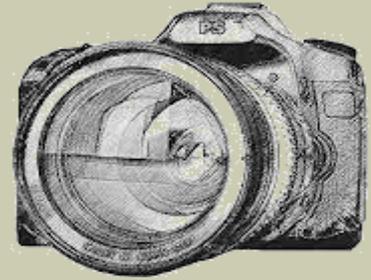


Bellingham Photography Club

Issue 42

October 2021



President's Message

This month is a big month for BPC: I am thrilled to bring **Keron Psillas** to our meeting as our presenter this month. I know Keron through the workshops I've taken with her, and through her mentoring over the past year. She is an exquisite, refined photographer, and her books are beautifully designed and crafted. Her work and experience will be of great interest to any of us who are considering putting together a photography book, as well as those of us concerned with improving our ability to express our intentions in our work.

You can read more about Keron and her work beginning on page 3. You don't want to miss this one!

Also inside, check out information about the scavenger hunt launched last month by Ham Hayes (sidebar, page 6) and a reminder about our September theme (page 6).

I've also included a piece (page 7) from my friend Ron Hammond's blog, *Not Bad. But is it Art?* Ron is a Seattle street photographer along the lines of Robert Doisneau and Willy Ronis. He has published a couple of terrific B/W books of his photos of the Pike Place Market over the last 50 years or so (<https://www.ronfstop.com/buy-a-book>), and is one of my favorite writers on photography.

See you on the 13th!

2021 Photoshop Virtual Summit

Reminder: The summit starts tomorrow, October 4, and runs through the end of the week. There is (barely) still time to get your free pass! <https://www.pssummit.com/>.

You can see the schedule of classes here: <https://www.pssummit.com/schedule>. (Note that times are Eastern Standard — but the classes will be recorded and available for a couple of days after the summit.)

Bellingham Photography Club Board

Lorraine Day - President	mesmerie1@gmail.com
Deanna Birdsall - Secretary	iamdela@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:

Oct 13 — Program:
KERON PSILLAS

Oct. 27 — Sharing:
*Theme: Contemplating
Fall*

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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

Send images for the news-
letter to Lorraine Day—
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.

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 – 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!

Upcoming BPC Schedule

Subject to last-minute change, of course, here is our upcoming schedule for club meetings, programs, and themes.

Oct 13	Program: Photobooks / Layering Your Intent	Keron Psillas
Oct 27	Sharing: Theme = Contemplating Fall	-----
Nov 10	Scavenger Hunt Results	Ham Hayes
Nov 24*	Sharing: Theme = Enhancing Intentionality	-----
Dec 8	Member Slide Show	Ham Hayes
Dec 22*	Sharing: Theme = My Still Life Images	-----

*Possibly subject to change due to holidays

October Guest Speaker: KERON PSILLAS

This October 13th, it is my great honor to bring Keron Psillas Oliveira to our meeting. Keron is a multiple-award-winning photographer, writer, instructor and mentor born and raised in West Virginia, who now makes her home in Portugal. She has taught for many years at the Pacific Northwest Art center in Coupeville, where I first became aware of her.

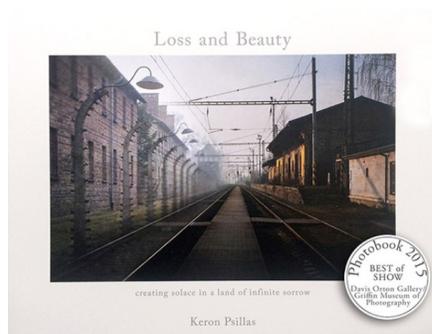


She is the former director of the Art Wolfe Digital Photography Center, and is a longtime assistant to and continues to teach with photographic legends Sam Abell and Arthur Meyerson. She co-leads photography tours in Europe and other locations with Charlie Waite, Arthur Meyerson, Strabo Tours, and other professionals, and leads small private tours (in Great Britain, Europe, Eastern Europe and South America).

Her website — www.keronpsillas.com — is rich with resources, inspiration, workshops and recordings..

She is probably best known for her exquisite national and international award-winning photographic books, which include:

- ***Loss and Beauty; creating solace in a land of infinite sorrow***, which puts composites of her original photographs in conversation to illuminate the personal journeys of victims of the unspeakable horror that was the Holocaust. Beginning in April of 2019, she traveled further into Eastern Europe to create images and essays that depict the plight of the inhabitants there from 1939-1942. This time period has become known as The Holocaust by Bullets. As always, she seeks to create solace in the face of darkness and sorrow.



When people look at my pictures I want them to feel the way they do when they want to read a line of a poem twice.

— Robert Frank

When you see it, photograph it. Don't wait. It may not be there when you find you're ready to make the picture.

— Brooks Jensen

Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited, and the wealth and confusion that man has created. It is a major force in explaining man to man.

— Edward Steichen

In an age of over-photographed icons, and an abundance of technically excellent yet repetitive portrayals of similar scenes and subjects, intimate landscapes are the photo-artist's opportunity to express original vision, to explore new ground, and to include more of him or herself in the image.

— Guy Tal

You can't depend on your eyes if your imagination is out of focus.

— Mark Twain

The hardest part is setting the camera on the tripod, or making the decision to bring the camera out of the car, or just raising the camera to your face, believing, by those actions, that whatever you find before you, whatever you find there, is going to be good.

— Sally Mann

Keron Psillas, continued...

Loss and Beauty won the prestigious Best of Show award for Photobook 2015. It was recognized by Karen Davis and Paula Tognarelli of Davis Orton Gallery and The Griffin Museum of Photography, respectively, as an exemplary photo essay and a finely crafted book. In 2019, *Loss and Beauty* received two Honorable Mentions in the International Photography Awards for fine art book and self-published book. Keron has confirmation now that the full exhibition will be shown internationally, beginning Spring of 2022.



You can read more about *Loss and Beauty* at Rfotofolio: <https://rfotofolio.org/2015/04/28/loss-and-beauty-keron-psillas/>.

- Keron released *Cavalo Lusitano: The Spirit Within*, in November of 2018 from Veritas Editions. This hand-crafted, fine-art museum book and portfolio includes work gleaned from 12 years of photographing the Lusitano horses in Portugal, Brasil, and the United States. Renowned for producing work of exquisite detail and quality, Veritas brings to *Cavalo Lusitano* the collaborative vision and skill of Marquand Editions' Tieton Press to express the nobility of the Lusitano. Veritas is collaborating with master printer Stan Klimek to bring the fullness of Keron's images to the limited edition, platinum/palladium prints included in this masterpiece. Handmade papers, a custom walnut case, and letter-press printing complete the vision. It has garnered important awards, and is now part of the Library of Congress' Special Collection, The Getty Museum Special Collection, and The Equestrian Library at the Palacio Nacional in Queluz, Portugal, as well as private rare book collections in the US and Europe.



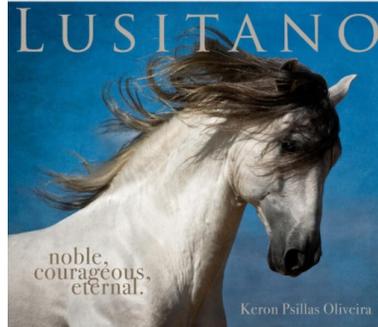
You can read and see more about this edition at *Lens/Scratch*: <http://lenscratch.com/2018/11/keron-psillas-cavalo-lusitano-the-spirit-within/>. For short video discussions with Charlie Waite regarding *Cavalo Lusitano: The Spirit Within*, see <https://www.keronpsillas.com/lusitano-video-catalog/>.

- Concurrent with *Cavalo Lusitano: The Spirit Within*, Keron released a trade edition of her work titled: *Lusitano: noble, courageous*,

Continued....

Keron Psillas, continued...

eternal. This 96-page full-color edition is bold and seductive. The luscious color and her trademark sensitivity to light will pull you into not only the world of the Lusitano, but into a world that speaks of still mornings, natural rhythms and centuries of rich tradition. Keron's love of beauty, form, and nuance is illustrated on every page. Four essays, an introduction and foreword accompany 69 photographs. *Lusitano* received the Bronze Award in Publishing in 2019 from the prestigious IPPY awards.



In response to the challenge of Covid-19, Keron developed *The Creative Conversation*, a bi-weekly interactive lecture series that brings the finest photographers and professionals to an ever-widening audience.

Notes on September's Theme: *Contemplating Fall*

Last month, our program chair Ham Hayes delivered a great presentation on contemplative photography. Our theme this month, *Contemplating Fall*, will give us all an opportunity to practice some of the ideas he shared with us.

The intention of contemplative photography is to capture “the naked appearance of things, before they are overlaid by any conceptions about what they mean or what they are” (miksang institute).



One of the most important goals of contemplative photography is to free the mind of thoughts, beliefs, judgements, and other filters to that we can truly see what is there before us. Some ways to find this detachment are:

- Be Mindful • Slow down • Meditate
- Find/create silence • Pay attention to flashes of “perception”
- Take a walk • Practice deep breathing

Notice what it is you notice:

- Color • Texture • Simplicity • Space • Patterns of light

References: *The Practice of Contemplative Photography* by Andy Karr and Michael Wood; also www.miksang.com. And thanks to David Johnson, you can see Alan's slides from his presentation on our website: [Bellingham Photo Club, Special Projects](#)

At a fundamental level photography is much like pointing, and all of us occasionally point at things: look at that, look at that sailboat, look at that tree, etc.

— Keith Carter

All art, to be art, must point at something.

— Anne Lamott

When photographers get beyond copying the achievements of others, or just repeating their own accidental first successes, they learn that they do not know where in the world they will find pictures. Nobody does.

— Robert Adams

To quote out of context is the essence of the photographer's craft.

— John Szarkowski

Scavenger Hunt!

BPC is holding a photographic scavenger hunt during October and part of November. Submitted entries will be shared at our program meeting on November 10th.

The rules:

Theme: Bellingham/Whatcom County History. The subjects of your images must be more than 50 years old, i.e. **prior to 1972.**

Submission: maximum of 9 images (montages allowed). Original (i.e., your own) images only.

Goal: at least one image per category.

Categories:

- Buildings
- Signs
- Transportation: trains, planes, boats, autos, pedestrians or their infrastructure
- Historical events/markers or other artifacts
- Businesses / industry
- Maritime
- Agriculture

Nature is excluded unless it has a specific historical context.

Submit to David Johnson by November 7 (see submittal guidelines on page 2).

Northwest Council of Camera Clubs 2021 Conference News

Saturday, November 13 Noon – 5pm

In-Person Events:

Keynote Speaker **ERWIN BUSKE**, Print Salon, and Award Ceremony
OneLife Community Church 3524 NE 95th St. Seattle, WA

Carpooling is encouraged; parking is limited. A shuttle may be available from Northgate, TBA.

Sunday November 14 through Thursday November 18:

Recorded Classes on Zoom

See website for schedule: <https://nwcameraclubs.org/>

Registration will open Sept. 5 [register here](#)

Cost: \$60

NWCCC Conference Covid Safety Protocols:

1. In person meetings are limited to Saturday afternoon only — Keynote Speaker, Award Ceremony and Print Salon.
2. Due to the spaced seating, only 112 seats will be available.
3. All classes Sunday through Thursday will be conducted on Zoom, and will be recorded and accessible through the end of the year.
4. **Only vaccinated persons can attend the in-person events.** This will be asked on the registration form. The speaker will be recorded and the sessions available for registered persons until the end of the year.
5. A no-touch thermometer check station will be at the registration desk to take the temperature of everyone entering the building.
6. **Masks must be always worn on Saturday**, per the Governor's mandate.
7. We request that everyone inside the building keep socially distanced 6 feet from others.
8. No food or drink inside, so masks stay on all the time. Bottled water will be in a cooler outside on the patio.
9. The Print Salon will be designed with a one-way route, with one entrance and a different exit. The number of people will be monitored in the print salon, and 6 feet distancing is required between persons.
10. Seating for Saturday's keynote speaker: chairs will be distanced 3 feet from the next person on each side of the seat, and in rows 6 feet apart. Family and household members can sit together.
11. The building has recently remodeled bathrooms with "hand wave to flush" toilets (you wave your hand over the tank, and it flushes) with no-touch sinks, and sanitizer.

If you have any questions or concerns about these safety protocols, please contact our club liaison, [David Johnson](#).

How to Respond

By Seattle photographer Ron Hammond

March 3, 2021

<http://notbadbutisitart.blogspot.com/2021/03/how-to-respond.html>

This is a bit heavier than my usual blog post content but this has been on my mind a lot.

Philip, a photographer friend, and I were talking (virtually of course) about how we as photographers could/should/might work in response to the pandemic, the political upheaval, social unrest

Both of us had been carrying a camera while walking around our respective neighborhoods. Photographs illustrating isolation, “social distancing” ... are a dime a dozen. **What** are we not photographing? **How** are we not photographing.

Certain photographs, like the recent photograph of the nude woman facing down a wall of heavily armed and armored officers in Portland, will become icons -- much like the photograph of the single protestor in Tiananmen Square facing down a line of tanks -- or of the sweet-faced young woman putting a flower into the muzzle of a rifle at Kent State -- or the horribly burned child fleeing from her napalmed village in Viet Nam. They each record a powerful, moving incident in a specific dangerous, chaotic time and place. Not knowing the time and place would be likely to make me ask “what was going on here?”

David Douglas Duncan’s “*Captain Ike Fenton*” does a bit more. Its anti-war message does not require you to know that it was Korea, 1950, that the company he commanded was low on ammunition, pinned down by artillery fire, and could not expect immediate help. But you know that something terrible has happened -- is happening -- and that this is the face of a man who has stood at the edge of the pit, looked in, and cannot turn around. It gives you enough visual cues to imagine a time and place -- or maybe the specific time and place don’t matter.

But Philip was thinking more along the lines of Picasso’s “*Guernica*”, works that are conceived from the get-go to comment or express the artist’s response to what’s happening in the world. I would add the likes of John Heartfield’s pre-WWII anti-Nazi posters and illustrations (which resulted in him departing through a window as the Gestapo came up the stairs to his studio). Philip’s question was what can we photographers do *apart from photo-journalism* -- if we are not (choose to be not) eye witness to momentous events.

But that question bumps us up against one of the basic facts about photography. Photographs are spectacularly good at showing what something or someone looked like at a specific time and place but are seldom spectacularly good at showing “about”. How do photographs translate from “images of” to “images about”?

The great Henri Cartier-Bresson, during World War II, said “*The world is going to pieces and people like Adams and Weston are still photographing rocks.*”

Photography is not good at allegory -- as evidenced by Henry Peach Robinson’s “*Fading Away*” -- or historical or literary references -- as evidenced by Gertrude Käsebier’s “*Blessed Art Thou Among Women.*” George Bernard Shaw, a photographer himself, noted that “*The painter gets hold of a pretty model, paints her as well as he can, calls her Juliet, and puts a nice verse from Shakespeare underneath, and the picture is admired beyond measure. The photographer finds the same pretty girl, he dresses her up and photographs her, and calls her Juliet, but somehow it is no good -- it is still Miss Wilkins, the model. It is too true to be Juliet.*”

I don’t have a clue how to conceive of a photograph from the get-go to comment on the pandemic, to comment on the disruptions in our cities, to comment on the apparent crumbling of our own government.

“Nobody tells this to people who are beginners, I wish someone told me. All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple years you make stuff, it’s just not that good. It’s trying to be good, it has potential, but it’s not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase, they quit. Most people I know who do interesting, creative work went through years of this. We know our work doesn’t have this special thing that we want it to have. We all go through this. And if you are just starting out or you are still in this phase, you gotta know its normal and the most important thing you can do is do a lot of work. Put yourself on a deadline so that every week you will finish one story. It is only by going through a volume of work that you will close that gap, and your work will be as good as your ambitions. And I took longer to figure out how to do this than anyone I’ve ever met. It’s gonna take awhile. It’s normal to take awhile. You’ve just gotta fight your way through.”

— Ira Glass