meeting Program

Meredith Rafferty did not attend but sent this report via email.

Our January General Meeting will be devoted to the

group session on judging images from the Kitsap County Club F:67.

The February speakers will be Ken and Mary Campbell, world nature travelers, photographers and speakers. They will do a presentation on Brazil's Pantanal area.

### Fundamentals Group

David Parker said that the January Fundamentals meeting will start with Colleen Easley giving a presentation on the 52 week Challenge word of the week "WOW" and on participation. The second half of the meeting will be on the Exposure Triangle.

### Practical Photography

Bruce Livingston did not attend the meeting. Scott Wood stated that this month's meeting will have a video with critiquing pointers from Art Wolfe, from last month's "Creative Live".

### Digital Imaging Group Program

John Gerech did not attend. Nothing new to report.

### Equipment

Rosalind Philips had nothing new to report. Scott said he was very impressed with the new projector.

### Newsletter

Pam Hoaglund asked for articles and images.

### Webmaster Report

Nothing new to report.

### Field Trip Report

Norm Ott reported that the January 27<sup>th</sup> Field Trip will be to the Museum Of Flight. A discussion followed on field trip coordination and putting trip information on facebook.

### NWCCC

Frank Townsend reported that the NWCCC Board meeting will be on January 13<sup>th</sup> at the All Star Lanes in Silverdale at 10 am. and might be followed by a field trip to Poulsbo.

### NWCCC Traveling Prints

Kim Buechel stated that we have had the first round of voting and wanted to thank people for their help in getting photos set up and down.

### NPPNW

Nothing to report.

### PSA

Nothing to report

(Continued from page 23)

### Old Business

Frank Townsend wanted to remind people that the annual publishing party will be on January 20<sup>th</sup> at Friendly Village Community Center. Frank will send out reminders to those who signed up for the Annual to print 26 images for the books.

### New Business

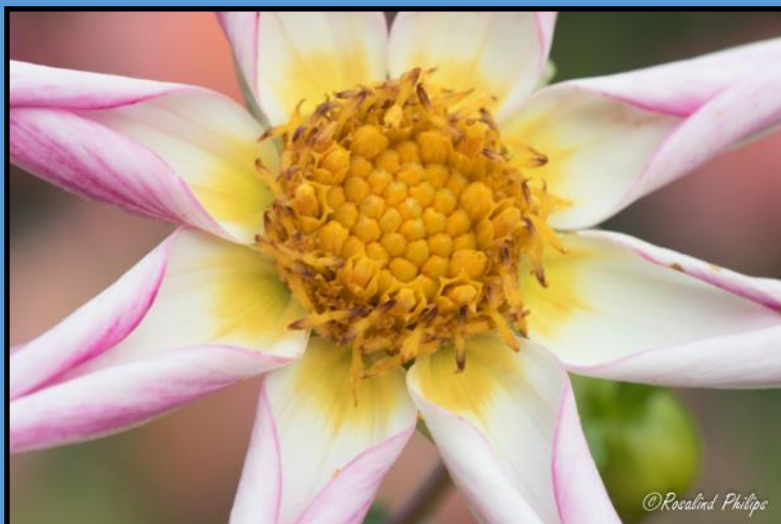
No new business.

### Adjournment

Colleen Easley made a motion to adjourn the meeting, Pam Hoaglund seconded. MSC Unanimous.

*Submitted by Secretary Tammy Mandeville*

### Member Gallery





## Photographic Society of America (PSA)

PSA is a worldwide organization for anyone with an interest in photography. Founded in 1934, the Society is for casual shutterbugs, serious amateurs, and professional photographers.

Individual digital membership is \$45 a year.

Membership offers a wide variety of services and activities:

1. Monthly Journal
2. Online photo galleries
3. Image evaluation
4. Study groups and courses
5. Competitions
6. Annual Conference
7. Discounts on photography-related products/services
8. PSA travel aide

For a complete overview of membership benefits go to [www.psa-photo.org](http://www.psa-photo.org)



### Dates to Remember

8 January Digital Imaging  
9 January Fundamentals Photography Meeting  
10 January Koffee Klatch  
16 January Practical Photography Meeting  
20 January 2018 Annual Publishing Party  
23 January General Meeting  
24 January Koffee Klatch  
27 January Field Trip to Flight Museum

6 February Board Meeting  
8 February Items due for newsletter

### Sizing Images for Newsletter

Format: jpeg, max quality  
Dimension: 1024 pix long side  
Please keep images 3MB or less  
Please Watermark your image!

**All photographs in this newsletter are under copyright protection. They may not be used without permission from the individual photographers.**

**Please submit articles and photographs to:**

[newsletter@olympiacameraclub.org](mailto:newsletter@olympiacameraclub.org)

**Deadline for articles and images for February newsletter is 8 February at midnight.**

## January 2018

### Olympia Camera Club Monthly Meetings

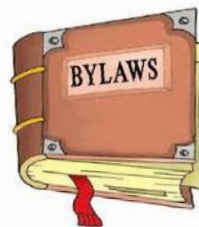
#### Business Meeting -

#### Monthly on the First Tuesday of the Month

**Tuesday, February 6, 2018** from 6:30pm to 8:30pm

Open to all. Join us before the meeting at 5:30pm for dinner.

Contact: Scott Wood, President



#### Fundamentals of Photography

#### Monthly on the Second Tuesday of the Month

**Tuesday, January 9, 2018**

**Program:** How to participate in the 52 Week Challenge (WOW), and a presentation on the exposure triangle.

Contact: David Parker, Chair



#### Practical Photography (Formerly Advanced Photography)

#### Monthly on the Third Tuesday of the Month

**Tuesday, January 16, 2018**

**Program:** video featuring Art Wolf on critiquing your images.

Contact: Bruce Livingston, Chair



#### General Meeting

#### Monthly on the Fourth Tuesday of the Month

**Tuesday, January 23, 2018**

**Program:** we will be evaluating and judging images from a Kitsap County Camera Club (F:67)

Contact: Meredith Rafferty, Vice President



#### Koffee Klatch Meet up, Every Other Wednesday Morning from 9am to 11am

#### Panera's Bakery, 2525 Capitol Mall Drive SW, Westside of Olympia

Open discussion about photography and other topics of interest

Contact: Linda Foss, Chair





## Executive Committee

### President

Scott Wood

### Vice President

Meredith Rafferty

### Secretary

Tammy Mandeville

### Treasurer

John Damitio

### Immediate

### Past President

Bruce Livingston

### Newsletter Editor

Pam Hoaglund

## Associate Memberships



**NORTHWEST**  
Council of Camera Clubs



## Committee Chairs

### Community Liaison

Linda Foss

### Equipment Custodian

Rosalind Philips

### NWCCC Traveling Prints

Kim Buechel

### Field Trip Coordinator

Norm Ott

### Membership

Colleen Easley

### NPPNW Liaison

Colleen Easley

### Practical Photography

Bruce Livingston

### Newsletter Editor

Pam Hoaglund

### PSA Representative

Pam Hoaglund

### Thurston County Fair

Colleen and Dale Easley

### Historian

Linda Foss

### Digital Imaging Group

John Gerech

### Fundamentals of Photography

David Parker

### NWCCC Liaison

Frank Townsend

### Scavenger Hunt

Rosalind Philips

### Webmaster

Colleen Easley

### Social Committee

Linda Pardee

Olympia Camera Club  
P.O. Box 13333  
Olympia, WA 98508-3333