

Adapter

Vancouver Washington
Film Pack Camera Club

April 2018 Volume 63 Issue 07



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, ARPS jpf1@aol.com

Volume 63 Issue 07 April 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

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The hands of an Etcher;
(Harry Scharj), 1932

Alma Lavenson 1897-1989

History Page 9.

Cover
George Clark

**Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>**

FPCC Web Site and calendar <http://filmpack.org/>

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

Goodies list and Schedule:

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

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

End of Year Banquet

**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

Large Color	
Albert Tang	314
Don Funderburg	71
Doug Fischer	321
Gary Cobb	146
Grant Noel	87
John Johnson	72
Katie Rupp	161
Lois Summers	91
Michael Anderson	24
Noel Grant	24
Ray Klein	110
Rick Battson	269
Sharp Todd	324
Stephen Cornick	148
Tim Morton	164
Wayne Hunter	229
Small Color	
Albert Tang	302
Bev Shearer	227
Don Funderburg	85
Gary Cobb	59
Jan Eklof	323
Katie Rupp	94
Lois Summers	43
Michael Anderson	22
Sarma Nuthalapati	80
Sharp Todd	288
Stephen Cornick	87
Tim Morton	49

Year to date Mono.

Mono Print Chair: Stephen Cornick

Large Mono	
Albert Tang	313
Bev Shearer	19
Don Funderburg	70
Doug Fischer	312
Grant Noel	88
John Johnson	23
Katie Rupp	115
Lois Summers	48
Michael Anderson	25
Sharp Todd	325
Tim Morton	121
Wayne Hunter	22
Small Mono	
Albert Tang	311
Bev Shearer	59
Don Funderburg	43
Jan Eklof	113
John Craig	23
Katie Rupp	63
Lois Summers	40
Michael Anderson	21
Ray Klein	44
Sarma Nuthalapati	41
Sharp Todd	223
Stephen Cornick	44
Tim Morton	22

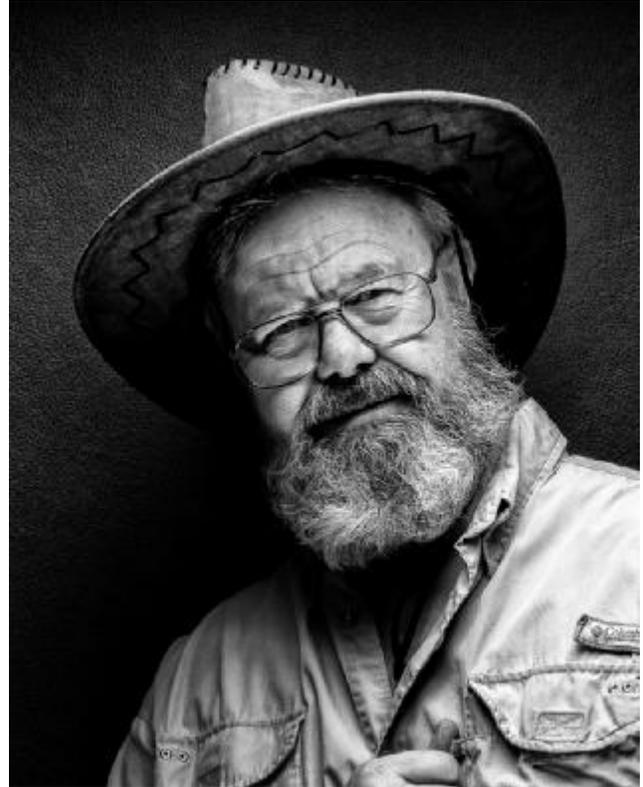
As I have practiced it, photography produces pleasure by simplicity. I see something special and show it to the camera. A picture is produced. The moment is held until someone sees it. Then it is theirs.

Sam Abell

Last Month Print Night - Judges Choice



DougFischer_XiapuSunrise_LC



DonFunderburg_FPCC_TanHat_LM



TimMorton_FPCC_SunsetAtTheCoast_LC

A masterpiece excites no sudden enthusiasm; it must be studied much and long before it is fully comprehend; we must grow up to it, for it will not descend to us. Its influence is less sudden, more lasting. Its emphasis grows with familiarity. We never become disenchanted; we are more and more awestruck at its infinite wealth. We discover no trick, for there is none to discover. Homer, Shakespeare, Rafael, Beethoven, Mozart, never storm the judgment; but once fairly in possession, they retain it with increasing influence

Lewes ("Life of Goethe")



DougFischer_FPCC_Wolf_LM

Last Month Print Night - Judges Choice



SharpTodd_FPCC_LeanRightMono_LM



JanEklof_FPCC_APastMemory



SharpTodd_FPCC_MissionDoor_SM



JanEklof_FPCC_JustResting_SC

It is easy to photograph an eye; difficult to capture a look. _____

You will find photographs nowhere, unless you bring some with you. _____

That is the difference between the wise photographer and the unwise; the latter wonders at the unusual, the wise one wonders at the usual.

Anon

Last Month EID Night - YTD

EID chair: John Craig

Name	M Score	O Score
Albert Tang	158	311
Bob Deming	84	215
Charles Boos	105	217
David LaBriere	155	307
Don Funderburg	111	222
Doug Fischer	161	324
Dwight Milne	85	270
Frank Woodbery	150	316
George Clark	91	233
Grant Noel		45
James Watt	149	298
Jan Eklof	155	327
John Craig	158	320
John Johnson		67
Jon Fishback	155	311
Katie Rupp	159	331
Lin Thompson	155	335
Lois Summers	66	134
Mark Forbes	23	46
Rachel Fishback	64	172
Ray Klein	161	317
Rick Battson	152	303
Rick Swartz	110	225
Ruth Boos	105	219
Sandy Watt	153	302
Sharon Deming	152	273
Sharp Todd	166	324
Stephen Cornick	87	198
Tim Morton	68	157
Tom Ambrose	44	89
Wayne Hunter		228
Wendy Seagren	92	180



Alma Lavenson

For the sake of the audience, search for the unique in nature.



Alma Lavenson

Last Month EID Night - Judges Favorites



06DavidLaBriere_FPCC_LeftSideSpare_M



28LindrelThompson_FPCC_Bareback_O



39RayKlein_FPCC_OceanParkSunset_O



04RickSwartz_FPCC_Ambush_O

A strong photograph is said to have impact when first viewed.

A really strong photograph is one that has impact in your memory.



23LindrelThompson_FPCC_GoneFishing_M

Last Month EID Night - Judges Favorites- Contd.



18GeorgeClark_FPCC_JustYourType_M



33JanEklof_FPCC_AChillyMorningOnTheDock_O



42GeorgeClark_FPCC_NoDayAtTheBeach_O



22JohnCraig_FPCC_Reflection_20



07LindrelThompson_FPCC_BarrelRacer_O

A photograph is a poem without words.

Last Month EID Night - Judges Favorites- Contd.



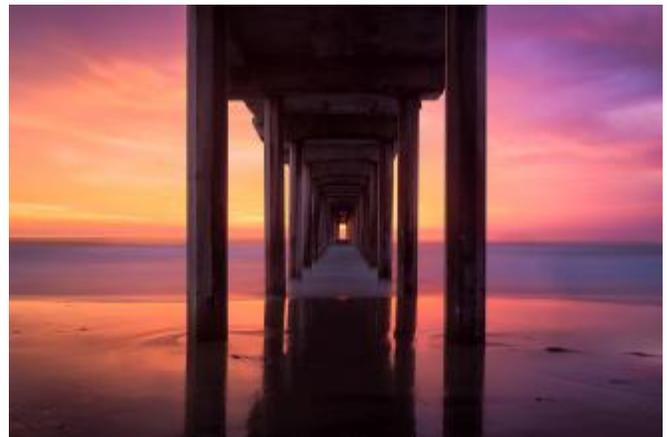
47DougFischer_FPCC_WasA6Point_O

Genius is a superior power of
seeing

Ruskin

Pictures are the consolers of
loneliness

Irving

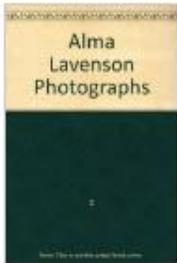


32WendySeagren_FPCC_Scripps_Pier_O



31RayKlein_FPCC_CityStudy_O

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



Stock Image

[Alma Lavenson Photographs](#)

EHRENS, Susan - Alma Lavenson

Published by Wildwood Arts

ISBN 10: [0826312373](#) / ISBN 13: [9780826312372](#)

Used / Hardcover

Quantity Available: 1

From: [Central Kentucky Book Supply, LLC](#)
(Nicholasville, KY, U.S.A.)

Seller Rating: ★★★★★

 **Add to Basket**

Price: US\$ 28.90

[Convert Currency](#)

Shipping: US\$ 3.99
Within U.S.A.

[Destination, Rates & Speeds](#)



Seller Image

[Alma Lavenson](#)

LAVENSON, Alma and Patricia Gleason Fuller

Published by California Museum of Photography, Riverside, CA
(1979)

Used / Softcover / First Edition

Quantity Available: 1

From: [Jeff Hirsch Books, ABAA](#) (Wadsworth, IL, U.S.A.)

Seller Rating: ★★★★★

 **Add to Basket**

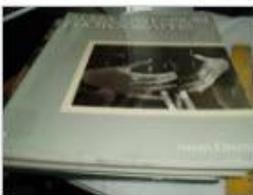
Price: US\$ 15.00

[Convert Currency](#)

Shipping: US\$ 5.50
Within U.S.A.

[Destination, Rates & Speeds](#)

Editor's choice: a *must have* book for any photography library.



Stock Image

[Alma Lavenson: Photographs](#)

Susan Ehrens

Published by Univ of New Mexico Pr (1994)

ISBN 10: [0826312381](#) / ISBN 13: [9780826312389](#)

Used / Soft cover / First Edition

Quantity Available: 1

From: [Town & City Books](#) (Reno, NV, U.S.A.)

Seller Rating: ★★★★★

 **Add to Basket**

Price: US\$ 21.99

[Convert Currency](#)

Shipping: US\$ 3.99
Within U.S.A.

[Destination, Rates & Speeds](#)

History—Alma Lavenson

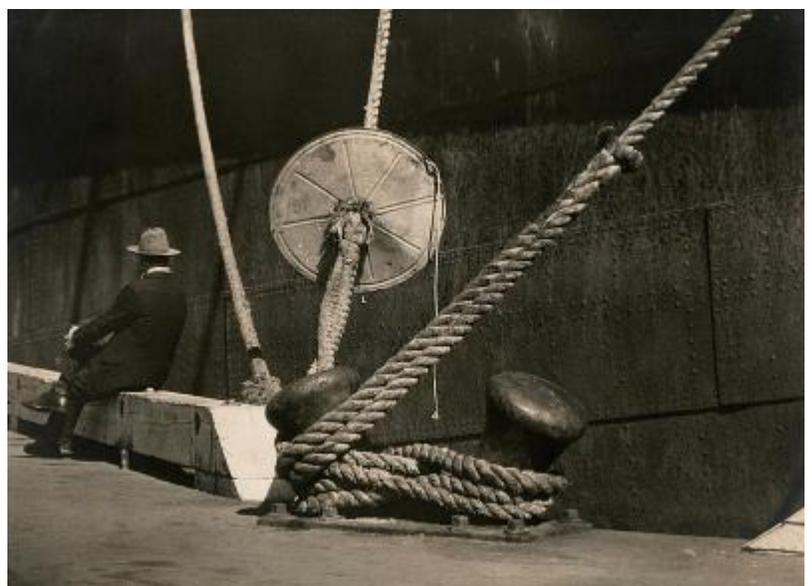
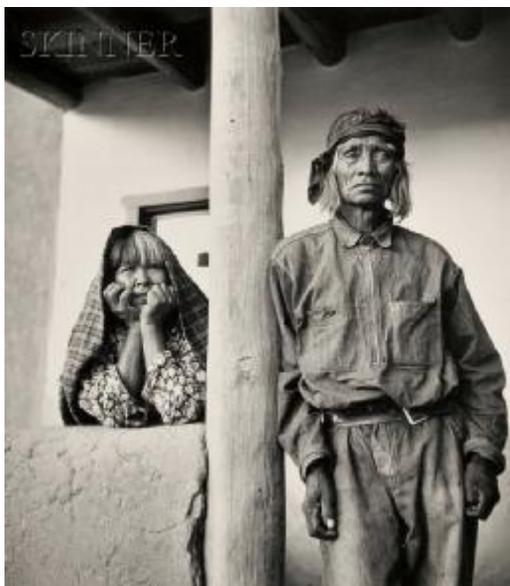


Alma Lavenson—1897-1989



The daughter of a dry-goods businessman, Lavenson apparently decided to become a photographer on her own after enrolling at the University of California, Berkeley, in 1915. Her first photos were snapshots of family and friends taken with a small Kodak camera. She learned to develop and print her negatives by watching a technician at an Oakland drugstore in the early 1920s.^[1] Her first published photograph, an image of Zion Canyon entitled "The Light Beyond," appeared on the cover of Photo-Era magazine in December 1927. In her early work she concentrated the geometric forms of structures and their placement in the landscape. She frequently exhibited in photographic salons and became a member of the influential Pictorial Photographers of America.

Wikipedia



Cool Stuff



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...designed for Nikon Canon Sony Camera DSLR, perfect suitable for ...



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by Diffini

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★★★★☆ 53



Fantaseal Ergonomic Camera Grip Mount for Nikon Canon Sony DSLR Camera Camcorder+ GoPro Hero5 /4/3/Session Sony Garmin Virb Xiaomi Yi SJCAM Action Camera Hand Grip Stabilizer Handle Support Holder

by fantaseal

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...shooting accessory for home ... Versatile camera grip, works great ...



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by DigiHero

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Get it by **Tomorrow, Jan 25**
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★★★★☆ 24



Amazon's Choice

Professional Camera Cleaning Kit for DSLR Cameras- Canon, Nikon, Pentax, Sony - Cleaning Tools and Accessories

by CamKix

\$9.99 prime
Get it by **Tomorrow, Jan 25**
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More Buying Choices
\$9.99 (8 new offers)

★★★★☆ 469

Product Features

Air blower is perfect for cleaning delicate lenses and camera elements.

New Member, Wendy Seagren.

Wendy comes to us from the Oregon Professional Photographers Association and the Professional Photographers of America (PPA). She received her master's certificate from PPA in 2017.

Wendy has been published in the Los Angeles Times Travel section and has a self-published book, "A *Photographic Journey Through the Season of Light in Yosemite*" and is available through Amazon and here website: <http://www.thruhelensephotography.com>.

She studied interior design in college and later all the photography, Photoshop and journalism classes available through a local college.

Wendy's passion is our National Parks and the beauty of nature and the landscape.

Wendy says, "I joined PSA and Film Pack because of my love for nature and landscape photography. These 2 groups are better suited to my interests. I have missed out on so many wonderful and interesting lectures while I went through chemo for cancer. I am happy to say that even though it will be a long recovery, I am on the mend. My workflow is through Adobe's Creative Cloud which included Lightroom and Photoshop. My work strives to tell a story that is breathtaking and memorable. Every year I am more excited than the year before about photographing the National Parks, perhaps because now I look at it through a special lens-my heart. It is like visiting an old friend that you have not seen for a while."

Welcome to FPCC Wendy.

marine ecosystems. In retirement he pursued photography as a hobby. Rick's other books include:

"Italy and Austria – May 2015" (2015) 233 pp. www.blurb.com/b/6372753

"Favorite Birds" (2013) 160 pp. www.blurb.com/bookstore/detail/4276141

"Common Reef Fishes of Hawai'i" (2012) 160 pp. www.blurb.com/bookstore/detail/3408287

"Common Birds of Southwest Florida" (2011) 120 pp. www.blurb.com/bookstore/detail/3235909

*The web link for each book connects to a preview copy which can be viewed without any purchase obligation. Unfortunately I cannot make the hot link function. - Ed.



Images by:
Rick Schwartz

Books Published by Rick Schwartz

Swartz, Rick (2018) "Herons and Related Birds". 192 pp.* www.blurb.com/bookstore/detail/8549140

This is a book of 372 photographs of 16 species of herons, egrets, bitterns, and ibises. Three species (Great Blue Heron, Great Egret, and Snowy Egret – all of which are Pacific Northwest natives) account for most (215) of the photographs. The book addresses reproduction, behavior, and general ecology of the birds. Specific topics include courtship, mating, nest building, parental care of eggs and chicks, flight, fishing/hunting techniques, intraspecific aggression, and interactions with humans. With few exceptions the photographs depict wild birds under natural conditions. The photographs were taken in Florida, Oregon, and Hawaii.

Rick Swartz has a Ph.D. in marine ecology and worked for 35 years as a research scientist studying the effects of pollution on

Sorry, no new puzzle this month, here is the solution for March.



Fun With PSA - Editor

Chapters

Overview

Chapters of P&A

Chapter By-Laws (pdf)

All Chapter Bulletins

Chapters Showcase

Chapter Galleries

Chapter Individual Galleries

Join a Chapter Forum

Newsletter Contact

Website Contact

Risk Management Program

P&A Calendars

Members Only

Renew Membership

My Account

Member Search

Advanced Search

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Chapters : Chapters Showcase

[2017 Showcase](#) |
 [2018 Showcase](#) |
 [2016 Showcase](#) |
 [2014 Showcase](#) |
 [2013 Showcase](#) |
 [2012 Showcase](#) |
 [2011 Showcase](#) |
 [2010 Showcase](#)

PSA Chapters Showcase

PSA Chapters Showcase Director

Ken Warning



Entries Open: February 1
Entries Close: April 15

Participation in the Photographic Society of America (PSA) Chapters Showcase is open to all Chapters in good standing.

Select links at the top of this page to view recent Chapters' Showcases.

Guidelines

- Each participating Chapter may submit twelve digital images – one image each may be submitted from twelve different Chapter members in good standing. P&A members who are not members of the Chapter are not eligible to submit an image. P&A members who belong to more than one Chapter may represent only one Chapter. Images must be from P&A members in the Chapter's geographical area or the image will be disqualified.
- Images shown in previous P&A Chapter Showcases are not eligible.
- The twelve digital images should be uploaded online (link will be activated when competition begins) and have a maximum width of 1024 pixels and with a maximum height of 768 pixels. Please keep the .jpg file sizes less than 1mb. Images may be in color or monotone.
- All entries will be included in a digital slide show to be presented at the annual P&A Conference yearly. A copy of the Chapter Showcase slide show will be provided to each participating Chapter and will be available, by request, following the initial showing at the Conference. Please make this request to the Chapters Showcase Director. Winning entries will be printed in the PSA Journal after the conference. Entry in the showcase grants permission to P&A to reproduce or duplicate entries.
- Chapter entries will be uploaded on the P&A web site.
- The deadline (closing date) for all entries is April 15 yearly.
- [Procedure for Host Chapter Judging](#)

Model Release May be Requested if winning image is a portrait and P&A wishes to publish it

For those who do not have a Model Release, [Sample Model Release Form - doc](#)

Enter the Showcase

> Feb 1 - Apr 16 Entry to this competition is now closed.

Awards

Chapters receive Award Certificates for Third Place Runner-up, Second Place Runner-up and First Place runner-up. The Chapter with the highest cumulative score receives the Best Chapter Award. In addition, awards go to the highest scoring member's image from each Chapter.

History of the Showcase

In the early 1980's, the Connecticut Chapter promoted a "showcase" of the photography of the Society's Chapters. The first P&A Chapters Showcase was presented at the Society's 50th Anniversary Annual Conference in San Francisco in 1983. It was organized as a pre-judged, inter-Chapter pictorial slide presentation with taped music and commentary, and the showcase program was duplicated for use by P&A Chapters, and P&A-member clubs and councils.

Random Thoughts—Brooks Jensen

The universal icon for photography

You know those universal tourist symbols that they have for indicating where the restroom is, or those kinds of things? They always come up with little pictures. Well, what do you suppose we should use as the icon for photographer? You can't use a camera, because cameras look different from generation to generation. So, what is the universal icon for a photographer?

You may think this is really silly, but these are the kinds of questions that fascinate me. When I've got nothing to do, I sit around and think of these things, and I've decided that the best universal icon for photographer is the tripod. It's the one piece of equipment that is essentially the same today as it was 150 years ago when photography started. It's the one piece of equipment that photographers use that almost no one else does.

Isn't it interesting that the tripod is also an indication of seriousness in photography? Years ago, a friend of mine was traveling through the redwoods in California and he got stopped by a park ranger, would ask to see his photography permit. My friend was nonplused. He said, "what do you mean, a photography permit? I'm just taking a picture of the trees." And the ranger said, "Oh, no you've got to have a photography permit to photograph in the redwoods." Well, he'd never heard of anything like this, so my friend asked, "OK what do I have to do to get a photography permit?" and the guy said he had to go back to the Rangers station which was 50 miles in the wrong direction, and he had to fill out a form, any had to pay a fee. My friends thought this was nuts. So, he asked, "why do I need a photography permit? When did this come about?"

Well, it came about, evidently, because there were filmmakers from Hollywood who were using the national forest to make money. They would film their movies there, and the Forest Service had decided that they didn't want that to happen without having some sort of control and licensing and permits, etc. So, they instituted this policy that if you were going to make professional images in the national forest you had to have a permit.

Well, my friends thought this was nuts, and he said "how do you know I'm a professional? What is the criteria that you're using to determine that I'm a pro instead of just an amateur?" and the ranger said; "because you're using a tripod." And that was the definition of a professional photographer, according to the forest service.

Eventually they got enough grief for this stupid policy that they rescinded it, but the story to me was the idea that the tripod is the piece of equipment that differentiates you as a professional photographer. And if you don't think this is

the case, go out somewhere with your tripod and set up and make a picture, and watch how much respect to get from the people who are surrounding you who may be only have a 35 millimeters strapped around their neck; with a tripod – towhee! – you're an important person.

Ways of learning

Because I'm the editor of LensWork, on a fairly regular basis I'm approached by someone who is starting off their photography career and they asked me for advice on how they might engage something that will improve their photography. What's the most important thing I recommend they do?

I've had to think about this seriously because their asking a serious question and I don't want to give them some trivial and unimportant answer. So, here's the answer I give all these people, and it's an answer that I wish someone had given me, because I had to learn it by the school of hard knocks. And it simply this; different people have different ways of learning.

For some people, the best thing to do is go read the instruction manual to their camera, or some how-to book. Four other people the best way to learn is to go take a class. But my way was different. I almost never learn anything by setting out to learn. I tend to learn things by throwing myself into a project and learning because I need to—necessity being the mother of invention, as it were.

So, the most viable thing I do to help my photography grow and to learn new things, is commit to a project that I have no idea how to complete. By putting myself in that position, it forces me to raise myself up by my own bootstraps and learn things that I wouldn't learn ordinarily. So, I've learned to commit to a project—do a 10-print project-or 6-print print project. If I want to learn something about macro photography, I commit to doing a macro photography project. If I want to learn something about using studio lights, I commit to a body of work that uses studio lights.

This method may not work for everybody, but for me it's the best way to learn, and I've learned that I'm not the only one who learns best this way. So, my advice is this: figure out how you learn best, and then use that technique with repetition and consistency, and you'll find progress comes easily, steadily and surely

The subject matter is so much more important than the photographer.

Gordon Parks

Taking Time With the Image

If you will recall in a previous newsletter there was a piece on observing photography and how the story is much like music. Music being a continuum of notes or voice building toward a story, and how a sequence of images may be a better way to tell the story photographically.

Here I will discuss the additional aspect of the single image and why, I think, it may take time to dissect it for a truly meaningful viewing experience. Remember three minutes is really not so long to look at a complex image.

In the camera club experience, the mass of work we see for a few seconds at most. The judging process due to time constraints leaves precious little time for reflection on the spiritual aspects of the image. Thus, the complex image may not fair as well as very simple composition. I think this is because there isn't time to fully reflect on the underlying worth of the image.

I will use, as an example, the image below, "Glass Blower Art," by Sharp Todd. The tendency at camera club in the short period the image is displayed, is to quickly dissect it, using the rules set down for a fine photograph.

The thing is, it takes time to evaluate something like this if you wish to have a worthwhile spiritual experience with the image.

I think the first and foremost emotional feeling I have, is one of anticipation, a tension in the expectation that the glass will be cut. I have the emotion of anticipation coupled with knowing what the result may be, based on taking the time to notice the appendage on the other side of the object.

I feel the heat of the project, not only by the charred wood, but the sweat shining of the artists head. The glow of the glass might very well be its color, but we know that it is molten hot as he is cutting it.

More subtle than this is the helper. We know the helper is involved in the process as they are similarly dressed. He or she is far enough from the action so as not to intrude, and takes on a secondary role to the process as well as the image, yet is there; giving a reason for the pipe to stand.

There are several small things I am sure are personal to me. I like, very much, the pipe cutting the workers face, which I feel diminishes his role a bit and concentrates the attention of the viewer on the work at hand.

Now, I know all this is so much clap trap and Sharp could never in a million years set this up so I would appreciate it this way. But isn't this the neat thing about the visual arts, we are free to interpret it any way we wish. The thing is; we need to take the time to do the interpretation.

Jon Fishback



SharpTodd_FPCC_GlassBlowerArt_SC

Field Trip: White River Falls

It all started around 5:55am in a dark, but not abandoned, Fred Meyer Parking Lot.

Steve Cornick, Frank Woodbury, Sharp Todd, Grant Noel, Dwight Milne Wayne Hunter and Rick Battson. Departed in 3 vehicles for the White River Falls State Park.

The focus of the park is the falls where wild and scenic White River plunges 90 feet (27 m) from basalt shelf. At the base of the falls are the ruins of a hydropowerplant which supplied electricity to north central Oregon from 1910 to 1960.^[2]

DISTANCE from Touchmark 118 miles

ESTIMATED TRAVEL TIME: a little over 2 hours

The Falls were in shade for a couple minutes around the time of our arrival because it sits in a canyon. Leaving earlier is the remedy for that.

WEATHER: As Forecasted was partly cloudy and 42 degrees .

After numerous shots of the falls from multiple angles and a quick peak at the 1910 Hydropower-house we left the Park. We then drove northward to find the well documented Nelson Homestead outside of Dufer Oregon.

This turned out to be an adventure in itself.

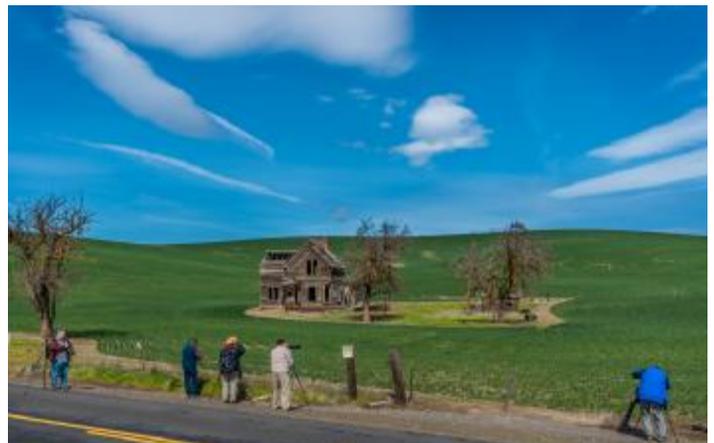
Our Garmin GPS units were locked and loaded with Latitude / Longitude Coordinates that had not been plucked from the "internet " and not confirmed by the Field Trip Coordinator .

Interestingly those "bad" coordinates were quite close to the famous historic Farmhouse-but not close enough to see it..

So we left that empty field, in the middle of nowhere, tail between the legs, and went almost straight to the local coffee house. We did find the café/restaurant ,but, much to our chagrin the owner of the little Dufer Restaurant had never heard of the Nelson Historic Homestead.

But fortunately, all six of us had our cell phones and the restaurateur had WiFi so we scratched and dug out enough information to cobble together a fresh set of geographical coordinates to get successfully to the grand old Farmhouse

We photographed that poor old Farmhouse mercilessly for well over an hour and then returned to the Dufer Restaurant for a great lunch .



FYI : Swiss engineers, generously funded by Google, have codified the earth's surface increasing the power of our mobile devices in the field.

With a single mouse click we can generate a unique alphanumeric geocode (address) for any house or structure that heretofore has been unaddressed due to lack of a street grid. Example a medium sized Hut in some remote corner of the world. It can even help the photographer zero in on the **Old Nelson Homestead** somewhere in central Oregon. The name of this system is: "Plus Code "
But for now, I plan to navigate the old fashion way using the time tested Geographical Coordinates affectionately called waypoints. (Just watch out for unverified data on the internet)

Records at Sotheby's

The single-owner sale "175 Masterworks To Celebrate 175 Years of Photography: Property from Joy of Giving Something Foundation" held at Sotheby's New York on December 11 and 12, broke the world record for a photography auction. It was drawn from a collection gathered by the late American financier Howard Stein, who started Joy of Giving Something, Inc. in 1999.

The auction grossed \$21,325,063, beating its presale estimate of \$13-20 million, and greatly surpassing the previous record, set in 2006 by a Sotheby's sale of photographs from the Metropolitan Museum of Art, which made a total \$15 million. Last week's sale boasted a solid sell-through rate of 90.3 percent by lot and 94.9 percent by value.

"175 Masterworks" also set a slew of artist's records. The top lot, an impressionistic view of Venice by Alvin Langdon Coburn (*Shadows and Reflections, Venice*, 1905) fetched a staggering \$965,000, nearly doubling its high presale estimate of \$500,000. Another notable record was for August Sander, whose *Handlanger* sold for \$749,000 (presale estimate: \$350,000-500,000). According to the artnet Price Database, Sander's previous record was set in 2008, also at Sotheby's New York, with the sale of *Werkstudenten* for \$493,000.



Henri Cartier-Bresson, *On The Banks Of The Marne, France (Juvisy) (1936-37)*.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig