

# ON SEEING

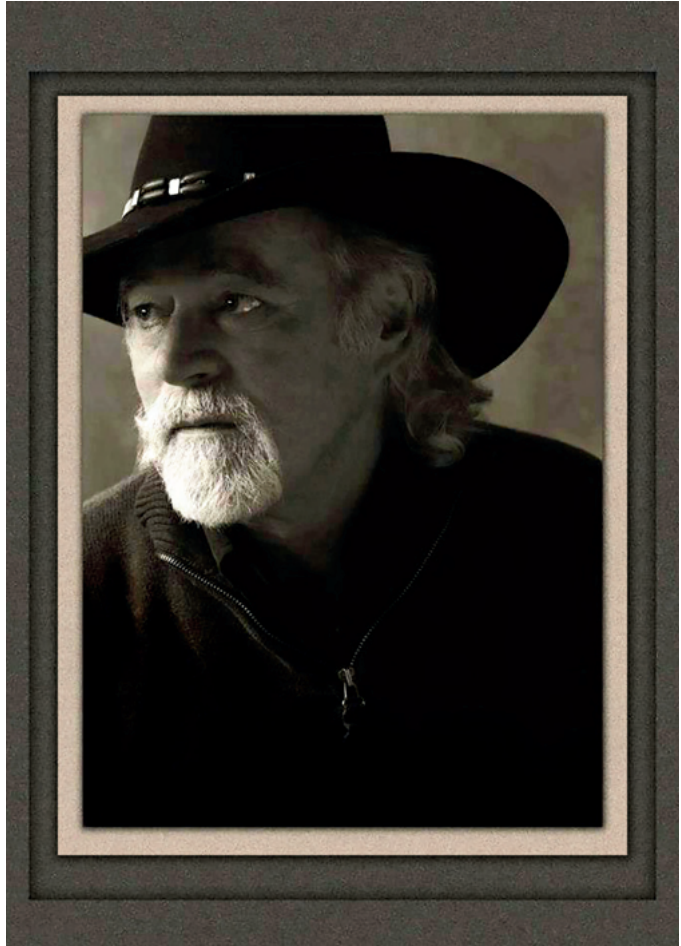
Ernst-Ulrich Schäfer

## A B O U T

Ernst was born in Darmstadt, Germany in 1952 and came to America in 1960. As a child, he lived in many places including Fort Lewis, WA, Fort Dix, New Jersey and Fort Benning, GA. In the 10th grade, Ernst dropped out of high school and joined the Army on his 17th Birthday. While in Vietnam, Ernst made the decision that he wanted to become a photographer.

Once out of the service, Ernst moved to Vancouver, WA and began his studies in photography at Clark College during the mid 1970's. Joining his professor on a trip to Oregon City, OR to visit the Shadow Gallery, Ernst met his mentor, Shedrich Williames who not only inspired Ernst to become a better photographer, but also to evolve as an artist. Over the last 50 years, in addition to owning a professional portrait studio in downtown Port Angeles, WA, Ernst has continued to pursue his own black and white personal projects.

Ernst loves the history of photography and collects BW prints and photography books which inspires his own way of seeing.

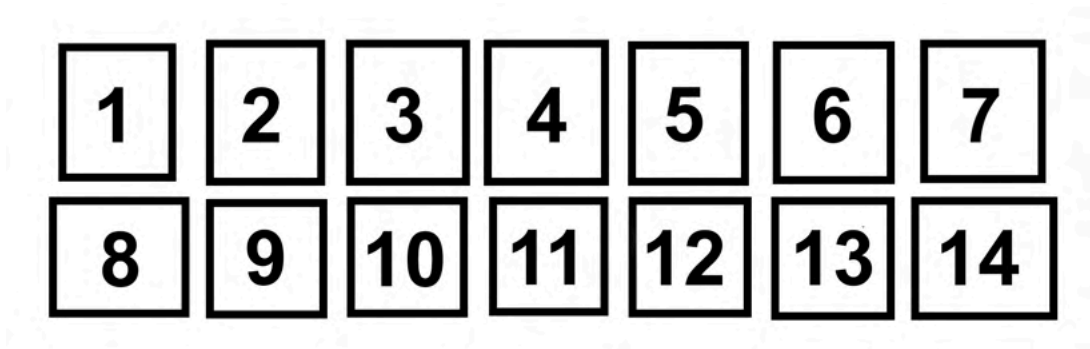


## P R O F E S S I O N A L   D E T A I L S

- One-time member of the Portland, OR Photographers Forum
- Founding member of the Inner Light Society Photo Group with my mentor Shedrich Williames
- Professional Photographers of America
- Professional Photographers of Washington
- Portrait Photographer of the Year Award (3 different years)
- Founding member of the Olympic Peninsula Photographers Group
- Featured in individual and group showings
- Continued study with many professional photographers over the years, attending workshops and photography conventions

# ERNST-ULRICH SCHÄFER

## *On Seeing*



1. *Tablecloth* (2006 “PT Visits”), 20 x 24 | Matted \$250, +Framed \$300
2. *Ticket Window* (2008 “PT Visits”), 20 x 24 | Matted \$250, +Framed \$300
3. *Native American Paddle* (2023 “PT Visits”), 20 x 24 | Matted \$250, +Framed \$300
4. *Bauhaus@MyHaus* (2023), 20 x 24 | Matted \$250, +Framed \$300
5. *Ferry Project* (2008), 20 x 24 | Matted \$250, +Framed \$300
6. *Pomfret, Connecticut* (2023), 20 x 24 | Matted \$250, +Framed \$300
7. *Calla Lily* (2016), 20 x 24 | Matted \$250, +Framed \$300
8. *Ruby Beach* (2007), 24 x 20 | Matted \$250, +Framed \$300
9. *Calla Lilies Negative* (2017), 20 x 20 | Matted \$200, +Framed \$250
10. *Ballerina* (2016), 20 x 20 Matted | Matted \$200, +Framed \$250
11. *Tomb of the Unknown Soldier* (2023), 20 x 20 | Matted \$200, +Framed \$250
12. *Makah Native* (2017), 20 x 20 | Matted \$200, +Framed \$250
13. *Calla Lily for My Mentor* (2014), 20 x 20 | Matted \$200, +Framed \$250
14. *Memorial Day* (2015), 24 x 20 | Matted \$250, +Framed \$300

# LEAVE ONE UNFRAUDULENT HOPE

Charlotte Watts

## A B O U T

Charlotte was raised in a family of fascinating female artists, on an oil lease, then in the orange groves of southern California, where she often viewed the world with camera and animals in hand or close by. She intended to be an astronaut when she grew up—building launch pads and early rockets using “antimatter”. When that didn’t work out so well, she decided to remain earth-bound, switched her major, graduated from Rice University and then University of Texas Southwestern Medical School at Dallas, practicing Emergency Medicine for over thirty years. The last 10 years being at Olympic Medical Center.

All the while she photographed. Beginning in the early 80’s in Ventura, CA and onward, she showed in and curated many exhibits, locally and internationally. She has taught workshops in Yosemite and Mono Lake and elsewhere. Her work is held in many private and public spaces.

The Ansel Adams Gallery (Yosemite, 2007-08) exhibited her solo show “Of Havens”. In 2011 her piece “Ceremony of the Burned Trees”, was the featured work in Jake Seniuk’s last exhibit at the Port Angeles Fine Art Center. More recently, her images were curated into Robert Adams’ *The Sacred*, followed by *In Gratitude*, and *Impermanence*, all at Lightbox Photographic in Oregon. She has also been exhibited in shows and books at Awagami Paper Company (Japan), Photographic Center Northwest (Seattle), the Whatcom Museum (Bellingham), A. Smith Gallery,



PhotoPlace Gallery, Center for Fine Art Photography, Artist Trust (Seattle), the Photolucida “Critical Mass Top 200” and the permanent collection of Sequim Civic Center.

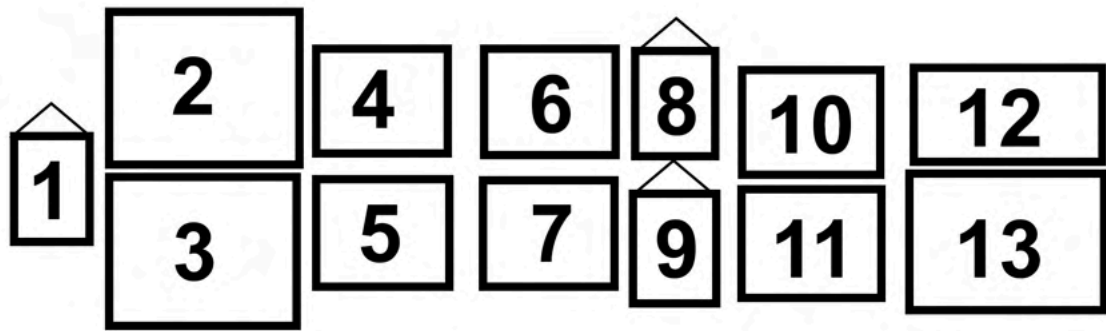
Major published portfolios include *Norwegian Cantata*, *The Sound of One (the Salton Sea)*, and *Farewell to Manzanar*.

Charlotte is fortunate to live on property now fully protected under a conservation easement agreement with the North Olympic Land Trust. Here for many years she raised and released wild Wood Ducks—often the subject of her camera, and always the object of her being—along with all the life that Wood Duck Hollow Conservation Easement protects.

She is honored to be included in the Field Hall Gallery *A Different Lens*. Her work can be viewed at her studio *The Progress of Light*, where she prints for herself and other clients.

# CHARLOTTE WATTS

*Leave One Unfraudulant Hope*



1. *Make Of Yourself A Light* | Swallow, Sun and Clouds Over My House, 07/23/2018, Hanging Scroll on Unryu Premio
2. *I Dreamed Of Heaven* | Snowfall on Lake Crescent, Christmas Day, 2015
3. *Where The Animals Go* | Lundy Creek Near Mono Lake, CA, 10/08/2008
4. *Out of Ashes Our Hearts Mend* | Black-billed Magpie, Neart Ute. Mtn., 09/15/2015
5. *Post Tenebras Spero Lucem* | Garry Oak and Sun, 12/30/2022
6. *While This Everywhere Crying* | Mallard, Sequim Bay, 11/11/2023
7. *Everything Is But A Raft* | Family of Geese, Orcas Island, December 2017
8. *We Are All Just Walking Ourselves Home* | GB Heron, Band Shell, Sequim, 11/02/2020, Hanging Scroll on Unryu Premio
9. *Like Salt* | Gull Pair At Sunset Over Sequim Bay, 01/03/2023, Hanging Scroll on Unryu Premio
10. *Sighs Of The Times* | High Tide At Cline Spit, 12/28/2023
11. *Ripple in the Fabric of Space Time* | Gravitational Waves On My Pond, 06/04/18
12. *This Is Our Grace* | Poplars Along The Dungeness River, Diptych, 04/07/2022
13. *Leave One Unfraudulant Hope* | Single Gull Over Sequim Bay, 11/22/2023

Charlotte Watts

Artist Statement

Leave One Unfraudulent Hope

Let me be a reflection of light passing through me.

Like Salt

held lightly in your hand  
our lives together a continuous chance.

~Jane Hirshfield

Art Sutra

to find a conduit to awakening that is not suffering  
in the shiver of one candle, it makes of the shadow  
a crown.

so we draw an image for the individual soul:

a yellow quiet light  
that softens the edges of sharpest night—

~Dana Levin

She gave me a bowl.

And I saw:

the soul has "this" shape.

~Rumi

This world is just a little place, just the red in the sky,  
before the sun rises, so let us keep fast hold of hands,  
that when the birds begin, none of us be missing.

~Emily Dickinson, 1860

Leave one unfraudulent hope,  
one affection like curtains blown open in wind,  
whose minutes, seconds, fragrance,  
choices,  
won't sadden the heart to recall.

~Jane Hirshfield

**Charlotte Watts**  
***The Progress of Light***  
**Fine Art Photography**

**Print Prices 2024**

<u>IMAGE SIZE</u>	<u>PRICE</u>
1. <b>9x13</b> (Edition size 25) Printed on Unryu paper	\$350 \$400
2. <b>14x20</b> (Edition size 25) Printed on Unryu paper	\$450 \$500
3. <b>20x30</b> (Edition size 10) Printed on Unryu paper	\$1000 \$1500
4. <b>24x17</b> Hanging Scroll On Awagami Unryu Premio	\$450

Images are printed by me using Epson Ultrachrome pigment inks and an Epson Stylus Pro 7880 Printer on German or French made fine art paper. This combination of inks and papers will last for many generations if framed using archival materials. Images are not matted.

Certain of my images (like the *Farewell To Manzanar* series) or hanging scrolls are printed on Awagami *Unryu* paper—exquisitely fine translucent paper with mulberry fibers running through. *Unryu* means “cloud dragon”. Each image is wonderfully unique.

Images printed on 8.5x11 paper are signed but not editioned. The 8x12, 9x13, and 14x20 size prints are done in an edition of 25. The largest ~20x30 are printed in an edition of 10. All are signed and editioned and come with Certificate of Authenticity.



# SOJOURN

Alex Bodi Hallett

## A B O U T

1985 was about the time when disposable cameras hit the scene. Photography became an art form accessible to people who otherwise couldn't afford it, and that's good because I was born that year - in a very blue-collar town in the Pacific Northwest - and quickly developed a desire to learn and share people's stories. I'd save my modest allowance for trips to the corner store, where the sound of the plastic winding wheel on those little Fujis and Kodaks fueled my passion and gave me the gadget to capture the world around me. Since then my canvas and tools have expanded and grown, but the most important aspect of my travels and photography is, and always will be, the story. Your story. Their story. My story. Our stories.

To me, nothing is as magical as the present moment: when we are truly, genuinely, here and now. Photography gives me a way to capture that, to seize the flash of connection. I enjoy journeying off the beaten path, living and working side-by-side with people from all walks of life, and doing my best, camera in hand, to simply be a medium for the people and places to share their stories directly with you. I'm also interested in your story, wherever and whoever you are because it deserves to be told. We're all legends in the making. One day we'll all be fables. But our stories will live forever, so let's share some.



## A R T I S T I C   S T A T E M E N T

sojourn | 'sōjərn | formal

noun: a temporary stay:

verb [no object, with adverbial of place]

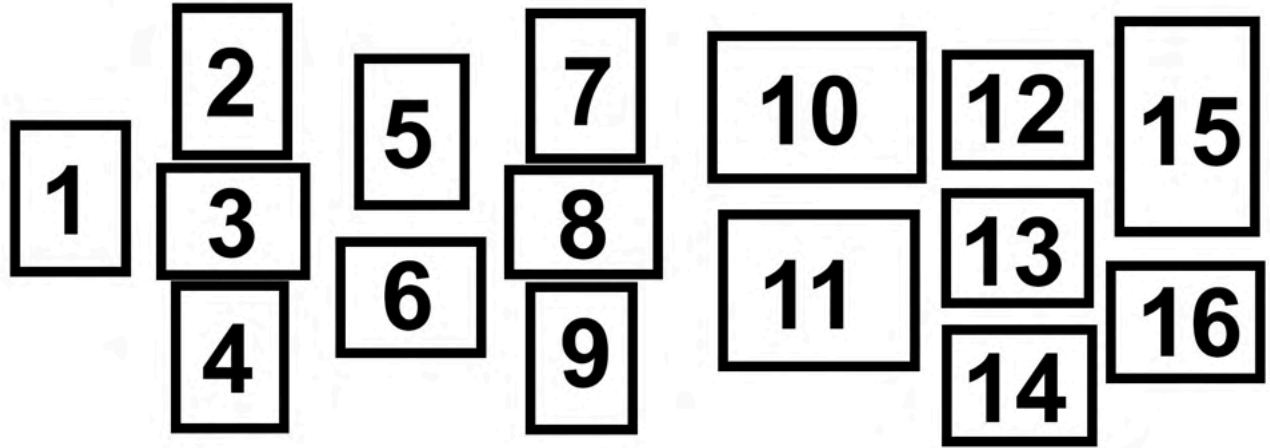
stay somewhere temporarily

There's an ancient quote that says we can't step into the same river twice. Everything, everyone, everywhere is moving, always in transit, even when appearing stationary. Simultaneously, we have this present moment. Right now. Right here. It, too, is always fleeting. We're afforded an opportunity to make with it what we will.

I try my level best to remember this, whether on an adventure thousands of miles away or the first touch out of bed: that any place I step is impermanent, any person I meet is ever-changing, and everything I see is fading. Photography gives me the chance to honor this sanctity, to freeze the now and make it eternal, so that when the time comes when we're the ancients, our stories will live on, proof that we were the sentinels of our time and place.

# ALEX BODI HALLETT

## *Sojourn*



1. *Phewa Lake Sunset*, Pokhara, Nepal | \$275

9. *Train Sunset*, Butte, MT | \$275

2. *Flower Foraging*, Patabamba, Peru | \$275

10. *Forest Bathing*, Bellingham, WA | \$450

3. *Walking at 16,000 Feet*, Patabamba, Peru | \$275

11. *Snow Walk*, Bellingham, WA | \$375

4. *Swiss Alps Refuge*, Belalp, Switzerland | \$275

12. *Hidden*, Nkosi's Haven, South Africa | \$275

5. *Crater Lake Milky Way*, Crater Lake, OR | \$275

13. *Joy of Photography*, Patabamba, Peru | \$275

6. *MMIW Missoula*, Missoula, MT | \$275

14. *Jack's Joy*, Bellingham, WA | \$275

7. *Lady on Bridge*, Chitlang, Nepal | \$275

15. *Chuckanut Sunset*, Bellingham, WA | \$450

8. *Mountain Home*, Belalp Switzerland | \$275

16. *Above Highway 20*, Diablo, WA | \$275



# A PLACE

Amy McIntyre

## ARTISTIC STATEMENT

For nearly 20 years Amy McIntyre has undertaken an intentional photography practice to document her surroundings, to make sense of place, and to share her work with other people. Finding an art form that could coexist with parenting and later legitimize her role as an observer, she creates vignettes mostly of the built environments and urban life of Port Angeles to reveal the current moment. She likes a pop of color and a glowing interior after working for years in black and white. McIntyre chronicles her community, finding fresh angles and untold stories in a search for belonging and home and to help move the art of women's photography forward.

From the earliest days of motherhood to her Iconic Stores series to Pandemic Sundays that earned her work entry into the Library of Congress, McIntyre engages with beginnings and endings and the fleeting moments in between. Foreshadowing McIntyre's devotion to photography she named her daughter Imogen after Imogen Cunningham and then became dedicated to the craft herself and like Cunningham, turned her camera to her child and her home and garden until she could focus again on the exterior world. McIntyre's work in A Different Lens began with a night shot of Laurel Barber Shop that inspired a seven-year-and-going series called August Nights that most of these photos came out of. She feels privileged to share her art with the community at Field Hall.

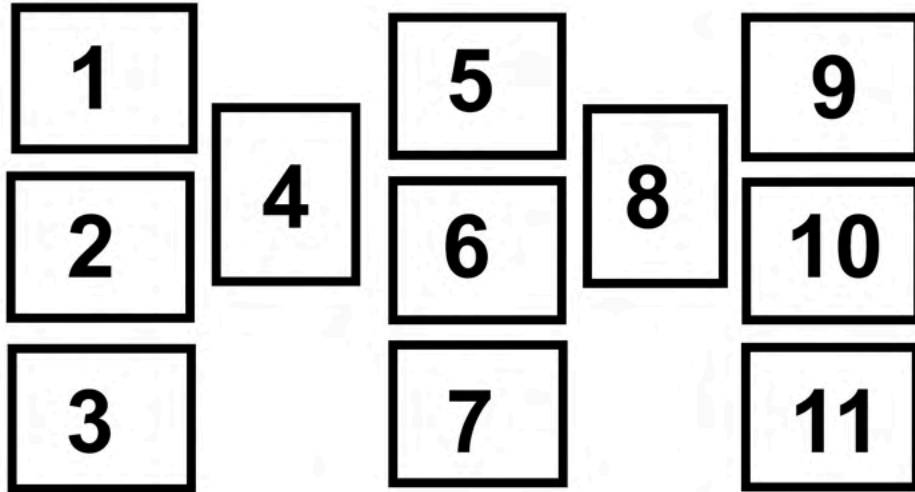


## ABOUT

Amy McIntyre (b. 1970) is a fine art and documentary photographer and a graduate of Peninsula College ('13) and the University of Washington ('17). In the fall of 2020 her photo of an empty classroom was selected for the COVID-19: American Experiences gallery of the Library of Congress, into its permanent collection. Her work has been published in Tidepools Magazine, purchased by the University of Washington, and selected for the 2020 Well+Being exhibit at the Port Angeles Fine Arts Center. And in 2021 McIntyre was accepted to the Washington State Arts Commission Public Artist Roster for a four-year appointment.

# AMY MCINTYRE

*Aplace*



1. *It makes us think of what we had*, Port Angeles, WA (2019) | \$200
2. *Between the March and April Line*, Port Angeles, WA (2023) | \$200
3. *The Day controlled the World*, Port Angeles, WA (2022) | \$200
4. *Through Villages of Ether*, Port Angeles, WA (2022) | \$200
5. *A certain Slant of light*, Port Angeles, WA (2022) | \$200
6. *As a Duchess passed*, Port Angeles, WA (2019) | \$200
7. *The Act of evening fell*, Port Angeles, WA (2019) | \$200
8. *The Amber flits - a little*, Port Angeles, WA (2023) | \$200
9. *So gradual the Grace*, Port Angeles, WA (2023) | \$200
10. *The Dusk kept dropping*, Port Angeles, WA (2017) | \$200
11. *More fair - because impossible*, Port Angeles, WA (2023) | \$200

# LIFE IN MOTION

Keith Ross

## A B O U T

My wife Kryztyna and I started getting serious about photography right before we moved to Sequim in 2015. I had just bought my first telephoto lens, and with the first press of the shutter I took a picture of a bullfrog in a pond, and it remains one of my best photos ever.

As soon as we arrived in Sequim, I took up bird photography. I took thousands of pictures in my first year, posted on Facebook, and gained a large following. One year into my self-taught photography journey I was asked by the Olympic Peaks Camera Club to teach a workshop on wildlife photography. I wrote a class and presented it to them, and now continue to teach one-on-one classes in our studio. I was later asked to teach photo editing and wrote a class on that as well, which I continue to teach. Teaching is a real passion for me, and without fail, I take every student from no experience to shooting full manual mode, in just one day! Then I teach them to edit after.

In October of 2017, we bought a church that was converted to a home, and we knew exactly what we were going to do with all this huge space. We converted the bottom level main room into a huge gallery, 60 feet long and 20 feet wide, to fill with images and art. Created an editing studio, a paper cutting room, and a printer room.

The church has two kitchens, and the upstairs kitchen had no eating bar, so we bought a raw slab of live edge maple and decided to make a dining bar out of it. I had never worked with wood before, but



grabbed a palm sander and went to work on it. That was the beginning of my live edge wood furniture obsession. It was so beautiful! I continued buying slabs, stacking and drying them, and creating all kinds of tables, bars, countertops, nightstands, headboards, and other stuff for our home.

After filling our home and galleries, and refining my processes, I built a shop and started doing custom furniture projects for clients. I have a huge selection of wood slabs, including walnuts, redwoods, and maple, and my clients can pick out the wood and tell me what they want. “Pick your wood, pick your dream!” is what we put on our brochures to best describe what we do here.

My photography obsession spawned my printing and framing business, more out of necessity than anything. I needed correct colors and exposures, and

doing myself ensures that! I have large format printers, and a complete printing & framing business here now.

Along the way as my photography skills evolved, I was asked by Ernst Ulrich Schafer to take over the volunteer role as the photographer for the Sequim Irrigation Festival. I had never done any portrait or event photography work prior to taking on this role in 2018, so I had to quickly learn how to adapt and perform.

Since then, I have built a very professional studio in our home, with extensive lighting and a massive backdrop collection, for family portraits, seniors, headshots, and more. It is the best studio on the Olympic Peninsula.

We offer full artist support services including reproductions of originals into shrink wrapped matted prints, framed art, and even greeting cards for resale. We make a great team working together!

We often have people ask to come visit our gallery and studios for tours, and take a lot pride in what we have created here. After they see all we have done in 6 years, almost every time I am asked “when do you sleep?” I work about 14 hours a day, every day of the week, but love what I do!

My statement live edge piece has to be my 16-foot-long, single slab, Redwood Cedar dining table that sits in the middle of our gallery and seats 22. My friend Ray Gibbs built the legs for it using a torch, hammer, and metal rods to create plant sculptures, with textured leaves, and even roots on the bases. 15 sculptures make up the table and bench set! It took three of us to carry the table frame into the gallery when he delivered it. Stunning!

Thanks to my sponsoring the Irrigation Festival as their photographer, I was presented with the opportunity of a lifetime that changed my world. I photographed Jaye Moore,

a retired Wildlife Rehabilitator when she was the Grand Marshal for the festival. She asked me to cover the rescue of a pair of bald eaglets found on the ground, as they prepared to put them back in their nest (aerie). I photographed the whole process, and then I wrote and self-published a story called The Rescue of Eddie & Elliott – A Bald Eaglet Adventure. With some assistance in layout and printing from Book House Publishing in Bellingham, I published the book in 2023 and created plush toys to go with it. I am now selling the set as a very educational feel-good story for people of all ages. Seattle Refined covered the release of this set in December, and it was the second most popular article of 2023, just behind Taylor Swift! The pictures and an interview with me were first published in 2019 by Scholastic Magazine, and 4 million copies were sent to every school in the country. The story then went global, and I was getting inquiries and interviews from all over the world.

I am also looking forward to promoting my book across the country and doing speaking engagements at some grade schools that have requested I visit them.

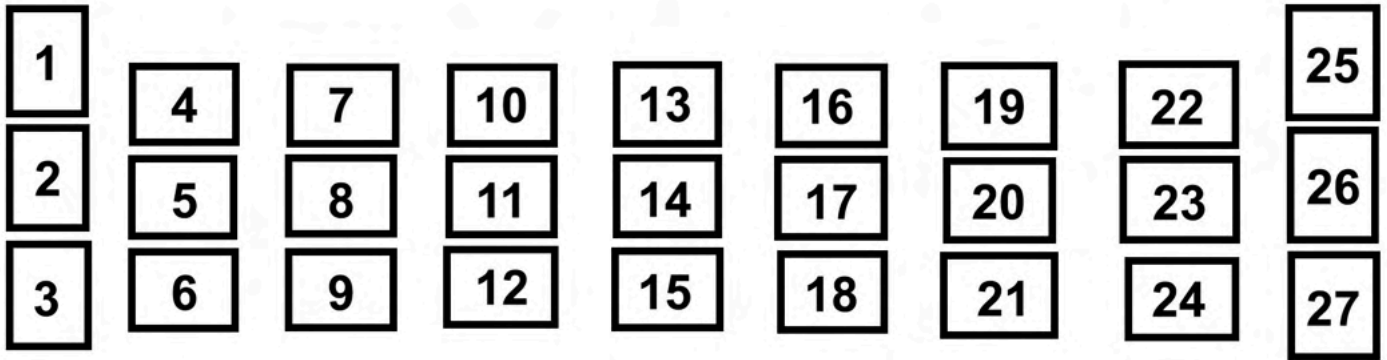
I have a very extensive website where you can find my book, videos of the eaglet rescue, many galleries of wildlife and landscapes, examples of my customer live edge creations, and my many business lines. I have something for everyone!

As time permits, I will be doing photography tours on the Olympic Peninsula in a 14-passenger bus we just converted to a photography tour business. I can take small groups of people to the beautiful places I like to frequent and teach photography to anyone asking for help while out there. Equipped with an Espresso maker, propane stove, heat, and 110V power, we can make it a wonderful full day in nature, pampered, and fed in style! Excited to start doing this as I love to teach and share!



# KEITH ROSS

## *Life in Motion*



1. *Caspian Tern Diving* | \$285  
Sequim, WA (2023)

2. *Sharp Shinned Hawk Chasing Stellar's Jay* | \$285  
Sequim, WA (2023)

3. *Bald Eagle* | \$285  
Sequim Bay, WA (2018)

4. *Sailboats Racing* | \$285  
Point Wilson, WA (2017)

5. *Into the Curl* | \$285  
Cape Disappointment, WA (2024)

6. *Collision of Waves*, | \$285  
Cape Disappointment, WA (2024)

7. *Mud Bubbles* | \$285  
Yellowstone Park (2014)

8. *Bandaloop at Field Hall Opening #1* | \$285  
Port Angeles, WA (2023)

9. *Bandaloop at Field Hall Opening #2* | \$285  
Port Angeles, WA (2023)

10. *Water on the Rocks* | \$285  
Olympic Mountains, WA (2020)

11. *Beaver Falls in Fall* | \$285  
Beaver Falls, WA (2023)

12. *Olympic Forest Dream Stream Scene* | \$285  
Sequim, WA (2020)

13. *Surfer Pelican Sunset* | \$285  
Long Beach, WA (2019)

14. *Brown Pelican -Land Before Time* | \$285  
Port Angeles, WA (2023)

15. *Brown Pelican - Dive Position* | \$285  
Port Angeles, WA (2023)

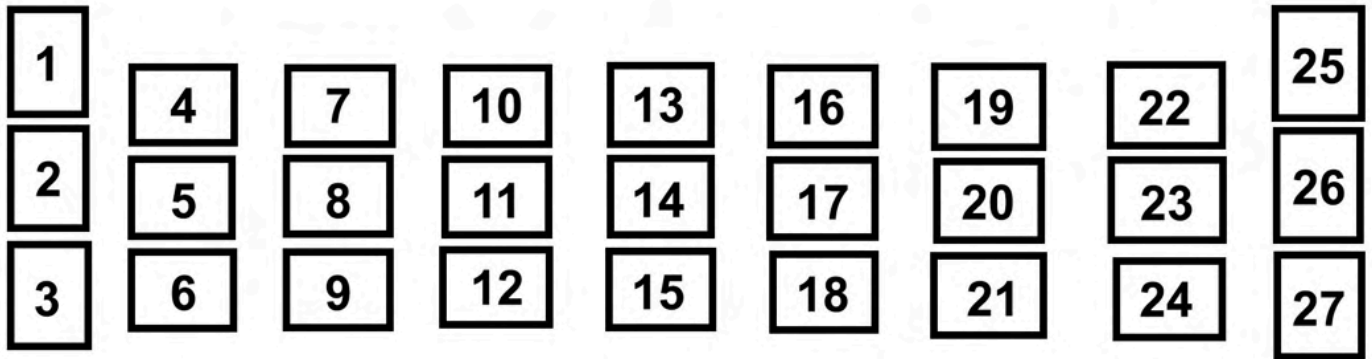
16. *Coho Salmon-Toughest by Leaps & Bounds* | \$285  
Sol Duc River, WA (2023)

17. *Coho Salmon-Final Mile* | \$285  
Sol Duc River, WA (2023)

18. *Female Anna's Hummingbird Feasting* | \$285  
Sequim, WA (2019)

# KEITH ROSS

## *Life in Motion*



19. *Surf Scoter Scooting* | \$285  
Sequim Bay, WA (2019)

20. *Tufted Puffin - Preparing for Liftoff* | \$285  
Sequim, WA (2020)

21. *Great Blue Heron* | \$285  
Sucia Island, WA (2017)

22. *Short-eared Owl - Target Lock* | \$285  
Whidbey Island, WA (2022)

23. *Barred Owl Cloaking at Sunrise* | \$285  
Sequim, WA (2023)

24. *Great Blue Heron Feather* | \$285  
Sucia Island, WA (2017)

25. *Short-eared Owl Staring* | \$285  
Sequim, WA (2021)

26. *Stellar's Jay - Take a Peanut...I Dare Ya!* | \$285  
Sequim, WA (2023)

27. *Northern Harrier - Comin' Atcha!* | \$285  
Sequim, WA (2023)