



Film Pack Camera Club



Columbia Council of Camera Clubs
<http://columbiacameraclubs.org/>

A dapter

Photographic Society of America
<http://psa-photo.org/>

Editor: Jon Fishback

June 2011

Meetings will be the 1st, and 3rd Tuesdays of each month September through May at the Marshall Center 1009 E. McLoughlin Blvd, Vancouver WA 7:00pm—9:00pm

News from another photography world.



Edward Weston



Robert Mapplethorpe

Estimate: 100,000—150,000 USD

Lot Sold. Hammer Price with Buyer's Premium: **313,000 USD**

PRICE REALIZED \$158,500

Do you wish to compete?

Examine the lives of people who have truly excelled in any of the arts – music, theater, dance, sculpture – and they have one characteristic in common: the capacity to commit themselves wholeheartedly to their chosen disciplines. They do it every day. No excuses. A dancer, for example, cannot compete at even the lowest level without years of daily exercising; a pianist cannot perform at a concert after having taken a nine-month break; actors are not given roles in a Shakespeare play because they feel they should be. So why should photographers expect to reserve one-person exhibitions or publications without similar dedication? Are the standards in photography so low that success can be achieved with so little effort? Of course not.

David Hurn, On Being a Photographer : A Practical Guide by David Hurn, Bill Jay , ISBN: 1888803061 , Page: 88

Goodies list and Schedule

September 2011

6th ImagesR. Fishback
20th Program Night.....P. Fossa
27th Board MeetingD. Fischer

October 2011

4th Images..... D. Funderburg
18th Program nightJ. Harrison
25th Board MeetingD. Fischer

November 2011

1st Images..... A. Hendrick
15th Program Night.....M. Johnson
22nd Board MeetingD. Fischer

The above folks are responsible for bringing snacks and juice to the meeting.

If you cannot bring goodies please call Sharon Deming 360-896-9476 and arrange a swap.

FILM PACK CAMERA CLUB SCHEDULE FOR 2011

June 7 END OF YEAR AWARDS DINNER

June 9 / 10 FIELD TRIP STEPTOE BUTTE PALOUSE COUNTRY

July 14/ 15 FIELD TRIP NORTHWEST TREK, EATONVILLE WA.

Aug. 14 FIELD TRIP DUFFER ORE> STEAN ENGINES AND GRAIN HARVEST

Aug. 30 POT LUCK NEW SEASON STARTS

All this is proposed and subject to change. Will depend on club interest and participation. Ideas and suggestions welcome. I do not expect to go on all trips. Those interested in a trip need to work together on times, etc.

CHUCK ye ole pres

PRACTICE AND HONE YOUR SKILLS BY SHOOTING THE REQUEST FROM PARKS AND REC.

SHOOT /

PLACE ON DISC / SEND TO TONI WISE AT P&R. SIMPLE AND EASY AND FUN.

Visitors are always welcome to meetings and field trips!



Walker Evans

Allie Mae is very thin, something others take for granted. She, however, is careful on Sundays to dress so as to cover the thinnest parts of her body. Mealtimes are just about the only time she sits. The remainder of her waking day is expended toward family and survival. Precious few calories remain after meal preparation, hand laundry, gardening and scrubbing. Her long hair is neatly wrapped in a bun at the nape of her slender neck, less out of a need to be fashionable than one of practicality. A small scar from a long forgotten injury is the only interruption in her neatly parted hair. She nervously bites her lip, a small habit possibly learned from her mother who also was a bit nervous when confronted. The camera after all is the ultimate confrontation. Allie Mae is not intimidated, just quietly introspective. "How will my home and family appear? What reason is there for us to be stripped bare for this camera? I am so thin."



Walker Evans

Allie Mae's kitchen is clean. Not just tidy and uncluttered, but a clean you can feel. As I stand on the porch looking through the open door I am overwhelmed with an urgency to remove my shoes.

A very clean white towel hangs from a nail driven into the worn wood casing of the door. Just below sits a somewhat rusty enameled basin on a small shelf. The towel and wash basin belong here; they are silent testament to thousands of hands, reverently scrubbed clean before entering.

An oilcloth covered, unpainted wooden table next to the wall, holds a single, half-full, kerosene lamp, wick neatly trimmed, fresh soot on the mantle bares witness to the fact there has never been electricity in this kitchen.

Beyond the table a large pickle crock sits alone on the shelf of a small sideboard.

I suddenly realize it is the kitchen floor that has stopped me from entering: - very wide southern white pine boards, completely naked, clean, not a visible nail head, or splinter. This floor is smooth from hundreds of brush scrubbing: on hands and knees now worn and darkened, rougher than the floor itself.

I remove my shoes.

Walker Evans

3

Walker Evans was born on November 3 1903 in St Louis, Missouri. There is something fitting about his arriving there and then, just as the city prepared itself for its 1904 World's Fair – the brief moment when St Louis came close to being the capital of the world.

Viewed from the early 21st century, Evans is pretty much the pivotal figure in the history of photography. Or, at least, of the photography that – whisper it – thinks of itself as art. He, more than anyone, put photography on the gallery wall. He had his first show at New York's Museum of Modern Art within six years of taking up photography. He also moved photography's intellectual and emotional heart from Europe to the US.

Since him – because of him – photography's central landscape has been America – or perhaps Americana. An everyday, work a day world seen, in glimpses, through artful eyes. Highways and gas stations and advertising and main streets: it was Evans who put these in the photographer's frame. "American city is what I'm after," he wrote. "People, all classes. Automobiles and the automobile landscape. Architecture, American urban taste, commerce, small scale, large scale, the city street atmosphere, the street smell, the hateful stuff, women's clubs, fake culture, bad education, religion in decay..."

It's a temptation to see all photography since Evans – at least, all photography with ambitions to join him on those gallery walls – as a dialogue with his images. It's a temptation to which I succumb, readily. Robert Frank, Lee Friedlander, Stephen Shore, William Eggleston, the Bechers and Andreas Gursky. Diane Arbus, Martin Parr and Richard Billingham, even. All their pictures are, in good part, conversations with Evans.

"I'm not sure any of us has made photographs as good as Evans," said Jeff Wall. He was raised in affluence: in Chicago first; then, when his parents separated, in New York. He went to prep school and an elite university – where he dropped out. There was a year in Paris and a few years hanging out in arty downtown Manhattan, with plans to become a writer. He took to photography in 1928 and quickly gained recognition – that show at MoMA, most obviously. The moment that made him came in 1935, when he was taken on by the government agency set up to document the effects of the Depression on rural America.

Along with other photographers – Dorothea Lange and Ben Shahn, most notably – he made images that have become familiar far beyond the world of art photography. In particular, as an extension of this work, he was commissioned by Fortune magazine to do a photo story on Hale County, Alabama, with writer James Agee. Shunned by the magazine but eventually appearing in a 1941 book, *Let Us Now Praise Famous Men*, these pictures are what made his name and gave him his commanding place in the story of photography.

They were images of the lives of dust-poor, white sharecropping farmers – faces, families, houses, interiors, still lives. Their simplicity and directness – shaped by Evans's stunning capacity for composition – were revolutionary. They made the viewer feel that the camera had disappeared: that what they were seeing was, well, what they were seeing. They weren't, of course. That was a sleight of hand. A revolutionary one, but still a sleight of hand. Errol Morris's almost forensic study of Evans's pictures has revealed just how much they were creations rather than recordings – artful, thoughtful, deliberate and deliberated on.

For Evans's 1971 MoMA retrospective, John Szarkowski wrote: "It is difficult to know now with certainty whether Evans recorded the America of his youth, or invented it." Evans's essential subject (and, truth be told, all photography's) is nostalgia. Remembrances not of the past but of a forgotten (or never known) present. Like all game-changing images, they transformed the way we look – at the world, at ourselves, at art.

Jeff Rosenheim, curator of photography at the Metropolitan: "He set himself up as a historical model to see the present as if it were already the past. And if he could do that at the time, he could stand for all time." If those few dozen pictures were the peak of Evans's life – and impact and import – he did have a subsequent existence.

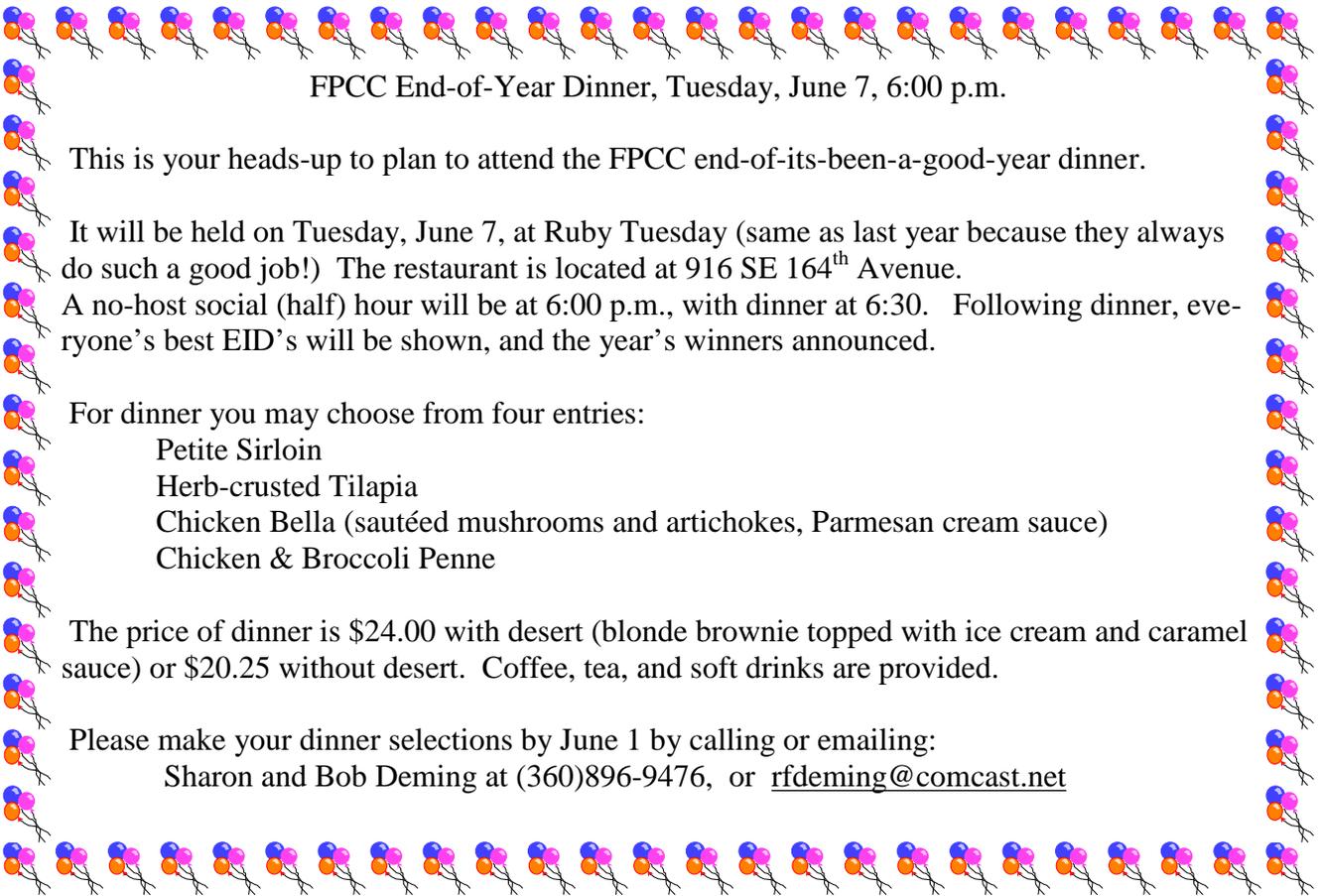
He took secret portraits on the New York subway. He mentored Helen Levitt. He steered Robert Frank to the grant which funded his book, *The Americans* – and took a picture of Frank's kitchen stove in 1971. He edited – at Fortune magazine, ironically. He took a lot more photographs – for magazine stories, mostly, often of businessmen. He wrote. He taught at Yale. He drank and got married several times – and drank some more. He died, at his home in small-town coastal Connecticut, in 1975.

From Professional Photographer: <http://www.professionalphotographer.co.uk/Legends/Profiles/Walker-Evans-Profile>

The Internet Link of the Month

Each month the editor will attempt to enter an Internet link which may be of interest to our members. Some times it will be educational, at times interesting or fun. Just highlight the link and plug it into your browser.

<http://www.topix.com/arts/photography>



FPCC End-of-Year Dinner, Tuesday, June 7, 6:00 p.m.

This is your heads-up to plan to attend the FPCC end-of-its-been-a-good-year dinner.

It will be held on Tuesday, June 7, at Ruby Tuesday (same as last year because they always do such a good job!) The restaurant is located at 916 SE 164th Avenue.

A no-host social (half) hour will be at 6:00 p.m., with dinner at 6:30. Following dinner, everyone's best EID's will be shown, and the year's winners announced.

For dinner you may choose from four entries:

- Petite Sirloin
- Herb-crusted Tilapia
- Chicken Bella (sautéed mushrooms and artichokes, Parmesan cream sauce)
- Chicken & Broccoli Penne

The price of dinner is \$24.00 with desert (blonde brownie topped with ice cream and caramel sauce) or \$20.25 without desert. Coffee, tea, and soft drinks are provided.

Please make your dinner selections by June 1 by calling or emailing:

Sharon and Bob Deming at (360)896-9476, or rfdeming@comcast.net

Editors Note

I will attempt to publish through the summer. How interesting the newsletter will be, will be up to you.

I will give everyone a challenge and publish the results. There will be no judging, just having fun.

[Challenge #2](#)

A Spring Flower

Images will be in the July newsletter. Email to jpf1@aol.com

Competition Scores

Totals For 2010-11, through May

Prints Large Color

Name	Total
Doug Fischer	427
John Craig	393
Joan Bishow	362
Penne Fossa	183
Chuck Sanders	163
Milt Johnson	148
Lloyd Jones	147
Ken Martin	140
Don Funderburg	92
Pricilla Martins-Read	90
Harold Davis	41

96 Square Color

Penne Fossa	182
Diana Jones	115
Harold Davis	115
Joan Bishow	85
John Craig	71
Glenn Smith	63
Lloyd Jones	48
Ashley Hendrick	43
Don Funderberg	43
Priscilla Martins-Read	23

Large Monochrome

John Craig	358
Lloyd Jones	119
Chuck Sanders	66
Joan Bishow	43
Penne Fossa	23
Pricilla Martins-Read	23

96 Square Monochrome

Diana Jones	96
Michelle Piper	92
John Craig	47
Priscilla Martins-Read	44
Don Funderburg	44
Ashley Hendrick	22
Penne Fossa	21

Electronic Imaging Division EID

Creative Digital

Name	Total
Carl Winston	370
Douglas Fischer	362
Jan Pelkey	187
John Craig	157
Avenilla Kersteter	65
Lloyd Jones	45
Percilla Reed	44
Ken Martin	44
Steve Piper	41
Frank Woodbery	39
Tammy Campbell	24
Charles Sanders	22
Doug Funderburg	21
Claudine Kratzberg	21
Diana Jones	21

Traditional Digital

Jon Fishback	729
Richard Belt	714
Ken Martin	662
Cliff Snell	611
John Craig	585
Jan Pelkey	503
Claudine Kratzberg	502
Avenilla Kersteter	446
Priscilla Martins-Read	397
Steve Piper	395
Frank Woodbery	375
Douglas Fischer	374
Sharon Deming	363
Carl Winston	336
Lloyd Jones	220
Dennis Anttila	175
Bob Deming	154
Gay Angelos	129
Tammy Campbell	111
JoAnn Donovan	111
Michelle Piper	110
Diana Jones	86
Harold Davis	84
Don Funderburg	64
Rachel Fishback	23



Notice

★ If there is sufficient interest I will teach a 3 or 4 day work shop on Portraits by Available light. It will be 2 or three hours each day, on a weekend day. I am creating an online class for PSA on this subject and will be creating images for publication at that time. If there are at least six (6) persons signed up by June 15th the workshop will progress. Jon Send an email to jpf1@aol.com



Kitchen Utensils

6



Bob Deming



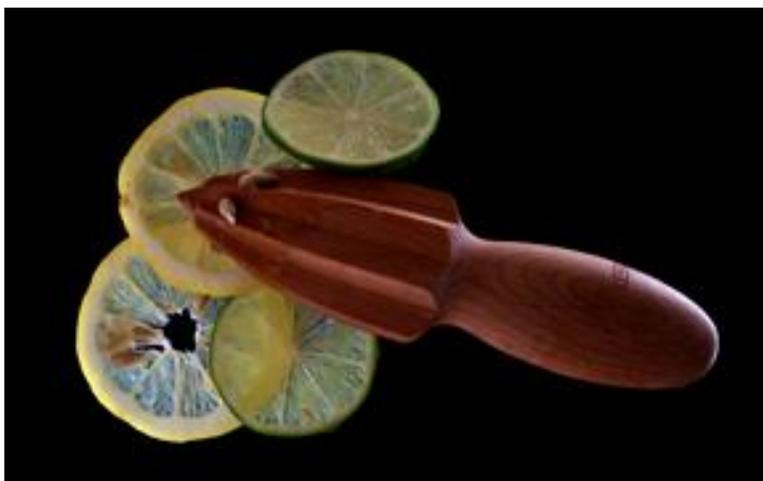
Sharon Deming



Rachel Fishback



John Craig



Jon Fishback

These are the 5 submissions for the June challenge.

On page one there is a short article about competing. One way to improve your work is to practice. One way to practice is to challenge yourself to submit an image to the newsletter.

Join PSA
It's fun