

The background of the cover is a complex, abstract geometric pattern. It features a central spiral that radiates outwards, surrounded by concentric, angular shapes that create a sense of depth and perspective. A white grid of thin lines is overlaid on the entire pattern, intersecting at various points. The overall color palette is grayscale, with varying shades of gray and black.

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 64 Issue 09 June 2019



Columbia Council of Camera Clubs

<http://columbiacamerclubs.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 09 June 2019

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 *Adapter*

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In response to the challenge here is George Clark's submission.

Thank your George.

*Cover:
Sandy Watt*

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:

06-11-19 End of year Banquet

Have a nice summer

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

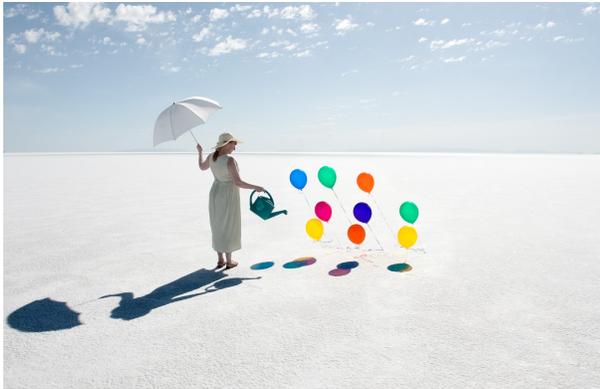
Year to date Prints

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

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See what happens at
the banquet.

Last Month Print Night - Judges Favorites



RobertWheeler_FPCC_Survival_IC



RobertWheeler_FPCC_MoultonBridge_IC



WayneHunter_FPCC_LiquidBonnet_IC



StephenCornick_FPCC_RusticShasta_CL



AlbertTang_FPCC_FogOnTheBridge_IC

Last Month Print Night - Judges Favorites -Contd.



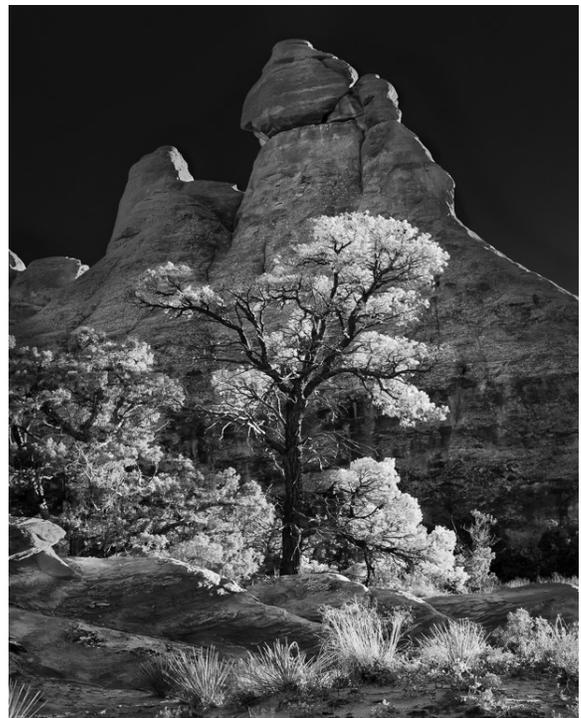
MountainToucan- - Katie Rupp



IMG_3162-2 Tulips Worshipping The Sun



SharpTodd_FPCC_ArchesEvening



SharpTodd_FPCC_ArchesSunLitTree_LM



SharpTodd_FPCC_ArchesRockFormation_LM

The most beautiful thing we can experience is the mysterious. It is the source of all true art and science

Albert Einstein.



BootedRacketTail- - Katie Rupp



TheresaPeterson_FPCC_MemoriesOfHarvestsLongAgo



TheresaPeterson_FPCC_RedBarnInTheRain_IC



TheresaPeterson_FPCC_LittleWildOne_SM



IMG_3470-1 Are You Looking For Me

He who can no longer pause to wonder
and stand rapt in awe is as good as dead
his eyes are closed

Albert Einstein.

Last Month EID Night - YTD

EID chair: Doug Fischer

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See what happens at
the banquet.

Last Month EID Night - Judges Favorites



BobDeming_FPCC_DubonetsDream



DavidLaBriere_FPCC_1949Caddy



DougFischer_FPCC_LookingForDinner



SharpTodd_FPCC_DustInTheSunset



SandyWatt_FPCC_WildChild_O



GeorgeClark_FPCC_OneAvoidsTheThresher



JohnCraig_FPCC_RoseDrop

Last Month EID Night - Judges Favorites- Contd.



JohnCraig_FPCC_SydneyOpraHouse



KatieRupp_FPCC_BabyBaboon_O



LindrelThompson_FPCC_WindPower



LindrelThompson_FPCC_AtTheDunes



SharpTodd_FPCC_PalouseTexture_O



RickBattson_FPCC_RhododendronLeaves

A Second Look



I think one of the boldest moves one can make in a photograph is a violation of what has become a boring norm; the constant need to use complimentary colors. Wassily Kandinsky states that the very placing together of — say, blue and red has become almost the most legitimate color esthetic, but not the only one. He says:

Legitimate and illegitimate combinations of colors, contrasts of various colors, the over-painting of one colour with another, the definition of colored surfaces by boundaries of various forms, the overstepping of these boundaries, the mingling and the sharp separation of surfaces, all these open great vistas of artistic possibility.

Robert Wheeler's fine image, "Biplane Fuel," I think is a perfect example of this very bold and illegitimate use of the color wheel which in itself, I feel, elicits excitement. The bold yellow wall and the spot of red may shock ones senses, but isn't that what we are trying to do? What is impact if it is not the shock one might feel when confronted with this warm presentation and fine use of Kandinsky's vistas of artistic possibilities.

The score of 22 may indicate a fundamental lack of appreciation of and the rewarding for, this bold and fresh presentation.



I don't think Sharon Deming's "Charting the Course," gets any better than this. Technically not much needs to be discussed. What is unique, to me, about this photograph; is the very exciting use of forms. I count seventeen circles or partial circles, and that leaves out the shadows.

Then there is the great use of the straight line cutting the image diagonally. The frame is filled so well it screams to be examined. The fact the image is nearly monochrome makes it even easier to appreciate the forms within.

The constant interruption of the major circles, I feel, softens the repetition to a great extent, allowing many great interest areas.

It might be very easy to consider the chaos of the forms as something to be avoided. Simplicity, I think, is fine and a wonderful tool, but a controlled chaotic use of form such as this, if you really get down to the second look, might be better than its score of 23.

Ed.

History— Consuelo Kanaga (1874-1978)



Consuelo Kanaga (1894-1978)

her first name "Consuela," at least in the 1920s and '30s, but it is generally listed now as Consuelo, a more common Spanish name. Her middle name "Delesseps" is said to have come from her mother's admiration for Ferdinand de Lesseps, the French diplomat and developer of the Suez Canal.



In 1932 she was invited by Weston and Ansel Adams to participate in the famous Group f/64 show at the M.H. de Young Memorial Museum, and she showed four prints. There is some confusion about whether Kanaga should actually be called a "member" of Group f/64. The announcement for the show at the de Young Museum listed seven photographers in Group f/64 and said "From time to time various other photographers will be asked to display their work with Group f/64. Those invited for the first showing are: Preston Holder, Consuela Kanaga, Alma Lavenson, Brett Weston. However, in 1934 the group posted a notice in *Camera*

Craft magazine that said "The F:64 group includes in its membership such well known names as Edward Weston, Ansel Adams, Willard Van Dyke, John Paul Edwards, Imogene [sic] Cunningham, Consuela Kanaga and several others. In an interview later in her life, Kanaga herself said "I was in that f/64 show with Edward Weston, Imogen Cunningham, Willard Van Dyke and Ansel Adams, but I wasn't in a group, nor did I belong to anything ever. I wasn't a believer.

Wikipedia

https://en.wikipedia.org/wiki/Consuelo_Kanaga



Master writers often teach *how* to see; master painters sometimes teach *what* to see.

Walker Evans

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



Seller Image

Consuelo Kanaga - Photographs: A Retrospective, May 14-31, 1974

Kanaga, Consuelo (Exhibition catalog)

Published by Blue Moon Gallery / Lerner-Heller Gallery, New York (1974)

Used Softcover

Quantity Available: 1

From: Crane's Bill Books (Albuquerque, NM, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 45.00

[Convert currency](#)

Shipping: US\$ 3.75
Within U.S.A.

[Destination, rates & speeds](#)



Seller Image

Recollections: Ten Women of Photography

Mitchell, Margaretta K.

Published by Viking Press, New York (1979)

Used Hardcover First Edition

Quantity Available: 1

From: ABC & Beyond div Arches, I.O.B.A (Moab, UT, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

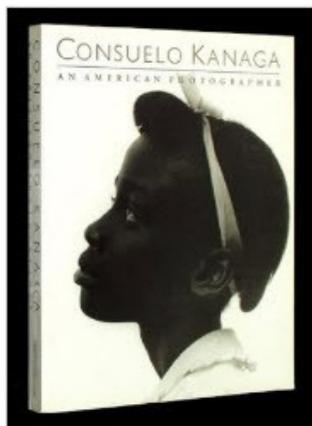
US\$ 9.60

[Convert currency](#)

Shipping: US\$ 5.00
Within U.S.A.

[Destination, rates & speeds](#)

About this Item: Viking Press, New York, 1979. Hardcover. Condition: Very Good. Dust Jacket Condition: Very Good. First Edition. Mylared dust jacket has one half-inch tear, light creasing and soil. Price clipped. Black boards with blind stamp and silver imprint have very light edge wear. Black and white photographs, 208pp. The photographers included are Berenice Abbott, Ruth Bernhard, Carlotta M. Corpron, Louise Dahl-Wolfe, Nell Dorr, Toni Frissell, Laura Gilpin, Lotte Jacobi, Consuelo Kanaga, and Barbara Morgan. Size: 4to - over 9 1/4" - 12" Tall. Seller Inventory # 00042JS



Stock Image

Consuelo Kanaga: An American Photographer

Kanaga, Consuelo and Barbara Head Millstein, Sarah M. Lowe

Published by The Brooklyn Museum and University of Washington Press (1992)

ISBN 10: 0295972289 / ISBN 13: 9780295972282

Used Softcover

Quantity Available: 1

From: ANARTIST (New York, NY, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 20.00

[Convert currency](#)

Shipping: US\$ 5.00
Within U.S.A.

[Destination, rates & speeds](#)

Random Thoughts - Brooks Jensen

Pay the Price

An accomplished, well respected, and terrific photographer recently sent me a copy of his new book for me to take a look at possibly for inclusion in an upcoming issue of *LensWork*. And I had to tell him that this body of work was one of the most repetitive, banal, uninteresting things I'd ever seen in photography. The first picture was not very interesting. The subsequent 60 or 70 pictures were essentially variations on the same theme, so they were all repetitive, boring copies of the first one. And in the entire book I really only found three or four or maybe five pictures that I thought were interesting.

Obviously, this was not what the photographer wanted to hear from me, and of course probably has heard lots of other positive and complimentary things from other people. Art, as it were, being in the eye of the beholder, I'm sure some people loved this work; I didn't. I didn't think it was very interesting at all. And when I told him this, his response to me was, "But we spent a lot of money to print this book, and it's printed exceedingly well." to which, of course, my response was, "so what?" no one cares how much a project costs. No one who views a piece of artwork or a book cares how much it cost to produce. No one cares how much you struggled to make it. No one cares that you were standing in the freezing cold of an icy river in order to get a really crappy picture of an ice form on a rock.

The pain and suffering that the artist goes through is absolutely non sequitur from the viewers point of view. It's interesting how often we think that shouldn't be the case when we are the one who has suffered so, and financially paid for a project. But it is the painful truths. If it's a bad book or a bad project, no amount of martyrdom is going to make it any better.

The moral of the story is very simple. If you want an easy life, don't choose the path of the artist. If you want a life full of accolades based on effort, same advice. Do the work and pay the price because you love it, because it won't influence anybody's thoughts about your work when you show it to them.

A half and Hour of Darkroom Work

Sometimes we do things that appear to be normal until you stop and think about them for a second, and then you realize how truly weird they are. The other night we were going to go out to dinner, but we had a reservation that left me about 1/2 hour before we had to leave.

So I decided almost reflectively to work on a photograph. I sat down in front of the computer, I opened up Photoshop, I played around with it for a bit. I made a couple of prints, did some more fussing around, made another couple of prints, and it was time to go.

And then it dawned on me what I had done. In a previous life, or so it seems, when I did strictly darkroom work in the process of making my photographs, like we all did, I would spend an entire Saturday working on getting some images. By the time I mixed the chemistry fresh, got everything to

temperature, got the negative in the enlarger focused, made some test strips, made some tests prints, then started dodging and burning and flashing and doing all the stuff you have to do, it was oftentimes hours before I had something that was close to a finished photograph

And even then, at the end of the day I might have — if it was a good day — five or six or eight photographs on the drying racks. And then the next day I had to flatten them and spot them and trim them, and Matt them, and do whenever I had to do.

Now I'm able to take advantage of 1/2 hour before a dinner appointment. And what's even more amazing is I did it without even thinking about it. But now that I stop and reflect, I realize what an odd thing that is and how different the world is now than when I started in photography. I continue to be amazed at the technological shift that's happened in photography, and how that changes the way we work.

The Naked Photograph

I tend to have a very curious reaction now when people hand me a stack of unmated, unmounted photographs. They tend to feel like work prints or test prints, as compared to finished artwork

When someone hands me a stack of matted, finished prints, then I feel like they're finished. These are done, these are ready for exhibition or hanging on the gallery wall — at least that's the way I've tended to look at photographs now for 30 years.

But I'm starting to see a very subtle shift, and I'm not sure what the implications are, but now when someone hands me the matted prints, it still tends to look like an unfinished piece of work.

I think part of the reason I'm starting to look at photographs this way is because I'm seeing what so many photographers are doing beyond the mere photographic image when their including layout components or text, or there making handmade artist books, or there doing some kind of design work that takes their photograph beyond a mere image plopped on the middle of the page.

That's still the essence of a good photograph, probably always will be. But I think we're rapidly approaching the point in which the great photograph plopped in the middle of the page is going to start to look a little naked. It's going to look not quite as sophisticated as a piece of work that has a little more to it.

Clearly, this can easily be overdone, and a lot of Photoshop workers are taking it to extremes. But I discount that as the newness of all the new tools, and as time moves on and we develop a new aesthetic with these tools, I think we're going to see that the bare photograph is going to start to feel a little like student work. We'll see.

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

CHAPTER XII. — WHAT IS TRUTH? LIMITATIONS.

“The arts themselves, as well as their varieties, are closely related to each other, and have a tendency to unite, and even lose themselves in each other; but herein lies the duty, the merit, the dignity of the true artist, that he knows how to separate that department in which he labours from the others, and, so far as may be, isolates it.” — Goethe.

A few words on truth, and what it means, may not be out of place in concluding this series of chapters on art photography. What is truth is as difficult to answer now as it was in Pilate's time. It is quite certain that part truth does not mean mirror-like similitude. In the first place, if it could be done, it would be only mechanical reproduction; in the second it is impossible. The most dazzling brightness we can attain to is a sheet of white paper—many times short of the brightness of the sun. We play many octaves below the key of nature, therefore our lack of means denies us the possibility of similitude, even were it desirable.

Truth in art has been defined as the faithful statement either to the mind or senses, of any fact in nature. But what is faithfulness? Every man sees nature differently. Among painters we may have the best fact about a man to be told by a Holl; a grainy and yellow dream of a Boughton; the direct statement of a Moore; the waxwork of a Sant, or the raw crudity of a McWhirter. Yet they all claim to be true. Then there are many varieties of photographers. There are two kinds, both of which I hold to be wrong, and to miss the truth. There is the Mr. Boucherby of photography, who must have facts and nothing but the facts, and there is the misty man who persuades himself that his pictures are artistic because they are out of focus. It seems to me that the place to seek truth is somewhere between these extremes. The man of strict fact ignores beauty; the man who dwells in mist substitutes a dream for reality, and of all arts photography deals most with the real; besides, it smacks a little of inconsistency to preach nature and produce blur. Atmosphere is quite possible without any sacrifice of natural definition. I have seen photographs over which the eye could range for miles, and lose itself in the infinite sky beyond, that were quite as sharp all over as the lens and double printing would allow. It is quite a delusion to suppose, because the distance is foggy and out of focus that it is atmospheric. This sort of thing is more likely to remind us of bad manipulation than grand art.

I hope I shall not be misunderstood in what I have just said, and that my reader will not think I'm advocating excessive definition. I'm objecting only to the works of those who insist, to speak vulgarly, on going the whole hog or none—of those who get their pictures ostentatiously out of focus and say, “this is art, no others are in it.” On the contrary, I am inclined to think that if there is anything worse than the kind of out-of-focus effect I mean, it is the brilliant, cruel, pitiless definition to be seen in some photographs.

It is a common saying, “cannot we see what nature is with our own eyes, and find out what is like her?” The remark is also often made, “It is a photograph, therefore must be true.” It is possible for all intelligent and observant people to judge of fact, but it requires cultivation to judge of what is truth. It is a great mistake to think you can see a thing because it is before your eyes. The child may recognize a rough sketch or even a caricature of its father, which, when analyzed by eyes taught to see, may not be true in any particular, except in the general resemblance. A very black and white photograph of a scene may be recognizably like, but with the proper gradations of light and

shade omitted, would not be true. Then there are pictures which may look true, or superficially true, without being fact, such as the so-called moonlight views, made by over-printing negatives taken in sunlight.

It is sometimes said in commendation of a print, “It does not look at all photographic.” This is not only complementary to an untruth, but it is not flattering to an art. Why should we try to make our pictures look like the results of other arts, except in the general sense which appeals to all art? Is it praise to say a watercolor drawing looks like an oil painting, or the reverse? It is said that every man should have the courage of his opinions, and a photographer should not be ashamed of his productions looking like photographs. It is as bad taste as being pleased with graining that looks like real wood. Then, again, there are those who are never satisfied unless they are overstating the truth and giving us—

“Forms more real than living man.”

Among these are the retouchers, who, not content with correcting the little blemishes of nature, substitute an artificial product of their own for “the art that nature makes.”

Mr. Bartlett, an excellent American writer and photographer, seems to hit the truth when he says, “The object of art is not to change nature, but to interpret her aright; to render a scene or an incident so that it shall give delight to the beholder, not by the novelty of unreality, but by the originality of unexpectedness. This originality is not denied to photography any more than to painting, and when the photographer achieves it, is he not entitled to the name of artist?”

What the photographer has to do is to make pictures with the means at his disposal, and to present them as having been done with those means and no other, or in imitation of no other; to take advantage of the peculiarities of his process, and to hide its shortcomings, or find compensations for them. He will be wise to admit that his art has its limits, and not attempt to do more than they will allow.

At present, the limitations of photography, as an art, have not been definitely fixed. I do not think we are justified at present in representing any strong emotion or selecting such objects as those which seem to delight Holl and Israels, full of the wail of suffering humanity. Yet the time may come when these subjects shall be rendered so supremely that we shall forget the means, forget that the murder, the funeral, or the burglary was present before the lens, or that the dead sailor or the bereaved widow acted as models for the photographer. Photographs of what it is evident to our senses cannot exist and be brought before the lens, should not be attempted. Canute (King of England) should not command the waves, nor the dead body of Harold (King of England) be buried on our plates. Cherubs and angels, with or without bodies, should not be represented floating in the air; no ghost should walk—anyway, in a serious picture—it may be allowed, perhaps, in a scientific toy. A photograph must represent truth as we know it, not as we may guess it. There must be no claptrap, no straining after forced effects. An over-printed sunset must not be allowed to do duty as a moonrise. On the other hand, it would be difficult to point out all that may make legitimate photographic pictures. The English photographer is fortunate in living in the most beautiful country in the world for landscape suited to his art, while the suitability of the subjects arising from scenes and incidents of English country look life cannot be surpassed elsewhere.

2019 Conference Field Trip Descriptions:

Fort Vancouver Candle Light Tour: Friday October 11, 2019

The Candle Light Tour inside Fort Vancouver is a private photographic event for 4Cs registered convention guests only from 6:30 p.m. to 9:00 p.m. The historic site including buildings such as the Chief Factor's House, the Bake House, Storage Warehouse, Carpenter Shop, and Blacksmith Shop will be illuminated by candle lanterns. Some locations may have some supplemental ambient light. There will also be Living History Characters to photograph.

Tripods are encouraged because of the low light after sunset (Full moon will be rising). The National Park Service is partnering with the 4Cs for this event so that attendees might enjoy a little extra privilege. In return, the NPS administrators want a few images for their brochures and website. The photographer will be given credit for images used by the Park Service.

Black Pearl Friesian Horse Dance Troupe: Sunday October 13, 2019

The Black Pearl Friesian Dance Troupe will be held at the Ridgefield Equestrian Clinic Event Building in Ridgefield, Washington. The plan is to have two 80 minute sessions: Session A from 9:00 a.m. to 10:20 a.m. and Session B from 10:40 to noon. Each session will be limited to 30 participants.

Because the Convention Board meeting will be held Sunday morning at 8:00 a.m., 4Cs board members who want to participate in this event should sign up for Group B.

The plan is to begin by assigning participants to one of four different photo sets and rotate every 18 minutes. The Dance Troupe will determine which horses, riders and costumes will be at three of the indoor sets. The fourth set will be a horse at liberty (horse allowed to move freely in a confined area). The Liberty set will be weather dependent.

4Cs will provide volunteer group leaders to facilitate and monitor safety of the groups. Mary Furness will

present a sessions on tips for photographing these beautiful animals on Saturday from 1:30 to 2:45 p.m. and another from 3:15 to 4:40 p.m.. Karen McClymonds, and Dotty Weber will also be there to help answer questions.

RPA Dance Models: Friday October 11, 2019

The Dance Model Event will be held at Riverside Performing Arts School in Vancouver, Washington on Friday evening from 7:00 p.m. to 8:30 p.m. and is limited to 12 people who will be divided into two groups of 6. The two groups will rotate between two different sets. Continuous light will be used so all members of the group can photograph at the same time. Set time will be divide so that each member will have their time to be the main photographer. 4Cs volunteers will facilitate each group. The models will be striking dance poses. The dance models will have some props and accessories available.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig

Meeting: FPCC May 2019 Board Meeting
Attendees: Rick Battson; Sandy Watt; James Watt; Grant Noel; Wayne Hunter; Esther Eldridge; Ray Klein; John Craig; Doug Fischer; Jan Eklof; Frank Woodbery; Gail Andrews
Date: May 28th, 2019 **Time:** 3:00pm at New Seasons Community Room.

Doug Fischer gave an overview of a proposed new judging system, prior to having a conference call with the software maker. Doug was looking at this as he hoped that it would make things easier for the next EID chair. Members would upload their monthly entries to a website rather than sending to the EID chair. The software would find miss-named and incorrectly sized photos and not allow them to be uploaded until they were correct. Frank Woodbery suggested that we should go to SOPA to see how they use it and if they have any concerns.

There followed a conference call with Mike, the software maker. Software is called 'The Judge'. There is a one time fee of \$250. No monthly charge. Mike answered many questions put to him by various members of the board. Entries are submitted via WordPress. When you go to the website, there is a page/plugin to upload photos. You need to answer some questions and fill in the drop-down form. You can change anything up to about 15 minutes before competition closing time. The website has options for setting image size etc. If anything is not in compliance with the set rules, the image will be rejected. The software will produce many reports. At the moment only 9 clubs are using the software. We would need a link set up on FPCC website to access 'The Judge'. Mike suggested that he could send us a link to his photo club; where we could be guests to see how it works. He also suggested that he could set up a computer demo using 'Team Viewer'. It is designed for 'Windows' computers but will work on a 'MAC' with suitable compatibility software like 'Parallel'. It can handle prints similar to EID entries. Members upload what prints they want to submit. On competition night score sheets and labels can be printed. Prints will have to be sorted for the competition. We may be able to use the software, via SOPA, at the upcoming 4C's convention to judge the Invitational.

End of year award ceremony is coming together. Frank and Rod Schmall are working on it. Doug has finished the slide show and has also organized the plaques and ribbons.

John put forward the idea of adding a creative category to mono and open for EID next season. There was a general discussion about what is covered under creative. The rule is that what we submit has to be all our own work, including textures. Doug mentioned that we would have to add

another category to our current judging software. Extra nights will be picked up next season to cover programs, presentation, speakers, etc. Rick and Sandy said they would pick up score-keeping if required.

Jan Eklof suggested that we have a mentor-ship program for new members. This would help with competition and hopefully overcome the fear of judges comments.

Chair Reports:

Field Trips: Rick Battson mentioned that there is a wind surfing field trip coming up on June 4th. The interest page needs to be set up on the website.

Social Chair: Social Chair position has not been filled yet. There was some discussion regarding how it could be simplified. Frank read some comments about how the munchies had got a little over the top.

The main things are the Summer Picnic, End of Year Banquet and Christmas Potluck.

End of year banquet; progressing well, we have 35 members attending plus one judge. There will be a 4C's registration raffle and a 50/50 raffle. Sandy mentioned that she needed containers for the raffle tickets. \$1.00 per ticket or 6 for \$5.00.

Financial Chair: Everything up to date and current balance is \$4892.66. There was a request for all outstanding receipts to be handed in; postage, awards, etc.

Print Chair: Grant suggested that we need judge training. The Emerald Club in Eugene has a program that we could emulate. Grant is also updating the print box to make unmounted prints easier to handle.

EID Chair: Doug was very busy with end of year photo organizing. He suggested that we move the last EID forward a week to give him more time. It was also suggested that the EOY judging and banquet and could be moved out further.

Touchmark: Ray Klein mentioned that the Easter Bunny/Egg hunt event on 20th April went well. TM Car Show is next and scheduled for June 15th.

PSA: Rick mentioned that PSA has a vast collection of prints; some from famous photographers. These are available for viewing at their convention in Spokane later this year.