

# Adapter

Vancouver Washington  
Film Pack Camera Club  
Volume 66 Issue 02 November 2020



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# Adapter



Photographic Society of  
America

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

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Volume 66 Issue 02 November 2020

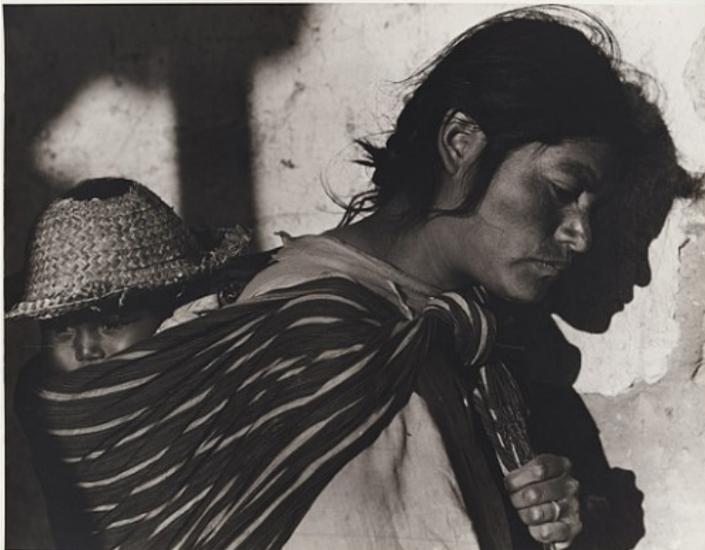
## Club Officers:

President—Robert Wheeler  
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PSA Rep. Jon Fishback

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Anton Bruehl-(1900-1980) History—Page 6.

*Cover:*  
*Bob Deming*

**All completion will be by Zoom until further notice.**

*Board meetings will be by Zoom, on the 4th Tuesday of every month, notification to be announced by email.*

## President's Message

### Do you see what I see?

When we share images online, viewers use their own screens to see our pictures. They use various web browsers (or meeting software such as Zoom). Their computers have different operating systems with a variety of color management settings and various monitor calibration methods (if any). They may not have identical connection bandwidth. It is amazing we see anything similar at all. We have heard judges mention seeing artifacts possibly related to online viewing. The FPCC Board is checking on hosting settings and service levels that might help.

Meanwhile, members can take steps to optimize online image viewing. A good way to start is by visiting several standardized online sites to evaluate how our computer/monitor/browser displays test images. Systems and settings can change over time, so visiting the test sites several times per year can be useful.

For example, at <https://webkit.org/blog-files/color-gamut/> and <https://webkit.org/blog-files/color-gamut/comparison.html> we can see comparisons of how images with various color settings display on our monitor.

At <https://www.eizo.be/monitor-test/>, set your browser zoom level to 100% (not enlarged or reduced), click all the items, then run all the tests (keyboard down arrow moves from test to test). You do not need an Ezio monitor for this. Test pattern evaluates lines, curves, color gradients, and fine detail; defective pixels looks for exactly that, uniformity compares regions of the screen; color distances tests how far apart colors need to be for separation on your screen; gradients test for evenness of transitions and possible color problems; sharpness testing may be extra important for certain judges; viewing angle evaluates

what you see from different parts of the room; gamma reveals one of your settings in practical terms; response time may be important for gamers.

At [https://www.drycreekphoto.com/Learn/Calibration/monitor\\_black.htm](https://www.drycreekphoto.com/Learn/Calibration/monitor_black.htm) you can evaluate your monitor for black point display, luminance sensitivity, and grayscale gradient banding.

Your browser may affect how you see colors online even if your monitor is calibrated. For a quick check, go to <https://cameratico.com/tools/web-browser-color-management-test/> to see how your browser performs with respect to important color standards. Another site provides objective evidence of how your browser handles color under different rendering intents (<http://displaycal.net/icc-color-management-test/>). Caution: Firefox usually needs settings changed from default to properly display untagged images (requires navigating to **about:config**, see <https://cameratico.com/color-management/firefox/> for detailed guidance).

If the tests reveal deficiencies, solutions may include turning off computer settings that change color management by time of day (“night” mode), performing regular monitor calibration (best with an external calibration device), installing a more powerful video display card, or perhaps upgrading to a new monitor with better display capabilities. But those would be topics for another day.

Bob Wheeler

# Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept - Oct												
Name	C			M			O			YEAR TO DATE		
	SUM	NUM	AVE	SUM	NUM	AVE	SUM	NUM	AVE	YTD SUM	YTD NUM	YTD AVE
Bev Shaerer							104	5	20.80	104	5	20.80
Bob Deming	42	2	21							42	2	21.00
Charles Boos							64	3	21.33	64	3	21.33
David LaBriere	22	1	22	44	2	22.00	69	3	23.00	135	6	22.50
Don Funderburg				44	2	22.00	95	4	23.75	139	6	23.17
Doug Fischer	48	2	24				96	4	24.00	144	6	24.00
Dwight Milne							45	2	22.50	45	2	22.50
Dwightilne	23	1	23				20	1	20.00	43	2	21.50
Esther Eldridge	19	1	19				39	2	19.50	58	3	19.33
Frank Woodbery	45	2	23	47	2	23.50	48	2	24.00	140	6	23.33
Grant Noel	22	1	22	24	1	24.00	88	4	22.00	134	6	22.33
Henry Ren	42	2	21				21	1	21.00	63	3	21.00
Howard Bruensteiner	25	1	25	46	2	23.00	72	3	24.00	143	6	23.83
Jan Eklof	50	2	25	47	2	23.50	48	2	24.00	145	6	24.17
John Craig	42	2	21	47	2	23.50	44	2	22.00	133	6	22.17
Jon Fishback	45	2	23	47	2	23.50	43	2	21.50	135	6	22.50
Katie Rupp	21	1	21	45	2	22.50	72	3	24.00	138	6	23.00
Lois Summers	41	2	21				91	4	22.75	132	6	22.00
Naida Hurst							69	3	23.00	69	3	23.00
Ray Klein	45	2	23				86	4	21.50	131	6	21.83
Rick Battson	44	2	22				44	2	22.00	88	4	22.00
Robert Wheeler	43	2	22	44	2	22.00	46	2	23.00	133	6	22.17
Rod Schmall	44	2	22	44	2	22.00	45	2	22.50	133	6	22.17
Ruth Boos							68	3	22.67	68	3	22.67
Sharp Todd	21	1	21	22	1	22.00	25	1	25.00	68	3	22.67
Wayne Hunter	63	3	21				18	1	18.00	81	4	20.25

# Last Month EID Night - Judges Favorites



David LeBriere Vette Tail Lights



Don Funderburg Scared OTR Listener



Dwight Milne Moon Landing



Frank Woodbery Fun With Gels



Howard Bruensteiner Melk Abbey Staircase



Jan Eklof A Bit Windy Out



Naida Hurst Bound



Doug Fischer Anna's Hummingbird

# Last Month EID Night - Judges Favorites- Contd.



Katie Rupp On A Mission



Robert Wheeler Relationships



Doug Fischer Gnarly Tree



Jan Eklof Slow Mo Landing



Naida Hurst Innocence



Lois Summers Snarl

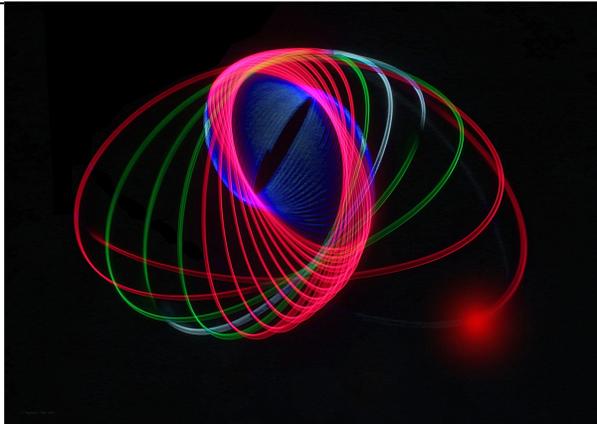


Howard Bruensteiner Wave Wash

# Last Month EID Night - Judges Favorites- Contd.



Katie Rupp The Hummer



RayKlein Cosmic Design



Frank Woodbery Young Family



John Craig Giant Poplars



Ruth Boos OHMY!



Jon Fishback Decay001



Grant Noel Bodie Street Corner

# ONE IMAGE = \$1000+

Did you ever wonder, if any of the photographs you have accomplished, could hang in the home of a complete stranger, and be admired as a work of art? Winning ribbons, at the camera club, might be a first indication that you have something worth while to start out the journey. Once you have decided you want to find out, for sure, if other people are interested in what you have, is to prepare the piece to display. You might want to wait until you have several pieces that fit the display category. When you do feel you have several pieces which do fit, you then might want to become a member of an organization which will display your pieces for you.

Another way, to find out if you have images worthy of display, is to submit images into contests, available on the internet. Prize Winning images are sure to perk up peoples interest in your work.

In writing this article, I'm trying to avoid speaking about myself, but I have a particular image which has recently topped the \$1000 mark. It has NOT sold individually for that amount, but has accumulatively earned that amount. Over the "Labor Day Weekend," 2020, I received an email from the member in charge of hanging works of art at the "Elements Restaurant," on Main Street in downtown Vancouver. The message informed me **"THE 18" X 24" PIECE HAS SOLD!"**

I am a member of the "Mosaic Arts Alliance" of Vancouver, WA. The Alliance hangs art in several places in the Vancouver area, including the "Hilton Hotel," where one of the canvas of

Saturday, April 20, 2019 COMMUNITY The Columbian D3

## IN YOUR NEIGHBORHOOD

Reader submitted photos



**Battle Ground: "Autumn Leaves" by Raymond Klein, which won the People's Choice award at the Battle Ground Art Alliance's 18th annual Spring Art Show last month.**  
**BATTLE GROUND** — Raymond Klein took home the People's Choice award from the Battle Ground Art Alliance's 18th annual Spring Art Show, held March 16 and 17 at the Battle Ground Community Center. His piece, "Autumn Leaves," was done using pigment ink on canvas. Klein is also the featured artist for April and May on the Individual Featured Wall on the second floor of the Hilton Vancouver Washington.

this image sold in the Spring of 2019, to a woman living in the state of Idaho. Earlier that year it appeared in an exhibition in the city of Battle Ground, WA, as seen here with its "Pink & White Ribbon Award." This was a "Peoples Choice Award" worth \$100. This event caused it to be published in the Columbian Newspaper, seen here.

I have sold a few 11" X 14" canvas, a 16" X 20" canvas, and now an 18" X 24" canvas of this image. I have also sold several 11" X 14" photo prints of the same image. It had also earned other "Peoples Choice Awards," in exhibitions. Altogether, awards and the sales now total over

the \$1000 mark.

The image is titled: **"Autumn Leaves"**

I found this subject in my back yard in 2015. I was out in the yard to trim down the plants which had gone through their season. It was October of the year and the light was just right to enhance the leaves. I dropped my hedge trimmer, and went into the house to get my camera. At that time, the camera used was a

Canon EOS Digital Rebel 300D. The leaves had other stalks and leaves behind them so I went back in for a black card which I inserted behind those leaves. I exposed at 1/5th second at f/32, ISO 100. I had the camera on a tripod, and was using the 18-55mm lens. I worked with the Adobe "Elements" program to size and submit the image. It was submitted into FPCC competition, and has won 2 blue ribbons. One from the FPCC, and another from The Yamhill Valley Camera Club.

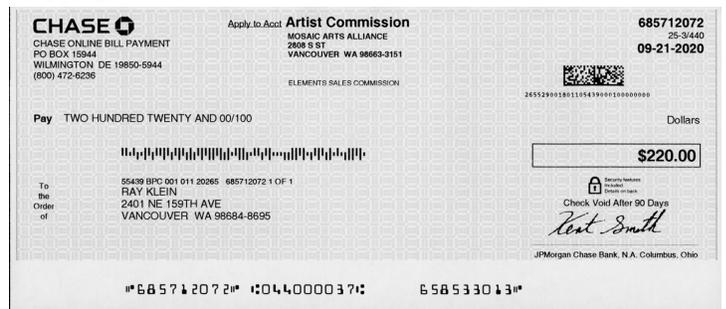
For display, the image was sent over the internet, to "CG PROPRINTS" in Longmont, CO, to have them produce a "Solid Face Canvas Wrap." I have used them for all the various sizes canvas produced so far. Attached to the back is a signed and dated "Certificate of Authenticity," explaining the story of the image.

How much did the producing and the shipping cost? Attached is my "Bill of Lading."

You can see the image and the price to produce the canvas and the cost of shipping.

Shipping Information:		Time in Transit Once Shipped:	
Raymond J. Klein 2401 NE 159th Avenue Vancouver, Washington, 98684 United States T: (360) 253-7618		Shipping - Standard 3-5 Days	
Item	SKU	Qty	Subtotal
18"x24" Solid-Faced Canvas Wrap	565	1	\$34.99
			Subtotal \$34.99
			Shipping & Handling \$17.79
			Grand Total (Excl.Tax) \$52.78
			Tax \$4.43
			Grand Total (Incl.Tax) \$57.21

Thank you, CG Pro Prints



Selling at the restaurant, meant the City of Vancouver would get their tax of 8.4%. Then the Gallery "Mosaic Arts Alliance" takes 25%. The membership Annual Dues is \$50. So, is it worth it, to go through all this activity? Add up the costs and subtract it from the amount shown on the check.

By being a member of the Mosaic Art Alliance, several other canvas images, as large as 30" X 40," have sold at individual exhibitions, or at "One Man Shows," seen here.



OTHER SOLD CANVAS IMAGES

Ray Klein FPCC member

## Anatomy of a Project:

Or  
How o kill time.

This is a bizarre project I will not get into the details. I will, however, map out the process of a single image in the project.

First I must explain that it involves the decay of vegetation, more information than that, I fear, might become boring.

On October the 5th at 10:30am I made my daily walk with my canine friend. The walk has become a nature study and for specimen collection.

I was lucky enough to collect one specimen on this day.

On October the 6th at 11:54am I was able to examine my find, create a setup and shoot the specimen, of five focus stacks. This took me until 12:10pm.

At 12:10pm I began the post processing of the single specimen. I discovered that it must have shifted during the shoot and the ghosting of the stack was unacceptable, and I started over at 12:22pm.

I reshot the setup, this time making six focus stack images, which took until 12:37pm.

At 12:37pm I began the post process and stacking of the six images.

At this point I must say what is involved in my stacking process. I shoot each image in raw and open them all in Photo Shop's raw processor. I do what needs to be done and open them all in Photo Shop. I then save each image as a TIFF image, for Zerene stacker. The stacking program does its thing, I save the output image and open it in Photo Shop.

At 12:50pm I again found a problem and was forced to start over. This time I did not include the end of the stem in the stacking process and was forced to return

to the camera.

At 12:50pm I began the re-shoot, this time with ten stack images.

At 1:01pm I began the post processing of the ten images using the process spelled out previously.

At 1:32pm I finished with the result shown here, just in time for wine.

The time involved on this one was not typical, as I really had good luck and finished in record time.

You must raise the size of this page to at least 200 percent or larger, to fully appreciate mother nature's fall treatment of Queen Anne's Lace. There are hundreds of little teasel like seeds with Velcro loops to stick to anything passing.

Ed



## History— Anton Bruehl (1900-1980)



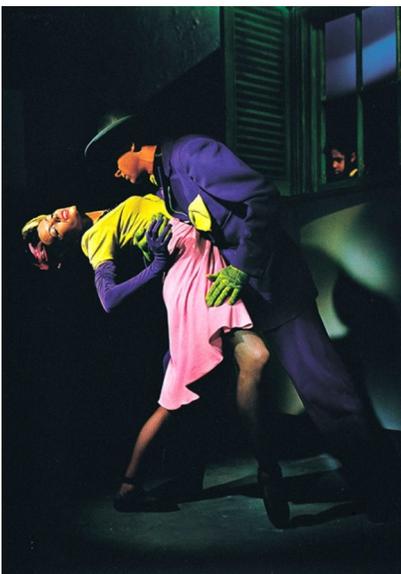
Anton Bruehl—1900 - 1980

Anton Bruehl was born in 1900 of German émigré parents in the small town of Hawker, Australia. By 1919, when he moved to the United States to work as an electrical engineer, he was a skilled amateur photographer. A show of student work from the Clarence H. White School of Photography at the Art Center, New York, in 1923 convinced Bruehl to quit his engineering job to become a photographer. White taught Bruehl privately for six months and then asked him to teach at his school, including its summer sessions in Maine. White's sudden death, in 1925, prompted Bruehl to open a studio, at first partnering with

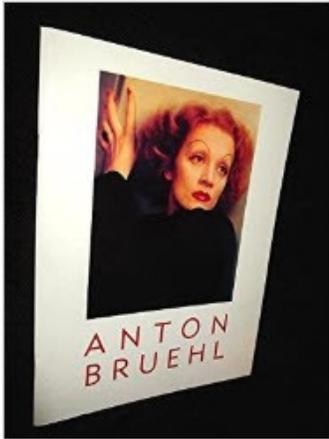


photographer Ralph Steiner and then with his older brother, Martin Bruehl; it was immediately successful. Specializing in elaborately designed and lit tableaux, Bruehl won top advertising awards throughout the late 1920s and early 1930s. A favorite of Condé Nast Publications, he developed the Bruehl-Bourges color process with color specialist Fernand Bourges, which gave Condé Nast a monopoly on color magazine reproduction from 1932 to 1935. In 1931 Alma Reed exhibited Bruehl's non-commercial photographs at her New York gallery, Delphic Studios. An ardent supporter of Mexican art and artists, she may have inspired Bruehl's 1932 summer trip to Mexico, the pictures from which she exhibited in 1933 and then published as collotypes in a beautifully printed linen-bound book, titled *Photographs of Mexico*. The book was well reviewed and was chosen as one of the "Fifty Books of the Year" by the American Institute of Graphic Arts. Until his retirement, in 1966, Bruehl maintained an elegant midtown studio and commanded high fees for his work.

Bonnie Yochelson



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



## Anton Bruehl

Yochelson, Bonnie

Published by Howard Greenberg Gallery (1998)

Used Softcover

Quantity Available: 1

From: [The Armadillo's Pillow](#) (Chicago, IL, U.S.A.)

[Seller Rating](#): ★★★★★

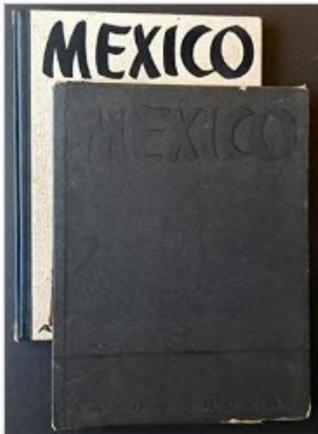
Add to Basket

US\$ 10.00

[Convert currency](#)

Shipping: US\$ 4.31  
Within U.S.A.

[Destination, rates & speeds](#)



## Photographs of Mexico (In Slipcase)

Anton Bruehl

Published by Delphic Studios, New York (1933)

Used First Edition Hardcover

Quantity Available: 1

From: [APPLEDORE BOOKS, ABAA](#) (WACCABUC, NY, U.S.A.)

[Seller Rating](#): ★★★★★

Add to Basket

US\$ 500.00

[Convert currency](#)

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

[Destination, rates & speeds](#)



Stock Image

## Tropic Patterns (Tropical Plant Portrait Photography)

Bruehl, Anton.

Published by Dukane (1970)

ISBN 10: [0878001131](#) / ISBN 13: [9780878001132](#)

Used Hardcover

Quantity Available: 1

Add to Basket

US\$ 4.82

[Convert currency](#)

Shipping: US\$ 7.62  
From United Kingdom to U.S.A.

[Destination, rates & speeds](#)

# Naturalistic Photography—P. H. Emerson

## Subject of the Picture

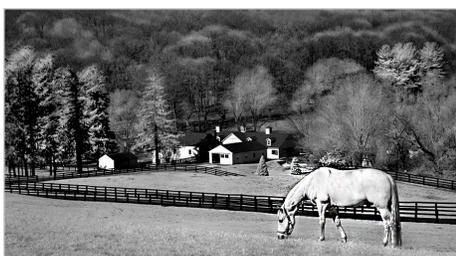
The subject must have a pictorial qualities, it must be typical, and must give aesthetic pleasure. The student must look for elegance and a *distingue'* air in his subject. You will find that the best pictures will be of those subjects which hit you hardest in nature, those which strike you so much that you feel an irresistible desire to secure them.



RodSchmall—Oak Tree With Company

You must then train your feelings, for, as John Constable (English landscape painter, 1776-1837) said, "the art of feeling a nature is a thing almost as much to be cultivated as the art of reading the Egyptian hieroglyphics." You must then, when

you have felt your subject, be resolute and only take in what is necessary to express your subject; this is the text of the artist. Everything must be harmonious and comfortable, but that alone will not suffice any more than will the subject alone. Everything must be in keeping in the picture. The artist must be in sympathy with his subject, "*entrer dans la meme peau,*" (get into the same skin), as the French say. He must have no preconceived notion of how he is going to do a subject, but take all his suggestions from nature and humbly follow them and lovingly portray them. Pure imitation of nature (even if it were possible) won't do, the artist must add his intellect, hence his work is an interpretation. To photograph a "flying express" (steam locomotive) so that it looks as if standing still is imitation, to render it with the suggestion of motion by its smoke and steam is an interpretation. The great question which the student should ask himself is: My aim, what is it? If that be serious an honest, and not feeble and vainglorious, he is all right. Remember that the aim of the art is to give aesthetic pleasure, and that artists are the best judges of this matter, and you will find that so good is their training that they elevate the meanest things they touch.



AlbertTang - Peace And Tranquility

The highest expression is that of poetry, and therefore the best work of art all contain poetry. What is poetry and how it is to be got is not to be discussed in our present state of knowledge, suffice it to say that the poet is born and not made though the poet's speech may be improved by training.

Thus it will be seen how difficult a matter it is to produce a

picture, even when we have thoroughly mastered our technique, four, to recapitulate, in a picture the arrangement of lines must be appropriate, the aerial perspective must be truly and subtly yet broadly rendered, the tonality must be relatively true, the composition must be perfect, the impression true, the subject distinguished, and if the picture is to be a masterpiece, the *motif* must be poetically rendered, for there is a poetry of photography as there is of painting and literature



LeeMoore—Cambridge Canal

Never rest satisfied then until these requirements are all fulfilled, and destroy all works in which they are not to be found.

That it will be possible for a few only to succeed is evident, but the prize is worth striving for, for even if we do not all attain to the production of perfect works, we shall have gained a knowledge of art and an insight into nature, that will be a never-failing source of pleasure to us in our daily walks.

## Figure and Landscape

By far the most difficult branch of photography is that in which figures occur in landscapes. All previous remarks apply to this branch of the art, only here it is more necessary than ever that every detail be perfect. This is a branch which we have perhaps studied and developed more than any other, and yet even now we feel but a beginner in it. One thing you must never forget, that is the *type*; you must choose your models most carefully, and they must without fail be picturesque and typical. The student should feel that there never was

such a fisherman, or such a ploughman, or such a poacher, or such an old man, or such a beautiful girl, as he is picturing. It is a great mistake for photographers to attempt rural subjects unless they have lived in the country for a long time and are thoroughly imbued with the sentiment of country life. The truth of this axiom is proved by the falseness of sentiment seen in most country pictures done even by painters. The student who lives in town will find good figure-subjects in the town, and if he has no sympathy with such life, he should try such subjects as shooting parties, coursing meets, riding subject and beautiful women. It is fallacious to try and cultivate an unsympathetic field and is sure to end in mediocrity or failure



JanEklof—Riding On The Beach

## Guy Tal - [www.guytal.com](http://www.guytal.com)

### *Timelessness in Photography and Art*

*And the highest enjoyment of timelessness — in a landscape selected at random — is when I stand among rare butterflies and their food plants. This is ecstasy, and behind the ecstasy is something else, which is hard to explain. It is like a momentary vacuum into which rushes all that I love. A sense of oneness with sun and stone. A thrill of gratitude to whom it may concern — to the contrapuntal genius of human fate or to tender ghosts humoring a lucky mortal.*

Vladimir Nabokov

My relationship with photography began, as affairs of the heart often do, with mindless lust. I wanted to make the kind of a tantalizing images I sought in glossy magazines and coffee table books. In time, lust turned into love — a committed and intimate kinship fostering a deeper and more nuanced familiarity and mutual respect. Short-lived infatuation is incapable of producing such appreciation; it must evolve at its own pace and with ongoing investment of care and attention. Most importantly, time has to pass.

Works of significance and beauty often are aptly described as timeless, though the implications of such characterization often are not fully acknowledged — they are literally without the dimension of time. Individual works are but points on a continuum — momentary anecdotes, milestones on a journey, points on a map. To the artist, their role was already played, their purpose already fulfilled and their lessons already learned; to the observer, they are only important in the sense that they may inspire something else: junctures from which one may choose a different path from the one they are already traveling.

Like all amorous affairs outside of storybooks and sappy movies, so is my otherwise blissful union with photography plagued with a few complications, pet peeves and impure thoughts, admittedly having to do with my own failings more than any other reason. Among such eccentricities is the fact that I am one who takes great pleasure in prolonged contemplations. I revel in the random meanders of thoughts and the evolution of ideas; I relish the imagining of possibilities and scenarios; I mind every aspect and every detail of any creative endeavor I am engaged in, not only for the sake of control but also as a means of extending such pleasurable modes and delaying their culmination. When working outdoors, I may stay in one place for hours, sometimes days, watching the light and the way it reveals or obscures specific elements, considering every perspective and fine-tuning my compositions to a degree bordering on the obsessive. I turn off every beep and buzz that may interrupt the flow, I take pleasure in the tactile feel of buttons and dials and I savor the smoothness, precision and resistance of well-machined controls. When processing my work I also take my time; I'm all over every decision, consider every possibility, and stop on occasion to just stare at the image-in-the-making and to visualize possibilities. I checked and double-check for possible technical imperfections and I work every last pixel to

perfection, not for perfection's sake but because I so enjoy the process that I tried to delay its inevitable conclusion. Conversely, I abhor anything requiring swift action, and, to the extent that I can help it, I shun anything burdened by strict time constraints. I never cared for competitive sports, have no particular desire to drive a sporty car, prefer driving to flying, and am never in a rush to make or finish an image or an essay. But photography does not always easily yield to such unproductive mindfulness, however enjoyable. Oftentimes she is abrupt and decisive, demanding rapid responses, limiting windows of opportunity, insisting on the significance of moments to the detriment, or even obfuscation, of the process of their inception.

Among the most revealing books I read in recent years is *Flow* by Mihaly Csikszentmihalyi, discussing the psychology of an “optimal experience.” the book defines *flow* as “the state in which people are so involved in an activity that nothing else seems to matter.” it occurs to me that such a state — such involvement — cannot be confined to frozen moments, detached observations or ephemeral appearances, disconnected from a greater and more lasting experience. Indeed often I find myself in such states when consumed in compositional meditations, thinking and refining and adjusting as my subject remains static and nothing other than my thoughts is changing, where Henri Cartier-Bresson would have died of boredom waiting for some “decisive moment” to occur, and yet I am so elated and enraptured that the click of the shutter feels like waking up from a dream.

If, indeed the practice of photography fails to elicit such sensations, it may be because so many unquestioningly adopt the attitude of capturing a random decisive impressions of significance out of a perceived stream of the mundane, rather than proactively seeking — better yet, creating — such significance out of a constant and ongoing fascination with their world, both within and without and in defiance of formalism. Is it not our role as artists to influence and enrich reality — others' and our own — rather than passively submit to it? Certainly photography lends itself to either mode, perhaps even more so to the latter, but what about art?

**August Board Notes**

- August meeting was suspended for lack of quorum; meeting resumed September 22 with a quorum participating.
- Approved implementation of monthly image discussion nights.
- Voted to not renew field trip insurance at this time. Rick and Grant will develop proposal for field trip liability waiver form, with update in October Board meeting.

**September Board Notes**

- With 34 paid renewing members by mid-September and many non-renewing members confirming individual reasons, decided not to continue making individual contact with former members who have not yet renewed dues payment.
- Annual treasurer report reviewed and approved.
- Budget development postponed until new Treasurer appointed.
- Esther Eldridge has expressed interest in the Treasurer position being vacated by James Watt. Board encourages presidential appointment if she is willing. Bob Wheeler will contact her.
- Approved separation of financial duties going forward with Treasurer handling checks and deposits and President or designee reviewing and balancing the monthly account statement.
- Approved having Vice President (Frank Woodbery) continue as third account signatory along with bylaws-specified President (Robert Wheeler) and Treasurer (James Watt, transitioning to new treasurer when appointed). Bob Wheeler will contact bank regarding changes.
- Approved purchase of annual Zoom license at currently available discounted rate.
- Affirmed scheduling education sessions the second Tuesday of each month via Zoom. Approved speaker fee above the normal \$75 for an upcoming session.
- Favorable feedback on image discussion night was noted.
- 4Cs has facilitated sharing of judges between member clubs; some have judging ahead of member meeting; FPCC will continue to have judging live during the EID Zoom sessions.
- Approved not resuming print competitions at this

time for safety of all involved, noting pandemic restrictions remain at Phase 2. Decided to consider reviewing options for limited resumption after Clark County reaches Phase 3.

- Website calendars have been consolidated into one active calendar. Officer and Board member listings has been updated.
- Discussed possibility of small group field trips on private property (park bathrooms remain closed). Decision to not convene field trips at least until Clark County reaches Phase 3. Touchmark remains closed to FPCC due to the pandemic.



PSA Rep.: Jon Fishback



4 Cs Rep.: John Craig