



Shutterbug Times

Official Newsletter of the Olympia Camera Club

Olympia, WA

Established in 1935

November 2022

www.olympiacameraclub.org

Volume 87, Issue 11

Find us on Facebook: www.facebook.com/groups/OlympiaCameraClub

Antarctica Ice



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President's Corner

I have always been fascinated by mushrooms. In fact the first lens I purchased was a 100 mm macro lens for my Canon FTB to go along with the 50 mm it came with. I had tried extension rings and lens reversal for macro shots and found both processes fiddly and lacking so I bit the bullet and for the first time paid more for a lens than my camera was worth. I know many people who make such a purchase for bird and wild-life photography but not so many for mushrooms.

I bring this up because, looking out my window, I see the first storms of the season have arrived. After a couple of these soakers followed by a brief period of better weather, we should see mushrooms in abundance and be able get out and take some pictures.

If you decide to get out and photograph fungi there are a few things you may need in addition to a decent camera.

Due to the general lack of light in the winter forest you will need some kind of tripod unless using a flash. Ideally this would be a full-size tripod that will go very low. That said I will often stick a mini tripod in my pocket instead of lugging a big one around. These mini tripods are inexpensive and will do the job

if your kit is not too heavy.

I would also advise taking along an alternate light source. I always take a small reflector which will fold up and fit in a pocket. I also carry a Lume Cube. While any small portable light source will do I like the Lume Cube due to it being waterproof, having a good diffuser and being just two inches square. I rarely if ever use a flash.

Last and possibly most important is the lens. Although any close focusing lens can be used, I do recommend a macro lens. In addition to macro lenses being able focus very close and magnify 1 to 1 they are also what are called flat field lenses. This means they are built to have the same sharp focus you can see in the center all the way to the edge without stopping down. One thing to keep in mind is that, if you are like me and prefer manual focus for macro, there are many inexpensive old manual focus macro lenses available. I honestly can't see any difference in sharpness between my 25 plus year old 55mm Micro-Nikkor and my new 110mm Voigtlander lens.

Ed Tromble

**Dates to Remember**

Club meetings will be virtual on Zoom except for Practical will be hybrid

November

8 November Practical Photography
10 November Koffee Klatch
17 November OPCC/OCC General Meeting
19 November Willapa Hills Trail Field Trip
22 November Member Sharing
29 November 5th Tuesday Workshop

December

6 December Board Meeting
8 December Articles and Images due for Newsletter
13 December Practical Photography
20 December Holiday Party

Monthly Meetings

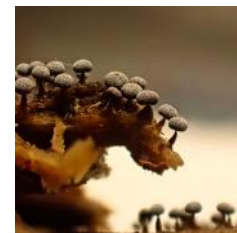
**Our Practical Photography meeting is now a hybrid meeting
General and Member Sharing meetings are virtual
taking place using Zoom**

**The Zoom link is available on the OCC Website in the
Members Only Area - Zoom Link**

Practical Photography November 8, 2022 7-9 pm

The meeting is being held at Capital High School and on Zoom. It will feature a presentation on Macro and Close-up photography by Terri Hoselton. There will be someone at the door to let you in Capital High School. Please see page 6 for more information about our practical meeting.

Rick Siragusa, Coordinator



General Meeting November 17, 2022 7-9 pm

Note: Use the zoom link for the Olympic Peaks Camera Club on our OCC website.

Join professional landscape photographer Joseph Roybal in a discussion where he will lay out his basic tenets of making a visually strong and compelling landscape image beginning with the thought process in the field all the way through final edits for print. At the end of this presentation Joseph will open the floor to discussions and answering questions as his number one goal is to share his knowledge behind the lens with others.

Meredith Rafferty, Coordinator



Member Sharing Night November 22, 2022 7-9 pm

Our theme is High Key, Low Key. Your subject choice can be in black and white or color and may be anything you choose but must be the style of high key or low key photography. High key photography uses bright lighting to reduce or completely blow out dark shadows in the image. With low key photography, lighting is reduced to produce images characterized by striking contrasts, dark tones, and shadows.

Dawn Barrowcliff, Coordinator



5th Tuesday Workshop November 29, 2022 7-9pm

This month we have an open fifth Tuesday at our disposal so we are going to do something we haven't done for more than two years. We are going to have a hands-on workshop at the [Black Lake Grange](#). The subject will be tabletop photography. We will have multiple stations set up with backgrounds and as much lighting and subjects as we can cobble together. After a very short presentation we will spread out and play. When we have done this in the past it has always been a lot of fun, so bring your camera, tripod, lights, props and imagination. See you there.

Ed Tromble

2022 Nature's Colors Photo Contest

Each year, Outdoor Photographer celebrates the beauty of the natural world with their annual Nature's Colors photo contest. From stunning landscapes to magnificent wildlife, show how the world's colors blend and contrast in ways that make people say "wow". Submit your best photography showcasing nature's colors to win \$1,000, incredible prizes and recognition.

<https://www.outdoorphotographer.com/photo-contests/natures-colors/>

November Feld Trip - PBWA in Chehalis Saturday, November 19, 2:00 to 4:30 PM

by Cynthia Whelan

This November, we will practice "Photography by Wandering Around" PBWA in historic Chehalis.

We will meet at the Willapa Hills Trailhead in Chehalis. (see link below for directions) There are two parking lots at the trailhead. If you have a Discovery pass, please bring it and park at the State Park parking lot adjacent to the restroom. Within a few yards and within sight of the State Parking lot is the County-owned parking lot which is free. We will gather at the information sign in front of the restroom building at 2:00.



After exploring the fall colors and the bridge on the trail, we will move to the Chehalis Railroad Museum. We will not be riding the train. There is an attractive little train station and across the street are several old, not yet refurbished (rusty) rail cars that can be an interesting abstract study. There is a toilet at the train station.



Close in the area, is the local Veteran's Memorial Museum, the Claquato Church, and the Chehalis water treatment area (a forest of even-aged cottonwood trees). There is an entry fee for the museum. Parking is minimal at the church and the water treatment area, so we will not be going to these places as a large group, but we can go in small groups.

Heavy footwear is needed, and sturdy clothing. Wear layers: yes, it might rain, so prepare for typical PNW weather.

These sites avail themselves to all equipment sizes and categories. I will use my Olympus OMD EM5 Mark 2 with a 40-130mm zoom lens and my iPhone13 Pro Max. If you want some iPhone photo tips, I'll be glad to help you take some fun photos.

Cynthia A Whelan (a.k.a. Whelan on Walkabout) will lead this field trip, and you may send her any questions at cyan.whelan@gmail.com.

Links to locations:

Google Map for Trailhead location: <https://www.google.com/maps/place/Willapa+Hills+Trail/@46.6476011,-122.9761482,17z/data=!3m1!4b1!4m5!3m4!1s0x5493e1c0241c2a13:0x9f295e93be553cad!8m2!3d46.6476011!4d-122.9739595>

Trailhead and meeting location: <https://www.parks.wa.gov/1023/Willapa-Hills-Trail>

Chehalis Train Station: <https://steamtrainride.com>

Claquato Church: <https://discoverlewiscounty.com/historic-places/claquato-church>

Veterans Museum: <http://www.veteransmuseum.org>

Membership Renewals

by Colleen Easley

It's time to start thinking about renewing your membership for 2023. You can now renew on the website using PayPal or mail your dues to our PO Box 13333, Olympia, WA 98508. Dues remain \$25 per person, \$45.00 for couples living in the same household, and \$20 for students. Dues are due by January 30, 2023.



2022 Annual OCC Annual

by Bruce Livingston

It's now less than a month until we ask for your commitment to participate in this year's Olympia Camera Club Annual, a compilation of images from club members that are bound into a wonderful book that each participant will have a copy of for themselves. If you already know that you will participate, ***please sign up now - don't wait until the deadline of December 1.***

There are several ways to let me know you intend to participate in the Annual: you can contact me via email at recyclist48@gmail.com or by phone at 360-918-3026, or you can sign up by adding your name to a folder in DropBox in the Member Sharing Folder labeled as OCC Annual Sign-up. There will be the option to submit a second image - separate from the image you will print for the book - that will be part of a collage on the front page of the Annual. If you want to submit an image for the collage, upload that image to your folder in the OCC Annual Sign-up in DropBox by December 15. I will also let all the participants know by December 15 how many of your images to print for the book. I will need those images submitted to me by Thursday January 5 and will make arrangements with you to get those images. As in past years, there is a small fee (usually less than \$5.00) for binding the books.

Soooooooo.....It's not too early to start thinking about what image you'd like to include in this year's OCC Members Annual and make arrangements for where/how to get your images printed. I'll be notifying participants about the number of prints to print after I have solidified the number of books/participants for this year's Annual. Look for updates in future newsletters and meetings as I will be reminding you about dates for you to commit to participate and when/how to submit your prints and the minimal cost that we will share for printing the covers and binding the books. I'm looking forward to having everyone participate in this year's Annual. Let's make this year's Annual fantastic!!



Northwest Carriage Museum Field Trip Report

by Dennis Plank

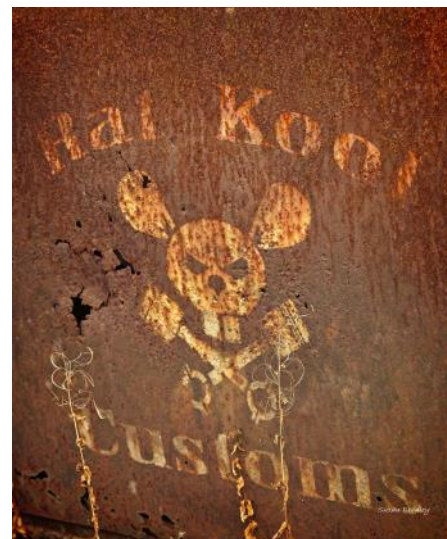
We had thirteen participants at this field trip and everyone thoroughly enjoyed the tour of the museum and the photographic opportunities. Jerry Bowman, the founder, president, curator and restorer of the collection, gave us about a one-hour tour (he loves to talk about his collection, so it could have gone on all night, but he kept to the schedule we gave him). Jerry is an expert on the history and construction of horse drawn vehicles and their restoration, but some of the most interesting stories were those behind the acquisition of the vehicles and other artifacts.



After the tour we spent another hour and a half taking photographs at will. Since most of the collection is indoors (and it was dark by then) and the space is fairly crowded, it provided significant challenges which the creative photographer could turn into opportunities, which many of our participants succeeded in doing very well.



In addition to the museum itself, the town of Raymond and the surrounding area provide many interesting photographic opportunities and I encourage you to visit there when you get an opportunity.



Practical Meeting

by Rick Siragusa

While reading old 2020 newsletters I came across this comment “Some days I wonder if we will ever be able to meet physically as a club again”. Well, that day has come for the Practical Photography presentations.

November 8, the club is meeting in person once again. Our hybrid meeting is being held at Capital High School and will feature a presentation on Macro and Close-up photography by Terri Hoselton. Come and attend in person and socialize with club members or attend with the OCC club link on Zoom. Terri writes “I have always been fascinated with all things small so naturally I was drawn to macro and close up photography. I love seeing the details and sharing what is out there with others. I’ll go over what gear I use for both indoor and outdoor settings. Macro work is great around the house on rainy weekends, never be bored again”.



Have A Vision

by Bill Ballard

Recently, I watched a presentation by professional photographer Cole Thompson. He has some amazing images; all are black and white. What was further amazing was comparing his out-of-camera images to the finished. The differences were so great I wondered how he used his software to create some of the effects. One image I remember vividly was of the Auschwitz concentration camp at night with lights on along a barbed wire and wooden fence, a guard house in the background, and ghosts outside the fence. The black and white was so real. It was, to me, one of those WOW pictures. The photo

is what Thompsons has named “Auschwitz No 14” from his series “Ghosts of Auschwitz”. When Cole showed his out-of-camera image I was shocked. It was not a night shot, but instead a color capture, midday, and of people walking down a street at the camp with a fence on one side and a guard house in the background. His website is ColeThompsonPhotography.com. It’s worth checking out.

The purpose of writing this article is not to talk about one picture or one photographer’s work. It is to talk about having a vision when we are out shooting.

Cole Thompson's work reflects his vision of what a particular scene will look like in final form. He sees a scene and visualizes a story in his mind of what the final image will have and generally how he will edit it. In Auschwitz No 14 he was at the scene midday with people walking down the street in front of him. With the history of Auschwitz in mind, Cole visioned what the scene would look like at night. He saw a night scene with the guard house and fencing lit up. He also saw the souls of dead prisoners as ghosts in his final image. Through long exposure and editing, Cole created what he visioned.

Here's what I took away from the presentation. If we want to improve our photography, we need to work on our creative side. Instead of going out shooting and final editing what is always before us, we need to think about what part of that scene we may want to capture instead and why. We



should think about why that particular part of the scene has a story and what is it. That story is most of our vision. With deciding on what part of the scene to capture, we should think about how we plan to edit for the effect we want. That’s part of the vision as well. Like Cole did taking a day shot and visualizing a night image. This we should do before pressing the shutter. Instead of just taking shots, have a vision for our shots before taking them. Make our final images our own by scene, crop and edit selections and the stories we want to tell. Create your own style. Have a vision.

Behind the Lens

Answer to the October question:

I use both Lightroom (LR) and Photoshop as my primary processing programs. I know how to add text to an image in LR if I am going to print. However, I do not know how to add a watermark to my digital images. Can you explain how to do this?

Thank you.

Dorinda Wills

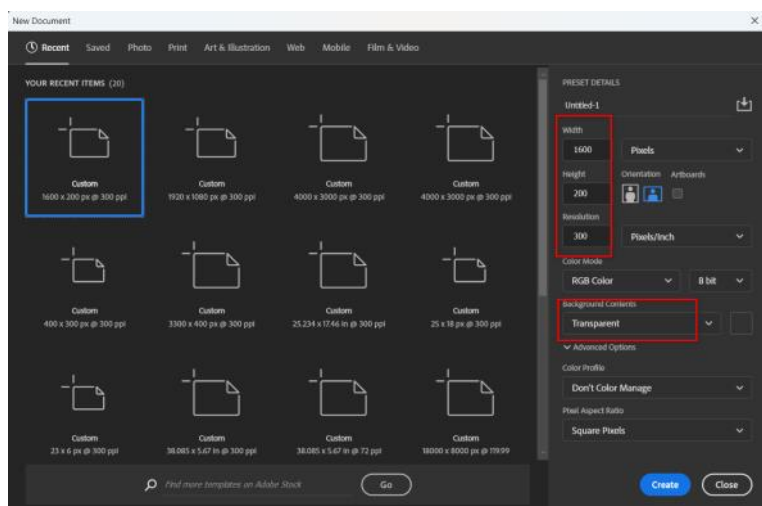
How to create a watermark in Photoshop


by Rosalind Philips

There are several ways to make a watermark in Photoshop. We are going to do the Library Method and the Brush Method.

