

Welcome, New Members!

New Members: Sam Wooldridge and Annie Myles.

Visitors: Geri Hunt and Alma Tilley.

Attendance: 53

Club Outing ... Huntington Gardens *this* Saturday

Be sure to read the ***September 12th Update*** regarding the upcoming club outing scheduled for ***Saturday, September 17th***. If you need a ride, let us know by sending us an email using the "**Contact Us**" link.

Luau Potluck Dinner Wrap-up

We had a great turnout that night, and the food and entertainment were exceptional. Thanks to all who came and to everyone who helped to make this an enjoyable evening for our club.

One correction from our August 18th Minutes:

Although *Grecia Lowe* was one of the finalists in our best-dressed competition in the women's category, the winner should have been announced as **Beth LaRock**. *Congratulations, Beth!*

What theme shall we pick for next year's summertime potluck dinner? **Anthony Feliciano** suggested a western theme ... although he then realized that instead of looking for a Hawaiian shirt, he'd now have to be on the lookout for cowboy boots. Click on the "**Contact Us**" link in the right sidebar with any ideas you may have.

Photo Gallery Contest Announced

The theme is "**Black and White**." Bring in your "covered" 11x14 print (framed or not framed) to the October 6th meeting.

Details are listed in the September 8th Update.

RC Photo Club Board of Directors

[Anthony Feliciano](#)
President

[John Alexander](#)
Vice President

[Yvette Weilacker](#)
Secretary

[Denise Kochis](#)
Treasurer

[Frank Coffman](#)
Member Services

[Yvonne Hicks](#)
Assistant Secretary

[Brian Strader](#)
Club Photographer

[Lisa Royce](#)
Member-at-Large

[Annette Vela](#)
Member-at-Large

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In a discussion among members, it was suggested that it is best to shoot your image in color, and then convert it into black and white with your editing software.

Photo Display at Central Park ... Phase 3

The Phase 3 photos must come down by **Thursday, September 22nd**, which is *not* a meeting night.

UPDATE ... We have decided to keep all of the photos up until Thursday, Sept. 22nd, because it would look much better if they were all taken down at the same time.

Yvette Weilacker, our Secretary, will collect the photos and frames on that date and bring them to the October meetings for pickup. Please [email Yvette](#) before that date to notify us of whether or not you will be purchasing your frame for \$12. You can pay Yvette when you pick up your photo (or sooner). *Thank you!*

Phase 2 Photo Display ... Update

The votes from the community are in for Phase 2.

The most votes went to #4, **Gary Mumaw**
Second place votes went to #14, **Gary Dibble**
Third place votes tied and went to #8, **Ruben Rodriguez**
and #17, **Anthony Feliciano**

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On a more somber note, it came to our attention last month that 4 of our framed photos from Phase 2 were missing. We are fortunate that digital images can be reprinted and that the cost of the frames are minimal. However, the City is taking this theft quite seriously and is checking their security camera tapes. At this time, they are considering some sort of locking mechanism for future displays. We will keep you posted on any further developments.

RC Pets Animal Center Photo Shoot

Many thanks to our member volunteers who donated a total of 12 hours (3 hrs. each) of their time on this photo shoot to help the RC Pets Center's efforts in pet adoptions: **Bob LaRock, Emily Nightingale, Michelle Rawson, and Anthony Feliciano.**



Dates to Remember

Next Meeting

Thurs., Oct. 6
6 pm

Club Outing

[Huntington Library](#)

Sat., Sept. 17

RC Photo Club

Anniversary Meeting

Thurs., Oct. 20

Classes &

Workshops

Photographer's Night

Aquarium
of the Pacific
Sun., Sept. 25

Natl. Geo

Traveler Seminar

"Passion for Travel"

Sun., Sept. 25

Photo Opps

L.A. County Fair

Thru Oct. 2

Route 66

Rendezvous

Sept. 15 - 18

Julian Fall

Apple Harvest

Sept. 15 - Oct. 31

Fleet Week

San Diego

Sept. 16 - Oct. 2

Coronado Speed

Festival

Sept. 24-25

MCAS Miramar

Air Show

Sept. 30 - Oct. 2

They photographed 30-plus dogs, about 10 cats, and some rabbits, too. The pets were placed in front of a green screen so that different backgrounds could be easily added in post-processing.

Links to Discounts

[Faded & Blurred](#)

[Stuck in Customs](#)

[RetailMeNot](#)

[Amazon](#)

[Newegg](#)

[Monoprice](#)

[LD Products](#)

Equipment for Sale

At the first meeting of each month, members are given an opportunity to offer to sell any new or used camera equipment.

Bob LaRock is offering to sell a like-new [Twinlink T2D](#), which is a wireless flash trigger set (transmitter and receiver radio remote) by Secureline. He only used it a couple of times, and it is in the box with all parts and manuals. B&H sells them for \$150. Bob is asking \$120. He is selling it, because he switched to the Radiopopper PX iTTL system and doesn't need the T2D any longer. Email [Bob LaRock](#) if you are interested.

Sept. 15th -- Regular Meeting and Board of Directors Meeting

Since we've updated the RC Photo Club Bylaws (see the link in the right sidebar), there have been some very important changes in our operations. Every quarter we must have at least one Board of Directors Meeting, and we are approaching the end of the third quarter of 2011.

For the convenience of members who may wish to attend, we will hold a shortened version of our **Regular Meeting on September 15th from 6 to 7 p.m.**, which will be followed by our **Board of Directors Meeting at 7 p.m.**

We encourage members to at least come to the Regular Meeting, since there will be an *important announcement* that you may not want to miss.

More Photo Opps

Besides the listings in the right sidebar, occasionally RC Photo Club members will invite other members to join them on trips that make great opportunities for photography.

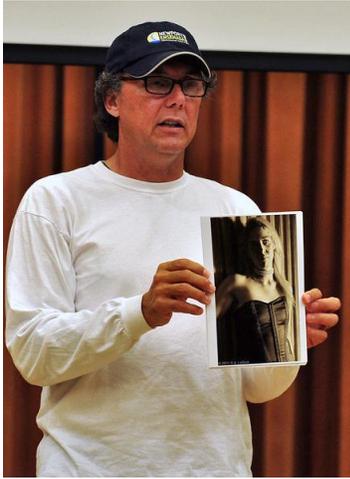
Bob and Beth LaRock will be in New Mexico from October 5-8, for the [International Albuquerque Balloon Festival](#) in Albuquerque. (The entire festival runs from October 1-9.) If you've never experienced it before, you'll see hundreds of hot-air balloons take off at once in the early morning sunrise. Anyone who would like to join them can [email Bob LaRock](#) link for more information.

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At tonight's meeting, **Bob LaRock** announced another **Action Sports Photography Workshop** at Glen Helen Raceway on Sunday, September 11th. Bob asked for those interested to contact him that night at the meeting. (*Just one reason to be sure you don't miss a meeting!*)

Rubel Castle Photo Shoot Update

Bob LaRock and **Anthony Feliciano** wrapped up their work at [Rubel Castle](#) in two 10-hour days. The purpose of their volunteer photography was to help the Glendora Historical Society create marketing for future funding and to provide historical photographs of this most unique California landmark.



As Bob described it, on the first day of shooting they used models with the castle grounds as a backdrop for a glamour-shot type of photography. The second day, Bob and Anthony set up scenes where the models played off each other, not looking at the camera. They took this approach partly because it was fun, but mostly so that they could portray what could be used in that space. Bob showed us some examples of the photographs he took.

The main challenge they faced in shooting Rubel Castle was the lighting. In the daytime, they were constantly dealing with deep shadows and very bright sunlit areas, so they had to light every shot. On day one, they used 4-to-6 lights which had to be moved from place to place. Bob added that "the challenge was lighting every one of those spaces so they didn't look like they were lit." Day 2 involved about 12 different locations, so they decided to use small flash units.

The Bottle House was the hardest area to light. This structure is made of bottles stacked like bricks so that the light shines through the bottles and into the room. The challenge was to capture the glowing bottles while still being able to see the interior of this very dark room. So they put lights on stands with umbrellas outside the walls, lighting up the bottles; and then lights on stands at the doorway, because this was a very small room; and they also set a clamp-on lamp (like you would buy at Lowe's) under a chair to light up the floor a bit. To take the shots, they literally had to stand in the doorway. Talk about creative lighting! Anthony added that they had to set the camera on manual for an exposure of 1/5 and 1/15 of a second. They were very happy with the results.

An aerial shot was also taken by Bob LaRock, with **Beth LaRock** as the pilot. Another series of shots were taken on a scissor-lift, about 24 feet off the ground. And we heard that Bob climbed a ladder that was on top of a roof! "But I got the shot!" he added proudly.

Other behind-the-scenes activities were discussed. Bob talked about how Anthony saved him from despair by helping to solve the huge lighting problems they faced, as mentioned earlier. Also, they had to search through various thrift stores to find props, and found themselves writing scenes and directing the models. Both Bob and Anthony agreed that it was an amazing learning experience and a lot of fun. They will treat us to a presentation of many of their images in a future meeting.

Rubel Castle has been featured more recently in Huell Howser's "California Gold," and some years ago in his "Videolog" where he interviews Michael Rubel, which you can view here on [YouTube](#).

As of the date of this writing, Anthony has secured a date for a limited number of RC Photo Club members to visit Rubel Castle next month. Details will be discussed at our upcoming meeting on September 15th.

Photo Sharing ...



Jeffery Sadoris started us off with an image of a retractable canopy that hung above a mission church's plaza near Olvera Street in Los Angeles. He captured this shot at a recent PhotoWalk which he organized through [Faded & Blurred](#). Jeffery said that Downtown L.A. is one of his favorite places to shoot; but he's been there so many times that he now tends to look 60 degrees down or (in this case) 60 degrees up to find an interesting subject. Anthony Feliciano says that he's a big advocate of street photography; because even though everyone in a group may go the same route, each time you'll find something different, especially in L.A. Normally, people will photograph at eye level. But when you look up really high or really low, you'll find that there are very interesting things to photograph. Anthony says he calls this "tri-level vision."



Richard Lee went to the [West End Animal Shelter](#) with his camera, not really knowing what to expect. He told us, "I walked in, and this nice lady walked me to this room, with a lot of keys, and she said, 'Here. Go shoot.'" There he saw cages and "frightened kitties." Richard admits that it took a lot of time to get used to photographing these cats, and it looked like his patience paid off. He showed us a number of wonderful closeup images of these cats, and a couple of dogs, too. Richard said that he focused on their eyes, and made sure that he crouched down to their level. He used a 24mm prime lens. Anthony noted that the background was nicely blurred and doesn't get in the way of the subject.

Les Kagawa had shot his friend's motorcycle before, but then he decided to re-shoot it at different angles to get the perspective that he liked. He used the natural daylight, as the motorcycle was parked in a driveway. In post-processing, Les says he increased the contrast a little to show the shadow detail in it. He shot the image in color, and then changed it to black and white with his editing software. When asked how exactly he converted the image, Les said, "I consider desaturating kind of cheating, but I did it. Sometimes I use channel mixers ... play with the blues, the greens." It took Les about 20 shots to get this image the way he wanted.

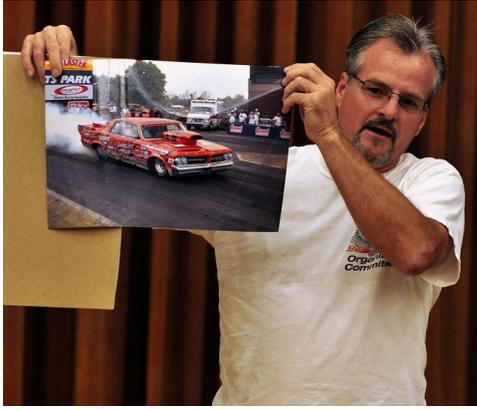


Nikki Franz also went on the Faded & Blurred PhotoWalk in Downtown L.A., and says she did not take that many pictures this time. While some of the group stopped for ice cream on Olvera Street, she noticed these marionettes and snapped off this shot, her favorite of the day. She was shooting aperture priority at f5.6 with her 85mm macro lens.

Charma Hill stepped out of her usual specialty of shooting dogs when she presented this photograph. She was out waterskiing, and it was getting late into the evening. But "the water was just like glass," she said, and they wanted to go for just one more run. So they went out a little longer, and Charma grabbed her camera and captured this image. "The color was so amazing. It almost looks like she was waterskiing on fire." Charma shot this with her Canon 60D at 100 ISO, 85mm, f6.3, at 1/1250 sec. She had it printed on metallic paper. Anthony asked her how she got that tone, and Charma said that she did not use Photoshop and that it came straight



from her camera.



Thom Trafford had been recently at the [20th Anniversary](#) of a Pontiac Show at Summit Raceway in Norwalk, Ohio. He says that most of the photos that he takes are automotive in nature. The first one he shared was an image of a '69 GTO during a burnout, with the smoke from the tires billowing around the car, leaving the nose of it exposed. Thom was using continuous shooting, and said he captured this image quite unexpectedly. He also showed us some photographs of [Arnie Beswick](#)'s car, a famous 70-year-old racer. And while there, he was asked to do a photo shoot for someone's 1962 Pontiac Catalina. The skies were overcast, which made for perfect conditions for this type of photography. Thom took about

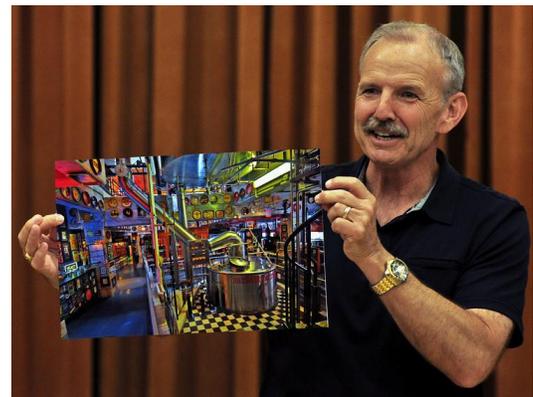
120 pictures in about an hour and a half. He showed us a photo collage he put together from some of those shots. And in Thom's final photograph, he caught the reflection of one car onto the bumper of the other, while shooting these two 1940s cars. He concluded by passing around a portfolio of photos he's taken over the past years. Thom has had many of these published in automotive magazines, and has done some writing as well. The photo collage he showed us will be in a future issue of Muscle Car Review magazine. When asked what focal length he shot the earlier photos at, Thom replied that he was less than 20 feet away, using his Canon camera with a Tamron 28-80mm lens.



Louie Soria paid a visit to the [Chaffey Garcia House](#) on Etiwanda Avenue, here in Rancho Cucamonga. He said he's passed by it many times, and he decided one day to take his new Canon T3 with him and take some pictures. While inside, Louie captured an image of a kettle with interesting artwork, which he said looked like a dragon. In a second photograph, he described how he shot across a doorway joining two rooms, each with a fireplace on either side of the same wall. It looked like a mirror image, the way he shot it. And an interior stairway was the subject of his final photograph. Louie was told that the caretakers of the

Chaffey Garcia House want us to come and take photographs of this historic landmark. We may some day take them up on that invitation.

John Alexander brought us a few more photographs from his Montana trip ... well, actually, from his 6-hour layover in Seattle. What at first seemed like a major inconvenience, John found to be worthwhile. He found a local pub/brewery/restaurant, and he was allowed to bring his tripod and wander around and take pictures. "I was fascinated by all of the colors of the place," he said. And while walking at the pier, John came across some interesting storefronts, and he showed us a shot he took of one of the places along there.



*Photographs courtesy of Brian Strader,
RC Photo Club Photographer*

Discussion: JPEG vs RAW

Anthony Feliciano led this discussion by first asking for a show of hands and saying, "Who is only a JPEG shooter?" "Who is only a RAW shooter?" "And everyone else is, 'I don't

know'?" To which many of us said, "We do both!"

So why do we have the choice of RAW and JPEG? What are the advantages of either one?

Bob LaRock said that he shoots JPEG when he's photographing racing events. He shoots at 12 frames per second, so he is willing to compromise on the quality rather than have the camera slow down to process the RAW.

First, to define the two, Anthony told us that RAW files are digital files that are not processed by the camera. You then have to use software to open it and convert it into an image. So the final processing of the file you took is done by the software on the computer.

The JPEG is compressed and processed right there in the camera, so it loses some information.

Anthony gave us some examples of when you might want to shoot one over the other. For instance, for a wedding, he shoots the first half of it, which is the ceremony and the formal pictures, in RAW and JPEG. For the reception, he shoots in only JPEG.

The advantage of shooting in RAW? **Jeffery Sadoris** said that you'll get a higher dynamic range. The downside? Storage, time in processing, and you can't email it. These are big files. These are big factors in your decision.

You'll shoot in JPEG if your client wants it "now." It can be sent wirelessly. It can be emailed.

However, if it's important, like a portrait or a formal shot, you'll want to use RAW.

So what does RAW do for us? It gives us a way of adjusting a lot of the information that the shot was made from. The white balance can be adjusted. The shadows and the highlights can be improved. You can't do that that with JPEG. With JPEG, you have to get the shot right.

Anthony added that some people say, "I only shoot RAW." Well, that's okay for some people. But if you're doing street photography, and you want the camera to process quickly when you're shooting in continuous burst mode, you're not going to want to do that in RAW. It will slow you down no matter what camera you have. You'll want to shoot JPEG.

Gary Mumaw commented that he chooses to shoot in RAW, because there are times when he makes mistakes, even with a flash, and he can fix many things because it's in RAW.

John Alexander says that he does not shoot professionally and is not pressed for time, so he prefers to shoot in RAW for the flexibility.

As far as shooting JPEG and RAW simultaneously, **Brian Strader** said that he prefers to shoot it that way because a lot of the time he gets the shot right; but if he doesn't, he can do the post-processing of the RAW file. Thus, the RAW file is like a backup. He finds that sometimes he wants to get more details out of his shot, so he'll process the RAW file for that reason.

Bill Wight reminded us that every camera comes with software where you can take a batch of RAW images and turn them into JPEGs in just a couple of steps.

Anthony concluded by saying that he shoots in both JPEG and RAW, depending on the circumstances. And the reason he chose this discussion is so that people don't think that there's only one way to shoot. It really depends on who you are, why you are shooting, and what your subjects are.

Presentation: Photo Scanning and Restoration (using Photoshop Elements 9)

by Yvette Weilacker

So what do you do with those old faded and torn photographs that are sitting on a shelf in the back of your closet? And what about those photos that are literally stuck to the browning pages of albums that are not acid or lignin free? Yikes! If you've got a stash of cash, send it to a professional. If not ... you've got work to do!

Scanning

- Use a flatbed scanner.
- Use the adapters that come with your scanner (if available).
 If not, go to "Cant Scan?" below.
- Using a digital drawing pad can be very helpful.
- Clean and dust the scanner glass and inner lid. (Follow manufacturer's recommendations.)
- Remove the photograph carefully from its frame or album.
 - If it's stuck, carefully use a micro spatula to loosen and remove it.
 - If it's *really* stuck, photograph it with your camera ... or ... take it to a professional.
 - And if it came out of an album that is not acid free, do not re-place it into the album.
- Handle photographs with care by the edges. Use lint-free gloves.
- Dust the photo. Lay it flat on the scanner.
- Scan B&W photos in color. Convert it in Photoshop.
 (Use the RGB channels to adjust the midtones.)
- Save your digital file as a .JPG or a .TIF
- Test your scan. Check for clarity.

(**NOTE:** Most scanners will let you scan more than one photo at a time. Place each photo about 1 inch apart and then scan. In Photoshop Elements 9, you can open that file, click on Edit > Divide Scanned Photo ... and ... voila! Save each photo as a separate file. *This would be a good time to crop and straighten these files in Photoshop.*)

.TIF vs. .JPG

.TIF is a non-compressed (lossless) file.

- *best quality*
- no degradation in quality after editing
- *very large* file size ... cannot email

.JPG is a compressed (lossy) file.

- good quality
- degrades slightly after each edit
- small file size ... can email / post on the web

Bill Wight interjected an important point: *If you save your scanned image as a .JPG, you can never improve its quality. But when you save the scanned image as a .TIF file, you have the best quality and can always convert it into a .JPG later on.*

DPI vs. PPI

DPI means "dots per inch"

 This refers to the printer output.

PPI means "pixels per inch"

 This refers to the actual pixels present in the image.

Don't be surprised if you see these two terms used interchangeably.

Scanning from a Print

In general terms, scan at ...

300 ppi if you are going to print the scanned photo the same size as the original.
600 ppi if the print has lots of details, if the print is very small, and/or if you will enlarge it.

(**NOTE:** Sometimes it will look better scanned at 600 ppi if you enlarge it. If you want to try to increase the ppi of the scan, do it in increments of 300. Again, test your scans. Check for clarity. *(Your mileage may differ.)*)

Scanning from a Slide or Negative

Slides and negatives have more details per square inch, but this varies with film type and film speed (ISO aka ASA).

Most film can be scanned at 4,000 ppi.
Most film 200 ISO or faster, at 3,000 ppi.
Film 800 ISO or faster, at 2,000 ppi.

(**NOTE:** After my presentation, I was approached by **Christopher Jackson**, one of our members. He told me that he's had a lot of experience scanning and archiving photos in a professional setting. It is an industry standard that photos are scanned at 300 ppi and always as a .TIF file. I agreed with him that I could not see any difference between any of my 300 and 600 ppi scans, whether they were .JPG or .TIF files.

My suggestion is that you scan your photographs, slides, and negatives at 300 ppi and save them as .TIF files. These should be pretty manageable, high-quality files. You can go to 600 ppi if you really want to, but scanning any higher is not necessary.

Can't Scan?

If the photo is too fragile or cannot be removed from its frame:

- photograph it with your camera,
- light it evenly, *and*
- check for glare.

No film or slide adapter? Easy! Use a [negative light box](#) (or make one with a milky-white plastic sheet and a light placed behind it) and photograph the negative or photo on top of the plastic sheet at a macro setting (or using your macro lens) and use Auto Focus. This may be a lot faster than scanning.

GENERAL EDITING WORKFLOW:

1. Fix Damaged & Torn Photos

- Repair small rips & creases.
- Repair large tears.
- Fill in missing pieces.
- Reassemble a photo that's in pieces.
- Fix and replace backgrounds.

2. Fix Faded Photos in Photoshop

- Duplicate the Background Layer. This duplicate layer is what you'll be working with.
- Create a new Adjustment Layer, then select Levels.
(Here you will adjust each color channel by clicking on the arrow to the right of "RGB.")
- Adjust the Contrast with Color Curves
(Enhance>Adjust Color>Color Curves
OR you can add another Adjustment Layer, and select Brightness/Contrast)
- Darken with Blend Modes, located at the top of the Layers panel.
(Click on the down arrow to the right of Normal.
Try all of the modes. You might have the best success using Multiply
OR you can try duplicating the layer and decreasing the Opacity)
- **If it's a black-and-white image, try Enhance>Convert to B&W**

3. Fix any Color Cast (*try any or a combination of these procedures*)

- Add an Adjustment Layer, and select Levels. Use the Black Eyedropper and click on the blackest point, and then use the White Eyedropper and click on the whitest point.
- Correct with Enhance>Adjust Color>Remove Color Cast
- Correct with Complimentary Colors by adding an Adjustment Layer, then select Photo Filter and try them all.
- Use Color Variations with Enhance>Adjust Color>Color Variations (Start with the Midtone adjustments.)
- Use "Quick" Fix Menu at the top right. Try each Auto setting. It just might do the trick!

4. Remove Dust & Scratches

- Zoom into the area you will be working, and use the Clone Stamp Tool. This tool clones the pixels from one area to the other.
(Set opacity to 100%, check "Align" and "Sample All Layers."
Make the brush size slightly larger than what you're fixing.
The left bracket [... will make the brush smaller. The right bracket] ... will enlarge it.
Avoid repetition or you will see patterns emerge. Move your reference point often.)
- Use the Spot Healing Brush to heal scratches and lines. This brush borrows pixels from the surrounding area to repair damaged areas, and then it blends the pixels it's borrowing into the newly-healed area.
- Adjust moire for newspaper article with Filter>Blur>Gaussian Blur, then adjust the Radius. Then sharpen, if necessary.
- Soften photo paper texture with Filter>Blur>Surface Blur, then adjust the Radius and the Threshold. You'll want to go for a soft blur. Check the before and after by clicking your mouse in the viewing box. Then sharpen, if necessary.
- Remove fingerprints by using the Spot Healing Brush. Work in small areas. Then use the Clone Stamp Tool. Change tools when you need to.

5. Fix the Color of the Image (if necessary at this point)

- Add an Adjustment Layer, and select Levels to adjust the colors.
You can also adjust the Brightness and Contrast at this point.

6. Sharpen

- Enhance>Adjust Sharpness

If you have scanned a negative, and want to make a positive image, use **Ctrl + i to invert**. (For the Mac, it's Cmd + i.) Then make your adjustments.

There are a number of great resources out there. In the past few months, I've even found some how-to videos on YouTube. [Click here](#) to see an amazing 6-hour photo restoration using CS3, sped up into a 4.5-minute video!

For the information I just gave you, my main sources came from [lynda.com](#) and [alibony.com](#).

Robert Lopez told us about photo restoration from [Katrin Eismann's book](#), "Photoshop Restoration and Retouching," that he highly recommends on this topic.

Yes, it is quite amazing what you can do to "fix" a faded and/or damaged photo, but it most likely will be a painstaking process. With lots of time *and lots & lots of patience*, it can be done. Follow the general workflow outlined above, and take your time. At first, write down the steps that work, and eventually it should become second-nature to you when working on the rest of your photographs.

I would love to hear about your experiences in this area. Tips and references will be greatly appreciated.

Lost & Found ...

1. From the Luau Potluck Dinner, someone left a **stainless steel dinner fork**.
2. Right after our September 1st Meeting, Robert Lopez found in the hallway a pair of "**Caribbean Joe**" sunglasses.

If either of these items are yours, please email [Yvette Weilacker](mailto:Yvette.Weilacker@rcphotoclub.com), our Secretary, or see her at an upcoming meeting to claim it. Thank you!

Member Photo Web Links

Please note that RC Photo Club members are sharing their **FLICKR sites, websites, and photo blog links**. This list has been compiled from what we've received so far. Please contact us to keep us informed of any corrections. Are we missing any member's site? Send us a link to post in future meeting minutes. Don't have a site yet? [FLICKR](#) is free. Or try [Smugmug](#) for \$40/year.

Enjoy these member links!

[Denise Kochis](#), [Carolyn Sherwood](#), [Glenna Campbell](#), [Jeff Campbell](#), [Forest Shipps](#), [Cyndy Largenticha](#), [Richard Arnold](#), [Bill Wight](#), [Michael Lee](#), [Gary Mumaw](#), [John Alexander](#), [Brian Strader](#), [Kathryn Wilkens](#), [Julie Navarro](#), [Gus Ocon](#), [Yvette Weilacker](#), [Jeffery Saddoris](#), [Gary Dibble](#), [Anthony Feliciano](#), [Robert LaRock](#), [Jeff Mittman](#), and [Dale Namminga](#).

NEXT REGULAR MEETING -- THURS., SEPT. 15th -- 6 P.M. BOARD OF DIRECTORS MEETING follows at 7 P.M.

Central Park -- James L Brulte Senior Center -- David Dreier Room -- Rancho Cucamonga

Capture the moment!

Yvette Weilacker, RC Photo Club Secretary ... rcphotoclub@charter.net

RC Photo Club, 1551 West 13th Street, #202, Upland, California 91786 -- rcphotoclub@charter.net