

# Bellingham Photography Club

Issue 44

December 2021

## *President's Message*

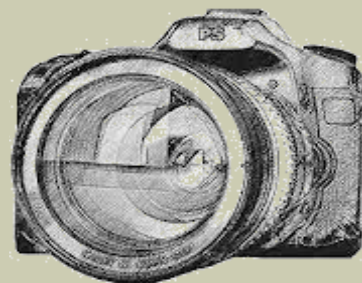
Hello, everyone!

**Our December 8 meeting will be our all-members annual slide show.** (See page 3 for details.) This is your chance to show a collection of your images without having to stick to a theme assigned for the month, and without limiting the number of your images (although the presentation time is constrained to 5-6 minutes). Something else to think about: once you have images collected for your slide show, think about sizing them and uploading them to our website's members' galleries! This is a benefit to all members of our club, and not enough of us (mea culpa) take advantage of it. (See page 2 for instructions.)

**An important focus during our December meeting will be the future of the BPC.** I encourage all our members to attend; our club is at a critical junction. We have a slate of nominees for almost all of the open positions, but still need a Board president. We will vote at the beginning of our December meeting. Without a president, we do not qualify as a non-profit in the state of Washington, and so far the consensus of opinion is to dissolve the club in that case. We will need to resolve this by the end of the year.

## Bellingham Photography Club Board

Lorraine Day - President	mesmerie1@gmail.com
Alan Alquist - Treasurer	alan@learn2inquire.com
Ham Hayes - Programs	hamhayes@outlook.com
David Johnson - Club Liaison	davidsamishphoto@gmail.com
Lorraine Day - Newsletter Editor	mesmerie1@gmail.com



## Next Meetings:

**Dec. 8 — Program:**  
*Members' Slide Shows*

**Dec. 22 — Sharing:**  
*Cancelled for the holiday*

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## How to submit

- .jpg format
- Width = 1920 px or less\*
- Height = 1080 px or less\*  
Resolution not important;  
150—300 dpi typical.
- File names to begin with  
your last name and a  
sequential number  
( Day 1—Fish House.jpg)
- Total size of email with  
attachments: 10 MB max.
- Include exif info in your  
email if known

Send images for the website  
(Theme, Commentary, or  
Members Gallery) to David  
Johnson

[DavidSamishPhoto@gmail.com](mailto:DavidSamishPhoto@gmail.com)

Send images for the news-  
letter to Lorraine Day—  
[mesmerie1@gmail.com](mailto:mesmerie1@gmail.com)

*For those who care:*

Our website host will resize  
your images to a maximum of  
1,550 pixels wide by 960 tall. It  
does this "to prevent theft of  
your originally uploaded full  
resolution images and it also  
help to ensure that your  
images will always load with  
minimal loading delay. Your  
original image files are  
retained and remain unedited."

## About BPC

Bellingham Photography Club provides opportunities for photography enthusiasts to enhance and share expertise. Club activities include, but are not limited to, regular meetings, photography field experiences, photography competitions, and special interest forums.

Our goal is to provide encouragement, camaraderie and educational programs that will motivate photographers to improve their skills.

We are meeting on the 2nd Wednesday of the month, when we have a program or demo, and on the 4th (not the last!) Wednesday of the month, to share our monthly theme photos, review photos submitted for critique, and have open photography-related discussion. During COVID-19 management we are meeting online via Zoom.

If you would like to join a meeting as our guest, please contact our president, Lorraine Day, at [mesmerie1@gmail.com](mailto:mesmerie1@gmail.com).

## Show Your Stuff!

The Bellingham Photo Club has many venues for sharing your work. We'd love to see YOUR work in one of these places!

### Website and Monthly Meetings:

- **Member Galleries** – Members can each upload up to 20 images to the members' gallery on our website. These can be anything you want – your own personal portfolio that you can share with friends and family!
- **Theme of the Month** – Each month, a theme is established and you can submit up to 3 images (the theme for the July meeting is 'Summer Play—Escape from COVID'). The themed images are for sharing, not for critical review (unless you ask for opinions). These images will be shared/reviewed at each monthly meeting.
- **Commentary/Review** – Each month, members can also submit up to 3 images for critical review. These do not need to be tied to the Theme of the Month. Members are encouraged to go online and enter comments; additionally, these images will also be shared at each monthly meeting.

**Newsletter** – Remember, members can send images the newsletter editor -- me, Lorraine, at [mesmerie1@gmail.com](mailto:mesmerie1@gmail.com) – for inclusion in the newsletter. Especially welcome would be a brief explanation of your inspiration, your technique, problems you tackled and overcame (or failed to overcome!), location, exif data or any other information you'd like to share. Absent this, a brief caption would be great.

Come on; let's show our stuff!

## *BPC Nominees for 2022 Board*

Below is our slate of officers for BPC's 2022 board of directors. As you can see, the position of president is still open. If we do not have a nominee at our December meeting, we will discuss alternatives, if any, at that point.

President:     **Open**  
Secretary:    Joanne Frantska  
Treasurer:    Alan Alquist  
Programs:     Sarah Whitney, Alan Alquist, George Sanders, David Johnson, Lorraine Day  
Club Liaison: David Johnson  
Newsletter:   Lorraine Day

## *December Program: Annual Members' Slide Shows*

There are no rules, other than that you be a member of BPC and limit your presentation to 5-6 minutes. You can design your slide show to a theme, like "my summer vacation," or a collection of your 2021 favorites, or a random collection of images you've had favorable responses to – your choice. You can add music, or not. You can narrate it, or not. You can use Lightroom, PowerPoint or KeyNote, third-party slide show software, or even Word.

Most of us will probably keep our finished slide show on our own computers and simply share our screens over Zoom. (If you want to keep your file on your own computer and share your screen, but aren't sure how, [email me](#) and we'll set up a practice Zoom run a couple of days before the meeting.)

If you prefer to have David Johnson present your photos, just email your file to him. (Note that David is running a Mac platform and won't be able to show any PC files; they will have to be converted to PDF.) If your file is too big to email to him, he has a DropBox account which he will share and you can upload it directly. The link to his DropBox has been emailed to all members, but if you didn't get it or can't find it, contact [me](#) or [David](#).

I photograph continuously, often without a good idea or strong feelings. During this time the photos are nearly all poor, but I believe they develop my seeing and help later on in other photos. I do believe strongly in photography and hope by following it intuitively that when the photographs are looked at they will touch the spirit in people.

— Harry Callahan

Photography is an elegiac art, a twilight art. Most subjects photographed are, just by virtue of being photographed, touched with pathos. An ugly or grotesque subject may be moving because it has been dignified by the attention of the photographer. A beautiful subject can be the object of rueful feelings, because it has aged or decayed or no longer exists.

All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability.

— Susan Sontag

Photography makes one conscious of beauty everywhere, even in the simplest things, even in what is often considered commonplace or ugly. Yet nothing is really 'ordinary', for every fragment of the world is crowned with wonder and mystery, and a great and surprising beauty.

— Alvin Langdon Coburn

## **Perspective and POV: Change Mine By Changing Yours.**

If your pictures aren't good enough, you're not close enough.

— *Robert Capa*

I had learned a valuable lesson: Show your work to a hundred different people and you will get a hundred different opinions, none of them correct and all of them valid. All their opinions are valid because when someone tells you whether or not they like your work, there is no way to argue with that - to do so would only question their taste, not tell you about your work.

— *Brooks Jensen*

When the good pictures come, we hope they tell truths, but truths "told slant," just as Emily Dickinson commanded.

— *Sally Mann*

I talk to myself when I am making photographs—mostly mumbling, and it's always questions. Questions like the ones I addressed in the last email I sent you about time, including "Could I leave and find something else? Could I wait a little longer?" Questions about light as well: "Could I be more creative about this, perhaps by underexposing?" And there are of course the endless questions prompted by the gear, such as, "Could I use a tighter aperture and gain deeper focus? Could I use a wider lens, or perhaps go longer and try to isolate some particular detail?"

**My queries are almost endless, but they all seek to answer the bigger question of "What are the possibilities here?"**

That's the value in taking more time in a place and really milking it. There are going to be more possibilities, both in the place and the moment itself, and in your openness to see it. It's the value in at least being open to different kinds of gear, too. That's where gear matters: in the possibilities. Longer lenses allow you to create different compositions than wider lenses and vice versa. Fast cameras, faster focus, larger file sizes, and larger sensors all introduce new (or different) possibilities. And that can translate into photographs you might otherwise not be able to make. So too with filters and tripods and all the many light modifiers and strobes. *Possibilities.*

But not all possibilities cost anything more than trying something new, and since it's been a while since I have written about this, I want to remind you of the incredible possibilities created when you move the camera and change your POV (or point of view).

**When you change your POV, almost everything changes in your compositions.**

You can make foreground elements larger and background elements smaller.

You can move elements (in terms of their relationship to each other within the frame) closer or further from each other.

You can make static lines dynamic or change front light to sidelight to backlight and back again.



## *duChemin, continued...*

By lying down, you can shoot along the ground rather than down at it, forcing elements to break the line of the horizon to create clearer compositions or new implications about that now taller-seeming element. Or in the case of the image below, you can place yourself (and those of us that experience your photograph) at eye-level with children or wildlife.

By moving slightly in one direction or another, you can reveal elements in the scene, conceal them behind others, or exclude them entirely from the scene.

**See, when you, as the photographer, change your perspective, you have the ability to change *my* perspective as the one *experiencing***



**your photograph.**

To move *me* with your photograph, the best technique is often to move the camera first because that POV puts me right there into the scene. It's your chance to say, "Here—look at things from *this* angle." It's your chance to better tell the story, to eliminate distractions, to add or remove depth from the scene as you turn that three-dimensional space into a two-dimensional photograph. Once you've pressed the shutter, it all gets flattened and forever frozen.

So if you're ever standing beside me and we've got cameras to our faces, forgive the mumbling and the constant shuffling around. There's a good chance I'll be on my belly the next time you look over. It's OK; I probably meant to do that. If you listen carefully, you'll hear me asking questions that start not with, "What should I do here?" but rather, "What *could* I do?" or "What's possible here, and do any of those possibilities help me make a photograph I

If you are out there shooting, things will happen for you. If you're not out there, you'll only hear about it.

— Jay Maisel

A lot of photographs start in the middle. People tend to use a bull's-eye approach when making pictures, particularly amateurs who don't have a lot of experience. They want to hit the target. But as their eye becomes more sophisticated, they begin to see that the picture frame itself is this beautiful powerhouse that can be filled with information. If a picture can transcend all of the stuff in it, so that the photographer disappears and the photographer's effort and tricks fade away, then people can enter the picture and enjoy the experience of an interesting photograph. I don't know about what makes a picture good or bad, but for me the first entry into a picture is the thought, Oh, this is interesting. Just like life, in a way.

— Joel Meyerowitz - *On the question: "In your experience, what is it that makes a good photograph?"*

I think the equipment you use has a real, visible influence on the character of your photography. You're going to work differently, and make different kinds of pictures, if you have to set up a view camera on a tripod than if you're Lee Friedlander with handheld 35 mm rangefinder. But fundamentally, vision is not about which camera or how many megapixels you have, it's about what you find important. It's all about ideas.

— Keith Carter

To suggest is to create;  
to describe is to destroy.

— Robert Doisneau

Photography's potential as a great image-maker and communicator is really no different from the same potential in the best poetry where familiar, everyday words, placed within a special context, can soar above the intellect and touch subtle reality in a unique way.

— Paul Caponigro

*duChemin, continued...*

might not have created otherwise?" And I hope when I look over at you, perhaps to say, "Wow, do you see that?" you won't be there. You'll be halfway up a tree or on the other side of the street, pointing your camera at the sky, quietly mumbling to yourself and chasing the possibilities.

**Did you download *NORTH*?** Before you go, I recently released my new monograph, *NORTH*. If you'd still like to download your free copy, you can do so [here at this link](#) until Thursday, December 9. After that date, the only way to get it (or any of my previous monographs) is in my monograph bundles.



For the Love of the Photograph,  
David

*Think this article would be helpful or encouraging to others? I'd be so grateful if you shared it with others.*

*Did someone forward this to you? Would you like to get your own? I'll send you my eBook, 20 Ways to Make Better Photographs, and make sure you get The Contact Sheet every two weeks if you just [click here](#) and tell me where to send it.*