

# *Adapter*



Vancouver Washington

Film Pack Camera Club

Volume 65 Issue 07 April 2020



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](mailto:jpfl@aol.com)

Volume 65 Issue 07 April 2020

### Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gail; Andrews

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Mono Prints: Katie Rupp/Rod Schmall

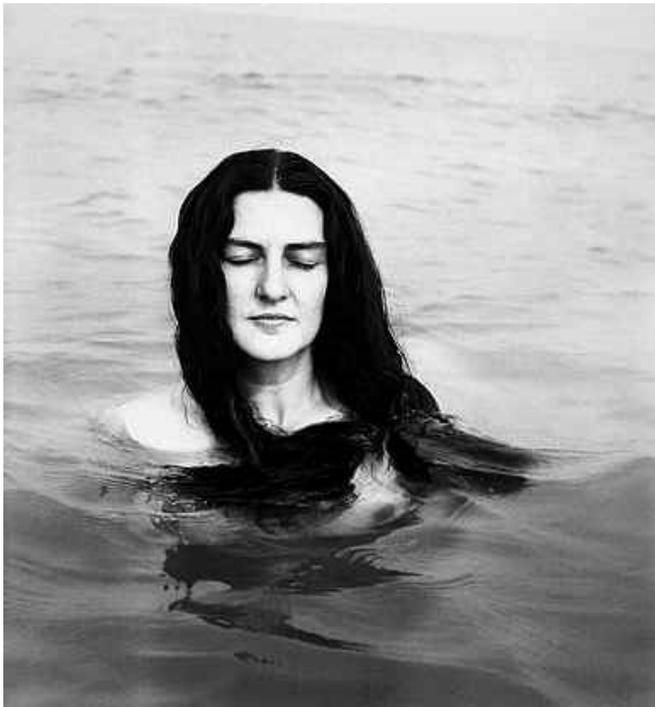
Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

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*Cover Photograph:  
Lois Summers*

Elenore — Harry Callahan, (History, Page 11)

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.

# Last Month Print Night - Results YTD

| March 2020 YTD total print scores | Sum of Score |
|-----------------------------------|--------------|
| <b>LC</b>                         |              |
| Albert Tang                       | 309          |
| Don Funderburg                    | 106          |
| Doug Fischer                      | 320          |
| Esther Eldridge                   | 23           |
| Gail Andrews                      | 41           |
| Grant Noel                        | 49           |
| Henry Ren                         | 44           |
| Jan Eklof                         | 93           |
| Katie Rupp                        | 196          |
| Lois Summers                      | 268          |
| Rick Battson                      | 64           |
| Robert Wheeler                    | 157          |
| Rod Schmall                       | 86           |
| Sharp Todd                        | 318          |
| Steve Cornick                     | 21           |
| Theresa Peterson                  | 133          |
| Wayne Hunter                      | 230          |
| <b>LM</b>                         |              |
| Albert Tang                       | 315          |
| Don Funderburg                    | 66           |
| Doug Fischer                      | 49           |
| Frank Woodbery                    | 46           |
| Henry Ren                         | 24           |
| Katie Rupp                        | 72           |
| Lois Summers                      | 271          |
| Robert Wheeler                    | 87           |
| Rod Schmall                       | 66           |
| Sharp Todd                        | 329          |
| Steve Cornick                     | 21           |
| Theresa Peterson                  | 128          |
| Wayne Hunter                      | 22           |

|                  |     |
|------------------|-----|
| <b>SC</b>        |     |
| Albert Tang      | 299 |
| Bev Shearer      | 271 |
| Don Funderburg   | 85  |
| Esther Eldridge  | 21  |
| Frank Woodbery   | 66  |
| Gail Andrews     | 136 |
| Grant Noel       | 21  |
| Henry Ren        | 20  |
| Jan Eklof        | 323 |
| Katie Rupp       | 43  |
| Lois Summers     | 264 |
| Robert Wheeler   | 131 |
| Rod Schmall      | 121 |
| Sharp Todd       | 306 |
| Theresa Peterson | 103 |
| <b>SM</b>        |     |
| Albert Tang      | 305 |
| Bev Shearer      | 20  |
| Esther Eldridge  | 21  |
| Frank Woodbery   | 22  |
| Jan Eklof        | 134 |
| Katie Rupp       | 180 |
| Lois Summers     | 260 |
| Robert Wheeler   | 67  |
| Rod Schmall      | 108 |
| Sharp Todd       | 315 |
| Theresa Peterson | 149 |

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# Last Month Print Night - Judges Favorites.

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Katie Rupp

Caspian Tern



Jan Eklof

Foggy Port Townsend



Katie Rupp

Osprey Landing

## Last Month EID Night - YTD

| Challenge          | Score | Entries | Avg.    |
|--------------------|-------|---------|---------|
| BevShearer         | 140   | 7       | 20.0000 |
| BobDeming          | 105   | 5       | 21.0000 |
| CharlesLayton      | 65    | 3       | 21.6667 |
| DavidLaBriere      | 65    | 3       | 21.6667 |
| DavidSchultz       | 65    | 3       | 21.6667 |
| DonFunderburg      | 101   | 5       | 20.2000 |
| DougFischer        | 132   | 6       | 22.0000 |
| DwightMilne        | 113   | 5       | 22.6000 |
| EstherEldridge     | 80    | 4       | 20.0000 |
| FrankWoodbery      | 43    | 2       | 21.5000 |
| GailAndrews        | 23    | 1       | 23.0000 |
| GrantNoel          | 106   | 5       | 21.2000 |
| HenryRen           | 180   | 8       | 22.5000 |
| HowardBruensteiner | 375   | 17      | 22.0588 |
| JamesWatt          | 128   | 6       | 21.3333 |
| JanEklof           | 139   | 6       | 23.1667 |
| JohnCraig          | 157   | 7       | 22.4286 |
| JonFishback        | 138   | 6       | 23.0000 |
| KatieRupp          | 23    | 1       | 23.0000 |
| LeeMoore           | 68    | 3       | 22.6667 |
| LindrelThompson    | 373   | 16      | 23.3125 |
| LoisSummers        | 152   | 7       | 21.7143 |
| RayKlein           | 92    | 4       | 23.0000 |
| RickBattson        | 189   | 9       | 21.0000 |
| RobertWheeler      | 88    | 4       | 22.0000 |
| RodSchmall         | 88    | 4       | 22.0000 |
| SandyWatt          | 267   | 12      | 22.2500 |
| SharonDeming       | 155   | 7       | 22.1429 |
| SharpTodd          | 63    | 3       | 21.0000 |
| SuZhou             | 140   | 6       | 23.3333 |
| TheresaPeterson    | 273   | 12      | 22.7500 |

| Mono               | Score | Entries | Avg.    |
|--------------------|-------|---------|---------|
| AlbertTang         | 155   | 7       | 22.1429 |
| BevShearer         | 61    | 3       | 20.3333 |
| BobDeming          | 130   | 6       | 21.6667 |
| DavidLaBriere      | 72    | 3       | 24.0000 |
| DavidSchultz       | 66    | 3       | 22.0000 |
| DonFunderburg      | 111   | 5       | 22.2000 |
| DougFischer        | 22    | 1       | 22.0000 |
| DwightMilne        | 43    | 2       | 21.5000 |
| EstherEldridge     | 43    | 2       | 21.5000 |
| FrankWoodbery      | 90    | 4       | 22.5000 |
| GailAndrews        | 24    | 1       | 24.0000 |
| GeorgeClark        | 46    | 2       | 23.0000 |
| GrantNoel          | 24    | 1       | 24.0000 |
| HenryRen           | 41    | 2       | 20.5000 |
| HowardBruensteiner | 45    | 2       | 22.5000 |
| JanEklof           | 136   | 6       | 22.6667 |
| JohnCraig          | 157   | 7       | 22.4286 |
| JonFishback        | 158   | 7       | 22.5714 |
| KatieRupp          | 93    | 4       | 23.2500 |
| LeeMoore           | 63    | 3       | 21.0000 |
| LoisSummers        | 23    | 1       | 23.0000 |
| RayKlein           | 158   | 7       | 22.5714 |
| RobertWheeler      | 67    | 3       | 22.3333 |
| RodSchmall         | 107   | 5       | 21.4000 |
| SandyWatt          | 65    | 3       | 21.6667 |
| SharonDeming       | 151   | 7       | 21.5714 |
| SharpTodd          | 118   | 5       | 23.6000 |
| SuZhou             | 161   | 7       | 23.0000 |
| TheresaPeterson    | 134   | 6       | 22.3333 |
| TraceyAnderson     | 67    | 3       | 22.3333 |
| WayneHunter        | 21    | 1       | 21.0000 |

## Last Month EID Night - YTD

| Open               | Score | Entries | Avg.    |
|--------------------|-------|---------|---------|
| AlbertTang         | 308   | 14      | 22.0000 |
| BevShearer         | 167   | 8       | 20.8750 |
| BobDeming          | 192   | 9       | 21.3333 |
| CaroleSchultz      | 21    | 1       | 21.0000 |
| CharlesBoos        | 333   | 15      | 22.2000 |
| DavidLaBriere      | 138   | 6       | 23.0000 |
| DavidSchultz       | 144   | 6       | 24.0000 |
| DonFunderburg      | 232   | 11      | 21.0909 |
| DougFischer        | 330   | 14      | 23.5714 |
| DwightMilne        | 314   | 14      | 22.4286 |
| EstherEldridge     | 126   | 6       | 21.0000 |
| FrankWoodbery      | 202   | 9       | 22.4444 |
| GailAndrews        | 268   | 12      | 22.3333 |
| GeorgeClark        | 192   | 8       | 24.0000 |
| GrantNoel          | 23    | 1       | 23.0000 |
| HenryRen           | 220   | 10      | 22.0000 |
| HowardBruensteiner | 46    | 2       | 23.0000 |
| JanEklof           | 207   | 9       | 23.0000 |
| JohnCraig          | 165   | 7       | 23.5714 |
| JonFishback        | 181   | 8       | 22.6250 |
| KatieRupp          | 281   | 12      | 23.4167 |
| LeeMoore           | 67    | 3       | 22.3333 |
| LindrelThompson    | 116   | 5       | 23.2000 |
| LoisSummers        | 295   | 13      | 22.6923 |
| RayKlein           | 231   | 10      | 23.1000 |
| RickBattson        | 42    | 2       | 21.0000 |
| RickSwartz         | 202   | 9       | 22.4444 |
| RobertWheeler      | 42    | 2       | 21.0000 |
| RodSchmall         | 136   | 6       | 22.6667 |
| RuthBoos           | 66    | 3       | 22.0000 |
| SandyWatt          | 138   | 6       | 23.0000 |
| SannyePhillips     | 129   | 6       | 21.5000 |
| SharonDeming       | 149   | 7       | 21.2857 |
| SharpTodd          | 297   | 13      | 22.8462 |
| StephenCornick     | 44    | 2       | 22.0000 |
| SuZhou             | 192   | 8       | 24.0000 |
| TheresaPeterson    | 65    | 3       | 21.6667 |
| TraceyAnderson     | 111   | 5       | 22.2000 |
| WayneHunter        | 184   | 8       | 23.0000 |

# Last Month EID Night - Judges Favorites



Sharp Todd

Old Service Station



Su Zhou

Looking Around



Howard Bruensteiner

Living in a Dog Eat Dog World



Ray Klein

Bubbly

# Last Month EID Night - Judges Favorites- Contd.



Doug Fischer

Black and White



Jan Eklof

On the Streets of Venice



Lindrel Thompson

Love Locks

### FIELD TRIP: "WESTERN ANTIQUE AIR & AUTO MUSEUM"

Story by Ray Klein and Rick Battson  
Photos by Ray Klein

February 27th, 2020, a Film Pack Camera Club crew met at the usual Fred Meyer parking area to begin their journey to a location in Hood River Oregon. **WAAAM** is the title of the sign attached to the building, which stands for "Western Antique Aero plane & Automobile Museum." The address is 1600 Air Museum Road, Hood River, OR 97031.

