



Adapter

Vancouver Washington

Film Pack Camera Club

November 2018 Volume 64 Issue 02

M Anderson



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

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

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

Volume 64 Issue 02 November 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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Cover:

Michael Anderson

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:

10-2 Katie Rupp
10-16 George Clark

11-06 Steve Cornick
11-13 B & S Deming
11-20 Jan Eklof

12-04 Everyone Christmas
12-18 Open

**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 Prints.

Print Chairs:: Grant Noel, Katie Rupp, John Johnson

Large Color	
Albert Tang	87
Don Funderburg	21
Doug Fischer	97
Frank Woodbery	48
Gail Andrews	47
Katie Rupp	51
Lois Summers	69
Sharp Todd	48
Stephen Cornick	42
Theresa Peterson	50
Wayne Hunter	45
Large Mono	
Albert Tang	89
Don Funderburg	23
Frank Woodbery	21
Lois Summers	41
Sharp Todd	49
Theresa Peterson	22
Small Color	
Albert Tang	86
Bev Shearer	47
Bev. Shearer	47

Don Funderburg	20
Frank Woodbery	41
Grant Noel	47
Jan Eklof	95
Lois Summers	45
Rick Battson	81
Rick Swartz	41
Sharp Todd	46
Theresa Peterson	23
Small Mono	
Albert Tang	88
Bev Shearer	40
Bev. Shearer	24
Don Funderburg	21
Frank Woodbery	68
Jan Eklof	45
Lois Summers	64
Rick Battson	86
Sharp Todd	46
Theresa Peterson	21

Last Month Print Night - Judges Choice



DougFischer_FPCC_CedarCreekGristMill_LC



DougFischer_FPCC_DawnOfDay_LC



GailAndrews_FPCC_FoxFatherandSon_LC



AlbertTang_FPCC_LookWhatTheyDidToMyPatio_LC



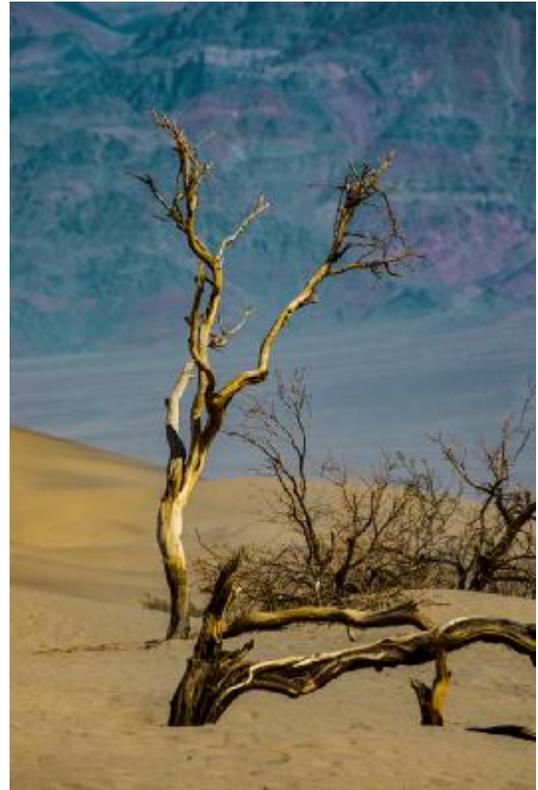
TheresaPeterson_FPCC_SunriseAtCrownPoint_LC



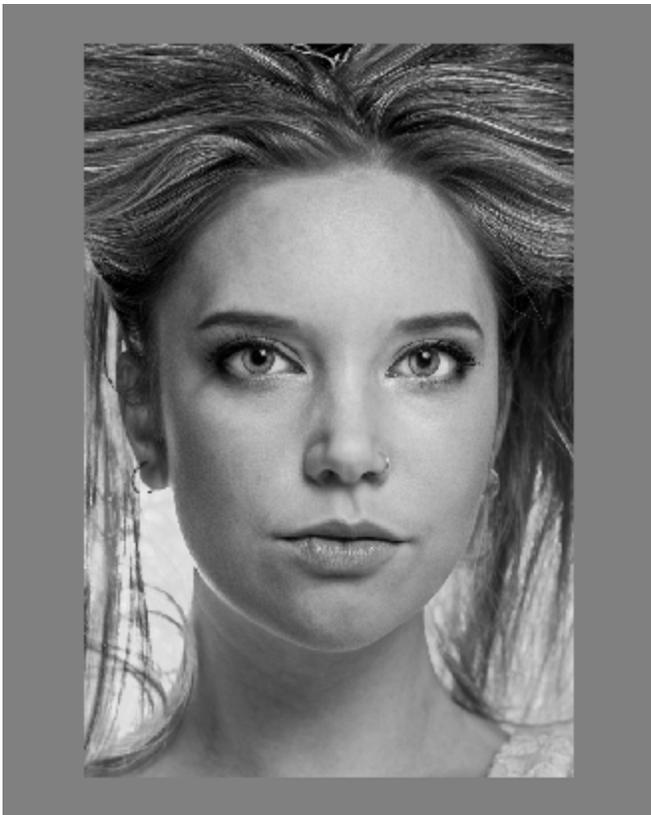
TheresaPeterson_FPCC_TreesInTheFog_LC



FrankWoodbery_FPCC_MarquamAtNight_LC



GrantNoel_FPCC_MesquiteFlatSand Dune_SC



FrankWoodbery_FPCC_Arianna_LM



LoisSummers_FPCC_CerroTorreSunrise_LC

Missing Images:

- Bev Shearer - Albina Nutra Walking on Ice.
- Bev Shearer - Listen Up—There's More

Last Month EID Night - YTD

EID chair: Doug Fischer

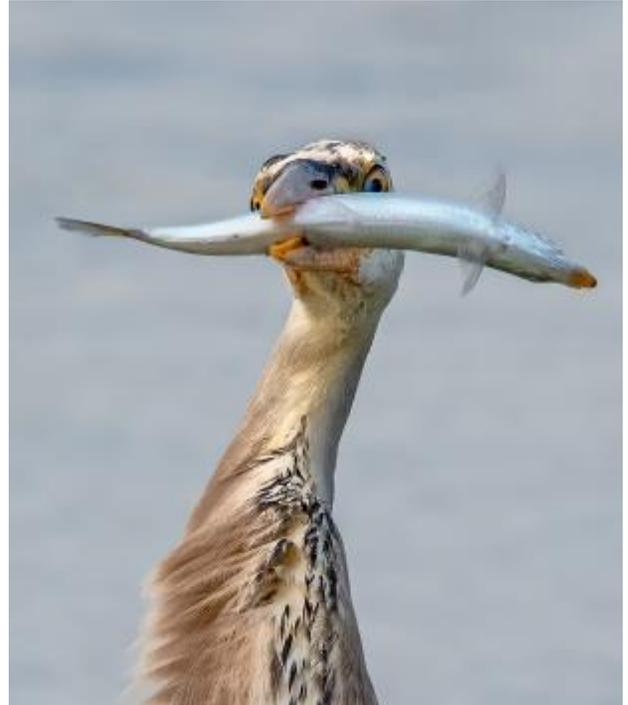
MONO	
AlbertTang	47
BevShearer	22
BobDeming	22
CharlesBoos	24
DavidLaBriere	44
DonFunderburg	44
DougFischer	45
FrankWoodbery	44
GeorgeClark	47
GrantNoel	24
JamesWatt	45
JanEklof	47
JohnCraig	47
JonFishback	46
KatieRupp	24
LindrelThompson	45
LoisSummers	42
RayKlein	45
RickBattson	47
RickSwartz	21
RuthBoos	22
SandyWatt	45
SharonDeming	45
SharpTodd	49
StephenCornick	22
SuZhou	48
TheresaPeterson	45
TimMorton	23
TraceyAnderson	22

OPEN	
AlbertTang	96
BevShearer	45
BobDeming	48
CharlesBoos	46
DavidLaBriere	91
DonFunderburg	88
DougFischer	94
FrankWoodbery	93
GailAndrews	44
GeorgeClark	94
GrantNoel	45
JamesWatt	88
JanEklof	102
JohnCraig	98
JonFishback	94
KatieRupp	49
LindrelThompson	100
LoisSummers	92
RayKlein	72
RickBattson	87
RickSwartz	88
RuthBoos	45
SandyWatt	90
SannyePhillips	44
SarmaNuthalapati	23
SharonDeming	90
SharpTodd	97
StephenCornick	87
SuZhou	94
TheresaPeterson	88
TimMorton	48
TraceyAnderson	45

Last Month EID Night - Judges Favorites



JanEklof_FPCC_HidingInTheFeathers_O



JanEklof_FPCC_HolyMackerel_O



JohnCraig_FPCC_TugOfWar_O



AlbertTang_FPCC_HarvestMoonRise_O

Last Month EID Night - Judges Favorites- Contd.



LindrelThompson_FPCC_TilikumCrossing_



KatieRupp_FPCC_TawnyEagleWith Prey_O



GeorgeClark_FPCC_LostInThePalouse_O

TOUCHMARK SEPTEMBER 2018 EVENT

Story and photos by Ray Klein



The photo of the coloring team as they gathered for the disk cover on the DVD.

An event titled: **“COLOR WALK,”** was requested, on short notice, for the FPCC to participate as the photography team, to complete a series of pictures to document the event.

On September 25, a Tuesday, during a board meeting at John Craig’s home, I received an e-mail from Michelle Avdienko, Event Coordinator at the Touchmark Retirement Home, to accomplish documentation of an event, on very short notice, for September 28, the following Friday. I requested volunteers.

Rick Battson was the 1st to volunteer, and Frank Woodbury was not quite sure, since he had already volunteered to give blood on that day in Portland. I decided to join Rick as back-up, and Frank said he would attempt to also participate, if he would be available.

The event was a fund raising opportunity for the **“Boys & Girls Club of Southwest Washington.”** About 60 retirees had decided to participate, and did show up for the walking exercise on a beautiful September morning.

The reason the event was called **“COLOR WALK,”** was due to the colors the walkers would be squirted with upon completing the walk. Tubes filled with colored dry corn starch would be used to brighten up White T-shirts to indicate the walker had completed a 1 mile, or 1/4 mile hike around the Touchmark Facility area.

As the walkers arrived across the finish line they were all colored up and then proceeded to lunch outside the facility in the main courtyard. The event only lasted a short hour and a half, but seemed to be enjoyed by all.

Frank did arrive in time to cover the event as well. All images were edited by each photographer and by Saturday morning Frank and Rick’s images were on a CD and delivered to me early that morning at the Touchmark. I was able to combine all the photos and burn a large collection of all images onto a DVD, and produce a cover for the disk, and deliver it to Michelle’s mail box at the reception desk, on that Saturday morning the 29th.



Walkers Registering for the event.



Walkers assembling to begin their walk.



Frank and Rick photographing walkers arriving after walk.



Rick on ladder capturing walkers being colored up.



Frank capturing Michelle at work coloring walkers.

Touchmark "OKTOBERFEST"

Story By Ray Klein

Rick Battson, George Clark, Steve Cornick, and I took on the Touchmark Oktoberfest event for the FPCC on October 17th, 2018. The prime purpose is to photograph residents and family members gathered in a setting called "The Photo Booth." The secondary purpose is to document the activities taking place as the event unfolds. The staff of the Touchmark had set up a virtual "Bavaria" scene to be used as a backdrop for the "Photo Booth."

Before the event began, Rick and I had arrived early to make sure all lighting and background were "SET TO GO," so the photography of the booth would be captured properly.

Rick Battson led the "Photo Booth" photos along with George Clark assisting in getting groups as Rick photographed the residents. Steve Cornick, George Clark, and I, also focused on the activity taking place in the main dining room.

As the drinks and meals began to be delivered I was able to focus in on one of the staff delivering drinks which I was able to make a composite to use for the cover of a DVD which was produced to deliver more than 100 images of the event. Dancing also took place with a band supplying music to establish the mood of the celebration.

The band played continuously as the Touchmark staff came out on the dance floor and enticed residents to take place in the excitement of various Oktoberfest dances. After the dancing ceased Steve Cornick captured images of the Touchmark Manager, Ellery, introducing staff members, and acknowledging various individual birthdays, to the residents.

Once the celebration wound down, the entire Touchmark staff gathered into the Photo Booth for Rick and George to capture various images of the 2018 Oktoberfest group.

Once all the photographs had been taken, each of the photographers returned home to edit each of their own set of pictures. I had edited all my pictures and then began the process of selecting the final photo for the disk cover. I had the image of the staff person with drinks, and had to find an additional picture to complete the composite to work with the other photo. Once selected, I completed the assembly and inserted the title of the event. I then printed the image on the round "Avery # 8692" material, ready for application.

Steve Cornick was the first to deliver his set of pictures to the "Drop Box" on-line picture storage. Then Rick Battson assembled his edited pictures onto the "Drop Box." George Clark was given the assignment to assemble all the images from the "Drop Box" and gather them onto a "Thumb Drive." I don't like working with the drop box, that's why we are going through this process.

George Clark delivered the "Thumb Drive" to Rick Battson, at one point late Friday evening, the 19th of October. Rick Battson met with me, early Saturday morning, at the Touchmark. He and I then had a cup of coffee while I transferred the images to my lap top computer. Once all the images were assembled in a folder, I was then able to burn all images onto a DVD. Once that was complete I ejected the disc and attached the printed cover photo image to the top of the DVD disc.

Now that the final assembly of more than 100 pictures had been completed and burned to the DVD, I was able to insert it into an envelope, I had addressed to Michelle Avdienko, and deliver the



final product to the person at the front desk of the Touchmark facility, on that morning of the 20th of October, 2018, slightly before noon, just three days after the Oktoberfest event had taken place.

Touchmark "OKTOBERFEST" Contd.



Single Image Continuum

In camera club and Photographic Society of America competitions, members usually compete with single images. These images present a point in the past arrested for posterity.

All photographs are in the past, and ambiguous. Another way to say this is; at the moment of exposure, the captured image becomes historic, and not easily understood. The popular conception is that these single images represent a moment in a continuum, and what happened must be told in a fraction of a second based on the information contained in the capture itself.

The fact is, the single image can be more than this brief moment, and I think to properly tell the story, it must be more than the obvious. Single photographs may have a past and a future. The past is what happened before the shutter was tripped, and the future is what happened after. Let's call it the single image continuum.

The breadth of this continuum has many factors. First and foremost is the viewer, in competition the person judging the image is all important. I will just call this person the viewer at this time, to cover all the bases.

The enlightened viewer will probably have, the most important tool; an imagination.

Presented with the image on the right the enlightened viewer, may subconsciously extend the time continuum of this single image making the story easier to perceive. The past of the image might be: What happened before the child started looking at the window? From where did he come? School, playing, what is he carrying, was it something he used earlier? The future could include: where is he going and why? Home from school, to a friend's house? The image takes on a much broader time continuum and story possibilities.

If the viewer has no history with the image, that is, does not recognize it in any way, and lacks an imagination, the image continuum may be very narrow. The un-enlightened viewer may see little more than the image created at a fraction of a second. Without an imagination the viewer's perception is now linked to what is visible. Un-enlightened viewers need visual clues. At what is the child looking, what is his costume all about? All the questions will be regarding what can be seen. Without text the story may be more difficult to imagine in this narrow continuum.



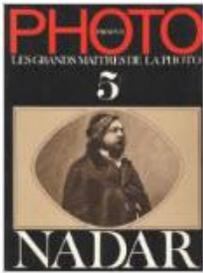
The landscape also may have an extended continuum and may consist of the weather, the lighting, or the atmosphere. A possible expanded continuum might be the image below. How did the landscape appear before the rainbow and rain? What will it look like after? How would it look without the clouds? These may be thoughts in the mind of the enlightened viewer, which increases the image continuum, and allows the viewer to make a value judgement regarding the image, based on a broader vision. In other words, does this moment in the continuum appear to be the best choice?



The thing is, the image continuum may play a serious role in the value judgement a viewer gives an image, one that has nothing to do with the worth of the image, but may very well be a result of a narrow single image continuum based on a lack of an imagination.

Ed.

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



Seller Image

[Les Grands Maitres De La Photo 5 Nadar](#)

Published by Fabbri, Milan (1982)

Used Softcover

Quantity Available: 1

From: [Joy Norfolk, Deez Books](#) (IPSWICH, United Kingdom)

[Seller Rating:](#) ★★★★★

[Add to Basket](#)

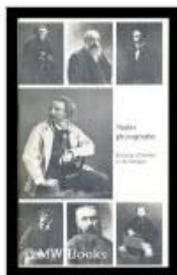
Price: US\$ 7.93

[Convert Currency](#)

Shipping: US\$ 11.39

From United Kingdom to U.S.A.

[Destination, Rates & Speeds](#)



Seller Image

[Nadar photographe : portraits d'artistes et de critiques ; \[exposition / organisée par l'Inspection générale des musées classés et contrôlés\]](#)

Nadar, Félix (1820-1910). France. Inspection générale des musées classés et contrôlés. Direction des musées de France

Published by Paris : Direction des musées de France (1975)

Used Softcover First Edition

Quantity Available: 1

From: [MW Books Ltd.](#) (Galway, Ireland)

[Seller Rating:](#) ★★★★★

[Add to Basket](#)

Price: US\$ 22.97

[Convert Currency](#)

Shipping: US\$ 11.71

From Ireland to U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[Nadar : \[photographies\]](#)

Nadar

ISBN 10: [2851071033](#)/ISBN 13: [9782851071033](#)

Used

Quantity Available: 1

From: [Golen](#) (Cachan, France)

[Add to Basket](#)

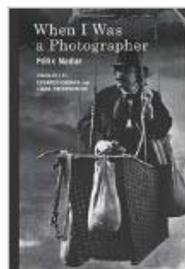
Price: US\$ 26.67

[Convert Currency](#)

Shipping: US\$ 10.66

From France to U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[When I Was a Photographer \(Hardback\)](#)

Felix Nadar

Published by MIT Press Ltd, United States (2015)

ISBN 10: [0262029456](#)/ISBN 13: [9780262029452](#)

New Hardcover

Quantity Available: 1

From: [Book Depository International](#) (London, United Kingdom)

[Seller Rating:](#) ★★★★★

[Add to Basket](#)

Price: US\$ 23.17

[Convert Currency](#)

Shipping: FREE

From United Kingdom to U.S.A.

[Destination, Rates & Speeds](#)

History



Gaspard-Felix Tournachon
Nadar (1820-1910)



Nadar is arguably one of the most interesting photographers that has ever lived. An accomplished portraitist in the late 19th century Nadar's studio in Paris was one of the most important in Europe. He was a balloonist who carried mail, over enemy lines, out of Paris, during the siege by the Germans 1870-1871, creating the first airmail service. He built the world's largest lighter than air balloon, *Le Geant*, which housed a complete wet darkroom and he made some of the world's first aerial photographs. He was one of the first to photograph by electric light, underground in the catacombs, and made what is considered to be the first photographic interview.

Random Thoughts—Brooks Jensen

Edges

Years ago, I was talking with a photographer whose work I respect a great deal, and he said something to me that was exceedingly simple, but at the same time it continued to plague my thinking for years and years now.

He said, “watch out for the edges. Wherever there’s an edge there’s an energy. That’s what you want to be photographing.” I thought this was interesting advice and I’ve remembered it all these years. And you know, I find it to be pretty good advice. When I want to go photographing, a lot of times that’s what I do—I look for the places where there’s some sort of a hedge or transition from one thing to the next.

The classic, of course, is the edge where water and land meet. You can make great photographs there, whether it’s at the coast, or where there’s a river or a pond, or some other place where water and land meet. Another is where land and sky meet.

This business about edges is not just where physical edges meet, but also where psychological images meet: where anger meets compassion, where compassion meets sorrow. Wherever you find an edge, look carefully. If I find myself in a place where I’m having a hard time making photographs—for some reason I’m just not seeing anything interesting photographically—I remember this advice and start seeking out edges, because I’ve basically found it true. Wherever there is an edge, there’s an energy that can come forth in a photograph and make it more powerful.

The Edward Weston Exhibit

Recently there was a fairly sizable retrospective exhibition of Edward Weston’s work at the Portland Art Museum, and a friend and I got to talking about whether or not we wanted to drive down and see the show. We agreed that we didn’t, which was a surprise to both of us.

We got to chatting about why neither one of us wanted to drive the four-and-a-half, five hours down to Portland to see the show, and we both were amazed at the way the conversation unfolded.

First, both of us had seen major Edward Weston retrospectives before, and even though we both love the work and think it’s terrific, the fact that we’d seen it before sort of got in the way of motivating us to see it

again. It probably shouldn’t have, in the sense that the second time you see work there are always new things that you see, and of course we’ve changed since we saw it the last time. But it was a little less motivating to go see it now than it was the first time, when we knew we would be amazed at seeing this masterwork.

Second, we both have so many Edward Weston books that are so beautifully and wonderfully printed that we knew the difference between the images that we would see in real life and the reproductions that we saw in the books was relatively small. By looking at the book reproductions we knew we were getting 95 percent of what there was to get by looking at and Edward Weston original photograph. We couldn’t say that when we first saw Edward Weston’s work back in the ‘70’s, because the printing technology wasn’t as good back then. But two days books are extraordinarily good that the difference between the original and the reproduction is relatively small.

One of the things that we found most interesting in this conversation was that we began to wonder what the implications of our decision not to see the show might have on museums and their interest in collecting work in the future. If lots of people didn’t go to see an Edward Weston show because they’ve already seen it before, and because there’s nothing new to see, and for all the reasons that we had, then attendance at the museum show might be less than it was 30 years ago, when Edward Weston was really making a splash for the first time seriously in our generation. And if attendance in the museum show is down, would that lead him to think that interest in Edward Weston, or interest in photography in general, might be on the wane, which would reduce their motivation for purchasing, collecting, or exhibiting photographs?

It was an interesting train of thought to explore. The bottom line is, we didn’t go see the Edward Weston show. And although I suspect I didn’t miss anything but not seeing it, I don’t really know for sure, so I’ve got a little tiny bit of guilt about not having seen it. But if I received an announcement today that the show had been extended, I’m still not sure I’d go.

Art Photography - H.P. Robinson

Chapter IV, - Terms Used in Art

“Every art, from reasoning to writing and growing, is learned by assiduous practice; and if principals do any good, it is proportioned to the readiness with which they can be converted into rules, and the patient constancy with which they are applied in all our attempts at excellence.”

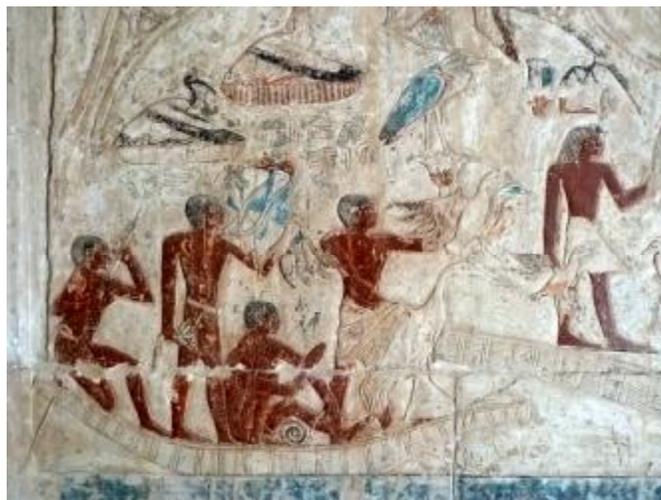
THOMPSON’S “OUTLINES OF THE LAWS OF THOUGHT.”

Do not propose in these chapters to do more than allude incidentally to the rules of composition. I have already in a little book of mine gone into the subject as far as I thought it would be useful to photographers, and an American reprint of Burnet’s once scarce book on “Composition and Light and Shade” is now to be easily obtained, but

there are certain technical terms used in art which it may be useful to explain before we go further.

Composition is to art what grammar is to literature, and harmony to music. A badly composed picture is to the artist what a “nice derangement of epitaphs” would be to the literary man, or “sweet bells jangling out of tune” to the musician. The object of composition is to so set forth the subject of your picture that it should have the most agreeable appearance without any sacrifice of the truth of nature. This is done by as proper a distribution of lines and masses as the subject will admit. It has been recently stated that composition is a modern idea, or sort of afterthought of art, but it can be proved that all artists from the time of the Ancient Egyptians based their work on some fixed system.

Chiaroscuro refers to the



management of light and shade in a picture. It may be said that a landscape photographer has no power of altering the light and shade on his subject. This I admit, but he can select his time of day, and the knowledge of what arrangement of masses of light and shade will produce the most brilliant and striking pictorial effect will be found to be of the greatest use, and will enable him to obtain not only the best the subject will give, but novel affects which would be lost on the ordinary photographer, who only cares for an enumeration of the features of nature. It may be worthwhile to give an illustration of what I mean.

Photographers so run, or rather stagnate, in grooves that, until the last few years, they would not willingly take a view that was not lighted in the orthodox manner with the light coming from behind the camera, or to the right or left of it, so that all possible detail

might be brought out. Until I took “Wayside Gossip” (of which there is a cut in the last chapter) in 1882, I do not remember seeing a landscape in which, by deliberate choice, the sun was allowed to be in front of the lens; yet this picture is made, with the help of the figures, by this choice of light and shade. There it is a good deal in nature which, for the purpose of picture-making, had better be

done without, and the photographer often has the choice of suppressing or subduing the surplusages of nature by watching his opportunity and getting the parts to be subdued in shadow. A clever essayist says, “Surplusage! In truth, all art does not consist in the removal of surplusage, from the last finish of the gem engraver blowing away the last particle of invisible dust, back to the earliest divination of the finished work to be, lying somewhere, according to Michelangelo’s fancy, in the

rough-hewn block of stone.”

Chiaroscuro is sometimes sufficient without any, or with very little, detail to make a picture, even in our mechanical art. The illustration on page 17, from a beautiful little photographs by Mr. C.L. Coppard, (Sunset) has no detail whatever, except a little in the most important place—the clouds round the dying sun—but the picture, as a political representation of the time when all that is left of day is a glow in the west, is perfect. I am quite aware that it happens that a photograph is often beautiful with “unpremeditated art,” but I know that this little picture was done by the deliberate choice of a skillful artist.

The objects of chiaroscuro are, first to give a pleasing general effect by dividing the space into masses of light and shade, giving breadth of effect, and presenting that confusion and perplexity incident to the eye being attracted by numerous parts of equal importance. Secondly, to so arranged and light the principle object that the eye may see it first and be gradually an insensibly led over the whole picture; to keep parts in obscurity and to relieve others, according to their pictorial value. And, thirdly, to aid the sentiment and expression of the picture.

Unity.—The result of a proper employing of the resources of composition and chiaroscuro should be a harmonious whole. There should be unity of effect, and nothing should appear to outrage nature or common sense; above all, there should be no interference with the sentiment of the picture. It has been argued that everything that could possibly happen in nature would be right in a picture, but there are many things that jar on the eye in nature and are without interest. I have given an illustration in “Pictorial Effect” of how a young man in modern dress—in top hat, frock coat, and stick, “a Waterloo House young man”—disagrees with the sentiment of a country lane; this has been gravely objected to by the reader of a paper on “Art” at one of the provincial societies, for the reason that “modern-dressed people are frequently to be seen in country

Lanes.” that it is possible for them to be there, is no reason whatever why they should be in harmony with the scene. The question is, do they aid the picture? An incident may be a natural and yet incongruous. The writer even says, rather inconsequently, that “this idea is a relic of those times when it was considered the correct thing by critics to represent all figure-subjects in classical costume, no matter what date the event may have taken place.” It is not very evident how this applies and if it did, it is not worthy of serious



refutation.

There can be very little satisfaction in a picture which is devoid of unity. No perfect feeling of pleasure will be conveyed to the mind if the lights are scattered, if breadth of light and shade be not preserved, or if two or more episodes, unconnected with each other, appear in the same scene. Unity is opposed too scattered ideas, scattered lines, scattered lights. However much variety there may be in a picture, there must be unity of purpose; there must be a fit connection of all parts to the whole. One leading idea must be maintained, there must be no confusion. In most landscapes there will be found some object of more importance than the rest;



the photographer will, in many instances, have by choice of position the opportunity of increasing this effect so as to make the most of it. It often happens that unity is utterly destroyed by ill-chosen or ill-placed figure's. Without unity there can be no repose.

Repose maybe describe shortly as the absence of that agitation which is induced by blurring color or the scattering and division of a subject into too many unconnected parts, or the frittering away of the effect by too many lights. The eye is perplexed from not knowing where to rest, or where to find the important points of the subject. Even when a picture is full of action, a thing not quite desirable in a photograph, it is better if there is repose somewhere.

Sotheby's Upcoming Auction - 6 Nov.



5
MAN RAY
ALBERTO GIACOMETTI, 1934

Estimate 80,000 – 120,000 EUR



6
PAUL STRAND
FERN, EARLY MORNING DEW, GEORGETOWN, MAINE, 1927

Estimate 200,000 – 300,000 EUR



7
PAUL STRAND
BOAT AND SHEDS, GASPE, 1929

Estimate 60,000 – 80,000 EUR



8
FRANK NAVARA
FROM TRI-BORO BRIDGE, 1938

Estimate 15,000 – 20,000 EUR



10
BRASSAI
AVENUE DE L'OBSERVATOIRE DANS LE BROUILLARD, VERS 1931-1932

Estimate 30,000 – 50,000 EUR



1
ANSEL ADAMS
WINTER, YOSEMITE VALLEY, CALIFORNIA, 1933

Estimate 50,000 – 80,000 EUR



2
EDWARD STEICHEN
GEORGE WASHINGTON BRIDGE, 1931

Estimate 60,000 – 80,000 EUR



PSA Rep.: Jon Fishback

Member's Show

FPCC member Rick Swartz will have a one-month, one-artist show at the Lexus of Portland dealership from November 1-30, 2018. The show will feature 24 of Rick's award-winning bird and wildlife photographs presented as large scale (up to 24" x 36") limited edition canvas prints. Subjects include Great Blue Herons, Great Egrets, Bald Eagles, Wood Ducks, Screech Owls, Ospreys, Roseate Spoonbills, Alligators, River Otters, and a variety of other wildlife species. The show is open daily during normal business hours at 8840 SW Canyon Rd., Portland, OR. For more information contact Rick at (941) 286-0331.



4 C's Rep.: John Craig