

# *Adapter*

Journal of:  
Film Pack Camera Club  
Vancouver, WA  
Volume 70 Issue 06 March 2024





Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

# Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of  
America

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

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

Volume 70 Issue 06 March 2024

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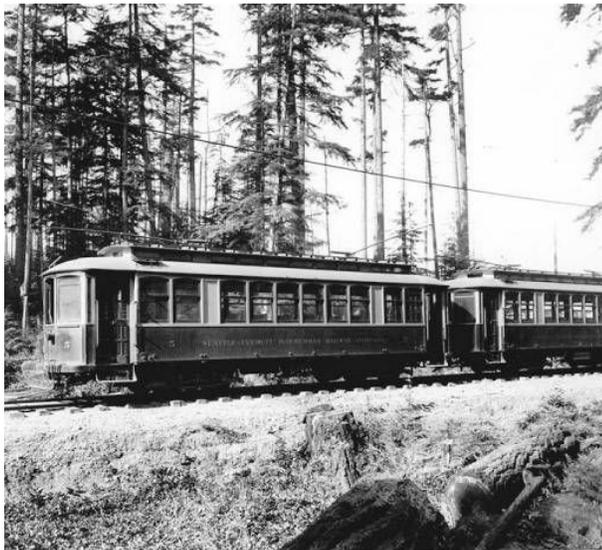
Dwight Milne

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*Cover by:*  
*Mary Fisher*

FPCC Meetings	Dates	Months	When, Where
Discussion Night	1 <sup>st</sup> Tuesdays	Every month	7 p.m., Zoom
Print Night	2 <sup>nd</sup> Tuesdays	Sept through May	7 p.m., Touchmark
Electronic Image Night	3 <sup>rd</sup> Tuesdays	Sept through May	7 p.m., Touchmark
Education Night	4 <sup>th</sup> Tuesdays	Various months	7 p.m., Zoom
Touchmark at Fairway Village is located at 2991 SE Village Loop, Vancouver, WA			

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

# Last Month EID Night - Judges Favorites



Katie Rupp Spotted Nutcrackers



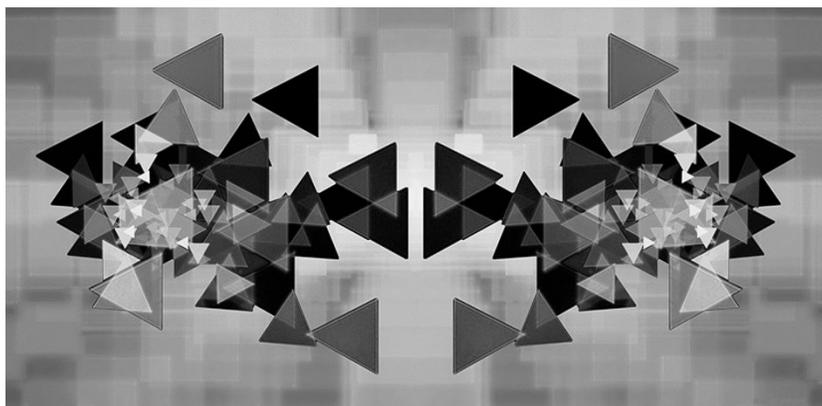
Jan Eklof Hand Of Many Moons



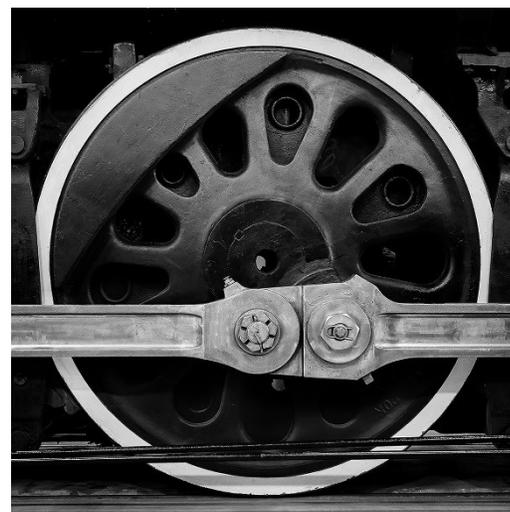
Ray Klein December Moonrise



Dennis Fisher IR Derelict Wagon



Ray Klein Abstract Scintillation



John Craig\_ 700-2

# Last Month EID Night - Judges Favorites



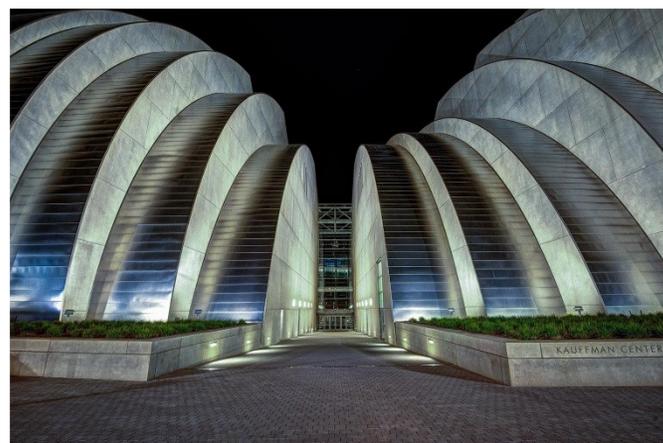
Craig Wallace Conjoined Cranes



Katie Rupp Outraged



Katie Rupp The Scavenger



Lee Moore The Kaufman Center



Lucinda Savoie The Bean

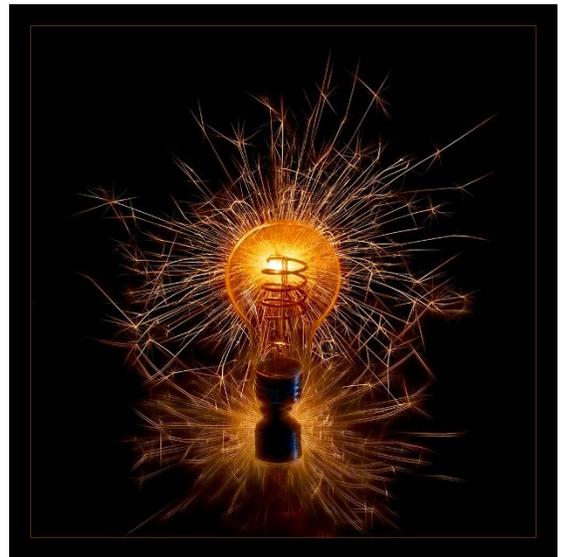


Craig Wallace Crane Flyby

# Last Month EID Night - Judges Favorites



Craig Wallace Determined Owl



Jan Eklof A Sparkling Light



John Craig Water Lily



Jan Eklof Music Pages



John Craig Landing

# Print Night - Judges Favorites



Sharp Todd *Mushrooms On Stick*



Sharp Todd *Frosty Strawberry Leaves*



Margaret Waddell *Dancing Eagle*



Jan Eklof *In Unison*

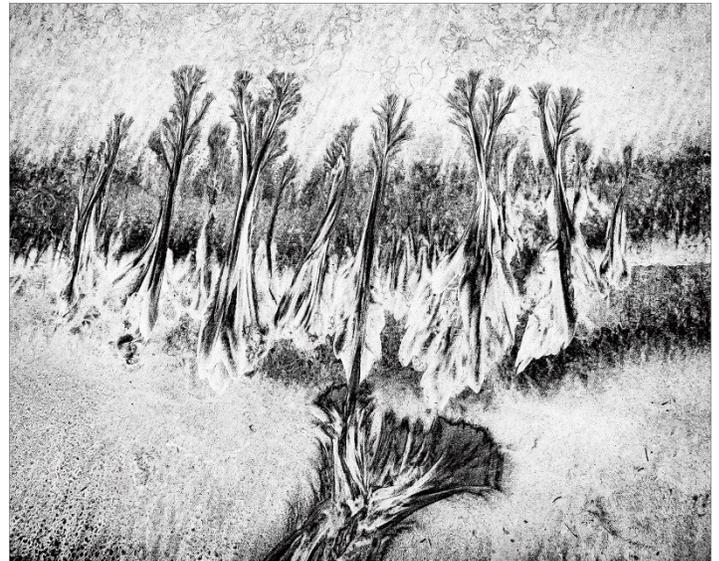


Doug Fischer *Yellowstone in Winter*

# Print Night - Judges Favorites



Sharp Todd *Kapalua Golf Club*



Sharp Todd *Fantasy Forest*



Sharp Todd *Hellebores Stamen*



Jan Eklof *I Hear Something*

# Print Night - Judges Favorites



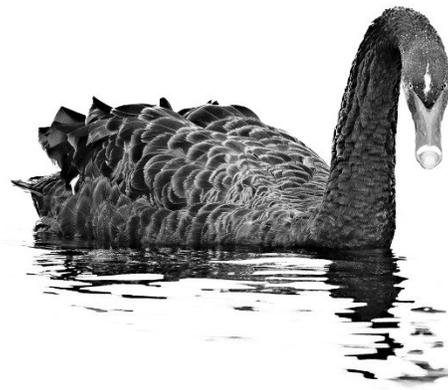
Jan Eklof *Hiding In Plain Sight*



Sharp Todd *Tillamook Bay Tree 1*



Sharp Todd *Mushroom Family*



Jan Eklof *Black Swan*

# Last Month Discussion Night

## Eloise Carson



Eloise is continuing her education into the still life. Here she gave the group to fine examples. On the left the group felt the composition to quite good, with a nice triangle created by the foreground elements. It was mentioned that the texture of the large element was particularly good as well as the position of the decorative bird pointing into the frame.

On the right, the conversation revolved around the nice texture of the objects as well as the good arrangement of the subjects. It was mentioned that smaller aperture may have been a better choice, as the back subject appears a bit soft.



## Robert Wheeler

Bob saw this floating object, upper left, as interesting and gave the group what created it, on the lower right. Everyone felt it to be well seen and marveled as to how much the result varied from the original.

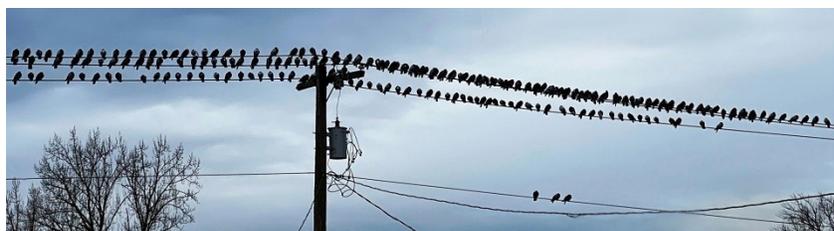


## Rod Schmall



On the left top, Rod gave the group a final look at what is a part of the one at lower left. Everyone felt the result to be a fine pattern with good interest. There was discussion regarding the white area, upper right and how it might be toned down a bit.

Below, Rod's fine eye captured what all felt, very interesting, especially the incongruity of the three birds at the bottom to the mass at the top.



# Last Month Discussion Night



Jan Eklof

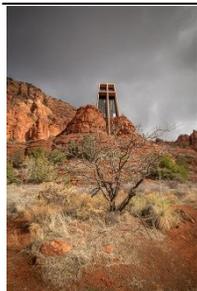
Jan continues to show the group image without many flaws. She is so good conversation usually revolves around how fine the work is. These two are no exception. Everyone felt the bird on the left to be a wonderful departure from the bird images we see most often. Everyone enjoyed the high key look and especially the two tufts of leaves, upper right and lower left.

Her sandhill cranes were heavily discussed regarding the colors in the water and how the top could be warm and the bottom cool. Jan assured us this is what she saw. Despite that assurance the members continued to speculate the phenomenon.



Gail Andrews

The group all felt that Gail's wildlife work had fine composition, and interest. It was thought that neither were sharp enough for major competition, but might be enhanced enough for a try. All felt that the vignette is a bit heavy and some work there is called for.



Margaret Wadell

Margaret was interested, on the left, to hear which the group felt was the best. Although there were those that felt the lower rendition was good, the upper was the better of the two, due to the additional light which added dimension. There were those that liked the tree and those that did not. Isn't that the way it is?

The upper landscape on the right was captured, says Margaret, because of the shadow. Most everyone felt that to be compelling. It was thought that taking some emphasis off the background, might make the shadow more important.

The group felt the image at lower right might be a good one for member so work on, attempting to add the impact that might help the scene, and share next month with the group.



# Last Month Discussion Night



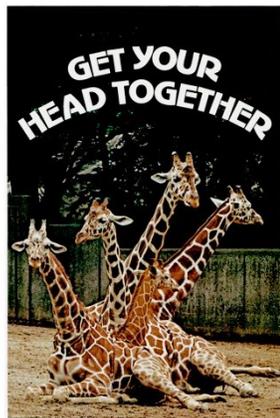
## Lucinda Savoe

Lucinda was interested in knowing what the group felt about the blank sky and how that might affect the impact. It was thought by some to be just fine as is, others thought darkening the sky might help. On the right Lucinda has captured a very unique image of a very popular sculpture. Of course the conversation came to the fact she photographed another's art. Most felt this work to be so unique in its presentation it now belongs to Lucinda as a one of a kind piece of photographic art.



## Doug Fisher

Doug's presentation was the theme of birds in conflict. On the left he was photographing the lower bird eating and the upper, attacked. He really does not know how this appeared as it was very fast and he uses a burst technique. In any case, the group felt it to be exciting and should be exhibited. Lower right, Doug says, was just an attempt to photograph the white birds, when the large dark one flew by. This seemed to offend the playing of the other group setting up what appears to be a confrontation.



3. Raymond J. Klein, photographer  
art director  
Norman CottrStudio One, agency/client  
24 x 36 poster for consumer sale.

## Ray Klein

Ray has shared this image several times and each time something new is discovered. This time he discussed selling it for a poster, on the left. Then, on the right discussion revolved around his fine replacement of the background and the fact this was a 35mm slide that was converted to digital, and how fine a detail was accomplished.



## Last Month Discussion Night



### John Craig

Everyone felt John's own to be unique and most interesting. There was some discussion regarding what caused the blur of the back wing, yet not the front. Speculation ran rampant and consensus was, no one knows. All felt his presentation of the pay phone was great. John said he replaced the background, as the original was uninteresting. Most felt the background feature to be a powerful part of the presentation.



### Jin Nelson

Jim's eagle was thought to be exciting for several reasons. The camera position appealed to some, others felt the fine handling of the whites and the background was good. Overall the group felt it to be a winner.

Jim's portrait lighting was discussed, on the right and found to be good. Jim was not happy with the head position due to the nose cutting the far cheek. There seems to be sketchy comments due to the fact few members do portraits and few are seen in competition.



### Sharp Todd

Again I am at a loss for words. I somehow missed Sharp's images at Discussion Night. If Sharp was there, (I did not hear him) I apologize for leaving you out. If he was there and did not speak up, then I guess we are both old men. In any event, here is what he sent us, you decide what to say, I think, as usual his work is beautiful.



## Last Month Discussion Night



### Dwight Milne

Dwight gave the group something to think about and discuss, and discuss it they did. The original, upper left was turned in to the fine abstract lower right. Dwight wished to discuss the emotion of the group based on abstract in general and specifically the one at lower right. I fear there was no consensus as to a universal emotion, and as it is with abstract work it partially boiled down to what is it, and how was it done? Feelings and emotions unfortunately play a minor role in abstract work among camera club members. That's just how it is.

Notice, below, the inclusion of expressed emotions in art.



### AI's take on Abstract Art

Abstract art is a form of art that does not depict the visible world, but rather uses colors, shapes, and lines to express emotions, ideas, or sensations. Some people appreciate abstract art for its creativity, originality, and freedom, while others find it confusing, meaningless, or even offensive.

One of the problems that abstract art faces with society is that it is often misunderstood or misinterpreted by the viewers, who may not share the same cultural, historical, or personal context as the artists. For example, some abstract paintings may have political, religious, or social implications that are not obvious to the casual observer. Another problem is that abstract art may challenge the conventional notions of beauty, harmony, and order, and provoke negative reactions from those who prefer more realistic or traditional forms of art. Some critics may also question the artistic skill or value of abstract art, and accuse it of being too easy, random, or subjective.

However, abstract art also has many benefits and advantages for both the artists and the society. Abstract art allows the artists to explore their imagination and emotions, and to express themselves in ways that words or realistic images cannot. Abstract art also invites the viewers to engage with the artwork, and to use their own creativity and interpretation to find meaning and value in it. Abstract art can also stimulate the viewers' curiosity, interest, and appreciation for different perspectives and experiences. Furthermore, abstract art can inspire social change, cultural diversity, and artistic innovation, by challenging the status quo and opening new possibilities for expression.

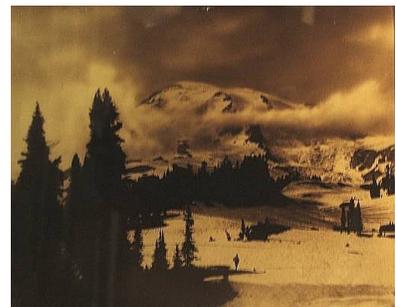
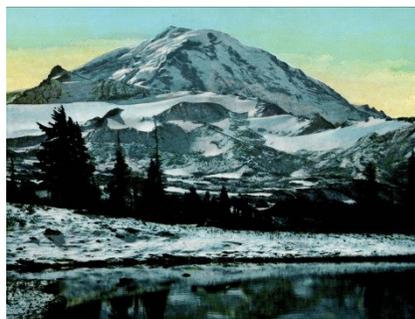
Therefore, abstract art and its problems with society relating to its message are not necessarily negative or unsolvable, but rather reflect the complexity and diversity of human nature and culture. Abstract art can be seen as a dialogue between the artists and the society, in which both sides can learn from each other and enrich their understanding of themselves and the world.

# History—Asahel Curtis



Asahel Curtis—1874-1941

Asahel Curtis (1874-1941) was a photographer based in the Pacific Northwest region of the United States. He is known for his documentation of the Klondike Gold Rush period in Seattle, natural landscapes in the Northwest, and infrastructure projects in Seattle<sup>1</sup>. Asahel was born in 1874 in Minnesota to Johnson Asahel Curtis and Ellen Sheriff. His brother, Edward Sheriff Curtis, was also a photographer and ethnologist. Asahel's career began when he worked for his brother's photography studio in Seattle in 1894. In 1897, he went to the Yukon to document the Klondike Gold Rush and remained there for two years. Asahel's photography career included documentation of the natural resources and related industries of Washington state, historic events, and its population<sup>1</sup>. He married Florence Carney in 1902 and established his own studio in Seattle in 1911. Asahel Curtis passed away in 1941.



## History at Auction



Asahel Curtis Hand Tinted Photo The Phantom Herd

Est: \$300 - \$400

[View sold prices](#)

Framed dimensions 14 1/2" by 12 1/2".

Davis Brothers Auction



Sep. 24, 2023

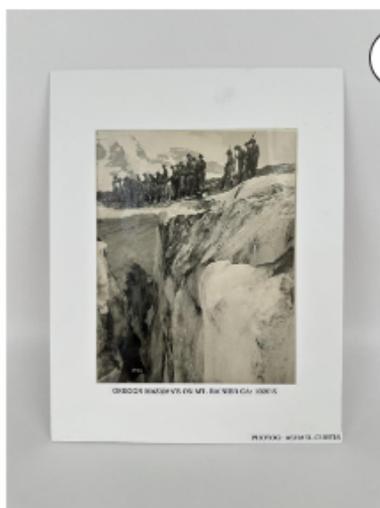
ASAHEL CURTIS MT. RAINIER PHOTO

Est: \$25 - \$50

[View sold prices](#)

9 1/2" by 12 5/8".

Davis Brothers Auction



Aug. 24, 2023

ASAHEL CURTIS OREGON MAZAMAS CLIMBING MT RAINIER

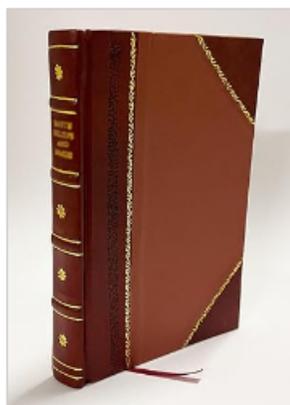
Est: \$100 - \$150

[View sold prices](#)

14" by 11" in matte.

Davis Brothers Auction

# Books at AbeBooks



## Souvenir of Rainier National Park, Washington / Asahel Curtis. (1913) [LeatherBound]

Curtis, Asahel

Publication Date: 2022

Seller: S N Books World, Delhi, India

Seller Rating: ★★★★★

Contact seller

BOOK Print on Demand ⓘ

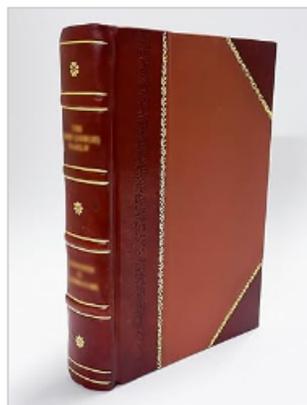
New - Hardcover  
Condition: New

US\$ 24.99  
Convert currency

📦 Free shipping  
From India to U.S.A.

Quantity: 10

🛒 Add to Basket



## Yellowstone Park: the most noted national park in the world [LeatherBound]

Curtis, Asahel (1920)

Publication Date: 2023

Seller: True World of Books, Delhi, India

Seller Rating: ★★★★★

Contact seller

BOOK Print on Demand ⓘ

New - Hardcover  
Condition: New

US\$ 24.99  
Convert currency

📦 Free shipping  
From India to U.S.A.

Quantity: 10

🛒 Add to Basket



## Seattle. An Asahel Curtis Portfolio.

Satterfield, Archie Photographs by Asahel Curtis

Published by Chronicle Books. 1985, 1985

Seller: Tacoma Book Center, Tacoma, WA, U.S.A.

Seller Rating: ★★★★★

Contact seller

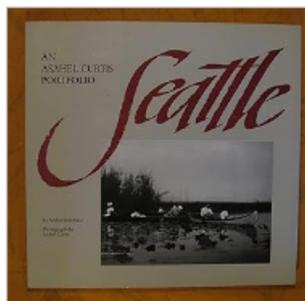
Used - Softcover

US\$ 22.00  
Convert currency

US\$ 4.00 Shipping  
Within U.S.A.

Quantity: 1

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Seller Image  
More images

## Seattle : An Asahel Curtis Portfolio

Satterfield, Archie

Published by Chronicle Books LLC, San Francisco, CA, U.S.A. 1985

Seattle : An Asahel Curtis Portfolio: Satterfield, Archie 396

Seller: Pistil Books Online, IOBA, Seattle, WA, U.S.A.

Association Member: IOBA

Seller Rating: ★★★★★

Contact seller

Used - Softcover  
Condition: Near Fine

US\$ 28.75  
Convert currency

US\$ 5.75 Shipping  
Within U.S.A.

Quantity: 1

🛒 Add to Basket

# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER XXIX.

### CHIARO-OSCURO.

#### " PORTRAITURE " " THE STUDIO."

In photographic portraiture the chiaro-oscuro is to a very considerable extent under the control of the artist; there is, therefore, not so much excuse for imperfect and faulty lighting as there is in landscape photography.

The tendency of the lighting in photographic portraiture has been to harsh patches of black and white, or to miserable softness, full, it is true, of delicacy and half-tone, but insipid, and without character. Neither of these varieties possesses what could be strictly called chiaro-oscuro, which term implies some notion of the arrangement and management of light and shade. There is something more in light and shade than what is shown in the modelling of a face. It is this subject that we will at present consider.

The object to be attained in lighting a head, considered as a head only, without reference to the general effect of the picture, is roundness, and a certain degree of relief; not the relief attained by the stereoscope, but that degree of projection which is seen in all good pictures. How to obtain this relief shall be our next consideration. It will first be necessary to say a few words on the studio in which the portrait is produced. The general details of a studio have been so often explained, that for my present purpose it is sufficient to say that in these remarks I refer to a ridge-roof studio, one side (the south) of which, up to the ridge, is opaque, the other half glass to within a few feet of the floor. I make no reference to tunnels, in which I do not believe, and which are only available in the hands of men who will make good pictures in spite of, and not because of, the difficulties with which they have to contend.

The glass side of the roof may be blocked up permanently for five feet from each end; the remaining space of glass should be divided into four widths, covered with white blinds on spring rollers, pulling down from the top. I do not think blue or black blinds in addition of any consequence: they only produce complication and disorder. The side, also, if the studio be so situated that it receive light through it direct from

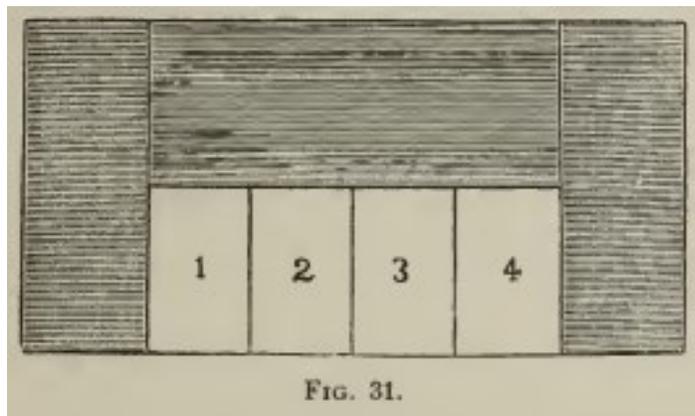


FIG. 31.

the sky, should have corresponding blinds; but if the light reflected from buildings only be admitted, then the blinds are not necessary, this kind of light being very weak and ineffective in comparison with that from the sky.

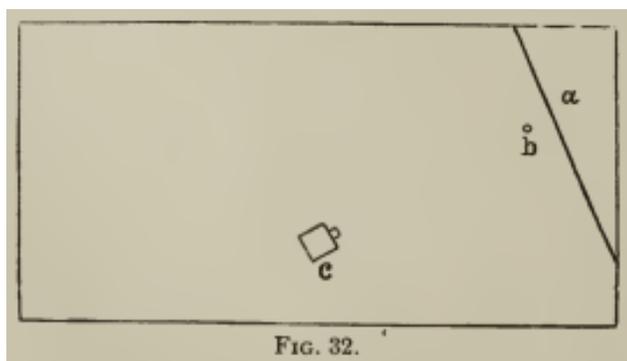
We will suppose the south wall to be papered, or colored with a middle tint of a gray or greenish-gray color; the studio will then be ready for making experiments in light and shade on the face. To assist further description, I give a plan of the roof, premising that the size of the floor is twenty-eight feet by fourteen feet.

Place a sitter in the usual position, at the end of the studio, to the right of the plan; or, perhaps, a marble bust or plaster cast will be better, because you can look it more steadily in the face, and it will not tire with your prolonged study and observation. Turn the face to the light, and let all the blinds be up, so that it may fall full upon it. The consequence will be that the features will appear faint and indistinct, without shadow.<sup>1</sup> If the head be now turned away from the light until it present a three-quarter view to an observer standing where the camera is usually placed, the off-side of the face will appear in agreeable shadow, and the nose and other features will stand out in relief.<sup>2</sup> But the best effect is not yet obtained. Although the light is broad, and relief is got, the light is too broad and flat, and there is not sufficient subtlety or delicacy in the gradations, in the lights, and not enough transparency in the shadows; the photograph would consequently have a harsh, black-and-white effect. If all the white blinds are drawn down about one-third of the roof space, the shadowed side of

Red superscript is used on page 18, with examples.

## Pictorial Effects in Photography—H.P. Robinson

the face will appear softer and more in harmony with the light.<sup>3</sup> We have now to produce the greatest amount of gradations in the lights. This is done by drawing down the two curtains (1 and 2) farthest from the sitter. It will now be found that the shining lights down the nose, on the forehead, and other parts, are produced to perfection, and that all gradations from opacity to bare glass, to speak photographically, are to



be seen on the bust, and that the whole face receives its proper protection and relief.<sup>4</sup>

It will be thought by some that to exclude light in the manner described will prolong exposure, but experience teaches that the truth lies the other way. A properly lighted head does not take a longer exposure than one on which the fullest light attainable in the studio is thrown, and the results are not to be compared.

If it be considered desirable to take the head more inclining to profile, or if the sitter have features that project very considerably, the shadowed side will be found to be too dark. In this case reflectors are sometimes employed. This I think an objectionable proceeding. Any reflection giving more light than the natural reflection from the gray wall I have described will produce a second spark of light in the eye, which has a very disagreeable effect. A much better method is to pull down blind No. 4, the one nearest the sitter, and draw up Nos. 1 and 2; if there should still be too much shade on one side of the face, then the desired effect may be obtained by working diagonally across the studio, as shown in Fig. 32.

In this arrangement the background (a) is placed aslant; the sitter (b) is seen from the camera (c) in a fuller light, but still with a three-quarter view; the

shadows of the nose will be stronger, but confined to a less space, and the side of the face will be lighter. This arrangement is also very suitable for an exact profile, or one showing a glimpse of the off eye.

In a photograph of a well-lighted head will be seen the extremes of white and black in small quantity united by masses of ever-varying gradation. The extreme value of black and white in minute but visible quantity was never better stated than by Ruskin in the following passage, which, although it refers to color, states the case as regards light and shade equally well :  
— "

Next, respecting general tone. I said just now, that, for the sake of students, my tax should not be laid on black and white pigments; but if you mean to be a colorist, you must lay a tax on them yourself when you begin to use true color; that is to say, you must use them little, and make of them much. There is no better test of your color tones being good than your having made the white in your picture precious, and the black conspicuous.

"I say, first, the white precious. I do not mean merely glittering or brilliant; it is easy to scratch white sea-gulls out of black clouds, and dot clumsy foliage with chalky dew; but when white is well managed, it ought to be strangely delicious—tender as well as bright—like inlaid mother-of-pearl or white roses washed in milk. The eye ought to seek it for rest, brilliant though it may be, and not to feel it as a space of strange, heavenly paleness in the midst of the flashing of the colors. This effect you can only reach by general depth of middle tint, by absolutely refusing to allow any white to exist except where you need it, and by keeping the white itself subdued with gray, except at a few points of chief lustre.

" Secondly, you must make the black conspicuous. However small a point of black may be, it ought to catch the eye, otherwise your work is too heavy in the shadow. All the ordinary shadows should be of some color, never black nor approaching black; they should be evidently and always of a luminous nature, and the black should look strange among them; never occurring except in a black object, or in small points indicative of intense shade in the very centre of masses of shadow."

Red superscript is used on page 18, with examples.

# Pictorial Effects in Photography

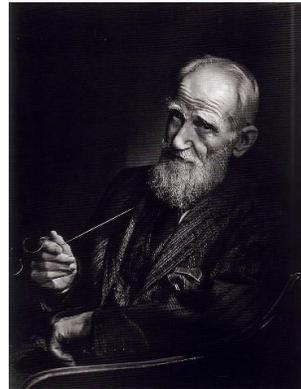
Yousuf Karsch, arguably was one of the best and most famous portrait photographers in history. Mr. Karsch used all manner of lighting techniques, depending on the subject and the mood. I give you these examples to demonstrate how these lighting techniques, described by Mr. Robinson, might be used. You pick your favorite.

Ed.



1

Mr. Robinson's example of broad lighting is used extensively today with high fashion models or advertising, where dramatic lighting is seldom desired. This lighting can be more flattering as the facial structure may be altered to remove perceived flaws. Here, the shadow side of the face is nearly as light as the main light side. The direction of the main light can be seen by the very slight shadow of the nose.

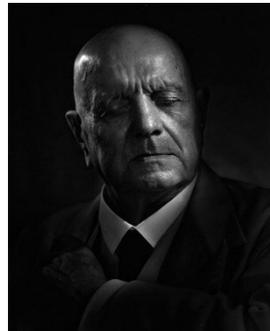


Mr. Karsch has used the lighting, head position and eyes along with dramatic lighting, to portray the character of the sitter, something Mr. Robinson does not mention.



2

Turning the face at this angle reveals the light direction, intensity, and position. Notice that the shadow of the nose becomes a part of the shadow side of the face and is not singularly obvious. This lighting is more dramatic and is used to add drama to a dramatic personality.



Extreme lighting for effect, breaks many of Mr. Robinson's rules, however was used effectively by Mr. Karsch to depict the essence of the sitter.



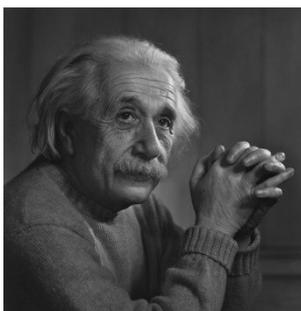
3

Here, Karsch has added the transparency in the shadows without sacrificing the modeling of the face. This is partially obtained by the position of the face and the chiaro-oscuro obtained by highlight and shadow.



A photographer living during the days of Mr. Robinson, Nadar, (Gaspard-Felix Tournachon), largely used the traditional lighting discussed by Mr. Robinson and the results, shown here, were universally considered the norm.

Much of what was taught regarding lighting, was based on the difficulty of obtaining alternative light sources and daylight was considered to be their natural choice. Notice, here, how the model appears as Mr. Robinson might approve.



4

Although not exactly what Mr. Robinson is describing, here; Mr. Karsch has rendered a more universal look, with detail in the shadows, and lighting that maintains the dimension of the face, without harsh light.

Minutes of the FPCC Board Meeting February 6, 2024

The meeting was called to order by Frank Woodbery via Zoom at 5:30 p.m.; a quorum was present.

**Attending:** Frank Woodbery, Jan Eklof, Rick Battson, John Craig, Rod Schmall, Grant Noel, Ray Klein, Dwight Milne and Lucinda Savoie. **Absent:** Howard Bruensteiner.

**Board Minutes:** Approved minutes of the January Board of Directors meeting with updated date.

**Treasurer's Report:** Approved as adjusted during the meeting. Additionally, Bob Wheeler reviewed the Umpqua bank statement and found all transactions to be consistent with the discussion. Subsequent to the meeting, Grant indicated that the print postage expenses included in his \$84.60 included his January 2024 mailing. The Treasurer's report was updated accordingly.

**EOY Banquet and Touchmark:** Frank will meet with Michelle next week to finalize details. It was determined that we will need tables, chairs for about 40 people along with trash containers. Frank will enquire about an attendant as well.

**New Members/visitors:**

New members: (member list has been updated and Frank to make badges)  
 Yami (new member)  
 Zheng-Yang Liu (new member)  
 Craig Wallace (new member)  
 Dennis and Mary Fisher (new members)  
 Jeremiah Schlipp (still a visitor – refer to membership policy)  
 Brian Legate (still a visitor – refer to membership policy)

**Valentines Event for City of Vancouver Feb 9-10<sup>th</sup> 2024:** Rick, Jim, Lucinda, Lee, Jan, Gail, Esther, Frank, George will attend – thank you!

**Programs and Workshops for 2024:**

Thibault Roland – Jan 23<sup>rd</sup> was well attended and there is interest in having him back again. There was discussion about sending out a poll to members asking what follow-on topics might be of interest from Thibault  
 Speedlight/On-Camera flash workshop in January – very well attended  
 Nick Page – Feb 28<sup>th</sup>, via Zoom  
 Ideas for speakers/ workshops - March/April/May  
 David DuChemin streaming video possibility?

**Rod's Proposal for New Member Information:** Rod's idea was well received and some additions were suggested, such as linking to the Gold Book EID and Print pages. Rod will send the document to the Board for review. Edits to be sent to Lucinda who will combine into one document. It was noted that the FPCC website needs to be updated to say that mat boards are not required for prints.

**BOD Composition Next Year:** It was agreed that Board members need to plan for next year's positions – Need a VP.

**EID Category Discussion:** Discussion began as to whether FPCC should align competitive categories with 4C's. No decision was made except that the board should consider this again when there is more time.

**Chair Reports:**

**Treasurer's Report:** Rod emailed the report to all, and made a few additional changes during the meeting.

**EID:** The Tucson annual meeting will be discussed next month.

**Print:** 4C's did not approve a process for May prints to be judged at this time.

**4C's:** It was noted that PSA has more stringent rules concerning AI than 4C's.

The meeting adjourned at 6:47 p.m.

Respectfully submitted,

Lucinda Savoie

**Family Valentine's Day Ball**

Once again several FPCC members volunteered to photograph the City of Vancouver's Valentine's Day Ball on February 9th and 10th. The event was held at the Historic Hangar at Pearson Airfield. The event provides a fun family opportunity featuring music, dancing, food, temporary "tattoos" and face painting. A total of 450 attendees enjoyed the experience.

The FPCC participants included George Clark, Gail Andrews, Jan Eklof, Lucinda Savoie, Lee Moore, Rick Battson, Jim Nelson, Esther Eldridge and Frank Woodbery.

George, Gail, Jan and Lucinda did all the candid photographs of the dancing families, the City employees and volunteers. Rick, Lee, Jim, Frank and Esther were involved in the formal portrait photography of the families. For formal portraits we again set up a 20' wide backdrop and created two separate "studios" to accommodate the flow of incoming families. Using two studios minimized the wait time to get photographed and out on the dance floor.

The City was grateful to FPCC for volunteering to photograph the event and has again generously committed to contribute to our club.

Story by Frank Woodbery