

# Adapter

Vancouver Washington  
Film Pack Camera Club  
June 2018 Volume 63 Issue 09



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# *A dapter*



Photographic Society of  
America

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

Editor: Jon Fishback., APSA, ARPS [jpf1@aol.com](mailto:jpf1@aol.com)

Volume 63 Issue 09 June 2018

### Club Officers:

President—Frank Woodbery

Vice President—

Secretary Treasurer—James Watt

Social Chair—Sandy Watt

Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

### Inside *A dapter*

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.	Books at Abe's
10.	History
11.	Cool stuff from the web
12.	Fun with PSA
13.	Random Thoughts
14.	Art Photography—HP Robinson
15.	Contd.
16.	Misc. & Board Minutes



'Satchmo'

Eddie Adams - 1933– 2004

Cover  
George Clark

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:

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 Color**

Color Print Chair: Doug Fischer

**Year to date Mono.**

Mono Print Chair: Stephen Cornick

**This page intentionally  
left blank**

**See the surprise at the  
Banquet.**

**Judging Responsibility for Next Month:  
Judging Chair: Mark Shugert**

---

## Last Month Print Night - Judges Choice

---



SharpTodd\_FPCC\_SteelMakingVignette\_LM



SharpTodd\_FPCC\_FarmTrucks\_LC - Sharp Todd



SharpTodd\_FPCC\_SteelMakingGlowing\_LC



DougFischer\_FPCC\_Falcon\_LM

---

## Last Month Print Night - Judges Choice

---



SharpTodd\_FPCC\_WoodSpokedWheel\_SC



DougFischer\_FPCC\_TransAntarcticExpedition\_LC -



SharpTodd\_FPCC\_NelsonPlaceMono\_SM

---

## **Last Month EID Night - YTD**

---

EID chair: John Craig

**This page intentionally  
left blank**

**See the surprise at the  
Banquet.**

---

## Last Month EID Night - Judges Favorites

---



01DonFunderburg\_FPCC\_NelsonHomeSt



07RickBattson\_FPCC\_Banzai\_O



08RickSwartz\_FPCC\_ParachuteLandi



11LindrelThompson\_FPCC\_RubyThroat\_O



16JohnCraig\_FPCC\_BlueWaterFlower\_O



38StephenCornick\_FPCC\_RRBridge\_O

---

## Last Month EID Night - Judges Favorites- Contd.

---



20SharpTodd\_FPCC\_NelsonOldHomestead\_O



24RuthBoos\_FPCC\_OceansFineArt\_O



19DwightMilne\_FPCC\_LastLightOnWindyRidge\_O



43SharpTodd\_FPCC\_PalouseHillsAndRedBarn\_O



39DavidLaBriere\_FPCC\_TulipDawn\_O



21DougFischer\_FPCC\_MaunaKea\_O

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



Stock Image

## [The Best Of Photojournalism 2000](#)

Henri Cartier Bresson

Published by Unknown (2000)

ISBN 10: [0970110405](#) / ISBN 13: [9780970110404](#)

Used

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

Seller Rating: ★★★★★

Price: **US\$ 3.64**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

Stock Image

## [Helmut Newton: Private Property \(Schirmer Visual Library\)](#)

Blonsky, Marshall, Newton, Helmut

Published by Schirmer/Mosel Verlag GmbH (1994)

ISBN 10: [3888143918](#) / ISBN 13: [9783888143915](#)

Used Softcover

Quantity Available: 1

From: [WeBuyBooks](#) (Rossendale, LANCS, United Kingdom)

Seller Rating: ★★★★★

Price: **US\$ 2.75**[Convert Currency](#)Shipping: **US\$ 4.16**

From United Kingdom to U.S.A.

[Destination, Rates & Speeds](#)

Stock Image

## [Beyond Glory : Medal of Honor Heroes in Their Own Words](#)

Eddie Adams; Larry Smith; H. Norman Schwarzkopf

Published by Norton &amp; Company, Incorporated, W. W.

ISBN 10: [0393325628](#) / ISBN 13: [9780393325621](#)

Used Softcover

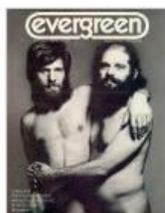
Quantity Available: 1

From: [ThriftBooks - Squared](#) (Dallas, TX, U.S.A.)

Seller Rating: ★★★★★

Price: **US\$ 3.89**[Convert Currency](#)Shipping: **FREE**

Within U.S.A.

[Destination, Rates & Speeds](#)

Seller Image

## [PORTFOLIO. Evergreen; Vol. 14, #81, August, 1970](#)

AVEDON, Richard

Used Softcover

Quantity Available: 1

From: [Antic Hay Books](#) (Asbury Park, NJ, U.S.A.)

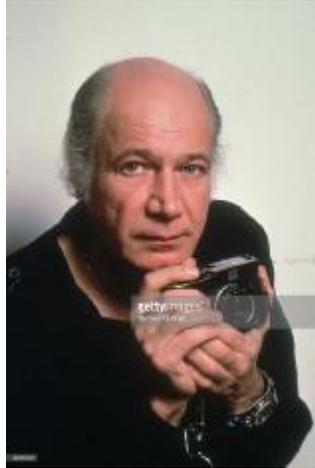
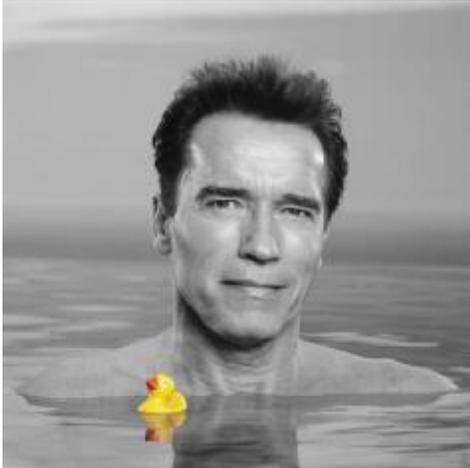
Seller Rating: ★★★★★

Price: **US\$ 12.50**[Convert Currency](#)Shipping: **US\$ 4.75**

Within U.S.A.

[Destination, Rates & Speeds](#)

# History



Eddie Adams, 1933-2004



# Cool Stuff



## Fovitec StudioPRO - 2x Product Photography Fluorescent Lamp Lighting Kit - [2x][CFL][Lamps and Bulbs Included]

by Fovitec

\$39.95

FREE Shipping on eligible orders

More Buying Choices  
\$36.18 (5 used offers)

★★★★☆ 436

Product Features

... Ideal For Product Photography: Lamps for use with 30W CFL bulbs fully

...



## LED Light Photography Tolifo Pt-15b LED Video Light Lamp Panel LED Camera Light With Mini Size for DSLR And Camcorder Ultra Thin Aluminum Alloy with Adjustable Color Temperature 3200K-5500K

by TOLIFO

\$29.99

FREE Shipping on eligible orders

Only 18 left in stock - order soon.

★★★★☆ 13

Product Features

... 15 watts cool light, Ra≥ 95, ... lighting accessory for ...

...



## Hot Shoe Level Hot Shoe Cover Three Level Axis Triple Bubble Spirit Level Hot Shoe Mount For DSRL Canon Nikon Digital and Film Cameras

by Anwenk

\$6.55

FREE Shipping on eligible orders

Only 12 left in stock - order soon.

★★★★☆ 26

Product Features

Cool Looking - Small and looks pretty, made of lightweight crystal clear acrylic.

...



## Camera Stabilizer Handle Grip 4-in-1 Camcorder Action Camera Smartphone DSLR Camera Handle Stabilizer Low Position Shooting System C Shape for Nikon Canon Sony GoPro SJCAM Smartphone iPhone

by ChromLives

\$27.95

Get it by **Thursday, Mar 15**

FREE Shipping on eligible orders

★★★★☆ 49

Product Features

... 1/4" from bottom and side for Vertical and Horizontal photography ...

...



## SmallRig Shoulder Pad with Cool Raiser / Aluminum Alloy Rods for Shoulder Rig System Video Camera Dslr Camcorders - 1511

by SmallRig

\$79.00

FREE Shipping on eligible orders

Only 19 left in stock - order soon.

★★★★☆ 55

Product Features

... HAVE item for travel or outdoor's photography while using camcorders.

...

## Fun With PSA - Editor

### PID Study Groups

#### Digital Dialogue



**PID Digital Dialogue  
Director**

✉ **Barbara E. Miller, FPSA, MPSA**

Digital Dialogue, formerly known as EID Study Groups, is a place where PSA members gather and form small groups designed to improve the photographic skills of the participants. Every month each member posts one image for comment by the rest of the group. By sharing their work in this way, a dialogue is opened between group members and the learning begins. Conversations often include kudos for good work along with suggestions for image improvement at capture and in post processing.

Currently there are more than 70 different groups including, general, nature, monochrome, HDR, iPhoneography and others. Whatever your area of interest - we have a Group for you.

Whether you are a beginner or a seasoned pro, participants can expect to improve their photography, post processing skills, communication and have fun doing it.

If you would like a taste of what we do, hop on over to the [PID DD Web Site](#) and check us out. For more information contact Barbara E Miller FPSA MPSA at [pid-digital-dialogue-director@psa-photo.org](mailto:pid-digital-dialogue-director@psa-photo.org) or click on some of the informational links below.

- [Why Join Digital Dialogue?](#)
- [General Guidelines](#) (links to DD website)
- [PID DD website](#)
- [Contact Us](#)

Please note - The Digital Dialogue website is separate from the PSA website and has its own login and password information which will be given to you when you join. This username and password will not work on the PSA website.

#### Digital Study Groups



**PID Digital  
Study Groups Director**

✉ **Heide Stover**

PID-Digital Study Groups, formerly known as CPID Study Groups, are available free to all members of PSA. They have a long history of helping those who are interested in improving their photographic skills and review techniques, through mutual assistance and interaction. The reviews generally follow the guidelines of exhibition judges, with emphasis on impact, composition and technical quality.

Each group is a closed unit, password protected, which ensures that only the members of the assigned study group have access to the images and reviews, encouraging a free and open exchange.

Members with more photographic experience who are interested in helping others are welcome to get involved and can often provide more detailed assistance while honing their own skills. Having experienced members involved is very important to the learning process. Some volunteers serve as Commentators, providing an even more thorough critique and perspective to the group.

Members may join more than one study group.

A Digital Study Group preview is available by [clicking here](#).

For more information please visit the links below and contact the PID Digital Study Groups Director at [pid-dsg-director@psa-photo.org](mailto:pid-dsg-director@psa-photo.org).

- [About the Groups](#)
- [Schedules](#)
- [How to Join](#)

# Random Thoughts

## Remembering Recent Losses

It's been a really tough few weeks for photography. We've lost recently Helmut Newton, and Henri Cartier-Bresson, Van Deren Coke, Richard Avedon, Edie Adams. It's always tough to see people we admire so much in our craft go, as Ansel Adams said, into the final wash, as it were.



Helmut Newton

This is a really great time for photographers to take a moment, pull out a few books from the bookshelves, and take a look at the work of these photographers and writers and historians that we remember and whose work has influenced us, because we all these people a great deal of

gratitude and respect for what they accomplished in their lives that has fueled our lives, motivated us, given us higher standards to aim for.

It's never asking too much to show gratitude to these people, and quite honestly, I can think of no better way for fans of these photographers and individuals to spend a little time with their work and remember what they gave us.



Henri Cartier-Bresson



Richard Avedon



Edie Adams

## Fog

Well, this is a rare treat. I get two combined two of my favorite topics of all time: photography and Charles Dickens. I'm going to read a little passage from Charles Dickens, because it has something to do with my topic of the day:

"fog everywhere. Fogged up the river where it flows among

green aits and Meadows; full of down the river, where enrolls defiled among the tears of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex Marches, fog on the Kentish Heights. Fog creeping into the cabooses of Collier Briggs; fog dropping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the fire size of their wards; fog in the stem and bold of the afternoon pipe of the wrathful skipper, down in his close and; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridge is peaking over the parapets in two a new other sky of fog, with full of all round them, as if they were up in a balloon, and hanging in the misty clouds."

I read this passage from the Dickens because I love fog. It is one the most photographic things I know of, and when I find fog—like it is this morning—creeping into my little neighborhood, it is such a temptation to run out with the camera because when somehow the atmosphere becomes alive with fog, or clouds, or rain, or lightning, or dust bowl on in the air, or a high puffy clouds in the sky, that's the time when great photographs could be made outdoors. Isn't it interesting what an important component of photographs is the simple atmosphere in which we live, that's supposedly transparent but becomes a live in a photograph when it's not.

