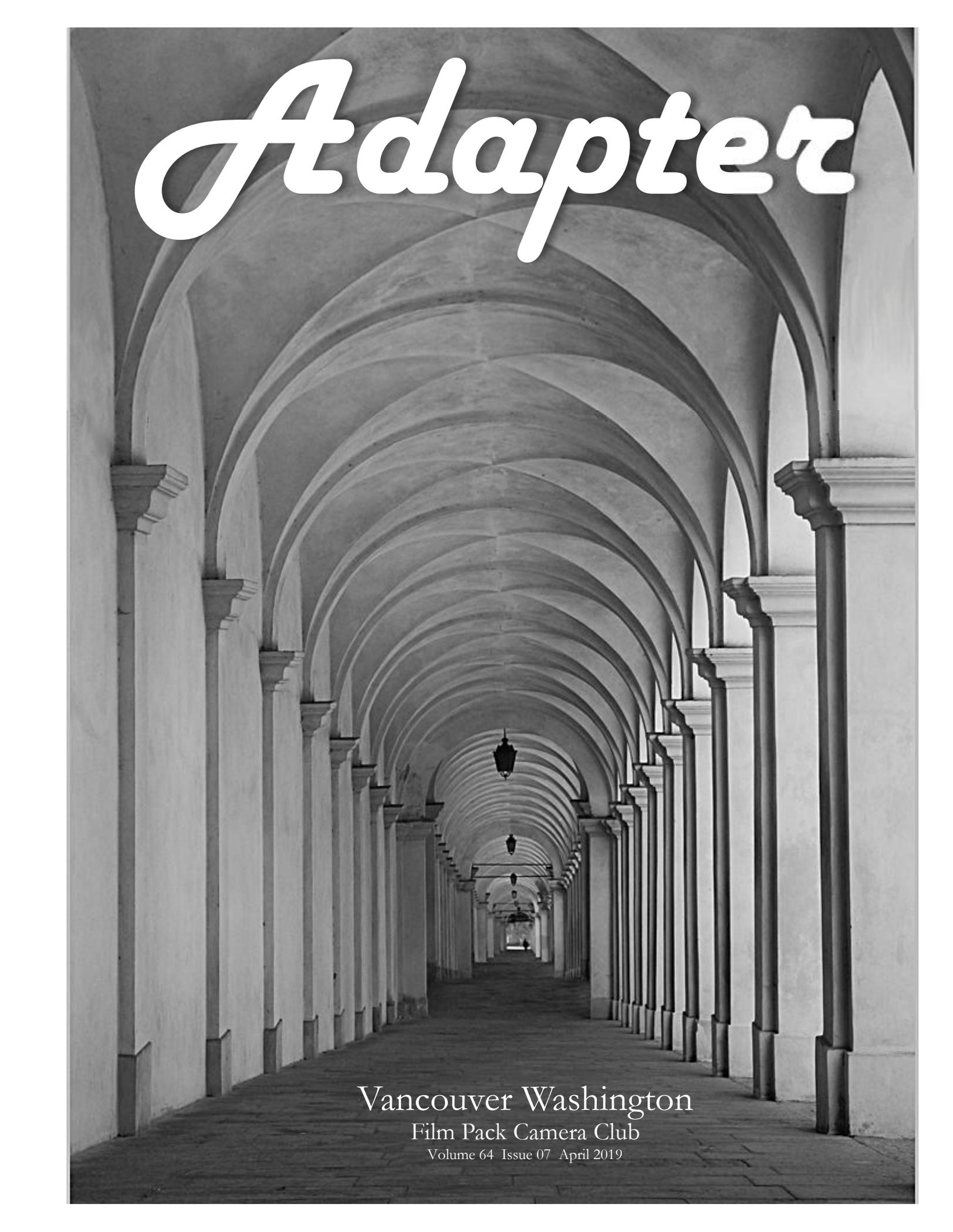


Adapter



Vancouver Washington
Film Pack Camera Club
Volume 64 Issue 07 April 2019



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

<http://psa-photo.org/>

Editor: Jon Fishback., APSA, ARPS jpfl@aol.com

Volume 64 Issue 07 April 2019

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Vice President—

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Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

Inside *Adapter*

Page:	Content:
3.	Last Month Print night YTD
4.	Last Month Print night Judges Choice
5.	Contd.
6.	Last Month EID YTD
7.	Last Month EID night Judges Choice
8.	Contd,
9.	A Second Look
10.	Monthly Challenge
11.	History
12.	Books at Abe's
13.	Random Thoughts
14.	Art Photography—HP Robinson
15.	Contd.
16.	Misc. & Board Minutes



Charles Negre
1820 –1880

History Page 10

Cover:
Bob Deming

Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>
FPCC Web Site and calendar <http://filmpack.org/>

Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Goodies list and Schedule:

04-02-19 M. Shugart
04-16-19 L. Summers

05-07-19 R. Swartz
05-14-19 L. Summers
05-21-19 S. Todd

Have a nice summer

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

Last Month Print Night - Results YTD

Year to date Prints

Print Chairs:: Grant Noel, Katie Rupp, John Johnson

LC	2862
Albert Tang	314
Don Funderburg	66
Doug Fischer	332
Frank Woodbery	69
Gail Andrews	205
Grant Noel	110
Jan Eklof	25
John Craig	25
Katie Rupp	196
Lois Summers	297
Robert Wheeler	117
Rod Schmall	43
Sannye Phillips	24
Sharp Todd	341
Stephen Cornick	84
Theresa Peterson	295
Tracey Anderson	93
Wayne Hunter	226
LM	1506
Albert Tang	315
Don Funderburg	66
Frank Woodbery	24
Gail Andrews	22
Grant Noel	43
Katie Rupp	47
Lois Summers	287
Robert Wheeler	113
Rod Schmall	45
Sharp Todd	346
Theresa Peterson	108
Wayne Hunter	90

SC	2583
Albert Tang	304
Beverly Shearer	196
Don Funderburg	62
Frank Woodbery	154
Gail Andrews	22
Grant Noel	111
Jan Eklof	325
Katie Rupp	25
Lois Summers	262
Rick Battson	291
Rick Swartz	44
Rod Schmall	46
Sannye Phillips	45
Sharp Todd	319
Stephen Cornick	21
Theresa Peterson	313
Tracey Anderson	43
SM	2024
Albert Tang	307
Beverly Shearer	105
Don Funderburg	66
Frank Woodbery	197
Gail Andrews	21
Jan Eklof	135
Katie Rupp	62
Lois Summers	289
Rick Battson	303
Sharp Todd	321
Theresa Peterson	218

Topography is the registration of bald facts about a place; it I sometimes confounded with Art.

P. H. Emerson

Last Month Print Night - Judges Favorites



DougFischer_FPCC_G-B-H_LC



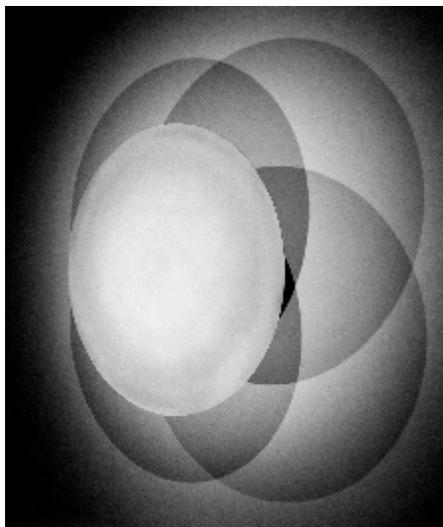
BlueBird - Gail Andrews



GrantNoel_FPCC_Concentration_LC



RobertWheeler_FPCC_SpiralJetty_LC



RodSchmall_FPCC_KnobShadows_LM



SharpTodd_FPCC_GrandCanyonPinnacles_LM

Last Month Print Night - Judges Favorites –Contd.

EID chair: Doug Fischer



JanEklof_FPCC_ArtVersesGraffiti_SC



JanEklof_FPCC_OspreyWith Fish



SharpTodd_FPCC_ZionTreeAndSpire_SC



RickBattson_FPCC_DarkfieldLighting_SM



SharpTodd_FPCC_BryceMorning10-07-



LoisSummers_FPCC_HolidayDecorations_SM



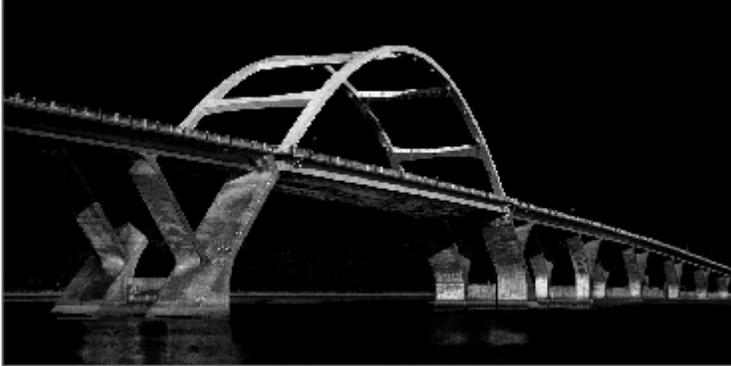
JanEklof_FPCC_WhenTimesWereSimple_SM

Last Month EID Night - YTD

MONO	
AlbertTang	155
BevShearer	22
BobDeming	109
CharlesBoos	88
DavidLaBriere	133
DonFunderburg	108
DougFischer	159
FrankWoodbery	158
GailAndrews	85
GeorgeClark	156
GrantNoel	88
HowardBruensteiner	23
JamesWatt	149
JanEklof	160
JohnCraig	162
JonFishback	159
KatieRupp	118
LindrelThompson	161
LoisSummers	148
RayKlein	154
RickBattson	152
RickSwartz	42
RobertWheeler	65
RodSchmall	21
RuthBoos	88
SandyWatt	152
SharonDeming	131
SharpTodd	164
StephenCornick	43
SuZhou	160
TheresaPeterson	156
TimMorton	23
TomAmbrose	22
TraceyAnderson	43
WayneHunter	45

OPEN	
AlbertTang	304
BevShearer	45
BobDeming	237
CharlesBoos	180
DavidLaBriere	268
DonFunderburg	242
DougFischer	327
DwightMilne	227
FrankWoodbery	320
GailAndrews	226
GeorgeClark	317
GrantNoel	174
HowardBruensteiner	47
JamesWatt	297
JanEklof	336
JohnCraig	337
JonFishback	314
KatieRupp	231
LindrelThompson	335
LoisSummers	313
RayKlein	284
RickBattson	310
RickSwartz	302
RobertWheeler	87
RodSchmall	40
RuthBoos	150
SandyWatt	314
SannyePhillips	156
SarmaNuthalapati	23
SharonDeming	275
SharpTodd	330
StephenCornick	129
SuZhou	328
TheresaPeterson	318
TimMorton	48
TomAmbrose	43
TraceyAnderson	132
WayneHunter	137

Last Month EID Night - Judges Favorites



JohnCraig_FPCC_AlseaBayBridge_M



SharpTodd_FPCC_GrandCanyonStorm_M



BobDeming_FPCC_DreamCar1935_O



DonFunderburg_FPCC_TheEyePatchBoys_O



DwightMilne_FPCC_CrowdingAroundForAPeek_O

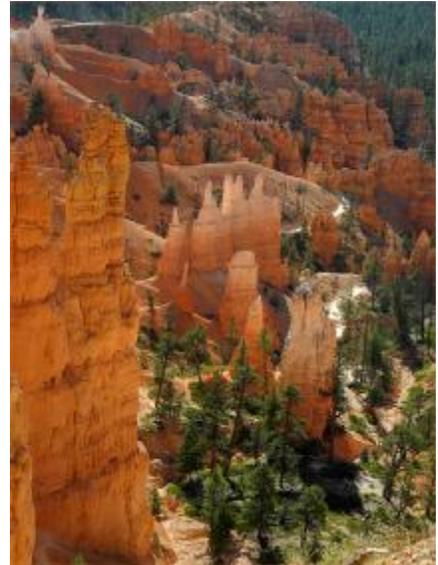


HowardBruensteiner_FPCC_AVisitToTheSawmill_O

Last Month EID Night - Judges Favorites- Contd.



JohnCraig_FPCC_TilikumCrossing_O



SharonDeming_FPCC_SunsetPointHoodoos_O



LindrelThompson_FPCC_CanalStreet_O



LindrelThompson_FPCC_ChicagoGlow_O



SharpTodd_FPCC_BigSpiderGuardingArch_O

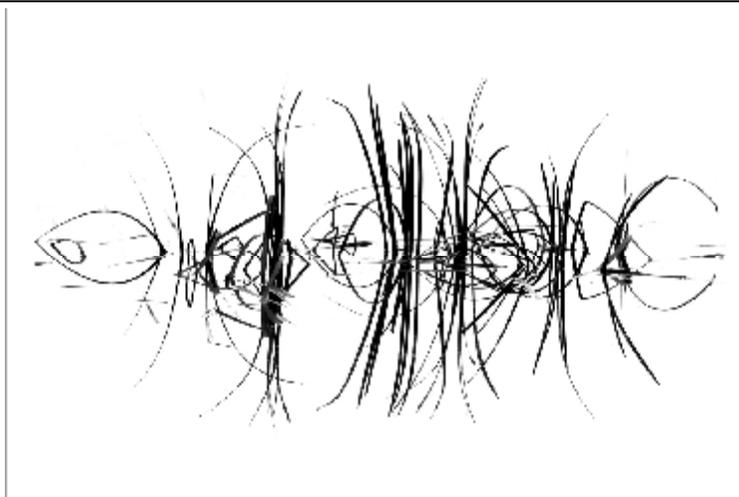


RickBattson_FPCC_JonsRudViewPoint_O



TheresaPeterson_FPCC_OldHand_O

A Second Look



I begin by apologizing to Mr. Wheeler for adding the stroke, it is only due to the white background of the page.

Robert's image from February, *Meditation*, received a 23, just short of all three judges feeling it an excellent presentation.

I think the graphic qualities of the photograph are quite extraordinary. The total lack of detail outside of the pattern, to me, adds significant impact as the mirror image tends to take on the quality of fine linear abstract. One is not concerned as to what it is but rather what it is not. It is not reality and may not even be organic at first glance. I feel the wonderful pattern removes the need for examination beyond that design itself and should be viewed that way.

The pattern seems to be in two halves with the middle forms facing each other, which, to me, makes the image seem alive. However the most profound element I see, and it was like a slap in the face, is the two ends left and right. The closed element at camera left is opened at camera right.



Frank Woodbery's photograph *Weary Commute*, scored 22 and I feel it is a fine street image. Street work, to me, is all about emotion, requires a significant imagination, sense of humor, and a sensitivity to the human experience. It does not need to have people, but much fine street photography does. Here is a perfect example of one that does.

Several elements in Frank's presentation, I think are worthy of notice. First, of course is the weary commuter, the title of the piece. Since he is the only person recognizable, he becomes dominant and I think, framed just right. The second element, I feel, is the person without the face, which becomes naturally a counter point to our weary friend. Thirdly, all the straight line graphics, add the hard feel to the rather soft look of the people. One thing that may not be ignored in the pictorial environment we judge in, is the reflection on the window which is quite dominant. PSA and camera club judges might call that a distraction, and try to make this image into a pictorial presentation. That I think would be a mistake because the reflection, if you will notice is pointing to our weary commuter.

March Challenge

The challenge for March, as you remember was : two images in the living or family room.



George Clark



The challenge for April will be —
make two images in the bathroom.



History— Charles Negre (1820—1880)



Charles Negre
1820 –1880

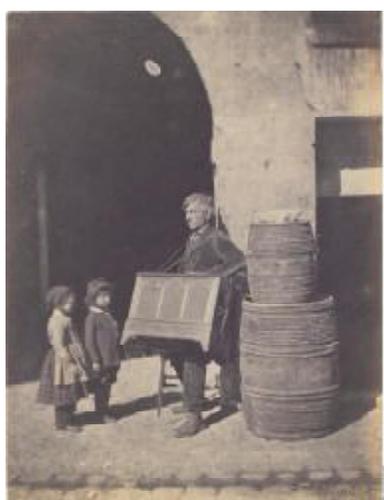
Charles Nègre (French: [nɛɡʁ]; 9 May 1820 – 16 January 1880) was a pioneering photographer, born in Grasse, France. He studied under the painters Paul Delaroche, Ingres and Drolling before establishing his own studio at 21 Quai Bourbon on the Île Saint-Louis, Paris.

Delaroche encouraged the use of photography as research for painting; Nègre started with the daguerreotype process before moving on to calotypes. His "Chimney-Sweeps Walking", (Below) an albumen print taken on the Quai Bourbon in 1851, may have been a staged study for a painting, but is nevertheless considered important to photographic history for its being an early instance of an interest in capturing movement and freezing it forever in one moment.^[1]

Having been passed over for the Missions Héliographiques which commissioned many of his peers, Nègre independently embarked on his own remarkably extensive study of the Midi region. The interesting shapes in his 1852 photograph of buildings in Grasse have caused it to be seen as a precursor to art photography.^[2] In 1859, he was commissioned by Empress Eugénie to photograph the newly established Imperial Asylum in the Bois de Vincennes, a hospital for disabled workingmen.^[3]

He used both albumen and salt print, and was known also as a skilled printer of photographs, using a gravure method of his own development. A plan commissioned by Napoleon III to print photographs of sculpture never came to fruition, and in 1861 Nègre retired to Nice, where he made views and portraits for holiday makers. He died in Grasse in 1880.^[1]

Wikipedia



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



Pioniere der Photographie Edward Steichen, Charles Nègre : Kunstgewerbemuseum Zürich, 4. Dezember bis 12. Januar 1964 Wegleitung des Kunstgewerbemuseums der Stadt Zürich 254.

Steichen, Edward und Charles Negre:

Used

Quantity Available: 1

From: [Buchparadies Rahel-Medea Ruoss](#)
(Winterthur, ZH, Switzerland)

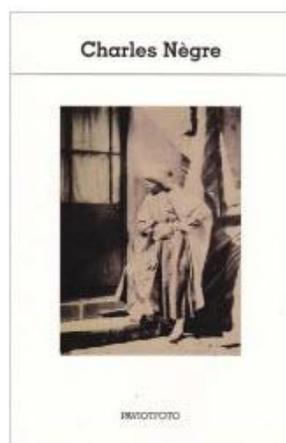
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Charles Negre 1820 - 1880.

pho Negre, Charles:

Published by Paris. Galerie Francoise Paviot/ Paviotfoto. o.J.

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For more great information on this photographer go here:

<https://aperture.org/blog/getty-new-look-history-of-photography/>

Photographers must learn not to be ashamed to have their photographs look like photographs. A smudge in “gum” has less value from an aesthetic point of view than an ordinary tintype.A photographer using photography to do a “stunt,” or imitate painting, may amuse those who understand neither the fundamental idea of photography nor the fundamental idea of painting.

Alfred Stieglitz

Random Thoughts - Brooks Jensen

Why I Don't Go to Gallery Openings

In the spirit of true confession, I want to come clean and say that I don't attend gallery openings anymore. I haven't quite honestly for many, many years. And I don't specifically because I found them to be just about the worst way there is to look at artwork.

I suppose this is a weight of confessing that I don't understand what openings are all about. To me, the reason to go to an opening is to look at artwork and to see what's new and what's exciting. But it's not—at least, not the way it's done.

Most gallery openings are so crowded, and there's so much buzz and hubbub and conversation, so much so that you can't really see the artwork very well. If you can, you're only going to stand in front of the artwork for a few seconds before it's kind of expected that you move on so that someone else can have a chance to see.

So I've concluded that openings at art galleries are not about art. They're about the social scene, about having a chance to meet friends, or be seen with artwork, or schmoozing and having conversation about the artwork, and it's all about people and being social.

And that's fine it's more like a party than it is an art experience, and there's nothing wrong with parties. But if I want to go see artwork and take some time to actually look at it, and ask questions about it, and think about it, and allow myself to be placed in the point of view of the artist, seeing the world through their eyes, an opening is just about the last place I'm going to do it.

If I want to have a party, if I want to schmooze with some friends, if I want to have a social scene, I'll go to a party. I'll throw a party. Or maybe I'll even go to a gallery opening. But only for the social scene and the party, not for the artwork.

The Changing Nature of Magazines

Here's an odd observation about magazines. It used to be that years ago that I subscribe to photography magazines because I wanted to be informed about the latest gear or learn about new techniques or the news from the industry.

But I tend not to get that information from magazines anymore. Now I can get all of that information—a lot more quickly, a lot more conveniently—on the web. If I want to find the latest equipment, there are 1001 places that you can go to get a review of the latest equipment and not have to wait for the magazine to come out that as the review of the camera you're interested in. If I need to learn the technique, there are 1001 chat groups and other archives where I can go learn how to do something I want to do photographically.

I suppose if one wants to think about this more deeply you only need to look at what *Shutterbug* used to be back in the 1970s, when it was a huge, thick, authoritative publication and had lots of used here. It's the place we all went to buy used equipment. But of course, that was long before eBay.

Serial Publication

If I confessed before that I'm a big fan of Charles Dickens and one of the things about the work of Dickens that a lot of people are not aware of is that his 600-page books, like *David Copperfield*,

Oliver Twist, or *Bleak House*, were mostly written as cereals.

They were published weekly in a series of installments in various magazines, and it was a very popular way to publish work and to build what would eventually become a large body of work—a 600-page novel—to construct it in bits and pieces and parts.

I wonder if there's an application here for photographers? I wonder what would happen if you announced that you were going to produce a series of work, of which the first two or three images were currently available, and you were going to sell them as a series—one print at the time released over a period of 12 months or two years or some interval of time, in which people would eventually collect an entire body of work, one or two prints at the time.

This is not totally unheard of in photographic circles. There are people who have been doing this like a print-of-the-month club, as it were. And from those people I know who have done this, they universally report that it's been a very successful in functional way for them to produce the work, because it spreads the labor of producing it over a long period of time, as well as the affordability of the body of work over a long period of time for the consumer. There may be some downsides to this idea, but it's certainly one worth thinking about.

Unknown Symbols

I was doing a lot of traveling last week and staying in a lot of different hotel rooms, and I had an interesting observation of all places, in the shower. One of the hotel rooms that I was in had a shower, sort of a tub and stall arrangement, one of those-piece, injection-molded plastic deals.

I was fascinated that the walls of this shower were molded into the form of fake tiles. They had little vertical and horizontal lines to divide the wall into squares. And I thought, isn't that interesting that they felt it was somehow aesthetically important and pleasing to make fake tiles in the walls of this shower-tub combination.

But what got me to thinking was the symbolism that was involved in this fake tile. You know, if you'd never seen a shower that was made out of honest-to-goodness tiles, the way they used to do it ages ago, you'd have no idea why these grooves were molded into the plastic of the tub. This is the same sort of idea as the symbolism that's used on a lot of forms, where they put a little picture of an old-fashioned dial telephone, which is a meaningless symbol unless you happen to know about old-fashioned dial telephones and were born in a time when old-fashioned dial telephones were what telephones were.

By the same token, if you look at the fake tile impressions in the plastic wall of the tub you won't know what these are unless you happen to know the reference of the tiles. The same thing takes place in making art work. All the time, there are symbols involved in the artwork that are only understandable, they only make sense, if you understand the reference to which they hearken back.

We need to be careful of this. We need to use this specifically and with control in our images, because in making our work a lot of times sarcasm or irony or even humor will depend on understanding the symbols. These are cultural things, and things all of us artists need to control or, at the very least, be aware of in the creation of our art work.

Art Photography - H.P. Robinson (1830-1901)

CHAPTER IX. — IN ACTION

"Nothing is more strange in art than the way that chance and materials seem to favor you, when once you have thoroughly conquered them. Make yourself quite independent of chance, get your result in spite of it, and from that day forward all things will somehow fall as you would have them."

Ruskin

We have theorized through several chapters; let us get into the open and have a little practice, for the spring is at hand and we are already beginning to feel premonition of that "landscape fever" from which every good photographer must suffer at this time of year.

With the rising of the sap comes the desire in the photographer to bring forth his camera and prepare for the summer campaign. He has probably not been idle during the winter. There have been effects of hoar frost and snow, curious, wonderful, ferry-like—not that ferries loved the cold weather. But it is too spring and summer, when the year is a live, and he must look for beauty.

We will assume that the amateur knows all that can be learned in technical photography, and that the knowledge does not confuse his brain and incapacitate him from taking a negative. The one thing that I would impress on his mind is that perfect technical negatives are good as means, but the gain is lost when they become ends.

We will also assume that are object is to make pictures, not to take local views and diagrams of nature.

Subjects for landscape are as a rule, better when they are, like the voice of conscience, "still and small." to my mind there is no place like angle and for beautiful subject suitable for the photographer. The scenes in other countries may be larger, faster, and more varied, but somehow these subjects do not suit the camera. In a photograph the Alps becomes dwarfed, the grand pine forests black patch is full of points, and the vineyards seem to be impossible, for I have never seen a photograph of one that pretended to picturesqueness. Our land is smaller and more possible and contains such pictures as Mrs. Browning gives expression to in the following lines:

"A ripple of land: such little hills, the sky
Can stoop two tenderly, and the wheat fields climb.
Such nooks of the valleys lined by orchises,

Fed full of noises by invisible streams;
And open pastures where you scarcely tell
White daises from white dew-at intervals
The mythic oaks and elm-trees standing out
Self-poised upon their prodigy of shade."

It is a rule with me which I seldom break, never to go out with the camera without some definite purpose. The scene, to be photographed has been already selected and every detail thought out an arranged in a sketch—a sketch so slight, however, that it has no nearer resemblance to a picture than shorthand has to

writing. The one exception to shorthand sketches is when a picture has to be produced by combination printing. It is then better to make a full-sized and elaborate drawing.

But today we will go on the chance of what we may pick up—roving, as they say in archery. We shall not be at a loss for subjects. The country around about is beautiful, and if it were not, there should be no lack of materials; all that is wanted is the eye to see and this is strengthened by practice. There is so much more open to us now than there was in the earlier days we



have not to carry a dark room and its contents about with us. We have scarcely, when out, to think of our process at all. Then the subjects! Nearly all attempts to make pictures were defeated by the length of exposure. The 20 seconds exposure, once necessary, has now collapsed to one or two, and set free for photographers a world of beauty. Figure's can be introduced without fear of the negative being spoiled by movement; cattle sheep, and other animals may be permitted to adorn foregrounds; and the sea shore has become a happy hunting ground. It is not now absolutely necessary to wait for a breathless day; and what is, perhaps, as important as anything else, every variety of light and shade may be attempted with a fair hope of success.

Yet, I like a still day—a day when the stir there is comes in gentle breezes with many waits between; I like also the hum of insects, the chirp of birds, the gentle noises of nature and sunshine. They all help toward the doing of good work.

In going out for what you can find, you should be as ready for a chance shot as a sportsman is for a rocketing pheasant. Look out! Here is a picture before us. It is a group of cows in a meadow with a picturesque screen of trees for a middle distance. If those two white cows that are near to us than the others go away before you are ready, your picture is lost. Something wrong; you cannot see the picture on the ground glass! Why, you have got an Ortho

Art Photography - Contd.

chromatic yellow screen in the place of the stop. Take it out at once; don't let it flurry you; keep your head level. No hurry-flurry, and the least possible amount of excitement. Expos by hand as long as experience teaches you will be necessary to bring out the shadows. Lose your picture if you must but do not have an under exposed one. Too many photographs are under-exposed, and nothing is so melancholy as the "might have beens." You have got your picture just in time for the cows are off. Now, where would you have been if you had used those exposure tables which you are still so reluctant to give up—the delight of the faddist, to the worker a hindrance? When you come to subjects of this sort, go straight away and get them done at once. You must not stop to consider;

"The flighty-purpose
never is 'o'ertoock,
Unless the deed
go with it."

A knowledge of the rules of art we have been considering in previous chapters had another use here than to help you to compose your picture. It saved time, which was—not money, but a picture in this case; for you saw at once what to do, and had not to hesitate, and think, and worry until the cows walk off and left you pictureless.

We now come to a subject over which we can take more time. It is a group of trees on the opposite bank of a narrow stream opening out into a pool, after rippling down a slight decline—among moss-grown rocks and boulders. The upper parts of the trees are in shadow, for the sun is and nearly behind them to the right, and the sunlight glance through the trunks and along the meadow, which, with the bank, reflects in the pool. Two little girls with baskets have just, up on their way to the mill, and are much interested in our operations. We must have them for models to which they shyly agree, for there is nothing so shy as your juvenile rustic. It would be courting failure to try an elaborate subject with fresh-caught models, so we will try something simple. There is a sloping bank of broken earth partly

covered with large leaved plants and wildflowers in the foreground. This bank is in bright sunshine and finely contrast the dark-mass of trees and under-wood. We will place the figure's on it. The sunlight and light dresses will make them "tell" strongly against the dark overgrown part of the stream, and make a fine balancing point



to the whole. See how well that bit of light, so precious in its place, comes, intensified by the black basket which touches the white pinafore. This brilliant speck is broadened out by the lesser lightness of the sunlight bank, is echoed by the reflections in the water, and is carried through the picture. But note that the figure's, though small, are the key-note of the picture. They form the strongest light and the strongest dark, to which every other light and dark, however large, is subordinate, because they are not of the same intensity.

So much for the composition; now for the models. It is most important that they shall not look conscious and stupid, and there is nothing a new model is so clever at as looking stupid. Here is an opportunity for guile. You must become a second Ananias, and tell them anything but the truth. Photographers, doctors, and dentists have license to practice deception for the good of their patients.



Don't let them stare at the camera, or stand stiffly up right on both legs with both hands at their sides. This they will almost certainly tried to do; it is their notion of a respectful and proper position, and is the awful result board-school drilling, which is transforming English childhood into attitudinizing prigs. Give a last look round, pull the bolt, let the platform fall, and we will hope that the completed result will be hung.

Consider this: The very next time we all go on an outing together, we coordinate our clothing in such a way that when the opportunity arises we will have a model.

Ed.

Meeting: FPCC March 2019 Board Meeting
Attendees: Frank Woodbery; Rick Battson; Sandy Watt; James Watt; Grant Noel;
 Ray Klein; Bob Deming; Doug Fischer
Date: March 26th, 2019 **Time:** 3:00pm at New Seasons Community Room.

New Board Positions: There was a general discussion on which members may be interested in becoming board members. James will continue this coming year as Treasurer and will become back-up for web-site. Both Sandy Watt and Sharon Deming will assist with social activities. It was decided that we make an announcement at the next meeting regarding the position of social/event coordinator, to see if any member is interested. Leading on from this discussion, it was agreed that we should approach Touchmark to see if we could put a lock-box in the forum room closet to hold FPCC stuff. This would help the Social coordinator as the meeting sundries could remain there and not have to be transported each time. We also need to bear in mind that Touchmark will be undergoing a lot of remodeling and may affect other FPCC items.

Alternate Meeting Location: We have used Fire Station #9 meeting room on a couple of occasions now and the board agrees that it is a good alternative when Touchmark has to close because of illness concerns.

Extra Nights: After discussion, it was decided that more educational meetings were needed as well as more print/image discussion times. Rick mentioned that judging philosophy may need to be changed so that judges have more time to look at the entries. Possibly move deadline forward for entries. It was also decided to survey the members at upcoming meetings what the members would like to see happening.

End of Year Judging and Banquet: Frank confirmed that June 11th is good with Touchmark. Again, this depends on Touchmark remodel timeline. Doug mentioned that there may not be enough time between the May EID meeting and the EOY Banquet to get awards/ribbons, etc. completed on time. There was a long discussion on logistics for this activity. Katie Rupp also needs time to set up the 4C's Mono Print judging. Some possibilities discussed were:- send email out to club members requesting what images they want entered into the Member's Choice Award. (2 Open 1 Mono)

Move EID night to the second Tuesday in May.

Let respective EID and print Chairs pick images based on current image scores.

May 25th has been set as tentative date for EOY judging. Frank to check with Touchmark if room is available between 1:00pm and 5:00pm.

Club Monitor Calibration Tool: There was a discussion on color calibration tools. Should we get one for the club.? Should we loan it out to members to calibrate their home monitors.? Nothing was decided at this time. This item was brought up, as many members were concerned that the image they see at home on their monitor is not accurately reflected when projected at meetings. Color, Exposure, Saturation, etc.

PSA: Rick Battson showed a newsletter that is typically sent out to club PSA reps. It looks like there will be a new Seattle chapter. He also mentioned that there are awards for best club newsletter and web-site available from PSA. Jon Fishback would need to

enter 'The Adapter'.

Bob said that the web-site is not ready to be entered at this time.
2019 Convention: It was decided to leave this item until John Craig was available.

Chair Reports:

Field Trips: Rick Battson mentioned that the Dufur trip is now uncertain. It is snowy at the moment and will be mushy when the thaw happens. When the snow melts, the farmers need to begin their spraying activities. Not a good place for photographers. The window is closing on this trip; was originally 3/14/2019. Rick is currently working on other trip possibilities.

Social Chair: Everything going OK. Sandy mentioned that she will be away for the May 7th/14th/21st meetings and will need someone to cover meeting refreshment duties.

Financial Chair: Everything up to date and current balance is \$3914.98 There was one new member last Friday. Updated membership list has been sent out.

Print Chair: All OK. Grant is looking for back-up personnel for print duties.

Web-site: Bob Deming reported no problems with web-site.

EID Chair: Doug mentioned that all going OK but wanted to bring up a new judging system. This system will be at the October 4C's convention. It is currently used by SOPA club and we could talk with them about how it is working for them. We could also have a special meeting to review the system.

Touchmark: Ray Klein mentioned that the wedding vow event has been postponed. (July maybe)

There will be the Easter Bunny event on 20th April.



4 C's Rep.: John Craig