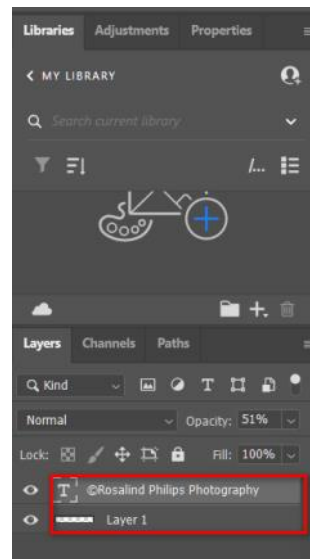
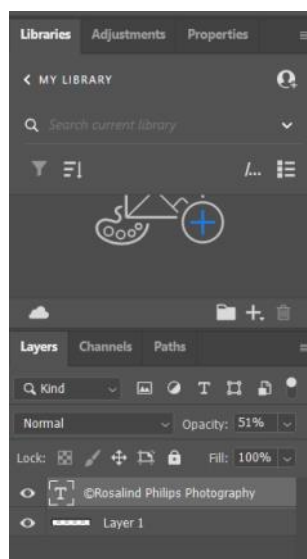
Library Method

Open Photoshop and create a new document 1600 x 200 Pixels at 300 dpi and with a transparent background.

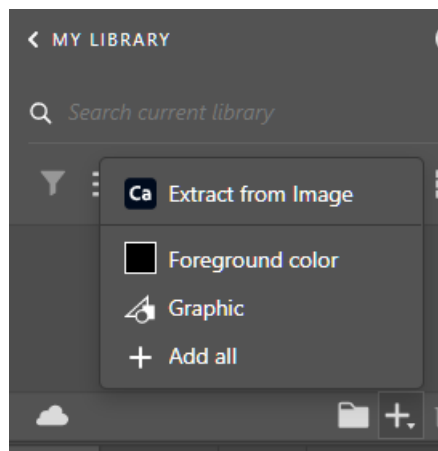


Click on the Text Tool  and choose a font and size. I chose Bodoni, italic, and a font size of 24 pt. I wanted it to be fairly large so that it would scale up. I then clicked in the document and made a copyright symbol. On the PC it is the ALT key 0169. On the Mac, press shift option key g. Then type whatever you like. I typed ©Rosalind Philips Photography. Some people also like to include the year. Bring the opacity down to between 60 to 75%.

Go to Window on the top menu and choose Libraries. On the right side of the screen, you should see the picture below.




Select both layers and click the plus at the bottom of the Library section. You will see:



Click Add all and your copyright will be added to the Library window. To use it, just open up your image and drag the copyright from the Library to your image. You can change the opacity if you like. That's all there is to it.

Brush Method

Open Photoshop and create a new document 1600 x 200 Pixels at 300 dpi and with a transparent background.

Choose the Pencil or the Brush tool . I prefer the pencil tool and sign your name. It is of course easier to do this with a tablet.



(Continued on page 8)

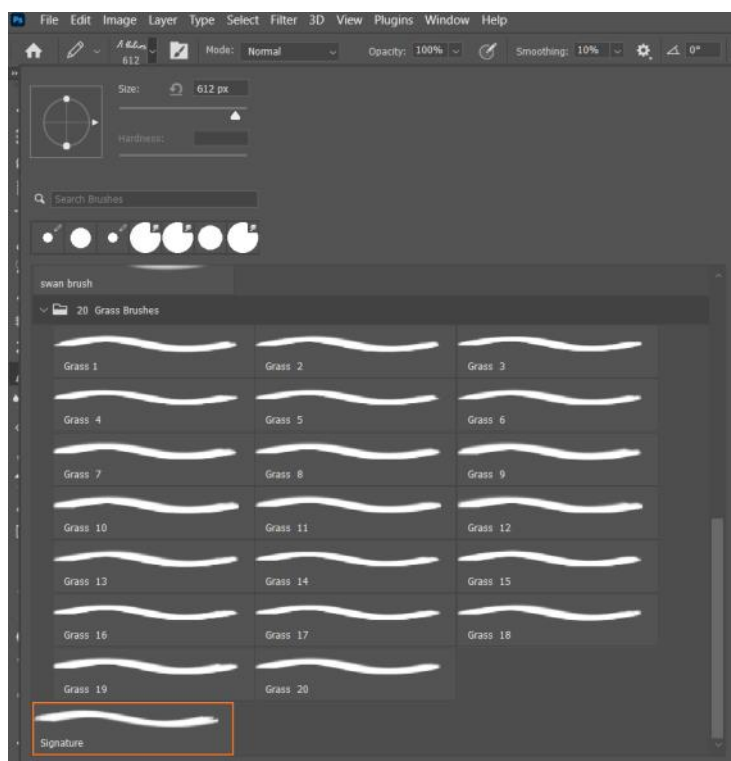
(Continued from page 7)

Then go to the edit window and choose Define Brush Preset. It's about 2/3 of the way down the menu.

A window will open. You will see your signature with number under it. Give it a name and then click OK. You will now see your signature in the bar below the upper menu.



Click the down arrow to right of your brush and a big window will drop down that will allow you to change the size of your brush or choose a different brush.



Now I chose to do this with my signature, but you could also do it with text or an image. To use the brush, just choose the brush tool, pick your brush, and click where you want it on your image.

I tend to prefer the brush method because there is a little more flexibility in changing the color and opacity. I do think that the method in Lightroom Classic is the easiest way to create a watermark.

Watermarking Images with Your Signature in On1

by Rosalind Philips

These steps can be followed in any photo editing program that allows you to crop a file and save that file as a PNG file.

Step 1 – Create a signature file.

Sign your name using a black magic marker, such as a Sharpie, on a bright white piece of paper.

Lay the piece of paper flat in even lighting. Try not to have shadows over the signature. Daylight is the best type of lighting to use.

Photograph your signature using either your phone or your camera. Try and keep the phone or camera parallel to the plane of the paper.

Transfer the signature image to your computer as a jpeg or raw file.

Step 2 – Preparing the watermark

Open the signature file in On1.

Crop the image so that there is not so much white space.

Play with your highlight, shadows and midtone sliders so the paper is pure white and the signature is pure black.

Click on the layers icon.

Click on the luminosity icon and invert the image. Export the image as a PNG file.

Step 3 – Using the watermark.

Open the image you want to watermark.

Click the layers icon. Then click the + sign.

The “Add Layer from File” dialog box appears.

Navigate to your signature png file and click “Apply as Layer”.

Click on the transform icon.

Click on the signature file and move it into position.

Click on Local and then on the gear. The blending modes appear.

Select multiply or darken and you will see that the background disappears and just your signature appears.

Resources:

On1: <https://nicolesyblog.com/2019/05/08/watermark/>
 Photoshop: <https://photoshopcafe.com/turn-signature-watermark-photoshop-tutorial/>
 Luminar: <https://www.scottdavenportphoto.com/blog/how-to-add-a-watermark-in-luminar>

How Did I Do That? Or The Rest of the Story

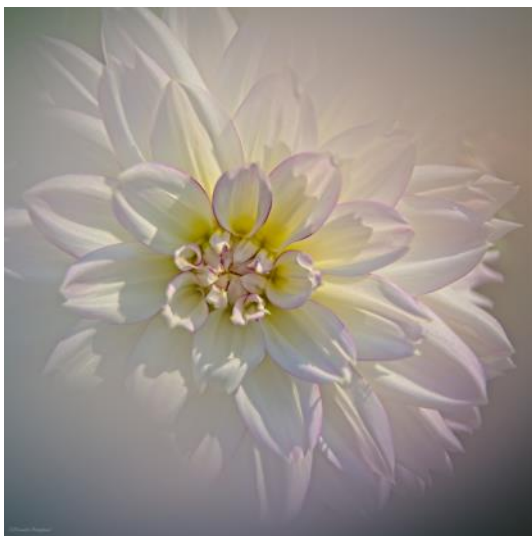
by Pam Hoaglund

Several weeks ago I posted some flower images on the OCC Facebook page. I had to step out of my box to do them as it was

a totally new technique for me. I was in some ways forced into trying the technique as I had run out of ideas. It all came about from a [52frames](#) challenge “shoot through something”. Luckily, for each weeks chal-

lenge they also give a narrative on what the challenge entails and also Tips and Tutorials as well as Tuts that help with various ideas on how to complete the challenge.

One of the creative ideas for shooting through something was to put Saran wrap or something similar over the front



of your lens, cut a small hole in the wrap and shoot your subject through the hole. As you can see I wasn't very successful in cutting a round hole but in hindsight I think an irregular hole might work better as it makes the softness around the subject more irregular and look more natural.

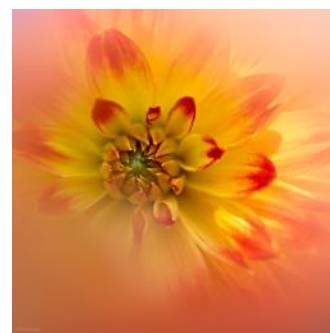
This was my setup:

Sony 7RM3 mirrorless camera

Tamron 28-75mm f/2.8 lens

Press and Seal wrap (I used this over Saran wrap as the material is textured and frosty.) The wrap should be fairly smooth over your lens. If it has any hard creases they will show up in your image and it doesn't look good. Your goal is to have a soft dreamy look around the sharper focal point.

I still had dahlias blooming in my garden so they became my subject. Try to shoot when your subject is in the shade. My initial images were taken when it was shady but when I attempted more images later and the sun was shining on the flowers it was near impossible. Also, you need a calm period of the day. I was hand holding my camera (I think it would be more difficult on a tripod) but do what works for you. With the zoom lens I could adjust the focal length to get in tighter on the flower. I had focus peaking on so I could see when the center of the flower was sharp. Shooting close and at f/2.8 you have a very shallow depth of field. This is something you just have to spend some time playing with. I liked my initial images much better than the ones I tried to take later in the day. Maybe it was just beginners luck.



Membership Report

by Colleen Easley

Our membership now stands at 163 members. We had five new members join in the past month. Please welcome Deb Hayes, Aaron Hays, Peter Lichblau, GT Ray, and Nancy Van Kennel-Ray.



Welcome!

We are glad you are here!

Traveling Images

by Colleen Easley

The voting for the October traveling images has been completed for the Northwest Council of Camera Clubs Traveling Image competition. Our members voted for their five favorite images from the Tacoma Photographic Society. The top five vote receivers are pictured below.

This was the last set of images to be voted on for this year. The scores will be calculated and top images will be announced at the NWCCC fall conference. Thanks to all of you who took time to vote. We'll start it all again next year with completely new sets of images. Our club will enter up to 25 images, so start thinking of which image you might enter.



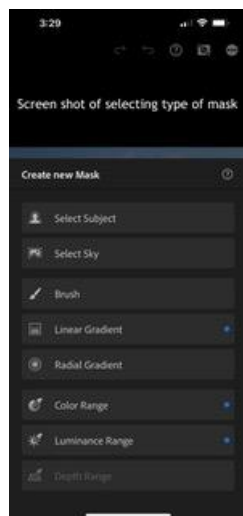
Mask Away!

by Cynthia A Whelan

We are all so very tired of wearing masks, but I've found a mask I want to use in my everyday photographic life. Both, Lightroom and On1 have revised their mask tools, which are now super easy to use, even on a phone!

Masking in photography post-production is as old as film. It is a common darkroom technique where parts of the photo were unequally developed by using a mask. Usually, a piece of paper was cut and placed or held over an area during development, allowing less light to hit the photo paper - less light, darker image.

I tried to learn how to use digital photography masking tools. I paid attention, observed, and wanted to use a digital mask, but I found creating one tedious, frustrating, and not worth the time or effort until now.



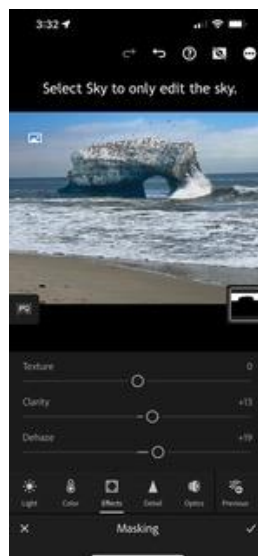
Lightroom and On1 have revised their tools to include a new masking element that makes masking super simple. I use Lightroom Classic on my laptop and Lightroom (mobile) on my iPhone 13 Pro Max. In a few clicks, you can select the

sky, select a subject, use a brush, add a radial gradient, and adjust a color range or luminance range.



Even on my iPhone 13 Pro Max, I can quickly select the masking tool, identify the area I want to edit, then adjust the image as needed. Dark shadows, muddy skies, distracting bright object, or just making my main subject just a little bit special is now at my fingertips.

Lightroom is available for smartphones as part of the Adobe Creative Cloud suite of applications. You do need to subscribe to the Creative Cloud and spend some time with the easy-to-follow tutorials. You select the type of mask, and it shows you what area is

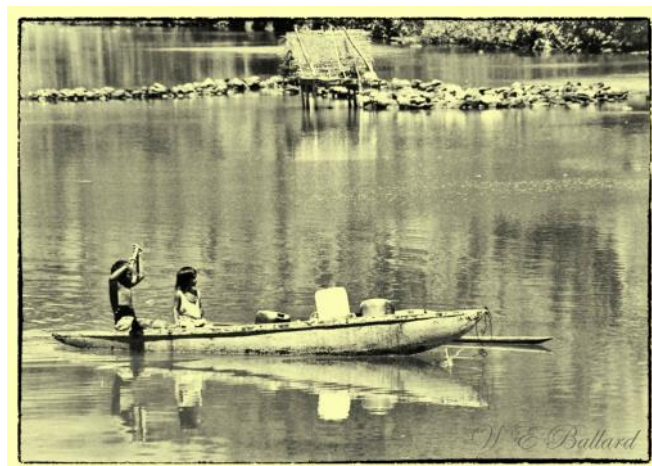


masked; you edit the masked area, then accept and save the photo.

Creating and using photographic masks are easy and a regular part of my post-processing workflow.

The online photographic magazine PetaPixel has an excellent article and video demonstrating how to use the new Lightroom masking tool. Here is a link to the PetaPixel article.

<https://petapixel.com/2022/02/28/how-to-edit-with-masks-in-lightroom-mobile/>



New Member Profile – Steve Landers

What or who brought you to the club?

I'm not sure how I first discovered the club. I joined and attended a couple of meetings a few years ago but at that time I was not really ready to participate. Now is a better time for me, and I thought the time was right to get back into it.

How did you get interested in photography?

I started photography in high school with a Pentax K1000, I took classes and developed B/W film in college, and again here at Evergreen years later. I still have it and use it occasionally. I really like the freedom of digital photography, and processing/printing digital images at home.

What kind of photography do you like?

I enjoy landscape/wildlife photography and street photography. I try to take my camera with me whenever I am out and about. I have recently started experimenting with infrared photography.

What equipment is in your camera bag?

Fuji XT-3, assorted lenses and filters

What post processing programs do you use?

Lightroom and Photoshop

What do you want to learn from the club?

I just want to make some connections and go shoot with other people occasionally. I'm sure I'll pick up many things that I don't know I don't know.



Announcement from PSA Northwest Chapter

INVITATION TO JOIN THE REACTIVATED PSA NORTHWEST CHAPTER

17 October, 2022

HELLO FELLOW, WESTERN WASHINGTON PSA MEMBERS.

THE NORTHWEST CHAPTER HAS BEEN REACTIVATED WITH PSA'S FULL APPROVAL. PSA MEMBERS FROM WESTERN WASHINGTON AND THE VANCOUVER, CANADA AREAS ARE INVITED TO JOIN. THE CHAPTER WILL PARTICIPATE IN SOME PHOTOGRAPHY EVENTS IN THE COMING MONTHS, WHICH YOU WILL HEAR ABOUT IN CHAPTER NEWSLETTERS. THERE WILL BE AN UPDATED WEBSITE SOON. SOME OF YOU HAD BEEN MEMBERS PREVIOUSLY, AND WE LOOK FORWARD TO YOUR MEMBERSHIP AGAIN.

FOR THOSE THAT ARE NOT FAMILIAR WITH PSA CHAPTERS, IT IS SIMPLY A GROUP OF PEOPLE WHO ARE PSA MEMBERS WHO LIVE IN A GEOGRAPHIC AREA, IN OUR CASE, WESTERN WASHINGTON AND PART OF BRITISH COLUMBIA. CHAPTERS PROVIDE ACTIVITIES AND A PHOTOGRAPHIC CONNECTION FOR FELLOW PSA MEMBERS. BEING A PSA MEMBER IN GOOD STANDING (PSA DUES ARE CURRENT) QUALIFIES YOU TO BE A CHAPTER MEMBER WITH AN ANNUAL DUES PAYMENT. WE WORK ON A FISCAL YEAR BASIS, WHICH ENDS JUNE 30, AND A NEW FISCAL YEAR BEGINS ON JULY 1. DUES FOR THE FULL YEAR ARE \$10 US, OR \$5 IF YOU JOIN BETWEEN JANUARY AND JUNE. DUES ARE PAID ONLY BY CHECK OR IN CASH, TO EITHER OF THE FOLLOWING PEOPLE:

JOHN DAVIS, TREASURER, P.O. BOX 4511, SOUTH COLBY, WA 98384 USA

JOANNA WAN, ASSISTANT TREASURER, P.O. Box 52693, Bellevue, WA 98015

WE ARE PLANNING ON HAVING A MEETING OF THE PSA NW CHAPTER MEMBERS ON A WEEKEND DAY IN MID-JANUARY, SOMEWHERE IN KING COUNTY, WASHINGTON. PHOTO ACTIVITIES WILL BE SCHEDULED, WHICH WE HOPE WILL BE OF INTEREST TO YOU.

THE PSA NW CHAPTER WILL PARTICIPATE IN THE CHAPTER SHOWCASE NEXT SPRING, WHICH IS A COMPETITION AMONG THE PSA CHAPTERS WHERE EACH CHAPTER OFFERS 12 DIGITAL IMAGES FOR JUDGING. THE FINALIST CHAPTERS ARE IN A SHOW AT THE NEXT ANNUAL PSA FESTIVAL.

James Lu, NWC President

John Davis, Treasurer

Gary Burgess, Membership Director



Olympia Camera Club Business Meeting Draft November 1, 2022 6:30 to 8:30 PM Zoom

Officers and Members Present

Ed Tromble, John Damitio, Tamara Mandeville, Colleen Easley, Bruce Livingston, Dennis Plank, Rick Siragusa, Rosalind Philips, Pam Hoaglund, Susan Bradley, Christy Sterling, Dawn Barrowcliff, Gerald Pumphrey and Rene Conger.

The meeting was called to order by President Ed Tromble at 6:36 PM with a quorum present.

Approval of October Minutes

Colleen Easley made a motion to approve the minutes of the October 4, 2022 Board Meeting. Dennis Plank seconded the motion. The motion was approved by unanimous consent.

Treasurer's Report

John Damitio read the Treasurer's report. A discussion ensued on the OCC mailbox. Ed Tromble volunteered to check the mailbox regularly and to deposit checks received in the mail.

Treasurer's Report November 1, 2022

October 1 - October 31, 2022

WSECU Checking	
Starting Balance (10/1/22)	\$5,975.18
DEPOSITS	
Total Deposits	0.00
EXPENSES	
Technology - Adobe Subscription	10.93
Total Expenses	10.93
Ending Balance (10/31/22)	\$5,964.25

WSECU Savings	
Starting Balance (10/1/22)	\$3,410.49
Dividend Interest	0.29
Ending Balance (10/31/22)	\$3,410.78
PayPal Balance	\$ 98.74
Total Balance	\$9,473.77

Old Business- Hybrid meetings update.

Ed Tromble reported that Capital High School has an issue with school entry after school hours for our hybrid meetings. Ed will be contacting the school tomorrow to resolve the issue.

Committee Reports

Equipment / Teleconferencing

Rosalind Philips reported that she has purchased the necessary equipment for the hybrid meetings. A discussion ensued.

Membership Report

Colleen Easley reported that we have five new members. Our total membership is now 163 members.

President's Report

Ed Tromble reported on the fifth Tuesday workshop this month.

Community Liaison

Bruce Livingston reported on the salmon docents shoot at the Bayshore preserve November 5, 6, 11, 12, and 13 from 10:00 am – 2:00 pm. Bruce and Ed Tromble will be volunteer photographers.

General Meeting

On Thursday November 19, 2022, the speaker will be Joseph Roybal - Strong and Compelling Landscape Images "Finding Your Flow: Compositional Elements & Balance Within the Frame". Olympic Peaks Camera Club will be hosting this meeting on their Zoom.

Practical Photography

Rick Siragusa reported that at our first hybrid meeting Terri Hoselton will present Macro Photography. December's meeting will be "Ten Reasons Your Phone is Not a Phone" by Cynthia A Whelan.

Member Sharing

Dawn Barrowcliff reported that the theme for November is "High Key, Low Key."

Social Chair

No Report.

OPCC Coordinating Committee

No report.

Newsletter

Susan Bradley asked for articles to be submitted as early as possible.

Webmaster

No report.

Thurston County Fair

Colleen Easley reported that our winners did not get entered into the Thurston County Fair system and therefore they did not receive any premiums so she will be looking into that issue.

Field Trips

Dennis Plank reported that the November Field Trip will be Willapa Hills Trail, and nearby Chehalis-Centralia Railroad & Museum led by Cynthia Whelan on Saturday, November 19, 2:00 to 4:30 PM. The December field trip will be the Tacoma Waterfront.

NPPNW

Gerald Pumphrey reported that the Fall meeting is on November 5, 2022. Duncan Foley will be the speaker.

PSA

Pam Hoaglund reported that the PSA NW chapter will be restarting. Dues for PSA members will only be \$10.

New Business-Future planning meeting with OPCC

Ed Tromble requested Board input for the future planning meeting with OPCC. A discussion ensued. Gerald Pumphrey made a motion that we collect the budget and the actual expenditures against that budget for speakers in partnership of OPCC and then we publish that information in the Newsletter. Susan Bradley seconded the motion. A discussion ensued. The motion was approved by unanimous consent.

Adjournment

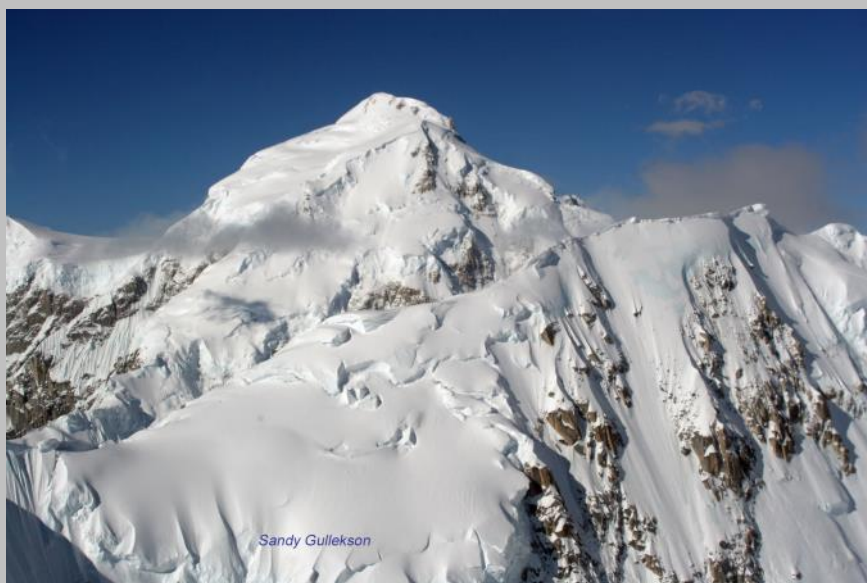
Rosalind Philips moved that we adjourn the meeting. Dennis Plank seconded the motion. Adjournment was approved by unanimous consent at 7:56 PM.

Submitted by Secretary Tamara Mandeville

Member Gallery



Member Gallery continued



Member Gallery
Continued



Member Gallery
Continued



Member Gallery
Field Trip



© Tamara Mandeville



Susan Bradley



WE Ballard

Member Gallery
Field Trip Continued



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
9. Webinars

For a complete overview of membership benefits go to

www.psa-photo.org



PSA Photo Festival

**2023 84th Annual Photo Festival will be held
in Williamsburg, Virginia
Sept. 27-30**



Sizing Images for Newsletter

Format: jpeg, max quality

Dimension: 1024 - 2048 pix long side

Please keep images 3MB or less

Please title your image and include your name in title

Title_Your Name

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

Deadline for articles and images for the December newsletter is December 8 at midnight.

Editor's Note:

Please continue to submit images and articles to the newsletter as it is your participation that helps me provide you with a newsletter each month.



Susan Bradley, Editor

newsletter@olympiacameraclub.org

Executive Committee

President
Ed Tromble

Vice President
Meredith Rafferty

Secretary
Tammy Mandeville

Treasurer
John Damitio

Associate Memberships



Committee Chairs

Community Liaison
Bruce Livingston

Equipment Custodian
Rosalind Philips

NWCCC Traveling Print & Open Salon Competitions
Colleen Easley and Rosalind Phillips

Field Trip Coordinator
Dennis Plank

Membership
Colleen Easley

Practical Photography
Rick Siragusa

Member Sharing Night
Dawn Barrowcliff

Newsletter Editor
Susan Bradley

PSA Representative
Pam Hoaglund

Thurston County Fair
Dennis Plank and
Christy Sterling

NPPNW Liaison
Gerald Pumphery

NWCCC Liaison
Ed Tromble

Scavenger Hunt
Rosalind Philips

Webmaster
Colleen Easley

Social Committee
Linda Pardee

OPCC/OCC Coodiantor
Townsend Walton and
Meredith Rafferty

Olympia Camera Club
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Olympia, WA 98508-3333