## Don't Bother Sending Prints

I was off this weekend at a family gathering and I had a very interesting conversation with one of my relatives. Of course, as the photographic publisher and photo person of the group, as many of you can relate to, I'm sure, I'm always elected to do the family photo which I did.

I shot this one on my digital camera, and one of my family members came up to me later and said, "oh, shoot, I wanted you to take the picture with my camera two so I could have a copy of it and I forgot."

And I said, "don't worry about it; no problem. I'll send you the print from the photographs that I made that are in my digital camera."

And she said something very interesting. She said, "you know, rather than having a print I'd rather have the digital file, if you wouldn't mind just e-mailing it to me. That way I can do my own printing and my own cropping and adjusting of the image."

And I thought, "isn't that interesting that we've gotten to the point in photography now, with digital cameras and whatnot, that people don't want prints anymore; they want your negatives."

I was happy to do it; that's just fine. But I did think it was an interesting shift of some historical note, and it does make me wonder if at some point down the road we photographers will not be distributing prints of our fine art photographs, we'll be distributing the digital files so that people can make their own prints. What a weird concept. But I'll bet you at some point in time, it's coming.

## Art Photography - H.P. Robinson

In this last edition of the *A dapter*, for 2017-2018 I will give you the first of twelve chapters of the works of Henry Peach Robinson. *A dapter* will continue this serial throughout the publishing year of 2018-2019.

At first you may laugh at what may seem a naïve take on photography. Remember this was written about events in the latter 19th century. Although written later than that, much or what Mr. Robinson discusses is his life experiences in photography.

You will, of course, read that color photography is not possible. Try not to let this limitation of the medium, at that time, influence your thinking; he may have something to say that rings true today. Ed.

### Chapter I—INTRODUCTORY.

*"In our seeking after truth, and endeavor never to be unreal or affected, it must not be forgotten that this endeavor after truths is to be made with materials altogether unreal and different from the object to be imitated; nothing in a picture is real. Though art must be founded on nature, art and nature are distinctly different things." - G.F. WATS, R.A.*

As the science of photography has its formula, so has the art of picture-making, in whatever material, its rules. It is not enough to know that the scene is beautiful: the question for the artist is—will it make a picture? To see this requires a special training. Acute and instant sensitiveness to its "points" is necessary.

It has been objected that when art is reduce to words, truth evaporates. I admit that analysis abolishes sentiment, but these chapters are only intended to teach how to direct the scaffolding by means of which pictorial sentiment is built up; and how is it possible to teach without some settled rules or formula? Rules are only intended as a sort of shorthand to arrangement, and are made to be broken when necessary.

It is sometimes said that I never go beyond the structure of a picture in my endeavors to teach art: in fact that I do not teach art at all. This is quite true, notwithstanding the title of these chapters. I endeavor only to teach the means by which art is produced. It would be presumption in me to try to go further. I have never felt that the poetry of art could be taught, and if it could, there seems to be a sort of desecration in analyzing the feeling for the beautiful. It is easy to talk of awe inspiring mysteries; it would not be difficult to write volumes of rapturous language - it is done every day; but what do they mean? I know that, beyond composition and chiaroscuro, which can be taught, there is much which cannot be conveyed in words. That is what an old friend snapping his fingers used to call "that." "That" is too seldom seen in a photograph, or, indeed, in a painting.



*An example of Robinson's allegorical combination print of which he speaks, using models.*

"That" is the poetry, the thought, the feeling, the sentiment, this something that sends a thrill of pleasure through you—the touch of art, the indescribable essence. "That" is something that can be seen and felt, but which evaporates at the approach of the descriptive word. "That" is what must be born in a man, or come to him, for it cannot be taught. "That" can be cultivated and improved, but not created.

The artist who wishes to produce pictures by the aid of a camera is governed by the same laws that guide those who use paint and pestle, with, however, this difference: the photographer finds his materials less plastic than those of the painter, his scope more limited. His aim, therefore, should correspond with his possibilities. For, like every other occupation, be it art, science, or mystery, we must admit that photography, as applied to art, has its inherent limitations, to

overstep which is to pass the bounds of what is sometimes called good taste. Wonderful as the science is, far reaching as its scope, there are things it cannot do; it can penetrate the abyss of the sky and reach a star beyond touch of the telescope, but it cannot produce an historical picture. For portraiture it is perfect, for it gives the facts of the man; for landscape it is adequate, as far as black and white is sufficient; and to *genre* it can, to say the least, be adapted—but there are regions of the imagination to which it cannot soar.

To recognize that he cannot do the impossible will clear away many difficulties for the photographer; to discover that it is well to avoid any approach to the impossible and judicious to keep clear of the doubtful, will help his artistic progress, while to make the great discovery which man only arrives at after painful experience, that simplicity is more beautiful than complication, will help to complete his education. He should take care also to avoid any chance of bathos. Attempts at the pathetic, or the sham sentimental, fail more ignominiously in photography than in any other art. A photographer who attends this kind of subject has the choice of the two horns of a dilemma; either he must get his picture with models, and would be guilty of unreal mockery of a solemn



thing, or he must photograph real sufferers, on whose mystery it would be indecent to intrude. I have been guilty of the former of these offenses, but it was 30 years ago, in the innocent age of the art, before we had learned to know right from wrong.

It has been an affectation with some young artists of late years to despise rules, and a pretend to rely, some of them on genius, some on eccentricity, and others, more modestly, on "good taste." Now, good taste can only be the outcome of knowledge; there is no such thing as innate good taste. Some may be more receptive of the knowledge from which good taste springs than others, just as one person can learn a foreign language better than another; but taste is not born in them, and must be the result of what has been learned, perhaps unconsciously. There is, however, every reason to hope that all this wild talk and contempt for rules is but "from the teeth outwards" - a temporary fad. It is curious that those who preach the abandonment of all rules in their hot artistic youth, in their more mature practice, whether they acknowledge it or not, make use of the laws they pretend to abjure. I have seen a picture by Degas, the shining light of the French impressionists, which obeyed the acknowledge rules of composition perhaps too strictly, except the one that tells us the art should conceal the art, but it was, I must confess, distinguished by one of the greatest beauties of naturalistic work, the complete absence of imagination. It has been well said that this kind of art is an excuse for "imperfect vision and incomplete accomplishment." It is also satisfactory and amusing to find that the one or two English photographers who have tried to distort this face of the art of painting to the practice of their own art, compose their pictures with the precision and formality of Dutchmen. We have no color to help us, we must get our effects by the aid of light and shade and form. If we give up arrangement, as the knew lights appear to do, we are lost, and become mere mechanics or recording machines. They have, however, of late begun to recognize the necessity and legitimacy of composition and art principles, but object still to the words "law" and 'rule.'



photography as any other art.

*"Truth! There can be no merit, no craft at all, without that. And further, all beauty is in the long run only fineness of truth—expression—the finer accommodation of speech to that vision within.*

*The transcript of his sense of fact, rather than the fact, as being preferable, pleasanter, more beautiful to him. In literature, as in every other product of human skill, in the moulding of a bell or a platter; for instance, whenever this sense asserts itself, whether the producer so modifies his work as, over and above its primary use or intention, to make it pleasing (two himself, of course, in the first instance), there 'fine' as opposed to merely serviceable, art exists. Literary art, that is, like all art which is in any way imitative or reproductive of fact—form, or color, or incident, is the representation of such fact as connected with soul, of a specific personality, in its preference, it's volition, and*

*power."*

The transcript of the sense of fact rather than the fact, that is where the true aesthetic pleasure comes in. It is not the mere copying of nature that gives artistic delight, so much as the

intellectual pleasure to be derived from getting the best affect out of any given materials, or adding a beauty to that which is already beautiful. It is the sense of creation which gives pleasure, and without this or something to this effect, photography is not art. In short, art is interpretation by means of a creative idea."

In concluding this first chapter I wish to give the student a bit of advice which may save him



*Children of the author H. P. Robinson*

the trouble of following me further. It is this: If you feel the inexorable promptings of genius within you insisting that you shall go your own original way, I counsel you to throw all teaching to the winds, for what is the accumulated wisdom of your forerunners to you? But don't make the fearful blunder of mistaking the will of the wisp of eccentricity for the miracle-working impulse of genius.

## Board Minutes

**Meeting:** May FPCC Board Meeting

**Attendees:** John Craig; Sandy Watt; Ray Klein; Bob Deming; Frank Woodbery; Grant Noel; Doug Fischer; James Watt.

**Date:** May 22nd, 2018 **Time:** 3:00pm at New Seasons Community Room.

**End of Year Banquet:** Sandy updated us. Banquet is organized. We have 35 members signed up.

There may be a couple of stragglers. It was mentioned that there is a West side dining room at

Touchmark; we may look at using it, as it is not as large as the main dining room. Raffle items have been coming in from various members and we have a good collection. John said that the ribbons and plaques are all organized.

**FPCC Officers:** Officers for 2018/19 are listed as follows.

**President;** Frank Woodbery

**Vice President;** John Craig

**Secretary/Treasurer;** James Watt

**Print Co-Chairs;** Katie Rupp, Wayne Hunter, Grant Noel, John Johnson

**EID Chair;** Doug Fischer

**Social/Event Chair;** Sandy Watt

**Field Trip Chair;** Rick Battson

**Judge Coordinator;** Mark Shugert ?

**Webmaster;** Bob Deming, Doug Fischer Co-chair

**Touchmark Event Coordinator;** Ray Klein, George Clark Co-chair

**Newsletter;** Jon Fishback

**Summer Picnic:** Looking at Blue Lake. Possible car-pooling as there is an entrance fee. They have

good facilities. Date will be 8/28/18 for potluck picnic. Board Meeting moved to 8/21/18. Start time will be 5:00pm as usual. Discussed things to do at picnic but agreed that it should be a social activity.

**2019 Convention:** The next sub-committee meeting will be at John Craig's house on June 5th. John to check timing. Either 1 ~ 3 or 3 ~ 5 pm. Clark College opens room booking in late July. Cost is

doubled by getting extra room and Media technician. We may be able to get campus footage and some old photos for our advertising video. ( FPCC started out at Clark College) The college also has a

Community Development Program. John and Sandy meeting with them on Friday 25th May. John and

Sandy also met with Meg Brinton regarding the horse show; they want \$1000 to put on the show. They

will set up stations to photo horses/costumes. They have provided video/stills for FPCC/4C's to use in convention advertising. Dove lady has not responded yet.

Audubon Society (Tim Boyer) is willing to

participate. Four booths/stations. Details to be finalized.

**Summer Sessions:** This came about from a discussion between Rick Battson and Rick Swartz. Birds in flight. Still need to discuss details.

**Unmounted Large Prints:** Doug Fischer spoke about this item. 4C's are allowing unmounted large prints. If the print gets an award, it will need to be mounted to go on to the convention. Grant Noel and

Katie Rupp will work out the logistics of this and how to display on print night. Grant will also work out the problems with prints/bags. Print chair will handle bag acquisition/sales. Grant will put out email explaining print requirements/bags for next year. We will change FPCC club rules to agree with 4C's. Secretary to send member email list to Grant and Katie.

**Chair Reports:** Touchmark. Ray Klein will be helped this coming year by George Clark. Upcoming event is the Touchmark Car show. This will be June 16th 2018 and core hours are 10:00am till 2:00pm.

Touchmark prefer their images in 3x2 ratio.

Web-site. Bob Deming has changed the FPCC web-site pages.

Menus are now opaque. He asked the board to check the pages and decide if we should have a border or no border. John had put out an email to see if anyone was interested in helping with the web-site; especially graphics. Wendy Seagren is interested in helping out.

Prints. Grant is making a magnetic board to hold prints and putting a diffuser over the print box lamps.

He has some ideas to improve print viewing

Doug is getting prints ready for the 4C's convention. Wayne

Hunter will continue to use the

current web-domain name, set up by Doug, for print images. Costs \$2.00 per year.

Finances. Club is in good financial order. Will need to pay for room rental next year and the upcoming banquet. Frank to send James and Sandy the extra night dates. Social Chair. Sandy already talked about EOY banquet and Summer picnic.

4C's. John talked about EOY member's choice awards and plaques. All OK. 4C's will have meeting in July, last one before the 2018 convention.

EID Chair. Doug is still interested in the electronic judging system. Will need to evaluate the whole system. Frank is willing to assist.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig