

Unique Opportunity to Invest in Some Fine Art and Help Save the Environment

Long time regional environmental champions Mike Eaton and Charity Kenyon have moved from their Delta home and organic farm to the Bay Area. Mike was President of the Environmental Council of Sacramento (ECOS in 1985-86 and went on to serve as Director of the Cosumnes River Preserve for over a decade. As a parting gift to the region, they have donated to ECOS three original Roman Loranc photographs of the Cosumnes River Preserve with the express understanding that we would sell them and use the money to fund the active lawsuits against Elk Grove (see expanded description of lawsuits at the end). Mike and Charity also gave ECOS three Roman Loranc photographic posters with the same understanding.

Consultation with a gallery in the Delta that sells Roman Loranc's work indicates that the photos are worth between \$1500 and \$2000 each, the framed poster is worth \$500, and the unframed posters are worth \$200 each. The gallery would charge a fairly high premium to sell them. We are hoping to make a direct sale to a buyer without having to dilute the return by using a gallery's services.

If you are willing to pay \$1000.00 or more for one of these original photographs, please contact Alexandra Reagan at office@ecosacramento.net. We would also be interested in offers on the posters. The photos and the posters will be at the ECOS office if you want to make an appointment to see them.

These photos were taken with a large format (4 x 5) film camera and were developed by hand by the artist himself. They would be a beautiful addition to anyone's living space, and they are likely a savvy investment in fine art.

Biography of Roman Loranc

Roman Loranc is a living, modern-day master of fine art black and white photography. He was born in the city of Bielsko-Biala, southwestern Poland, in 1956 during the communist era. In 1982, at 26 years of age, he immigrated to Madison, Wisconsin, and in 1984 he moved from the Midwest to Modesto, California. Much of his early, better-known photographic work was created in California's Central Valley. He moved to Northern California near Mt. Shasta in 2006 where he currently resides.

Before arriving in the United States he did not have access to the high-quality photographic books that are found so readily in America. What he remembers most about the work he saw in Poland was that it had a general dullness to the prints; so when he first saw original works by the great photographers Ansel Adams, the Westons and Morley Baer, he was in awe of the richness of tone, the depth of the blacks and the glowing light that seemed to come from the prints. He immediately knew that this is what he wanted to produce technically with his own work.

Loranc's first inspiration as a visual artist came from the paintings of Chelmonski, Stanislawski and Pankiewicz. He was drawn to the richness of their work, their sense of drama and use of light and dark. A painter interprets his subject before it is painted, filtering the scene using his skill and artistic sensibility. This was something that he wanted to achieve with his photography."

He enjoys photographing meditative things, like tule reeds, when the light is soft and just right for such photography. Such smaller intimate subjects, which are often overlooked because of their commonplace nature, he finds to be quietly expressive. He believes that minimizing what is included in the frame not only helps focus the viewer's attention, but more clearly conveys the message of the photograph.

"I appreciate that light is a messenger," he says, "revealing the world at every instant." "The magic of photography is its ability to slice a moment out of time, which you can later hold as a print in your hands. There are special moments when I know that I have connected with something bigger than myself, when I have focused the camera on the essence of my subject. At that moment I feel a fullness that I cannot describe in words. It is a visual experience, and I can only refer you to my finished print to explain the fascination and connection I feel for the place I have photographed." Loranc first began photographing river tules at the Nature Conservancy (Consumnes River Preserve) in Galt, part of the Great Central Valley of California. His aim was to show the subtle beauty of the disappearing wetlands. Many people overlook this beauty because it is not easily accessible, but Loranc likes the idea that this area is being preserved more for wildlife than for people. He hopes that when people see his photographs they will want to help protect and preserve these fragile lands. This is the crucial impetus behind his efforts with the camera.

Today, Roman says he faces different challenges than he did many years ago when he first decided to make fine art photography his vocation. Originally, when he began to work solely on photography, he was challenged by not having a secure source of income. Now his biggest challenge is time. It is the essence of everything in life and how we spend it determines our happiness and personal fulfillment.

The work of Roman Loranc is not digital in any respect. Everything is done by his own hand and the toned, silver-gelatin prints he crafts are the final result. A computer display cannot convey everything that he is able to capture in his prints – not the depth or richness of blacks, the sparkle of the highlights, the subtlety of the tonality. There is a presence one feels when standing in front of a hand-printed photograph, it's as if one can bear witness to the soul of the photographer. The computer display and the hand-printed silver-gelatin print are not equivalents!

Loranc doesn't follow the traditional theory that one must have all the shades of gray plus complete black and complete white in order to have a great photograph. Each photograph demands a unique print interpretation in order for it to have voice and be compelling. The only thing all great art, including photographs, has in common is the intense passion of the artist for his or her work. Technical skills must be secondary to the overall impression

of the photograph because they are craft and great art is more than technical skill. A great photograph is one that is infused with the artist's passion.

Roman Loranc photographs with a Linhof 4x5 field camera. A good deal of his work is done with a 210mm Nikkor lens. He only uses Kodak Tri-X film, which he stockpiles in a freezer because he feels uncertain what the availability of film may be in the not-to-distant future. He develops his negatives with the Gordon Hutchings PMK formula from Photographer's Formulary using a Jobo processor and then prints with Ilford glossy paper which is archivally washed, selenium and sepia toned and then archivally dry mounted. All work is done by the artist.

What Are The Two Lawsuits About?

The first is an effort to overturn a Local Area Formation Commission (LAFCo) decision to allow an expanded sphere of influence (SOI) that is the first step for Elk Grove to expand south of its current borders into an area that is invaluable to many of the species that call the Cosumnes River Preserve home. The lower reach of the Cosumnes River floods every seven to ten years inundating large swaths of the Preserve and surrounding areas. Migrants like Sandhill Cranes rely on the important upland habitats south of Elk Grove during these stochastic events, and with climate change and predicted sea level rise the need may be constant. LAFCo made this decision despite the fact that it was clearly evident that there was no demonstrated need for an expanded SOI at this time, and probably not for the next 30 years. LAFCo also completely ignored substantial evidence about the lack of available water.

The second lawsuit challenges Elk Grove's decision to ignore its Swainson's Hawk ordinance and allow for mitigation of their Southeast Planning Area to be twenty miles away in an area known to be at the very fringe of the hawk's usable range in the Central Valley. Essentially Elk Grove wants to allow the destruction of an area that boasts usage by ten pairs of hawks for an area that has only one pair using it. If Elk Grove successfully makes an end run around its Swainson's hawk ordinance we can expect that they will continue to do so on a regular basis because these mitigation lands are half the price of appropriate lands.

Gallery

Part 1: The Photos



Original photograph number 1

Description: Photo of a forest at the Cosumnes River Preserve

Frame size: 29" x 23"

Photo size: 19" x 14 ½"



Original photograph number 2

Description: Photo of a foggy forest at the Cosumnes River Preserve

Frame size: 22" x 38"

Photo size: 16" x 20"



Original photo number 3

Description: Photo of oak trees in water at the Cosumnes River Preserve

Frame size: 16" x 20"

Photo size: 9 ¼" x 11 ¼"

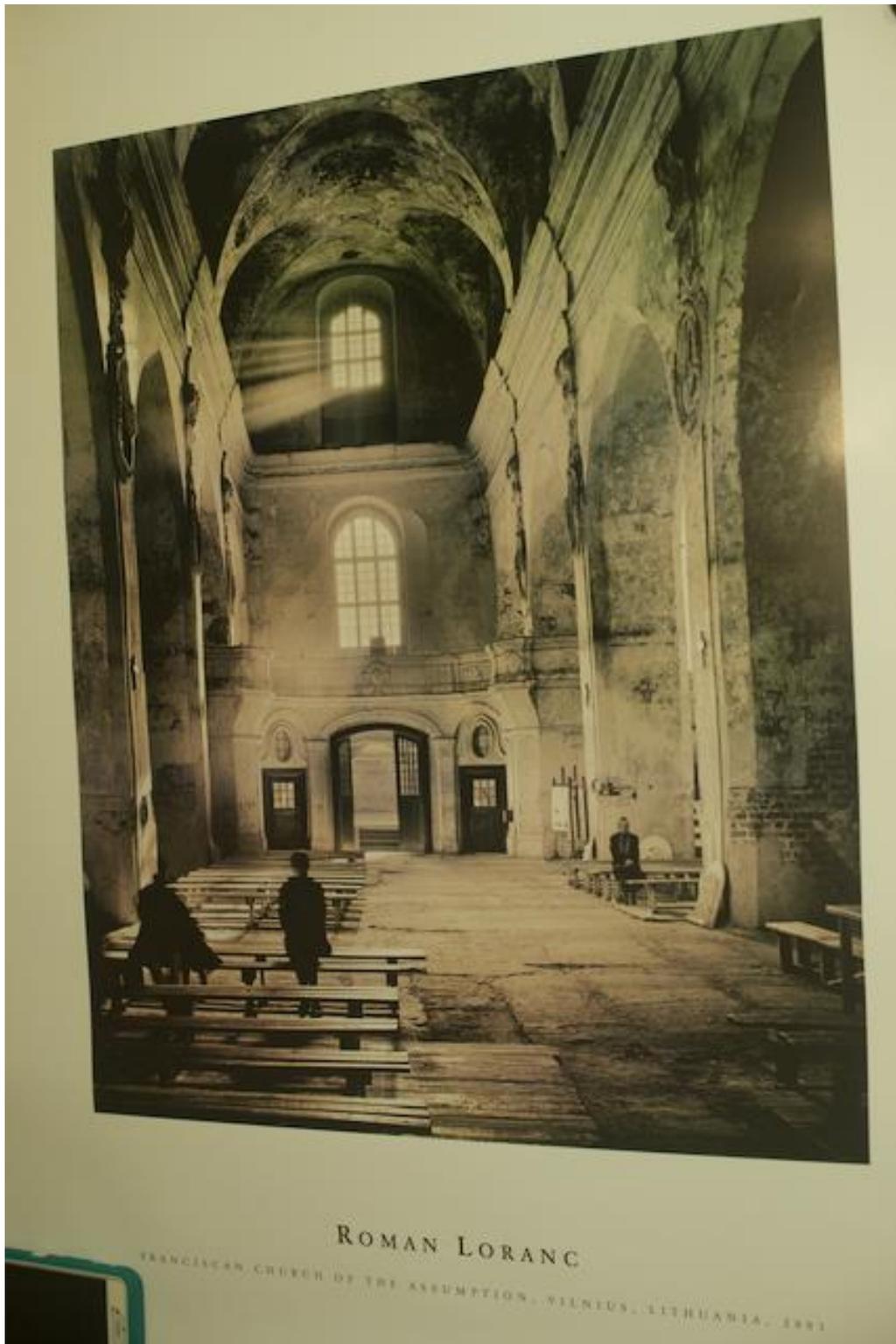
Part 2: The Posters



Framed poster (unsigned)
Frame size: 30" x 24"
Image size: 21" 16"



Poster number 1 (signed)
Description: Wetland
Poster size: 31 ½" x 27"



Poster number 2 (unsigned)
Description: Lithuanian church
Poster size: 27" x 34"