

# Bellingham Photography Club

Issue 49

May 2022

## *President's Message*

Hello, everyone.

I'm late getting our newsletter out — apologies to all. After waiting *so long* for winter to be over, I don't feel like I can quite catch up to spring.

It's just about time for our May meeting. Here is the link to the Zoom space:

[https://us02web.zoom.us/j/82299745925?  
pwd=Y294YWF4TVJRa1BINk9ORXJNWUt2QT09](https://us02web.zoom.us/j/82299745925?pwd=Y294YWF4TVJRa1BINk9ORXJNWUt2QT09)

**Meeting ID: 822 9974 5925**

**Passcode: 874257**

This meeting will be a 'sharing' meeting: each member can submit up to five photos, either offered for commentary/review, or following one of our two May theme (yes, we have two to choose from!)

- 1 **Stand in one place** and take many photos without moving your feet (except in a circle);  
*or*
- 2 **Take one object** and take as many photos of it as you can imagine

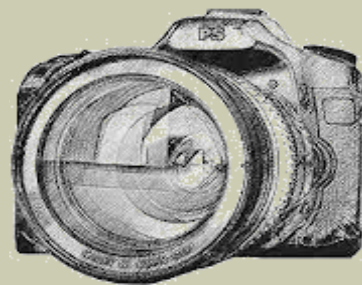
**Submit a maximum of 5 photos total** to [David Johnson](#) per the instructions on the next page. For this exercise in creativity, stick with photos from one or the other of these themes, but don't mix both (a mix wouldn't give us enough of either theme to get an idea of your creative vision).

See you at the meeting!

— *Lorraine*

## Bellingham Photography Club Board

Lorraine Day - President	mesmerie1@gmail.com
Alan Alquist - Treasurer	alan@learn2inquire.com
Joanne Frantska - Secretary	jfrantska@gmail.com
George Sanders - Programs	george.sanders@outlook.com
David Johnson - Club Liaison	davidsamishphoto@gmail.com
Lorraine Day - Newsletter Editor	mesmerie1@gmail.com



## Next Meetings:

(all meetings via Zoom)

**May 11, 7:00 pm**

*"Sharing" meeting*

*Theme:*

One Object Many Ways

*Or*

One Place, Many Views

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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

The 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, 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](mailto: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 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!

## Project 365 — Accountability Report

Before I ran out of April altogether, I had to get down to the courthouse in Bellingham and talk to the assessor's office. Bright day, light everywhere. Stopped in my tracks by a strange domicile parked on the green, green lawn at the library—very inventive!

Business at the assessor's concluded, retracing my steps past the library and the clever habitat — look, feet! Two — no, three! (*Three?*)

"Helluva a rig you got there," I called out. The feet wiggled, retreated, returned.

"But where's the other foot?"

More wiggling. Shifting of blankets. "It's here, it's here," a cheerful East Indian voice said. Male hands, grabbing a fourth (decidedly female) foot and presenting it to me as evidence. A woman inside giggled.

"How do you both fit in there??"

More giggles.

"It's great, but we're stuck. I can't find the lock to my chain, so I can't move the bike."

A cheerful conversation about strategies and maneuvers, rain and legs too long for the bed.

"Please, can I take a picture?"

Reticent murmurings. Well,, maybe not...

"I promise I won't show your faces. Just the feet."

OK then. And I reached my hands into the domicile and showed him the photos on my cell phone, just to assure.

More cheery conversation with the feet about this and that, then on my way. Blessings.

Made my day, maybe my week, absolutely. Never would have happened, if not for Project 365.

Stats:

Pics for April: 20 days out of 30  
2022 to date: 88 days out of 120  
(Hmm. Room for improvement...)



One eye of the  
photographer looks  
wide open through the  
viewfinder, the other,  
the closed, looks into his  
own soul

— *Henry Cartier-  
Bresson*

The other interesting  
thing about art – it's  
one of the few areas  
where there's more  
than one right answer.  
And I think it's always  
important to explore the  
options.

— *Jerry Uelsmann*

My aim in photography  
is always to convey a  
mood and not to impart  
local information. This  
is not an easy matter,  
for the camera if left to  
its own devices will  
simply impart local  
information to the  
exclusiveness of  
everything else.

— *Alvin Langdon  
Coburn*

When the student is  
ready, the master  
appears.

— *attr. various  
Buddhist teachers*

I leave these speculations to others. It's quite possible that my work represents a search for beauty in the most prosaic and ordinary places. One doesn't have to be in some faraway dreamland in order to find beauty.

I spent a great deal of my life being ignored. I was always very happy that way. Being ignored is a great privilege. That is how I think I learned to see what others do not see and to react to situations differently. I simply looked at the world, not really prepared for anything.

Perfection is not something I admire. A touch of confusion is a desirable ingredient.

In order to build a career and to be successful, one has to be determined. One has to be ambitious. I much prefer to drink coffee, listen to music, and to paint when I feel like it.

— Saul Leiter

## *Photographers You Should Know:* Saul Leiter 1923—2013

The American artist Saul Leiter, the son of a rabbi and distinguished Talmudic scholar, was born in Pittsburgh in 1923. Leiter's interest in painting began in his late teens. In 1946, when he was 23, he left the theological college he was attending in Cleveland and moved to New York City to pursue painting. Shortly after his arrival he met the Abstract Expressionist painter Richard Pousette-Dart, who was experimenting with photography. Leiter's friendship with Pousette-Dart, and soon after with W. Eugene Smith, along with the photography exhibitions he saw in New York, particularly Henri Cartier-Bresson's at the Museum of Modern Art in 1947, inspired him.

By 1948 Leiter had begun to experiment in color, largely using Kodachrome 35 mm film past its sell-by date. His main subjects were street scenes and his small circle of friends. Leiter made an enormous and unique contribution to photography with a highly prolific period in New York City in the 1950s. His abstracted forms and radically innovative compositions have a painterly quality that stands out among the work of his New York School contemporaries. His earliest photographs in black-and-white and color show an extraordinary affinity for the medium.

While he worked with a variety of lenses, Leiter was well known for often using a telephoto perspective, and particularly a 150mm lens. This is not a focal length that many street photographers use, but he used it to create a compressed view that made his work feel painterly.

Leiter used many other strategies to enhance painterly look and feel, including shooting in the rain and snow, photographing through windows, including reflections, and combining many elements at different depths, often bringing out strong colors in out-of-focus foreground elements. Leiter even purchased expired color film, which would allow for surprise color shifts.

Edward Steichen included Leiter's black-and-white photographs in the exhibition *Always the Young Strangers* at the Museum of Modern Art in 1953. Steichen also included 20 of Leiter's color photographs in his slide talk *Experimental Photography in Color* at MoMA in 1957. Starting



<http://>

*Continued...*

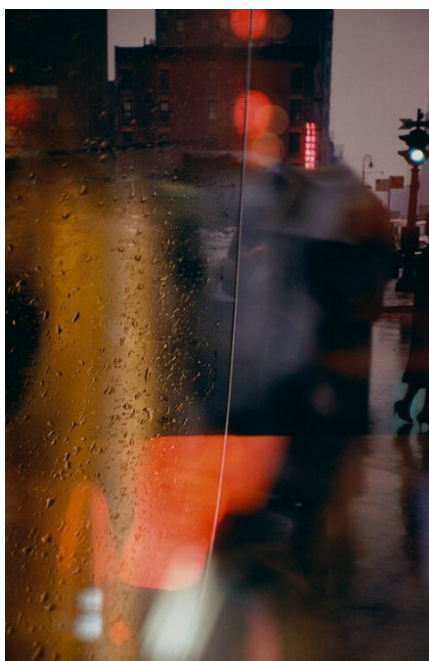
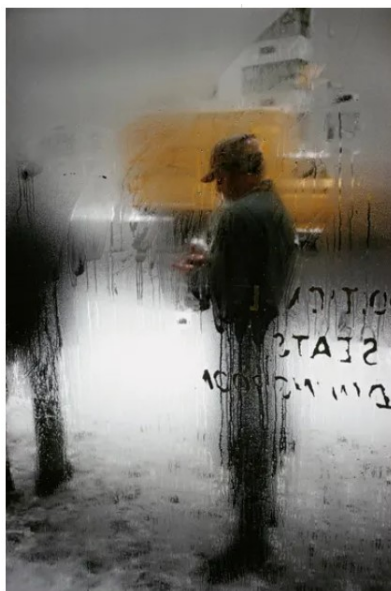
## *Leiter, continued...*

in 1958 the art director Henry Wolf published Leiter's color fashion work in *Esquire* and later in *Harper's Bazaar*. Leiter continued to work as a fashion photographer for the next 20 years and was also published in *Show*, *Elle*, *British Vogue*, *Queen*, and *Nova*.

In the early 1980s Leiter was faced with financial difficulties that forced the closure of his Fifth Avenue studio. For the next two decades he lived and worked virtually unknown. In 2006, with the help of the art historian Martin Harrison and Howard Greenberg Gallery, the groundbreaking monograph *Saul Leiter: Early Color* was published by Gerhard Steidl in Germany. What Leiter called his "little book" became an overnight sensation with worldwide distribution and firmly established the artist as an early pioneer in the history of color photography.

In 2006 the Milwaukee Museum of Art held the first U.S. museum show of Leiter's photographs. In 2008 Leiter traveled to Paris for his first European exhibition, at the Fondation Henri Cartier-Bresson. Also in 2008, Leiter had his first painting exhibition in 30 years, at Knoedler Gallery in New York. The artist was the subject of Tomas Leach's highly acclaimed 2013 documentary film, *Saul Leiter: In No Great Hurry*, which continues to be shown at film festivals throughout the U.S., Europe, and Japan.

Leiter has been prominently featured in solo museum and gallery shows in the U.S. and Europe. His work is included in the collections of the Museum of Modern Art; the Museum of Fine Arts, Houston; the Art Institute of Chicago; the Baltimore Museum of Art; the Victoria and Albert Museum; the National Gallery of Australia; the Whitney Museum of American Art; the Milwaukee Art Museum; the Yale University Art Gallery; and other prestigious public and private collections.



I believe that there is something in you that strives for order, and within that order there's a certain kind of mishmoshy confusion, and you bring this mishmoshy confusion, if you succeed, into some kind of order. There's an element of control, and there's also an element that just happens—if you're very lucky. Artists need luck.

Photography allows you to learn to look and see. You begin to see things you'd never paid attention to.

I happen to believe in the beauty of simple things. I believe that the most uninteresting thing can be very interesting.

I like it when one is not certain what one sees. When we do not know why the photographer has taken a picture and when we do not know why we are looking at it, all of a sudden we discover something that we start seeing. I like this confusion.

— *Saul Leiter*

*Leiter, continued...*

I have been told that some of my photographs maybe indicate that I am a painter.

I think when you take a photograph, if it turns out to be something good, there's a kind of Zen element that takes place. It's difficult to describe. People talk of controlling, but it's not true. You can't control the swirl of reality. If you're very lucky, from time to time, you do something that is good.

I don't have a philosophy. I have a camera.

There are the things that are out in the open, and there are the things that are hidden. The real world has more to do with what is hidden.

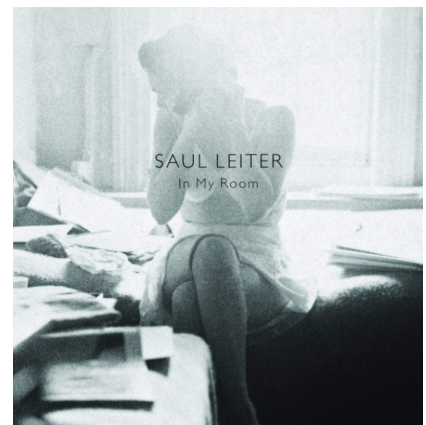
Painting – it's about making something. Photography is about finding things.

— *Saul Leiter*



In 2014 the two-volume book set *Saul Leiter: Early Black and White* was published by Steidl. *Saul Leiter: Retrospective*, an exhibition organized by the Deichtorhallen Museum in Hamburg, continues to travel to major European museums; its latest stop was at the Kunstfoyer in Munich in 2019. Meanwhile, the show *Photographer Saul Leiter: A Retrospective*, which opened in 2017 at the Bunkamura Museum of Art in Tokyo, traveled in Japan to Itami (2018) and Niigata (2019), with Seigensha's accompanying monograph, *All About Saul Leiter*, in its seventeenth printing and available in four international editions.

In 2018 a little-seen body of the artist's work came to light: black-and-white nudes, mostly taken in the late 1940s through the early 1960s. These photographs, very much equal collaborations between Leiter and the women in his life, are presented in the books *In My Room* from Steidl and *Women* from the Japanese publisher Space Shower, and have been shown in exhibitions at the Howard Greenberg Gallery in New York and the Helmut Newton Foundation in Berlin.



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**Credits:**

Saul Leiter Foundation— <https://www.saulleiterfoundation.org/biography>  
James Maher —

[https://jamesmaherphotography.com/street\\_photography/saul-leiter/](https://jamesmaherphotography.com/street_photography/saul-leiter/)

**Resources:**

Masters of Photography (You Tube) — <https://www.youtube.com/watch?v=5UrQBJRsFE8>

LensCulture: <https://www.lensculture.com/articles/saul-leiter-saul-leiter-1950-60s-color-and-black-and-white>