

Adapter



Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 70 Issue 07 April 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 jpf1@aol.com

Volume 70 Issue 07 April 2024

Club Officers:

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Vice President— Vacant

Treasurer—Rod Schmall

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Grant Noel

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Howard Bruensteiner

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Cover by:
Margaret Waddell

FPCC Meetings	Dates	Months	When, Where
Discussion Night	1 st Tuesdays	Every month	7 p.m., Zoom
Print Night	2 nd Tuesdays	Sept through May	7 p.m., Touchmark
Electronic Image Night	3 rd Tuesdays	Sept through May	7 p.m., Touchmark
Education Night	4 th 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



Sharp Todd Dahlia Plus Dahlia And Delaney



Jan Eklof_ Here Kitty Kitty



David LaBriere Lucy

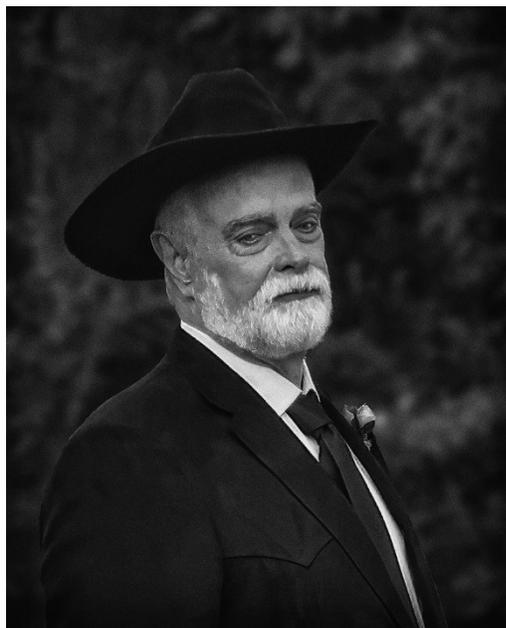


Katie Rupp End Of Discussion



Doug Fischer Nightrider

Last Month EID Night - Judges Favorites



John Craig Father Of The Bride



Lee Moore Douglas Hollow Schoolhouse



Sharp Todd Monument Valley 07



Lee Moore Front Kaufman Center



Katie Rupp Morning Solitude

Last Month EID Night - Judges Favorites



Jan Eklof One Last Look



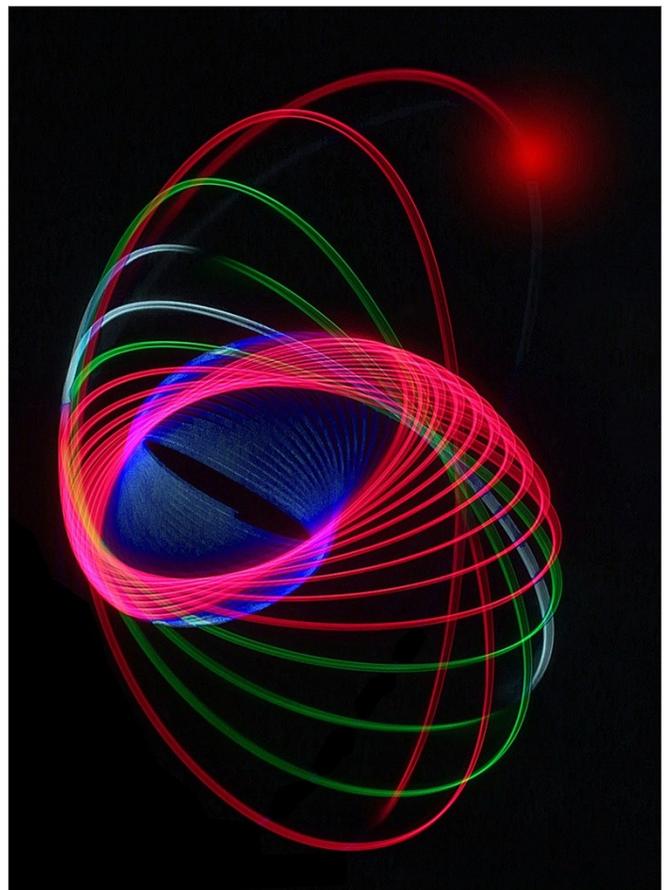
Doug Fischer Violet Sabrewing #4



Dennis Fisher Canary Hot Springs



Sharp Todd South Parks City RR Altered



Ray Klein Cosmic Flare

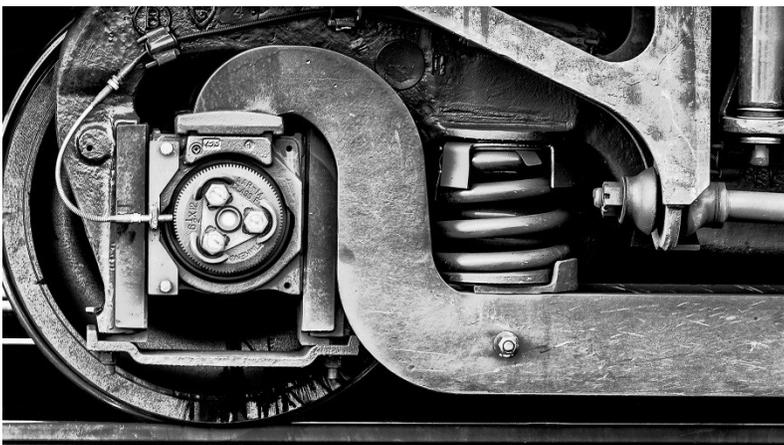
Last Month EID Night - Judges Favorites



Katie Rupp His Name Is Scar



Doug Fischer Yellowstone In Winter



Robert Wheeler Train Wheel



Jan Eklof Water Valve

Print Night - Judges Favorites



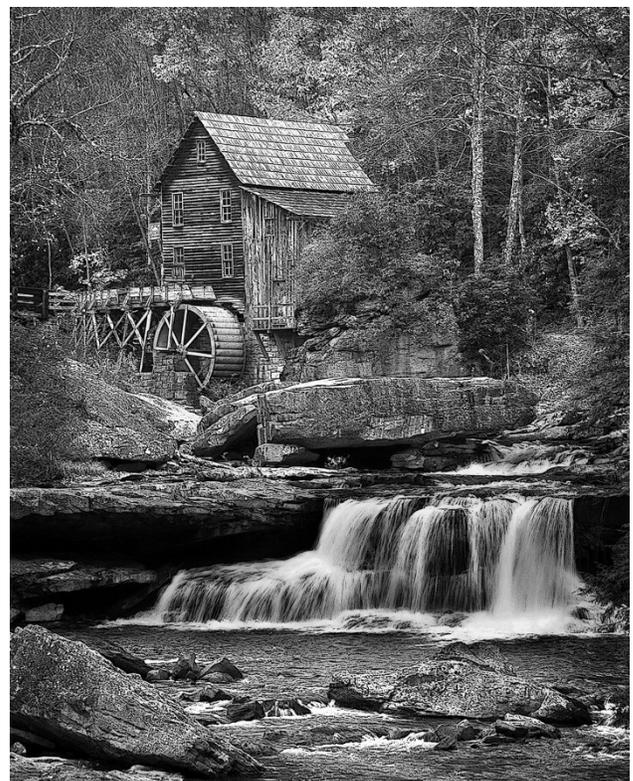
Sharp Todd *Spraying*



Sharp Todd *Frosty Strawberry Plant*



Sharp Todd *Lost Lake Night*



Sharp Todd *Glade Creek Mill 2*

Print Night - Judges Favorites



Sharp Todd *Paint Mines Hoodoos*



Grant Noel *Me-N-Mum*



Sharp Todd *Flying Down the Falls*



Jan Eklof *Wading Crane*

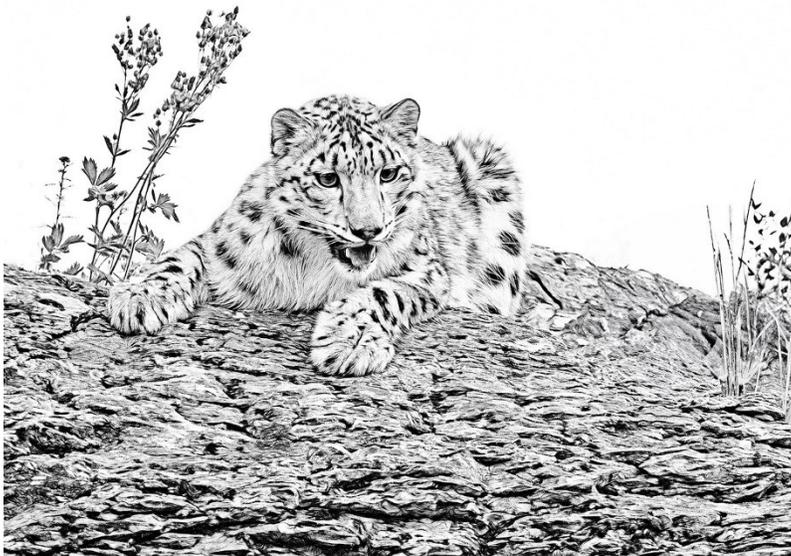
Print Night - Judges Favorites



Jan Eklof *Sewing By Window Light*



Sharp Todd *Pine Tops and Snow*



Jan Eklof *Snow Leopard*



Sharp Todd *What the Devel is This*

Last Month Discussion Night

Craig Wallace



Craig's latest trip to Yellowstone gave the group these two fine specimens. On the left the big horn sheep was thought to have fine composition with good clarity. There was on comment about the closeness on camera right. Several highlights were thought to be a bit bright, which does not show in the view.

The fun little critter was said to be a fine environment look and the white areas well handled. Craig spoke of the speed of the animal and how it was difficult to get it standing still.



Robert Wheeler

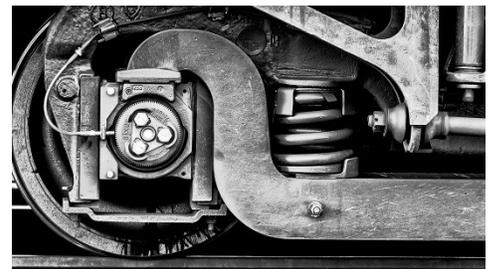


Bob visited a Canadian town that has embraced everything Star Trek. He stopping for Pizza

town that has embraced everything Star Trek. He was enamored by the Star Ship

discussion group a chance to comment on found objects and how a fine composition shows itself. The post processing sounded very complicated and if you want to hear it, I suggest you contact Bob, because, not only don't I remember what was said, I didn't understand it when I heard it.

On the right, a trip to the rail station gave the



Rod Schmall



The agriculture cover on the left presented to Rod, another of his fine rather abstract found scenes. It was said, the lines vertically and horizontally present a nice rather abstract look and the receding planes give the image interest.

One the right, Rod went out in the fire season and found a wonderful tree and fine center line that combined for good interest. One comment was that it might even look good in monochrome.



Last Month Discussion Night



Doug Fischer

Doug has been working in Ridgefield again and found this hapless frog about to go down. He said it took five minutes for it to happen, which allowed plenty of time for this nice capture, and many more.

Again, on the right is a post processing nightmare that only Doug can explain. When all was said and done everyone felt it was worth the work and enjoyed, not only the image, but the explanation of how it was done. That

is those who understood what he was talking about. If you missed it you have no one to blame but yourself, Tune in to Discussion Night, its fun.



Frank Woodbery

The fun, selective focus fern exhibits a fine interesting shape, but did not receive many comments. It is difficult when focus is involved, as here in its small state, it presents differently, and I am sure would have received more interest.

Everyone liked the portrait, and there was robust discussion around the pose, the lighting and tonality. The group even picked apart the hand placement and look of the fingers. All it all it was a fun conversation with the end result as being enjoyed by all.



Howard Bruenstein

Howard finds images wherever he goes. On the left, this pile of terracotta interrupted by porcelain and stainless steel, gave the group the opportunity to discuss juxtaposition and contrasting material. Several members were taken by the contrast.

The right was found in his travels and conversation was robust regarding what it is and how it is used.

Howard confessed that he used the facility. At least one member recognized the importance of the tiny slit of a street view, adding interest.



Last Month Discussion Night



Jan Eklof

Kudos the Jan for hopping into an area she says in uncomfortable, the still life. There was considerable discussion around the lighting, placement of the subject, negative space and juxtaposition of elements. There were pro and con of each. Bottom line, it was considered a fine look, and a fun discussion.



Nothing much was said about the Eagle, Jan is back in her element. There were oos and aas all around, but to this editor, the fun was definitely in the still life discussion.



John Craig

The flower and bees was not discussed about the flower, so much as the bees. The focus and interest of the two insects was thought to have interest. There was also comments about the fine focus and how the depth of field is greater with the small sensor cameras.

The fun squirrel who shouldn't be there was thought to be funny, and there were several comments regarding similar situations where it is impossible keep them out of the bird feeders.



Katie Rupp

This month we were witness to several complex post processed images. The one on the left was one. All thought it be beautiful, but the need to categorize the image really spoiled the discussion



Last Month Discussion Night



Margaret Waddell

Margaret's critter upper left was seen by the group to be an interesting environmental portrait. Conversation revolved around the small stone, upper right and how to make the critter appear more obvious.

Lower right, the bird in flight was mostly interesting as to what it is carrying. Margaret was interested in the bottom dark area and at least one person thought it might be cropped out.

Placement in the frame was an issue, the bird appearing a bit too centered.

The elk, lower left was heavily discussed as to what is the photograph. Most felt the animal at camera left to be the interest, and conversation was around how to best remove the cow in the right.

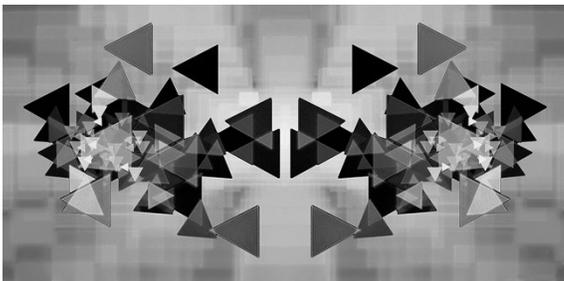


Ray Klein

Ray showed the group a couple of images seen before, with maybe not enough explanation. On the left, questions about how it was done revealed more film era information regarding complex manipulation of cameras and film.

On the right comments revolved around how the perspective of the image was hard to understand, given the lens and exposure used.

There was no consensus that anyone understood how the moon might be this large with the wide angle look, not to mention the mountain's size. Maybe another time it will reveal itself.



Jon Fishback

Jon was interested in discussion regarding the difference between the smaller specimen and the larger regarding the feeling, and impact to the viewer. It seem he felt that the modern flower study has evolved to larger and larger specimens show full frame. Discussion was lively with good input, some feeling it depends on the use of the image, although for camera club the use may seem self evident. Competition being the norm, there did not seem to be any consensus as to which view might be better.



Last Month Discussion Night



Sharp Todd

Sharp has been playing again, with his bulbs and the abstract use of them. Everyone felt this was a fun image and there were several ideas given for alternative looks.

Below is Sharp's look using the zoom motion of the camera lens. There was some conversation as to how it was done.



There is a consistent theme that I see routinely repeated at workshops. One after another people will drag out their portfolios, lay the work out to be seen by all, and proceed to describe how long they have been working on this project. Months are rare, years more common. I've done this myself. It's as though there is some virtue in how long one has take to complete a project, and one would guess — based on the pride these people exhibit when describing the turmoil of producing their portfolio — that there is a link between the value of the project, and the length of the time to produce it. If someone happens to show a body of work and then confess that they “whipped it our in a couple of hours one Saturday afternoon” the work is too easily dismissed as being therefore somehow trivial and shallow — simply because it was relatively easy, and did not require Herculean efforts to complete.

I've often speculated that this bragging about turmoil is somehow connected with the guilt that photographers feel because they know they can produce a significant piece of artwork in 1/60th of a second, where painters — and particular sculptures — toil for long hours on end o produce a piece of artwork. Photographers, on the other hand, can just click away —motor drives whirring away.

We need not feel guilty for the technical ease of our craft. The old cliché is true — machines don't make photographs. What about the years of practice? What about the tens of thousands of exposures that have helped develop the artistic eye? What about the hours and hours spent wandering the countryside? Playing with studio set-ups? Looking at photographs? Thinking about photographs? And the time , expense, and hassle of every technical test from Zone System development to the effects of shutter speed blur? Don't all these experiences also accumulate and count in the fleeting 1/60th of a second that makes the piece of artwork? Is it necessary that one spends hours, or even decades, developing a body of work? Clearly sometimes it is. But this should not invalidate the simpler project—the easier project —the pleasant afternoon that generates, almost without effort, a sweet little portfolio of a dozen prints. If other disciplines can talk about he ‘flash of insight’ why can't photography have (no pun intended) a “flash of insight” that generates a significant photographic product in a short period of time?

Brooks Jensen

History—Oliver Gagliani-1917-2002

Oliver Lewis Gagliani (1917 – 2002) was an American photographer, and educator. He was a master of large format photography, dark-room technique, and the Zone System. Gagliani was active photographer in the San Francisco Bay Area from 1948 until 2002. He is best known for his beautiful and haunting black-and-white photographs of ghost towns of the southwest.

Born in Placerville, California on February 11, 1917. He was raised in South San Francisco, California.^[1] He intended to become a professional musician and studied the violin for ten years. Gagliani served in the United States Army during World War II, and as a result he sustained hearing loss and was no longer able to pursue music.

Upon seeing a retrospective on Paul Strand's photography work in 1945 at the San Francisco Museum of Art, he was convinced that photography could be considered fine art. He started working as a photographer in 1948. From 1949 until 1958, Gagliani had tuberculosis and periodically spent time in the sanitarium.

From 1951 until 1953, he attended the Heald College of Engineering, in San Francisco.

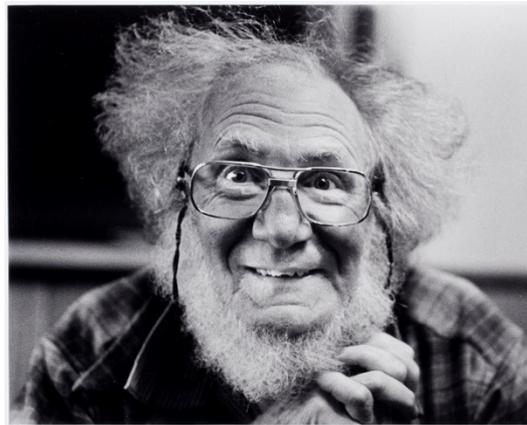
In 1954, he founded the Bay Street Photographers Gallery in San Francisco. In 1955, Gagliani began experimenting with color photography.

Gagliani earned an MFA degree in Photography from California College of Arts and Crafts in 1973. Oliver studied under and worked with some of the greatest photographers of the 20th century including, Ansel Adams, Minor White, Paul Caponigro, Cole Weston, Paul Strand, Ruth Bernhard. and many others.

He enjoyed sharing his knowledge and in his later years conducted photographic workshops, the *Oliver Gagliani Zone System and Fine Print Photography Workshops*, in Virginia City, Nevada.

Gagliani died in November 20, 2002 in Burlingame, California. He is buried in Holy Cross Cemetery in Colma, California.

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



Oliver Gagliani—1917-2002



History at Auction



254: Olivier Lewis Gagliani (1917-2002) - Untitled (Still Life), 1975

Est: €300 - €400

[View sold prices](#)

May. 06, 2021

Finarte

Milano, IT

Vintage gelatin silver print applied on original passepartout Signed and dated in blue ink on the white inferior recto margin; signed and dated in pencil on the passepartout recto Photographer's credit stamp and Galleria Il Diaframma stamp on the passepartout verso



6471: Photograph, Oliver Gagliani

Est: \$500 - \$700

[View sold prices](#)

Feb. 23, 2020

Clars Auctions

Oakland, CA, US

Oliver Gagliani (American, 1917-2002), Untitled (Window Seal), 1968, gelatin silver print, pencil signed lower right, dated lower left, image: 4.5" h x 6" w, overall (with mat): 13" h x 14" w



5787: Photograph, Oliver Lewis Gagliani

Est: \$400 - \$600

[View sold prices](#)

Jun. 16, 2018

Clars Auctions

Oakland, CA, US

Oliver Lewis Gagliani (American, 1917-2002), Piano and Skull, 1972, gelatin silver print, pencil signed on mat lower right, titled on mat lower left, overall (with frame): 19.25" h x 15.25" w



5779: Photograph, Oliver Lewis Gagliani

Est: \$400 - \$600

[View sold prices](#)

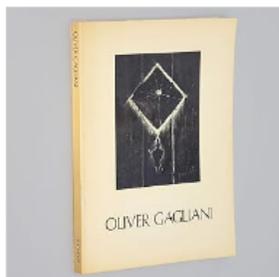
Jun. 16, 2018

Clars Auctions

Oakland, CA, US

Oliver Lewis Gagliani (American, 1917-2002), Foggy Swamp, 1962, gelatin silver print, pencil signed on mat lower right, titled on mat lower left, overall (with frame): 14.25" h x 17.25" w

Books at AbeBooks



Seller Image
More images

Oliver Gagliani

Oliver Gagliani. Introductions by Van Deren Coke and Leland Rice. Afterword by Jack Welpott

Published by Ideograph, 1975

Seller: Boyd Used & Rare Books, Portland, OR, U.S.A.

Association Member: CBA

Seller Rating: ★★★★★

Contact seller

FIRST EDITION SIGNED

Used - Softcover

Condition: Very Good

US\$ 30.00

Convert currency

US\$ 5.00 Shipping

Within U.S.A.

Quantity: 1

Add to Basket

Soft cover. Condition: Very Good. 1st Edition. Inscribed by Gagliani on title page. Covers are somewhat yellowed. Interior is clean. The rear cover and last five leaves (all non-image pages) are creased at upper corner. 108 pages. 11.75 x 8.75 inches. Forty-two black-and-white photographs by San Francisco Bay Area photographer Oliver Gagliardi (1917-2002). The shooting was all done in California and Nevada between 1948 and 1973. Gagliardi was a fixture in the Bay Area photography scene for five decades. In...+ More



Stock Image

Oliver Gagliani: Scores of Abstraction

Gagliani. Oliver

Published by Center for Photographic Art., USA, 2006
ISBN 10: 0977936201 ISBN 13: 9780977936205

Seller: Acadia Art & Rare Books. Est. 1931, Toronto, ON, Canada

Association Member: ABAC, ILAB

Seller Rating: ★★★☆☆

Contact seller

BOOK FIRST EDITION

Used - Hardcover

Condition: Near Fine

US\$ 50.00

Convert currency

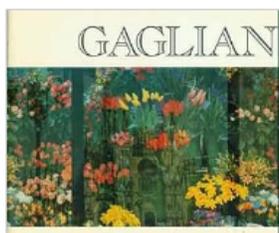
US\$ 6.00 Shipping

From Canada to U.S.A.

Quantity: 1

Add to Basket

Hardcover. Condition: Near Fine. Dust Jacket Condition: Near Fine. 1st Edition. Hardcover with complete DJ. Profusely illustrated in b/w. DJ with some wear. Overall in clean, unmarked, and square condition.



Seller Image

Oliver Gagliani: Past and Present.

Photographs. 12 November/30 December 1987. Museo ItaloAmericano. First edition.

Gagliani, Oliver; Leland, Rice (guest curator); Welpott, Jack; Whyte, Robert A. (direct.).

Published by San Francisco, CA: Museo ItaloAmericano., 1987

Seller: Wittenborn Art Books, San Francisco, CA, U.S.A.

Seller Rating: ★★★★★

Contact seller

FIRST EDITION

Used - Softcover

Condition: Good

US\$ 50.00

Convert currency

US\$ 10.00 Shipping

Within U.S.A.

Quantity: 1

Add to Basket

Condition: Good. 8vo. Oblong. 32 pp. Soft, stapled color wraps. Very good with marginal staining along wraps. Catalog created on occasion of exhibit ?Oliver Gagliani: Past and Present. Photographs? at the Museo ItaloAmericano from November 12 through December 30, 1987. First edition.

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XXX. CHIARO-OSCURO.

" GENERAL CONSIDERATIONS."

The secret of success in lighting a figure depends not so much on any given formula for the adjustment of blinds and backgrounds, as upon a proper appreciation of what treatment is required to give character and individuality to heads that differ so much from one another as those which come under the consideration of professional photographers; but it will be found in practice that the use of the four white blinds described in the last chapter, and the use of the studio diagonally, will give a very wide range of effects.

It was an instruction from Queen Elizabeth to Zucchero, when he was about to paint her portrait, that he should put no shadow into her face. A similar story is told by Catlin of some Red Indians whom he painted. The Queen of England — in that period which has been called the Augustan age, when Shakespeare, Ben Jonson, and Spenser wrote—and the noble savages were equally ignorant of art and its requirement. The portrait photographer of the present day will occasionally hear his sitter, on looking at a proof of his portrait, say, " One-half my face is not black." This is, no doubt, sometimes said, after the fashion of the virgin queen, through ignorance; but it will be more often found that the lighting of the head is in fault, that the light has been too violent, the exposure too short, or the intensification carried too far; and because of either or all of these causes combined, the gradations in the shadows, as well as the lights, are lost, and there is no transparency in the shadows, or balance of light and shade.

The light that illumines the head will, of course, be that which lights the figure; it therefore follows — the light being fixed — that the only other means of modifying the chiaro- oscuro of a portrait is by the color of the dress of the sitter and accessories, and by the background. Of the light and shade of the background I have sufficiently treated in Chapter XXI.; the degree of importance given to the accessories will, in a great measure, both as regards lines and light and shade, establish the degree of consequence to be given to the head. In giving great prominence to the head, care must be taken that it be not wholly isolated. The accessories are the media, which act less as a foil to the head than as aids which assist it to keep its place without impairing its force, as the middle tones find value and clearness only by power of the lights or the strength of the shades.

The accessories should be employed not only to repeat forms, but also to repeat lights. If the head were left a white space in the midst of a large mass of dark, the effect would be that of a speck, instead of a mass of light. The light of the head should be several times echoed throughout the picture in fainter tones. There must be no exact equality in any of the repetitions, neither should there be many, for if the lights are few and unequal, the result will be breadth and repose; if many and scattered, there will be confusion. To keep the chief mass of light clear and pure should be the constant and earnest aim.

The outlines of the figure or of the accessories should

not be everywhere visible. When this is the case, the effect is thin, wiry, and flat—like carved wood without the relief of sculpture. Portions of the objects represented should melt into the background and shadows, which method will be found to produce rich, soft, and mellow effects.

The dress should be of that character best suited for producing harmonious results. It has been the practice of photographers to set their faces against particular colors as unsuitable, such as white or light blue, and always to recommend black silk. It is time this erroneous notion was done away with, and photographers should learn that if they fail to find white—especially silk or muslin—not only a possible, but a quite delightful color to photograph, they have not learned all that it is possible for them to know of their art. What can be more beautiful or picturesque—conducive not only to light and shade, but to texture—than a muslin dress or jacket, worn with a silk skirt of any shade, so that it is darker than white? What can be better for a vignette than the sketchy lightness that is produced by the white dresses and light blue ribbons sometimes worn by children? And yet white and blue are often tabooed !

It is a fault, much too common, that all subjects are treated alike; gentlemen, ladies, and children are tarred with the same brush, and that often a very black one indeed, when they should be separately studied and treated. The arrangement of intense lights and darks in conjunction (for instance, a black velvet coat near the face), surrounded by middle tones into which the highest lights and deepest darks are carried, seems to be a system very suitable to the portraiture of men. Ladies and children should always, I think, be treated in a lighter style, with more refinement and delicacy.

And this brings me to a subject which I think should not be forgotten in a work on photographic chiaro-oscuro—definition and diffusion of focus.

Some years ago a number of photographs by a lady—many of them failures from every point of view, but some of them very remarkable for their daring chiaro-oscuro, artistic arrangement, and, in some instances, delightful expression — were brought prominently before the public. These pictures, for the qualities I have mentioned, received the most enthusiastic praise from artists and critics ignorant of the capabilities of the art, and who, because of this want of knowledge of photography, have attributed the excellences which these photographs undoubtedly, as masses of light and shade, possessed, to their defects. These defects were, so little definition that it is difficult to make out parts even in the lights; in the shadows it often happens that nothing exists but black paper; so little care whether the sitter moved or not during the enormous exposure which I have been told was given to these pictures, that prints were exhibited containing so many images that the most careless operator would have effaced the negative as soon as visible under the developer; and, apparently, so much contempt for what we may almost call the proprieties of photography, that impressions from negatives scratched and stained, and from which, in one or two cases, the film had been partly torn away, were exhibited as triumphs of art. The arguments of the admirers of these productions were, that the

Pictorial Effects in Photography—H.P. Robinson

excellences existed because of the faults, and that if they were in focus, or more carefully executed, their merit would be less. This is not true; and, if it were, I should certainly say, Let the merits go; it is not the mission of photography to produce smudges. I think the artist herself felt this, for I have seen later productions much more carefully worked out. If studies in light and shade only are required, let them be done in pigment or charcoal, with a mop, if necessary; but photography is preeminently the art of definition, and when an art departs from its function, it is lost. I must not be understood to mean that I object to that almost invisible diffusion of focus produced by spherical aberration in a lens, or by unscrewing the back lens, as arranged in Dallmeyer's group combinations; this is a | power of immense value to a photographer, especially in large pictures; for portraits larger than 10 by 8 the lens should always be unscrewed at least one turn; by this means all parts are brought into focus without visibly injuring the definition in the usual plane of focus.

Having stated sufficient to initiate the photographer into the mysteries of chiaro-oscuro, and to induce him, I hope, to a further study of art, I will conclude this portion of my subject with an extract from Sir Joshua Reynolds's Notes on Fresnoy's Art of Painting, in which he describes his method of study, and which may be followed with advantage by the student :

"I shall here set down the result of the observations which I have made on the works of those artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of the art."

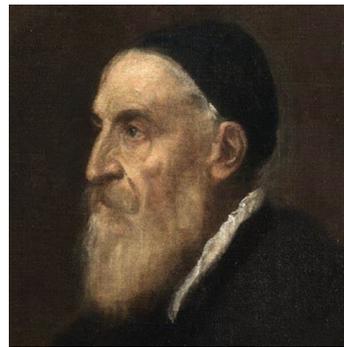
"Titian, Paul Veronese, and Tintoret were among the first painters who reduced to a system what was before practiced without any fixed principle, and consequently neglected occasionally. From the Venetian painters Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor painters of familiar life in the Dutch school."

When I was at Venice, the method I took to avail myself of their principles was this: when I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments, I found the paper blotted nearly alike: their general practice appeared to be to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half-shadow."

"Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the artist.

"By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure, or the sky, a white napkin, animals or utensils, often introduced for this purpose only. It may be observed, likewise, what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work; if, on the other hand, it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though it does not distinguish whether it is a history, a portrait, a landscape, dead game, or anything else; for the same principles extend to every branch of the art.

"Whether I have given an exact account, or made a just division, of the quantity of light admitted into the works of those painters, is of no very great consequence; let every person examine and judge for himself; it will be sufficient if I have suggested a mode of examining pictures this way, and one means, at least, of acquiring the principles on which they wrought."





PSA Rep.: Rick Battson



4 C's Rep.: John Craig