Lee Moore had instigated the idea of a trip. Rick Battson and Lee Moore worked together to establish a date for the field trip. In attendance were: Henry Ren, Sharp Todd, David & Carol Shultz, along with Ray Klein who did the photography for the FPCC monthly News Letter "The Adapter."

David and Carol Shultz came from Oregon, and arrived before the other five individuals, who had car pooled from Vancouver. There was no shortage of subject matter, since this facility is World Renown for its collection of "Classic Car" and "Classic Air Craft" subjects.

Volunteers are available to answer questions and be helpful to the photographers. Photography began by 9:30 AM and continued into the early afternoon. About 2:00 PM the crew had filled their photographic camera data cards, with a variety of subjects. It was then time to think about lunch and meeting at Bette's Restaurant for camaraderie and fellowship.

In future Club Meetings, we will no doubt see some of these images permeating the print stand, or the EID projector, filling the screen with images from this field trip.



"Western Antique Aeroplane & Automobile Museum" sign on building.



Rick and Lee discuss strategy with one of the many volunteers at the "Museum."



Rick Battson using a periscope device to manually focus in on the "1932 Detroit Electric" wood spoke wheel.



Lee Moore focuses in on a "Hand Made Model of a Bi-wing One Man Flying Machine."



Henry Ren tests his flash fill for the 1948 Piper Pontoon "PA-14 Family Cruiser."



Sharp Todd zeros in on "Classic Car" detail at WAAAM field trip.



A vast array of subject matter awaits the ambitious photographer.



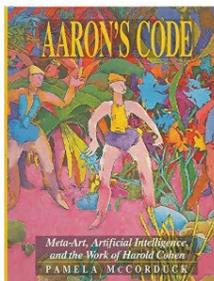
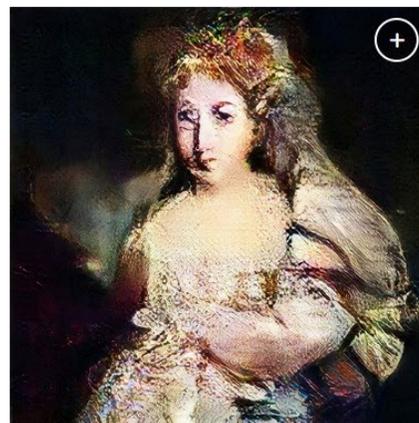
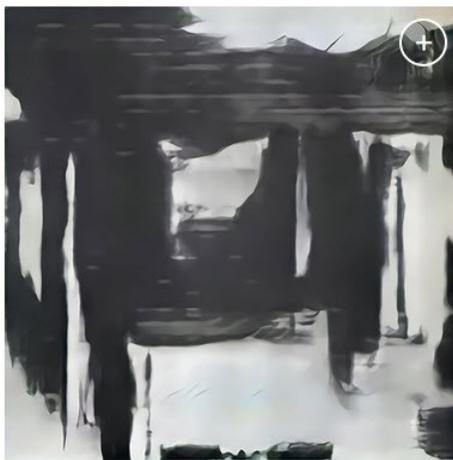
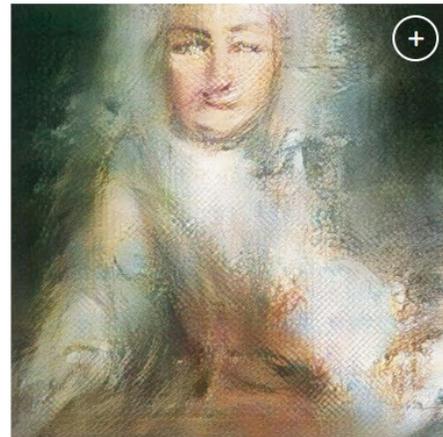
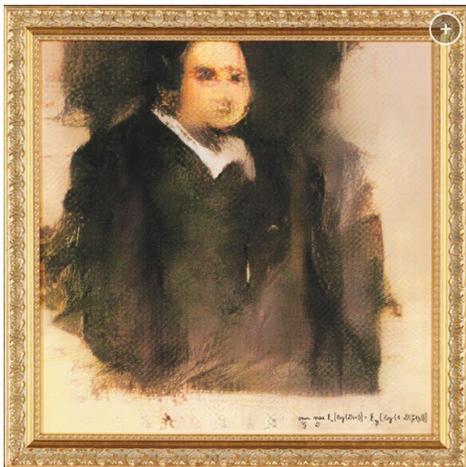
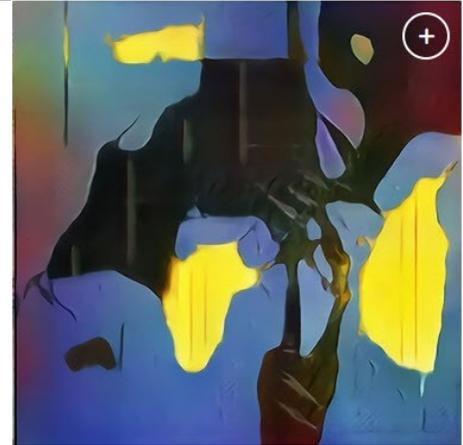
L to R: Lee Moore, Rick Battson, David Shultz, Carol Shultz, Sharp Todd and Henry Ren.

# Artificial Intelligence Art

Painter Harold Cohen an artist with a vision, in the 1960's decided that he wanted to learn to write computer code and see what he might do with artificial intelligence. The rest, as they say, is history. The book, "Aarons Code (1990) some thirty years later describes his life's work attempting to create an autonomous algorithm that would create art. Aaron would eventually grow to over 14,000 lines of code.

Since his death in 2016, his work has branched out all over the world and many entrepreneurs have taken up the challenge. Here are a few of the latest works, the first one, below, sold for nearly \$500,00.00 at Christie's.

Ed.



### Aaron's Code: Meta-Art, Artificial Intelligence and the Work of Harold Cohen

McCorduck, Pamela

★★★★☆ 7 ratings by Goodreads

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Published by W H Freeman & Co, 1990

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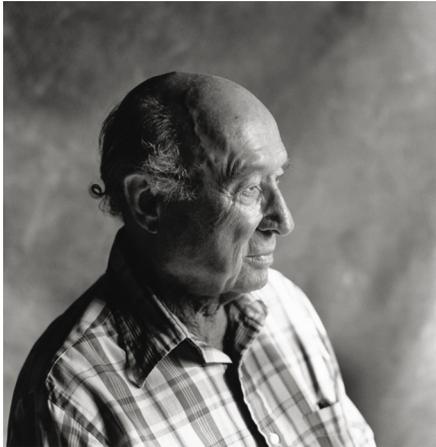
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## History— Harry Callahan (1874-1978)

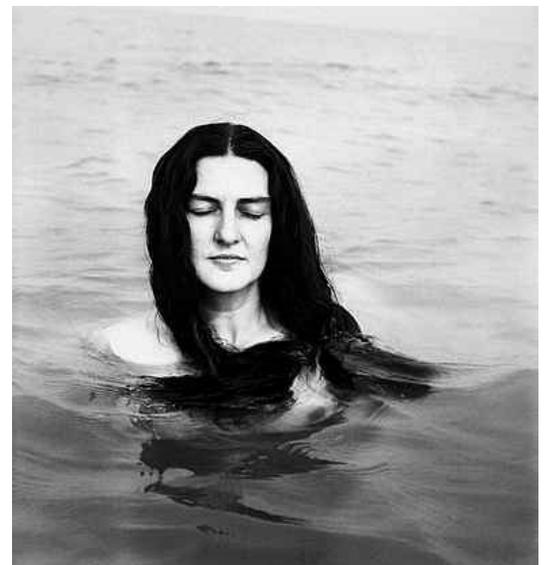


Harry Callahan 1912-1999



For the biography go to:

[https://en.wikipedia.org/wiki/Harry\\_Callahan\\_\(photographer\)](https://en.wikipedia.org/wiki/Harry_Callahan_(photographer))



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

## Harry Callahan: 38th Venice Biennial 1978

Callahan, Harry and Peter C. Bunnell

Published by International Exhibitions Committee, The American Federation of the Arts (1978)

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Quantity Available: 1

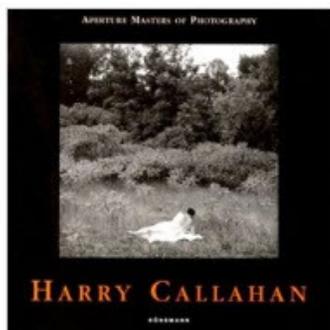
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Stock Image

## Photography Callahan. Ediz. illustrata (Master photography)

Callahan, Harry

Published by Ullmann (2003)

ISBN 10: [3829028903](#) / ISBN 13: [9783829028905](#)

Used Hardcover

Quantity Available: 1

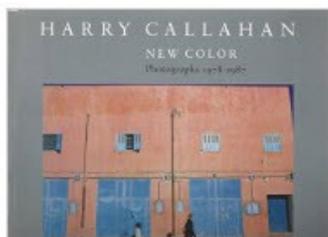
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Stock Image

## Harry Callahan: New Color Photographs 1978-1987

Davis, Keith F.; Callahan, Harry

Published by University of New Mexico Press (1990)

ISBN 10: [0826311962](#) / ISBN 13: [9780826311962](#)

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## Harry Callahan

Callahan, Harry

Published by Museum of Modern Art (1967)

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## The Patina of Sentimentality - Guy Tal

LensWork magazine's contributing author, Guy Tal has agreed to allow me to share his words here. To thank Mr. Tal, go to his web site. [WWW.guytal.com](http://WWW.guytal.com) Just press Ctrl. and click.

***Pease do this, as writers as well as photographers love to hear that people enjoy their work.***

***The curse of all art is the patina of sentimentality.***

**Ansel Adams**

As life would have it. I recently found myself in the throes of deep sadness and anxiety. The reasons for my mood are not important here, but as we all do on occasion, I wished for solace. Among other measures, I hoped to find some comfort and inspiration, or even just a momentary distraction, among the art books lining the shelves in my office, most by or about notable photographers. Without thought, I skipped over several large coffee table books filled with spectacular imagery of the natural world, works of cultural and historical importance, interesting biographies, and so on. My eyes finally came to rest on a small and unassuming title and something in me knew, "this is the one." I pulled it from the shelf, looked at the cover for a few seconds, and began to cry.

The book was, *I bear the leaves and love the light*, by photographer Robert Adams. A mere 47 pages long, it features mostly photographs of Adams' dog, Sally, playing happily in the yard. I paged through it slowly, each small image radiating warmth and innocence, nostalgia and melancholy. By page 47, I was emotionally spent, and felt noticeably better and more hopeful. Thank you Mr. Adams.

Now a couple of weeks removed from that day, I can examine my experience and the emotional effect effect of Adams' photographs in light of other encounters with photography I've had in recent weeks. During this time, I visited two galleries: one exhibiting large and impressive prints of idealized natural scenes; the other showcasing prints of visually-interesting but otherwise expressionless abstracts. Both left me cold.

My short forays into the universe of pretense we call, "social media." similarly failed to inspire, and on occasion even added to my aggravation.

The conclusion was not difficult to draw: no amount of technical wizardry, popularity, artspeak, or gratuitous beauty, could move me like those small, fuzzy, photographs of Sally the dog. No glorified sunset over mountains, no slice-of-life street scene, no drone footage, no painterly abstract, and no lavishly-finished view of yet another slot canyon rendered in exquisite detail, possessed the depth of love, gentleness, hope, and grace, that a master photographer managed to channel into a small portfolio, working in his own yard with a happy terrier for a model. No well -

appointed gallery space, no fancy lighting, no muzak, and no curators in suits could move me with the intensity that the small and spare book had.

At a crossroad in my life and work, I needed this reminder of how powerful expressive photography can be in its own right, without hype and idealization, without contrived heroism and self-promotion, without marketing strategies and sponsors—just an artist going about life with a camera.

We err when we value art only by esoteric measures and jargon revered by art mavens, and certainly we err in characterizing an artist's success as the ability to thrive within the unholy union of art and commerce. To me, the greatness of art is measured by its effect - not what it is, but what it *does*. Spare me the oohs and the wows; give me tears and reverence, heartache and gratitude, inspiration and solace, awe and ecstasy and dignity. Make me smile, make me grieve, make me question myself, make me learn; surprise me, comfort me, stump me, scare me, shake me out of jadedness and apathy and sadness and the pettiness of the mundane.

As a maker of art, similar priorities apply. I don't care how good the photographs I make, if the experience of making them fails to move me. I don't want my art to live up to the depth of emotions I felt when making it: in fact, I want my art to fail miserably in that regard. It is the prerogative of the artist to benefit not only from the products of creative expression, but from the circumstances that gave it rise—from living artfully. If that was not the case, I would be satisfied being just a consumer of art.

If the the patina of sentimentality in art is—as Ansel Adams characterized it, and as some in the art world may believe—a curse; then considered me willingly damned. This is not to say that sterile art is invalid or unimportant, just that its the validity and importance exists only within a limited context and attitudes. No matter how sophisticated and knowledgeable the person may be or how interesting and brilliant such a person may find some works of otherwise limited appeal, it seems futile to me to pretend that we, in our audience, are not at our core living, feeling, beings, having in, common certain needs and desires and innate perceptions. Whereas works devoid of emotion may delight and satisfy, only those that appeal to our emotions have the power to accomplish such things as to lift one from despair, to arouse hope, to affirm life. And who among us, on occasion, doesn't need—at times, desperately so—such things?

Search Within These Results:



**I Hear the Leaves and Love the Light. Sally in the Back Yard.**  
ADAMS, ROBERT.

Used | First Edition | Hardcover

Quantity Available: 1

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# How we Break The Patina of Sentimentality

Give Me Tears



WayneHunter

Make me Reverent



SharonDeming

Surprise Me



SharonDeming

Strike Me With Awe



John-Craig

Comfort Me



DavidSchultz

Give Me Solace



LindrelThompson

Stump Me



Albert Tang

Give Me Heartache



Howard Bruensteiner

Inspire Me



JanEklof

Make Me Grieve



Rod Schmall

Shake Me From the Mundane



Robert Wheeler

Make Me Smile



JanEklof

# Naturalistic Photography - P. H. Emerson—(1856-1936)

## Composition

Contd.

Mr. Burnet opens with the statement that “geometric forms in composition are found to give order and regularity to an assemblage of figure’s.” This is the first principle on which is built his structure of geometrical composition. We will omit the dicta of literary men on pictorial art which Mr. Burnet is so fond of quoting, but which we consider too worthless to do more with than mention. Let us then apply ourselves to the study of his thesis.

His first remarks are upon angular composition, and as he finds that these lead him into conventional methods, he goes on to say that his conventionality can be rectified by balance. Even if we would follow this form of composition our means are limited, for, unlike the painter, we cannot alter and re-arrange. However, we have no wish to make “angular compositions,” and consider them false in theory. Painters, on the other hand, must settle these matters for themselves, we know how many settle them, that is by ignoring all such teachings as nonsense. Next we come to the “circular composition,” which we are told is “applicable to the highest walks of art,” wherever they may be. Soon after this we come up on the truest remark in the book.



Sharp Todd

“artists generally prefer the opinions of

untutored children to the remarks of the most learned philosophers,” and we fear most modern artists prefer the teachings of nature to those of that philosopher John Burnet, F. R. S. Finally, Mr. Burnet winds up with the words, “I must also caution the young artist against supposing that these modes of arrangements are given for his imitation. I merely wish him to be acquainted with the advantages any particular composition possesses, that in adopting any invention of his own, he may engraft upon it these or similar advantages.”

Now this reads very oddly after talking of rules of composition, for what is the good of a rule if it is not to be followed? And it reads very illogically when compared with the quotation from Reynolds (Brougham?), which goes to back up the excuse for advocating rules as Burnet gives them,—viz. “to those who would imagine that such rules tend to fetter genius, etc..”

In short, the whole work is illogical, unscientific, and inartistic, and has not the leg to stand on. It is very specious to say that all compositions are made according to geometrical forms, for nothing can be easier than to take arbitrary points in a picture and draw geometrical figure’s joining them. The pyramid is a favorite geometrical form of composition. Now take any picture, and take



Rod Schmall

any three points you like, and join them and you have a pyramid, so does every composition contain a pyramid, as does a donkeys ear. But enough of this. The student is distinctly warned

against paying any serious attention to these rules; it is, however, as we have said, well that he should know of them, and we suspect he will learn



Robert Wheeler

something of design from merely looking carefully at the plates. Of tone he will learn nothing.

With Mr. Burnet’s remarks upon color we are in no way concerned.

But the student will say, how, then, can composition be learned?

Our answer to this is that composition, that is selection, cannot be learned saved by experience and study—there is no royal road to it, no schilling guide. This subtle and vital power must be acquired if we are to do any good work, for we are dumb until we do acquire it. We can no more express ourselves in art without having mastered composition, then a child can express himself in prose until he has learnt the art of writing.



Henry Ren

Meeting: FPCC Board Meeting  
 Date: March 24<sup>th</sup>, 2020  
 Time: 3pm, Zoom remote  
 Attendees: Gail Andrews, Bob Denning, Robert Wheeler, Frank Woodbury, Jan Eklof, James Watt, Doug Fischer, John Craig, Rick Battson, Ray Klein, Grant Noel  
 Visitor, Robert Wheeler

BOD meeting was held by ZOOM, web based video conferencing.

It is expected Touchmark will remain on quarantine the next few months.

Print judging will be suspended for April and May.

Club will continue with EID competition using remote judging for the next two months.

Much of the meeting was spent exploring ideas of keeping club members actively involved in club events.

EID judging will be done separately

Club meetings will be held by ZOOM, remote conferencing, members will be able to see entries, discuss scores and have opportunity to comment on photos, much like our meetings.

Details TBA

No April Touchmark Gallery swap planned at this time.

Judge prints that have been mailed will be judged including April C (not April BW and May C/BW)

4C's is in the process of making a decision on what to do with print competition for the remainder of the season.

It is very likely Touchmark will not be available for EOY judging and banquet. Alternative ideas discussed.

EOY banquet will likely be rescheduled for summer and combined with picnic. Location needed would require indoor access for photo viewing and outside area for picnic

Details TBA

Ann Campbell's class to be postponed, will be rescheduled when Touchmark reopens. Ann is flexible with dates.

Challenge category for 2020/21, agreed on 4 of 9 categories. John will send survey to pick additional 5.

Board composition for next season

Member needed for EID Chair for 2020/21.

March 23<sup>rd</sup>, Doug sent an email for a volunteer to replace him as EID Chair, as of today, no response.

If no EID Chair for 2020/21, discussed option of bringing images, and having open discussion.

Chair Reports

Ray, Touchmark, Easter egg hunt canceled.

John, 4C's, KCCC/PGCC judging to go forward as planned

James, Treasurer, \$6K balance, unanimous vote to reimburse Frank for Zoom Teleconference

Rick, No PSA report

Jan, Clubs lined up for April and May EID judging.

Doug, EID Chair, possibly host judging on ZOOM account.

Grant, Print Chair, will work on new light box for next year

Gail, Social Chair, Tote and supplies found during last months meeting.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig