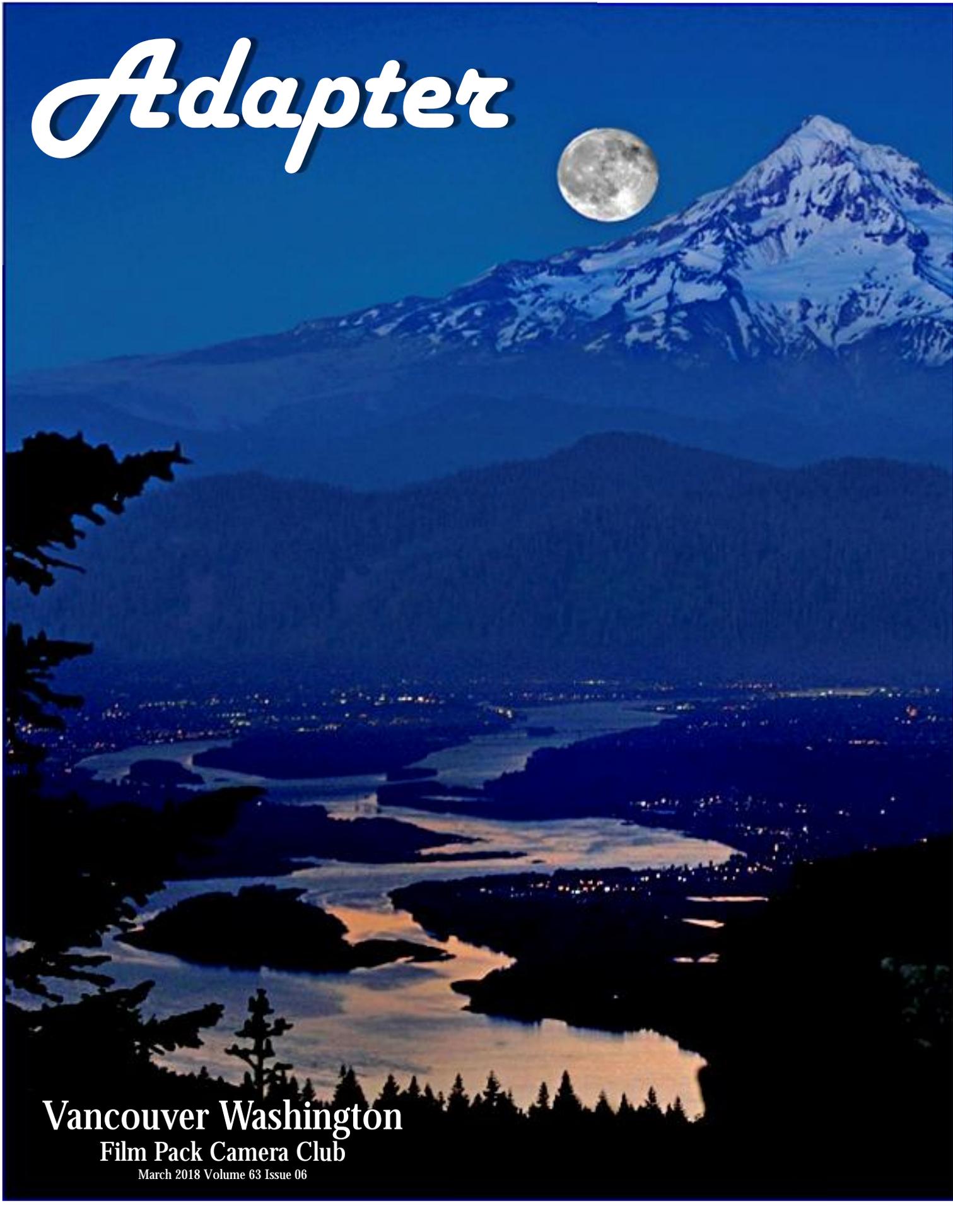


# *Adapter*



**Vancouver Washington**  
**Film Pack Camera Club**

March 2018 Volume 63 Issue 06



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 [jpfl@aol.com](mailto:jpfl@aol.com)

Volume 63 Issue 06 March 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*

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16.	Doug Fischer Visits Yellowstone
17.	Misc. or Board Minutes



Two Callas  
Imogen Cunningham

History Page 9.

Cover  
*Ray Klein*

**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:

03-06 D Milne  
03-13 S. Natholapati  
3-20 A. Tang

04-03 T&L Ambrose  
04-17 T. Morton

05-01 Rick Battson  
05-08 R. Best . B/ Schaper  
05-15 S. Todd

**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

<b>Large Color</b>	
Albert Tang	272
Don Funderburg	48
Doug Fischer	278
Gary Cobb	127
Grant Noel	66
John Johnson	72
Katie Rupp	139
Lois Summers	48
Michael Anderson	24
Noel Grant	24
Ray Klein	110
Rick Battson	269
Sharp Todd	281
Stephen Cornick	148
Tim Morton	140
Wayne Hunter	184
<b>Small Color</b>	
Albert Tang	261
Bev Shearer	205
Don Funderburg	65
Gary Cobb	38
Jan Eklof	276
Katie Rupp	94
Lois Summers	22
Michael Anderson	22
Sarma Nuthalapati	61
Sharp Todd	244
Stephen Cornick	87
Tim Morton	49

## Year to date Mono.

Mono Print Chair: Stephen Cornick

<b>Large Mono</b>	
Albert Tang	270
Don Funderburg	46
Doug Fischer	266
Grant Noel	65
John Johnson	23
Katie Rupp	93
Lois Summers	48
Michael Anderson	25
Sharp Todd	278
Tim Morton	121
<b>Small Mono</b>	
Albert Tang	268
Bev Shearer	39
Bev Sheaver	20
Don Funderburg	23
Jan Eklof	89
Katie Rupp	21
Michael Anderson	21
NDR (Sarma Nathalapati)	20
Sharp Todd	176
Stephen Cornick	44
Tim Morton	22

---

## **Last Month Print Night - Judges Choice**

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SharpTodd\_FPCC\_Old DockAndSunset\_LC



LoisSummers\_FPCC\_Abiqua Falls\_LM



DougFischer\_FPCC\_DisappointmentLight\_LM



SharpTodd\_FPCC\_SurferCarvingTheFace\_LC



LoisSummers\_FPCC\_OresonCoastSunset\_LC



LoisSummers\_FPCC\_LiRiverFisherman\_LM



LoisSummers\_FPCC\_GroupDive\_LC



SharpTodd\_FPCC\_CapeDisappointmentMoonlit\_LM

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# Last Month EID Night - YTD

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EID chair: John Craig

FPCC Year to Date Total EID Scores

	<b>Mono</b>	<b>Color</b>
<b>Albert Tang</b>	<b>134</b>	<b>265</b>
<b>Bob Deming</b>	<b>84</b>	<b>215</b>
<b>Charles Boos</b>	<b>84</b>	<b>174</b>
<b>David LaBriere</b>	<b>130</b>	<b>264</b>
<b>Don Funderburg</b>	<b>87</b>	<b>179</b>
<b>Doug Fischer</b>	<b>138</b>	<b>275</b>
<b>Dwight Milne</b>	<b>63</b>	<b>222</b>
<b>Frank Woodbery</b>	<b>128</b>	<b>269</b>
<b>George Clark</b>	<b>66</b>	<b>185</b>
<b>Grant Noel</b>	<b>45</b>	
<b>James Watt</b>	<b>128</b>	<b>256</b>
<b>Jan Eklof</b>	<b>131</b>	<b>280</b>
<b>John Craig</b>	<b>135</b>	<b>274</b>
<b>John Johnson</b>	<b>67</b>	
<b>Jon Fishback</b>	<b>133</b>	<b>267</b>
<b>Katie Rupp</b>	<b>135</b>	<b>284</b>
<b>Lin Thompson</b>	<b>130</b>	<b>285</b>
<b>Lois Summers</b>	<b>43</b>	<b>87</b>
<b>Mark Forbes</b>	<b>23</b>	<b>46</b>
<b>Rachel Fishback</b>	<b>64</b>	<b>172</b>
<b>Ray Klein</b>	<b>138</b>	<b>266</b>
<b>Rick Battson</b>	<b>31</b>	<b>255</b>
<b>Rick Swartz</b>	<b>88</b>	<b>177</b>
<b>Ruth Boos</b>	<b>85</b>	<b>171</b>
<b>Sandy Watt</b>	<b>130</b>	<b>258</b>
<b>Sharon Deming</b>	<b>131</b>	<b>273</b>
<b>Sharp Todd</b>	<b>142</b>	<b>278</b>
<b>Stephen Cornick</b>	<b>87</b>	<b>177</b>
<b>Tim Morton</b>	<b>68</b>	<b>157</b>
<b>Tom Ambrose</b>	<b>44</b>	<b>89</b>
<b>Wayne Hunter</b>		<b>181</b>
<b>Wendy Seagren</b>	<b>69</b>	<b>131</b>

---

## Last Month EID Night - Judges Favorites

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DougFischer\_FPCC\_Wolf\_O



DavidLaBriere\_FPCC\_Alan'sWheelPile\_M



JohnJohnson\_FPCC\_Milky Way At Zabriskie



WayneHunter\_FPCC\_SpiderWithHat\_O



WendySeagren\_FPCC\_EmeraldElectric\_O

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

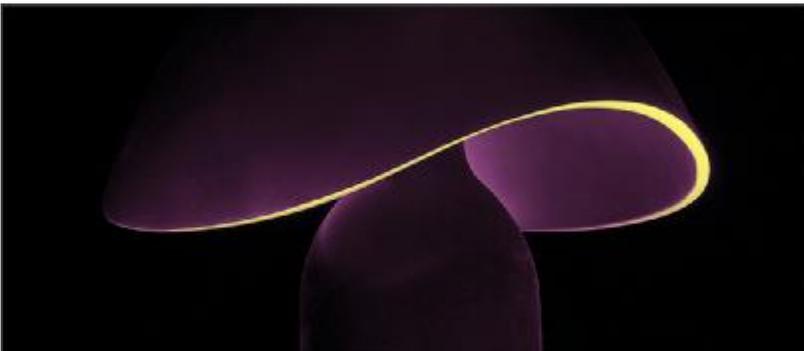
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SharpTodd\_FPCC\_SurferCarvingThe



KatieRupp\_FPCC\_GreatEgretInFlight\_O



JonFishback\_FPCC\_Bowl & Bottle\_O



JanEklof\_FPCC\_SewingSupplies\_M



SharpTodd\_FPCC\_CapeDisappointmentDrama\_M



KatieRupp\_FPCC\_KeelbilledToucan\_O

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



Stock Image

## [Imogen Cunningham: Portraiture](#)

Cunningham, Imogen, Lorenz, Richard

Published by Bulfinch Pr (1997)

ISBN 10: [0821224379](#) / ISBN 13: [9780821224373](#)

**Used / First Edition**

Quantity Available: 2

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

[Seller Rating:](#) ★★★★★

Add to Basket

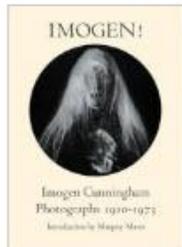
**Price: US\$ 7.55**

[Convert Currency](#)

**Shipping:** FREE

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

## [Imogen!: Imogen Cunningham, Photographs 1910-1973](#)

Imogen Cunningham

Published by University of Washington Press (1974)

ISBN 10: [0295953322](#) / ISBN 13: [9780295953328](#)

**Used**

Quantity Available: 1

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

[Seller Rating:](#) ★★★★★

Add to Basket

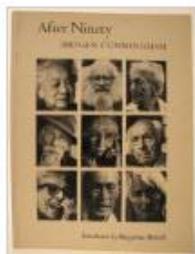
**Price: US\$ 3.64**

[Convert Currency](#)

**Shipping:** FREE

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

## [After Ninety](#)

Imogen Cunningham

Published by Univ of Washington Press (1979)

ISBN 10: [0295956739](#) / ISBN 13: [9780295956732](#)

**Used**

Quantity Available: 1

From: [Better World Books: West](#) (Reno, NV, U.S.A.)

[Seller Rating:](#) ★★★★★

Add to Basket

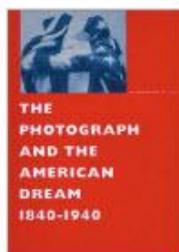
**Price: US\$ 3.88**

[Convert Currency](#)

**Shipping:** FREE

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

## [Photograph And The American Dream, 1840-1940, The](#)

Andreas Bluhm, Stephen White, Bill Clinton, Imogen Cunningham

Published by Van Gogh Museum, Amsterdam

ISBN 10: [9040096406](#) / ISBN 13: [9789040096402](#)

**Used / Hardcover**

Quantity Available: 1

Add to Basket

**Price: US\$ 3.98**

[Convert Currency](#)

**Shipping:** FREE

Within U.S.A.

[Destination, Rates & Speeds](#)

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## History—Imogen Cunningham

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Imogen Cunningham 1883-1976



Imogen Cunningham, arguably one of the most influential photographers of the 20th century, was active in her craft almost until her death at age 93. Outspoken and irascible she once mentioned to my aunt, who was having marital difficulties, “Who needs em? I get along fine without a man.”

Imogen managed to raise a family and stay active photographing people most of her life. She once said, “No one likes their own face.”

Although she seldom earned more than a meager living during her lifetime, the image above of the *Ummade Bed*, today may bring as much as \$10,000 in the vintage print..

Jon Fishback

## Cool Stuff

### Sony A7R III Full-Frame Mirrorless Camera Launched With Faster Burst, Improved Focus Speeds, and More

Roydon Cerejo, 26 October 2017



#### HIGHLIGHTS

- It features a 42.4-megapixel full-frame sensor
- Continuous shooting is now up to 10fps with 399 PDAF points
- The A7R III will ship in November for \$3,200

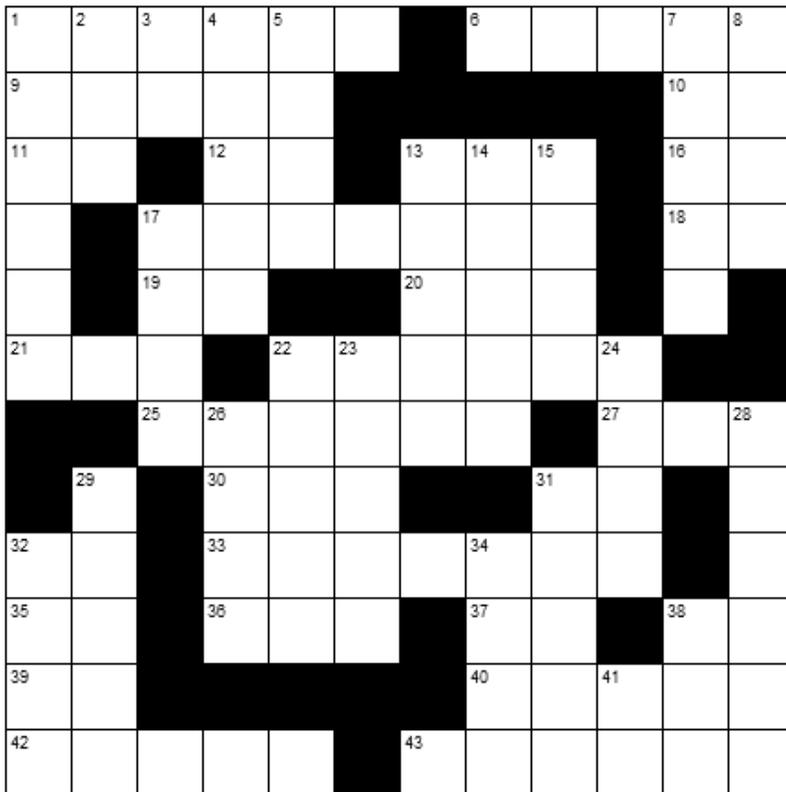
Sony may have its brand new **flagship A9** full-frame camera to brag about but that doesn't mean its forgotten about its very popular A7 series. At an event in New York, the company announced the A7R III, a refresh to the A7R II which was **launched in 2015**. The new model offers a host of improvements like faster burst shooting, better autofocus performance and lots more, in the same sized body as its predecessor. The Sony A7R III will go on sale in November for about \$3,200 (roughly Rs. 2,08,100).

Starting with the main bits, the sensor in the new A7R III is the same 42.4-megapixel BSI CMOS sensor, but with a new front-end LSI which is said to effectively double the read out speed of the sensor. It also gets an updated BIONZ X image processor which is supposed to be about 1.8 times faster than the A7R II. This enables the camera to achieve nearly twice the burst shooting speeds compared to its predecessor, at 10fps with full autofocus when using the mechanical shutter or the electronic shutter. This lets you shoot up to 76 compressed RAW images or 28 uncompressed RAW images in burst mode. The maximum ISO has also been bumped up from ISO 25600 to ISO 32000. Autofocus speeds have improved, which now offers precise focusing in low light up to -3 EV, which is an improvement of one full stop. The Eye AF is also said to have gotten an improvement in detection precision and speed.

The Sony A7R III has 399 phase detection autofocus points which cover about 68 percent of the image area, and 425 contrast detection AF points. There's 5-axis image stabilisation in the body itself, which offers 5.5 stop shutter speed advantage. Sony offers a new piece of software to go with the camera, called Imaging Edge for pre and post processing work like live-view PC remote shooting and RAW development. Pixel Shift Multi Shooting is a new feature to debut with the A7R III, which shifts the sensor in 1-pixel increments to capture four separate pixel-shifted images. These four images can be composited together and processed utilising the new Imaging Edge software suite.

Other improvements include a higher resolution OLED electronic viewfinder (EVF), dual SD card slots (for UHS-II and UHS-I cards) and USB Type-C (USB 3.1, Gen1) port. Sony has also added other improvements around the back of the camera which include a joystick for navigation and moving focus points, a 3-inch touchscreen for touch focus and an 'AF On' button. The A7R III also has some rock solid video chops as it is capable of shooting 4K video, utilising the full resolution of the sensor, or in Super 35mm format, which essentially shoots at a higher resolution and then down-samples the footage to 2160x3840, thereby giving you much better detail, dynamic range and colours. It also records HLG (Hybrid Log Gamma) metadata, which lets HLG compatible HDR displays to accurately display the footage without needing any post processing. High framerate shooting is also present at 1080p 120fps.

# Crossword - James Watt



## Across

1. A well known lens brand. (6)
6. Another well known lens brand. (5)
9. Another name for a farrier. (5)
10. "for example" for example. (2)
11. Organization with 12 steps. (2)
12. In proximity to; near. (2)
13. One of a boxer's repertoire. (3)
16. Initials of a northern Californian city known for it's cable cars. (2)
17. Brazilian palm with stilt like roots. (7)
18. Common British word for thanks. (2)
19. Where a patient goes for major surgery. (2)
20. Initials of a Portland orchestra that provides music education to nearly 500 youth. (3)
21. Toward the stern of a ship or tail of an aircraft. (3)
22. What some of the clues in this crossword are about. (6)
25. Endangered antelopes that originally inhabited the Eurasian steppes. (6)
27. Small round seed that lives in a pod. (3)
30. The side to go for shelter. (3)
31. Initials of a southern Californian city known for it's movie and TV industry. (2)
32. Unit of measure of typeset matter. (2)
33. A type of lens that gives a wide view. (7)
35. IV plus VII. (2)
36. Insect that lives in a colony. (3)
37. TV show "This is --". (2)
38. Letters denoting a shoe width. (2)
39. The form used before 'a' vowel sound.(2)
40. Monies used in Cambodia. (5)
42. A lens that can be used for close-ups. (5)
43. First name of Ottawa Redblacks running back, Madu. (6)

## Down

1. Tibetan dish made with ground roasted flour and butter. (6)
2. Acronym for a US non-profit organization that fosters cardiac care. (3)
3. Shortened form of a Latin phrase that relates to someone's habits of working. (2)
4. Used to give strength/structure to concrete.(5)
5. Large antelope, native to parts of Africa and the Arabian peninsula. (4)
7. Used as a directive in music; sad and pensive. (5)
8. A brand of film. (4)
13. River in N India, flowing SE from the Himalayas to the Ganges. (5)
14. A deep or seemingly bottomless chasm. (5)
15. Foundation, bottom, stand or pedestal. (4)
17. Containers used for storage or cooking. (4)
22. What some might do on their day off.(5)
23. Discharge or excrete waste matter from the body. (5)
24. Old Scottish; to foretell the future. (4)
26. Italian sports car; "---- Romeo" (4)
28. Get the measure of; determine or evaluate. (6)
29. Female given name: from an Arabic word meaning "honest and faithful". (5)
31. Disintegration of a cell by rupture of the cell wall or membrane. (5)
32. Most students will get at least one of these in a term. (4)
34. It replaced the franc. (4)
38. Biblical High Priest of Shiloh. (3)
41. Internet country code for top level domains in Spain. (2)



# Fun With PSA - Editor

2018 IN SALT LAKE CITY, UTAH, SEPTEMBER 30 - OCTOBER 6, 2018

[Show All](#) / [Hide All](#)



The conference will take place from Sunday, September 30, 2018 through Saturday, October 6, 2018.

**CONFERENCE HOTEL:**  
Sheraton Salt Lake City Hotel  
150 West 500 South  
Salt Lake City, UT 84101



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## Random Thoughts—Brooks Jensen

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### Creativity on Demand

In my case one of the assumptions is that there is such a thing as the creative muse. That is to say, I can't be creative, necessarily, on demand.

Now, I don't believe in the muse as some kind of angel floating around; that bonks me on the head with a creative wand. I do believe, however, that the mind is constantly working on solving creative problems and seeing creative ideas, but it does so often on a very subconscious—even unconscious-level, and that sometimes ideas and solutions just bobble up from the well of our own subconscious mind. Sometimes we connect the dots in our brain that we can't connect in our mind, and not until that comes forth in our mind do we see it.

So I have great faith in brain, even more than I have great faith in mind. That's what I mean by the creative muse. Well, you can't—at least I can't-call this fourth on demand. Sometimes creative ideas strike me at the oddest times, when I'm totally engaged in something not photographic. When I'm in the shower, when I'm out to dinner in a restaurant with some friends, all of a sudden boom! There's some creative idea. So I've learned to do a couple of things.

The first is, I've learned to capture these ideas when they come to me by constantly carrying with me a little pocket recorder, so that I can make a quick note and recall things later. The second thing I've discovered, photographically anyway, is that I can increase my odds of the creative muse being involved in my photography when I spend more time doing photography. It's as simple as that. The more time I spend making pictures the more time I spend printing pictures, the more time I spent working with pictures, the greater the chances are that I'll be with the camera or in the darkroom when the creative muse strikes. Then the challenge is simply to be receptive to it.

---

### Being Quiet

I've come to the conclusion that the technology that I've grown accustomed to and that I lived with everyday is getting in the way of my photography.

I'm not talking about camera technology; I'm talking about some of the other technologies. We have in the age of the Internet, the computer, the television, the radio, the CD player. There's so much noise that comes at us on a regular basis: the traffic, the hustle and the bustle of life.

I don't think that I can take enough time to stop and really listen, and look, and observe, which is the great task of a photographer. It's not making pictures. It's watching, it's observing; it's seeing life. I don't spend enough time listening. I think this is why so many of my friends who are landscape photographers love to get out and photograph. They love to be in the land in the quiet, in the desert, in the forest, where they can hear not technology, but nature. Here's an example of how things have changed for me of late.

When I use to go out photographing, I would drive around with the music on, or with a spoken-word tape playing in the car,

maybe even with the radio on, and I would be involved in the technology while I was looking for photographs. Now I turn all that stuff off. I've discovered that it diverts me from the attention of seeing, that multitasking may be a virtue in today's hectic life, but it's not a virtue in art making. I turn off the air conditioner. I roll down the windows. I let myself get hot and sweaty, and deal with the flies and the mosquitoes, because that puts me into the place I'm trying to photograph better. I discovered that the more I turn off, the more I can plug into what's happening in the world. And I think my photographs have gotten a lot better because of it.

---

### Making a Commitment and the Conflict that is Inevitable

So much of modern life is caught up in conflict. Whether it's political conflict or legal conflict, it's all over the news; it's all over TV; it's all over our lives; it's all over our office politics, so that an awful lot of us just get to the point where we've had enough conflict.

This is a topic that's worth considering relative to the making of artwork, because there's nothing more difficult in making artwork than making a commitment, for the simple reason that the minute you make a commitment, and a statement, and a piece of artwork, and you put it out there in the world for people to see, you are going to invite conflict. There are going to be people that don't like it; there are going to be people who disagree with you; there are going to be friends that tell you that it's a great piece of work, but if they did it they would have done it this way.

So, in some regards it's a lot easier to avoid the conflict and the differences of opinion by simply not making the artwork, or not showing the artwork or not saying, "This is what I believe. This is what I stand for. This is the artistic statement that I choose to make." that's a tough thing to do.

This may be the source of so much banal artwork—the kind of artwork that runs no risk whatsoever of all offending anybody or conflicting with anybody. Now, don't get me wrong. I'm not advocating conflict as a means of creating great artwork, because just because it's controversial, or just because there's conflict involved, doesn't say anything about whether or not it's interesting or good artwork. That's another whole topic entirely.

I propose that if your objective in making artwork is to avoid conflict, or if you're fear in making artwork is that people won't like it or it will be controversial or it will put you into a position of conflict, the only practical outcome of that avoidance of conflict is the procrastination to do work. You just won't do it, and that's a shame. For all intents and purposes, being an artist is putting yourself in the mettle of controversy, in the middle of conflict, and taking a stand that puts you in a position where people will disagree with what you've done. It comes with the territory. It's part of being an artist.

---

## In Case You Were Wondering

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Something well known to most of you, I think needs repeating with a graphic example.

Recently I was working on a project that required maximum depth of field and I set the macro lens to F/32 and began. Then I remembered that all lenses have a "Sweet Spot, so I did a test and determined that for this lens, it was F11.

So; to determine how much degradation I would encounter at F/32, I performed the experiment below. The subject is the back of a piece of mount board. Neither of the top two images have been sharpened, they are a 2X2 inch crop from an 11 X 17 inch image, at 350ppi.

As you can plainly see the image shot at F32 is considerably more degraded right out of the camera.

After sharpening the bottom two images, I think you can see the F/11 image is considerably sharper.

By the way, did you have any idea that archival mount board had this much texture?

Editor

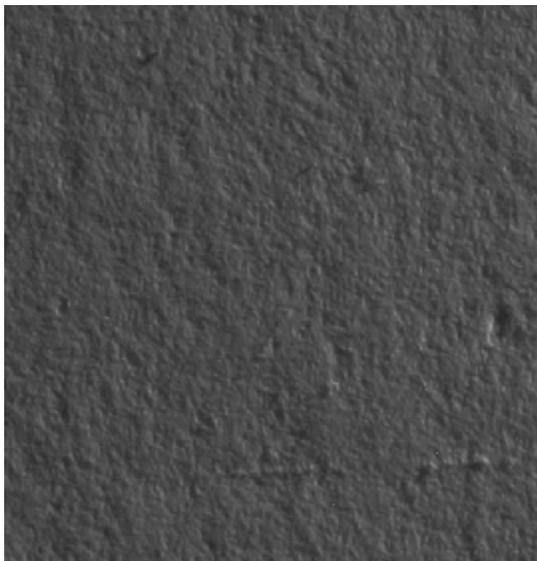


Image as shot f/32

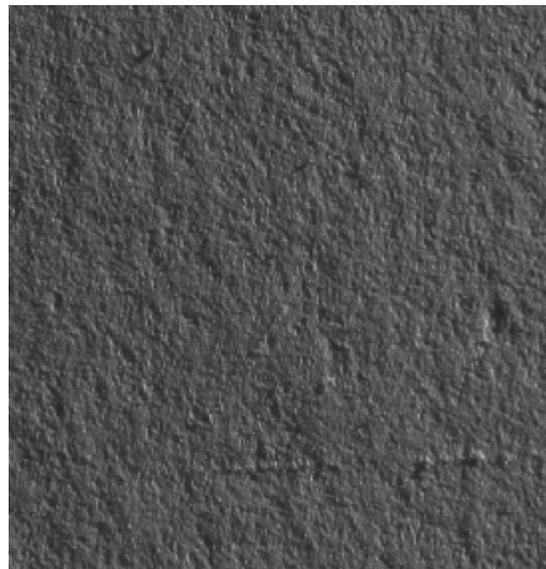


Image as shot f/11

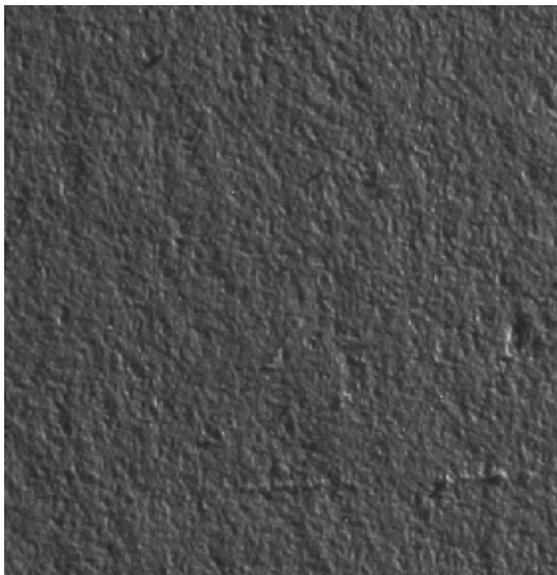


Image shot at F/32 Sharpened

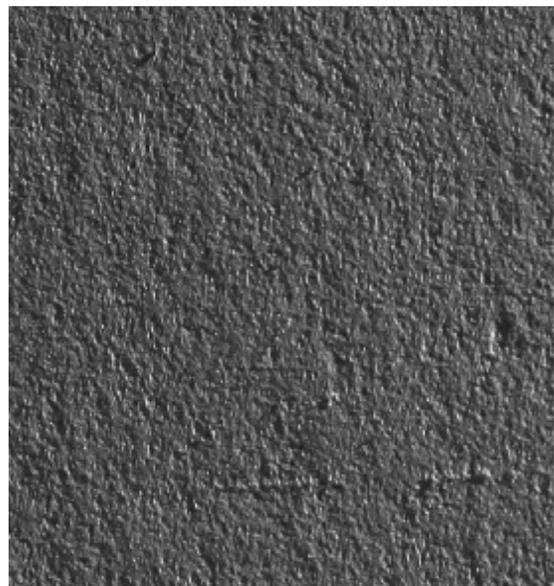


Image shot at F/11 Sharpened

## Doug Fischer Visits Yellowstone.

On January 25<sup>th</sup> Doug met with a tour group at West Yellowstone Best Western. The plan for the group was seven days in the park. The group spent three days going into the park in two modified Ford Expeditions. The weather was cold, minus five the first day out.

The two guides, one for each of two vehicles, knew that the pack of wolves had recently killed an elk and the plan was to find it the first day. They missed the kill the first day, so did some touring.



It was discovered, on day two, through communication between tour guides that they had not gone far enough the first day. So, after an hour and half trip, they proceeded and were successful in finding the large bull elk that had been killed. The pack had to come down a hill and cross the road to approach the kill. They were tentative at first and came down



in small groups.

The weather was cold and snowy, which hampered the view to some extent, and to get close to the feeding it became necessary to walk off the road in three feet of snow.



After eating in the vehicle and warming up Doug plowed through the snow and was able to finally get close enough to shoot over the heads and around the existing photographers. As he got closer, it became obvious all



the good angles were taken by other photographers, that were already set up with tripods. There was no room for his tripod, so he was forced to hand hold the camera. Doug spent about an hour and a half in the cold and snow photographing the wolves on the kill.

The group spent about five hours at this location and the cold finally drove them to leave.

Doug says this experience was the highlight of the trip. Additionally, they spent two nights at Old Faithful as well.

I am sure, if you are interested, Doug will share costs and information as to the tour group company.

Additionally, Doug had this to say via email:

There were 18 wolfs in the pack. I was able to identify and photograph about 8 individuals. I took my 2 Olympus M1-Mk II cameras. We kept our camera with our longest lens in our laps at all times. I used my 300mm f4 (600mm full frame equivalent) for most of my long animal shots. On the other camera I kept my 40-150 f2.8 lens (80-300mm full frame equivalent) and my compact Canon GX7 (24-100mm) in my pocket at all times. That way I was ready to shoot from 24mm-600mm quickly with one of my cameras. Focusing could be challenging because it was often snowing. Cold was an issue. We kept the vehicle interior about 25-32 degrees with windows cracked open so windows did not steam up and we did not have to shed layers each time we got back in the vehicle, which was often. I took about 5000 shots on the trip. I often had my camera in high speed capture mode taking 3-5 images with a single press of the shutter. I used manual mode when shooting animals with my shutter set around 1/1000-1/1250 of a second, aperture f4-5.6 and my ISO on auto.



**Meeting:** *February* FPCC Board Meeting

**Attendees:** John Craig; Frank Woodbery; Sandy Watt; James Watt; Doug Fischer; Ray Klein;

Bob Deming;

**Date:** February 27th ,2018 **Time:** 3:00pm at New Seasons Community Room.

**Unmounted Prints:** 4C's are now accepting unmounted small prints. (96 sq in) There was a general discussion about FPCC following this change. Decided that our club would follow, and Doug Fischer would send out an email to club members prior to next Tuesday's print meeting. The print rules on our FPCC website will also need to be changed. The details will need to be explained to members.

**Prints Going Forward:** There will be a meeting at New Seasons on Thursday 3/01/18 with the print stakeholders. Steve Cornick is out for the year and we have no Mono print Chair. Doug does not want to continue as Color print Chair. We need members to step up to fill these roles.

There were a few suggestions how to deal with the diminishing print numbers.

a. Have them the same night as EID but that would eat into EID discussion.

b. Possibly club level prints only; no print chair; members present their prints.

**2019 Convention:** John and Rick did some preliminary field trips drives to scout possible areas.

There are some issues with Cape Horn on SR14 and will need to be revisited. Fort Vancouver and the Black Pearl Horse event will still need to be followed up on. It may be too early to tie down some events.

There is a Hotel Development Tax – grant possibly available. (\$5000 min) Would need to have the money up front and then the grant would reimburse the 4C's event. We will need insurance but do not have to be an LLC. John will put out a memo to the sub-committee members about a meeting in March. Both Jon Fishback and Sharp Todd said they would be willing to present at the convention.

**501c7 status for club:** Tom Ambrose not available for update. James investigated PO Boxes. Cost would be about \$120 per year for mid-size USPS box at Hearthwood.

Board decided to let 501c7 status go for the moment. We do not require it for the convention.

**Club Projector:** We are still looking at possible purchase. It would only be used for off-site events.

May not be of value if we do not use it enough. Frank to continue to look for suitable one. John mentioned that 4C's are thinking of going to 1400 x 1050.

**Chair Reports.**

**EID:** John mentioned everything OK; just a few problems with sizes and titles. John will do EID chair for one more year but not 2019 as it is the convention year and he will be otherwise occupied.

Ray Klein mentioned that he would be interested in Mono print Chair.

**Social Chair:** Expenses for Member Handbooks approved. Sandy made them herself as commercial prices for small quantity were too expensive. Invoice for \$24.00 presented for 12 books. Check 1188 paid to reimburse.

**Financial Chair:** Current balance is \$4265.14. All members paid up.

**Field Trips:** Rick Battson not available

**Touchmark:** Next event; Easter Egg Hunt. Several members volunteered to help.

**Web-Master:** Bob mentioned no problems but would like to update the website. Would like to get all pages on CSS, that would make it easier to change. Some ideas were put forward as the website may be a little dated or stale. We may form a sub-committee to look at updating. Background, text, and navigation areas could be better. Bob presented invoice for website costs \$16.99. Check 1187 paid to reimburse.

**Print Chair:** Doug mentioned that Linda posted prints on 4C's website for December/January award winners.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig