Bellingham Photography Club

Issue 48   April 2022

President's Message

Hello, everyone!

Our next meeting on April 13 will be a special evening: we will welcome our guest speaker, local photographer Tommy Gibson. If you missed seeing his work at the Jansen Art Center this past winter, you can check out his [website](#) or see examples of his work from the [Whatcom Artists Studio Tour](#) in 2021.

When Tommy retired as the Photography Department Chair at a community college and moved to the Pacific Northwest, he turned his focus to establishing himself as an artist He recently decided to return to his roots and focus his efforts on black and white.

He has been published in Black & White Magazine, Adventures NW and Bellingham Alive! His work has been shown in many venues throughout Western Washington.
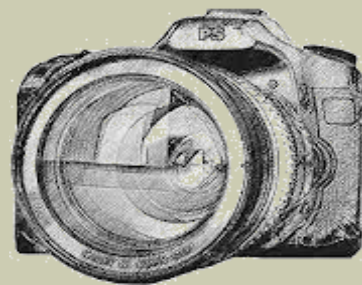
Tommy says, "My photographs can best be described as an exercise in seeing."

See you at the meeting !   — *Lorraine*

Bellingham Photography Club Board

Lorraine Day - President	mesmerie1@gmail.com
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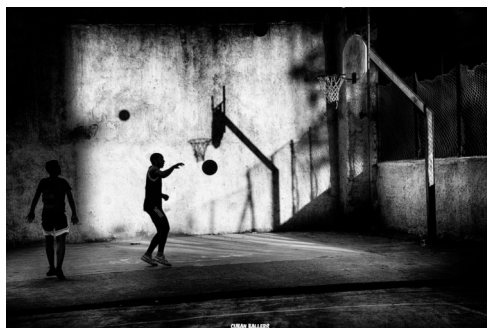## Next Meetings:
(all meetings via Zoom)

April 13, 7:00 pm

Special guest: Tommy Gibson

April 27, 7:00 pm

Mini-Workshop: "Kaleidoscope" Photos

Inside this issue:

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

The Bellingham Photography Club provides opportunities for photo-graphy 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, these days using Zoom. We alternate, month by month, between programs and 'sharing' evenings when we can share our monthly theme photos and review photos submitted for critique, and have open photography-related discussion.

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 offers several opportunities 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 / Review** – Every other month is a 'sharing' month. A theme is established and members can submit images reflecting that theme to share with the group. The themed images are for sharing, not for critical review (unless you ask for opinions).

  Along with themed images, members can also submit images to share with the group for evaluative review. These do not need to be tied to the theme of the month. Both themed images and images for review will be posted to the website and members are encouraged to go online and enter comments.

- You can submit any combination of themed images or images for review, up to a maximum of 5 images total. Don't forget to be clear in your submittal which category your images are for!

Newsletter – Remember, members can send images to the news-letter 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!

Mini-Workshop April 27, 7pm via Zoom: "Kaleidoscope" Photography

Ken Ballweg has fascinated us all with his 'kaleidoscope' experiments during our shared photo segments at club meetings; now you will have a chance to get a sense of how he does it. He will be sharing his technique for creating a photo similar to the one below — although he cautions that it won't be exactly the same because "happy accidents" are a definitely part of his technique. The Zoom link will be sent out before the 27th; this will be fun!

Project 365 — Accountability Report

Well, I did a little better this last March than I did in February — holding my own, anyway: 24 days out of 31, my camera was in hand. The photo below is a 3-in-the-morning smart-phone shot taken of the pitchers sitting on the top of a cabinet I had just finished re-organizing; they are about 8" beneath a fluorescent recessed ceiling light with an eggcrate lens. An impulse shot, taken to complete my danged Project 365 duty, but—hey! I like it! Composition needs tweaking, but I think you'll see some variation of this one during a Commentary portion of one of our meetings.

There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are.

— *Ernst Haas*

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*

I do not document anything; I give an interpretation.

— *Andre Kertesz*

The good photograph is not the object, the consequences of the photograph are the objects...

— *Dorothea Lange*

Photographers You Should Know: Jerry Uelsmann 1934-2022

The great Jerry Uelsmann has died on April 4 this year.

From Bill Jay:

Uelsmann was a seminal figure in recent photographic history. Every scholar, historian, critic and photographer would agree on this point… More than any other single photographer, he changed the way the medium was practiced and evaluated. That is heady stuff, containing more than enough grist for the journalistic mill.

Before Uelsmann we were all, metaphorically, lounging in our deck-chairs around a placid pond, straightening our ties, while earnestly debating the permissible range of photographic styles …. Into this tranquil and, let's face it, rather stagnant pond suddenly crashed a huge tsunami on the top of which, surfing with glee, was this lanky, wild-haired, bespectacled maniac called Jerry, yelling at the top of his voice: "Trees can float in the sky! Rocks can levitate! Angels exist and can be photographed!" We floundered around wondering what had hit us.
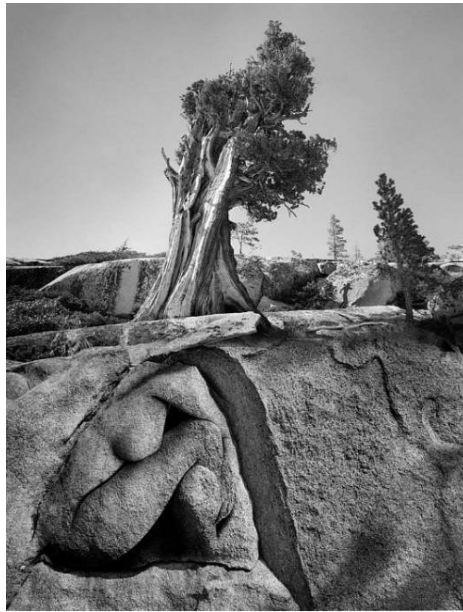
Uelsmann, continued...

Jerry N. Uelsmann was an American photographer who was an early exponent of photomontage in 20th century America. His work in darkroom effects foreshadowed the use of Adobe Photoshop to make surrealistic images in the late 20th century.

Uelsmann produced composite photographs with multiple negatives and extensive darkroom work. He used up to a dozen enlargers at a time to produce his final images and had a large archive of negatives that he shot over the years. He did not carry multiple attachments, but only one camera; "Most photographers carry many cameras with multiple attachments. Most photographers have one enlarger. I have half a dozen."

Brooks Jensen, publisher of LensWork, tells of the time he asked Uelsmann whether he 'previsualized' his images and went out looking for scenes that matched his plans for his montages. Uelsmann was emphatic: he did not. When he was out with his camera, he photographed whatever caught his interest, with no idea how he might use it later. He called it "gathering assets." In contrast to most photographers of the 20th century, getting it right in camera" was not his

You can take a good picture of anything. A bad one, too.

— *William Eggleston*

This is the same problem I have with digital photography. The potential is always remarkable. But the medium never settles. Each year there is a better camera to buy and new software to download. The user never has time to become comfortable with the tool. Consequently too much of the work is merely about the technology. The HDR and QTVR fads are good examples. Instead of focusing on the subject, users obsess over RAW conversion, Photoshop plug-ins, and on and on. For good work to develop the technology needs to become as stable and functional as a typewriter.

— *Alec Soth*

Painting is about making something. Photography is about finding things.
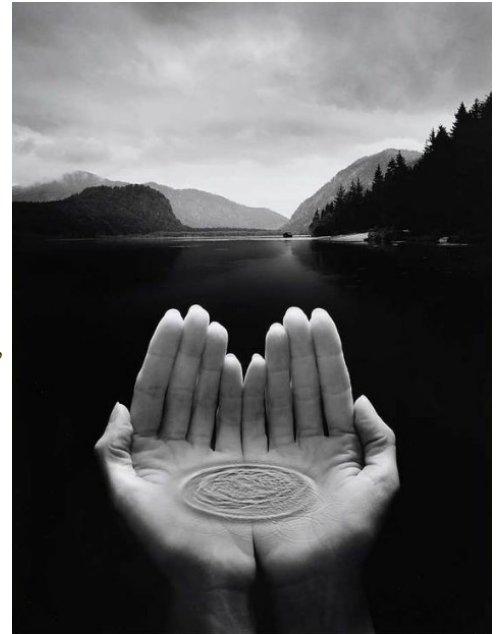
— *Saul Leiter*

concern; for Uelsmann, the art happened in the imagination, and in the darkroom.

When beginning to create one of his photomontages, he had a strong intuitive sense of what he was looking for, some strategy for how to find it, and an understanding that mistakes are inevitable and are part of the creative process. His process began after a day of shooting. He then returned to his workstation in his home and covered a large drafting table with hundreds of proof sheets. He folded and overlapped various contact prints, explored the visual possibilities, then brought the options into his darkroom. He then set his selected pieces into the large number of enlargers that he owned in his darkroom, and moved the photo paper progressively down the line, building up an image.

The negatives that Uelsmann used reappeared within his work, acting as a focal point in one work, and background in another. He was a champion of the idea that the final image need not be tied to a single negative, and may be composed of many. During the mid-twentieth century, when photography was still being defined, Uelsmann did not care about the boundaries given by the Photo Secessionists or other realists at the time; he simply wished to share with the viewer the images from his imagination and saw photomontage as the means by which to do so. He did not seek to create narratives, but rather "allegorical surrealist imagery of the unfathomable."

Despite his works' affinity with digital techniques, Uelsmann was strictly a film-based photographer and continued to use traditional equipment. "I am sympathetic to the current digital revolution and excited by the visual options created by the computer. However, I feel my creative process remains intrinsically linked to the alchemy of the darkroom."

Credits:

Bill Jay from the introduction to "Approaching the Shadow" Nazraeli, 1999;

Wikipedia: https://en.wikipedia.org/wiki/Jerry_Uelsmann; Uelsmann website: https://www.uelsmann.net/

YouTube: Photomontage Pioneer Jerry Uelsmann Dies https://www.youtube.com/watch?v=LXHs4lu8SxQ

YouTube: Photography pioneer Jerry Uelsmann passes away https://www.youtube.com/watch?v=ya1pPPHQMAk

YouTube: A Conversation with the Artist Jerry Uelsmann https://www.youtube.com/watch?v=f2Z-3b1n48E

YouTube: Sunday at the Met — Manipulated Photography Before Photoshop https://www.youtube.com/watch?v=iyR65PeAEEg

Our job is to record, each in his own way, this world of light and shadow and time that will never come again exactly as it is today.

— *Edward Abbey*

Once a woman who does street [photography] said to me, 'I've never photographed anyone I haven't asked first.' I said to her, 'Suppose Cartier-Bresson asked the man who jumped the puddle to do it again - it never would have been the same. Start stealing!

— *Imogene Cunningham*

I often think of my work as visual haiku. It is an attempt to evoke and suggest through as few elements as possible rather than to describe with tremendous detail.

— *Michael Kenna*

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

— *Sally Mann*