



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

Film Pack Camera Club

A dapter



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

Editor: Jon Fishback. FP, ARPS

November 2014

Meetings will be held the first and third Tuesday at Touchmark
2911 SE Village Loop, Vancouve Wa.

Upcomming Programs

Novemrber 4th—Don Funderburg on the fishey lens.

Upcomming EID themes

November: *Humor* December: *Windows*

January: *Signs* February: *Shadows*

March: *Pets* April: *Food* May: *Patterns*

Board meetings will be on the 4th Tuesday of every month,
location to be announced.

Goodies list and Schedule

11-04 Mike Kuhl
11-18 Lee Moore

12-02 Mark Shugert
12-16 Akiko Somura

1—6 Burce Smalley
1—20 Steve Cornick

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.

EID Totals As of October 2014			
Member	C	TH	T
Ambrose, Tom	39	21	87
Battson, Rick	23	44	89
Belt, Richard	44	41	86
Cambell, Tammy		19	65
Cornick, Stephen		20	41
Craig, John	47	46	94
Deming, Bob		42	93
Deming, Sharon	43	43	94
Eklof, Jan	44	44	93
Fischer, Doug	49	44	90
Fishback, Jon	45	43	86
Fishback, Rachel		38	77
Funderburg, Don	45	20	65
Hatfield, Rosanne			20
Klein, Ray	45	44	91
Kratzberg, Claudine			40
Kuhl, Mike	45	41	80
Martin, Ken	22	40	84
Moore, Lee	45	21	89
Pelkey, Jan	43	42	84
Schuyler, Cal			83
Shugert, Mark	21	21	44
Somura, Akiko	45	21	88
Woodbery, Frank	43	39	89

Print Totals to date

						Sum of SCORE
NAME	Large color	Large Mono	Small Color	Small Mono	()	Total
Bev Shearer			101	83		184
Bruce Smalley	45	43	39	41		168
Cal Schuyler			86			86
Don Funderburg	93	91	90	81		355
Doug Fischer	95	88				183
Frank Woodbery	20	43	43	43		149
Jan Eklof	69		68	83		220
Jan Pelkey			21			21
John Craig	24	23				47
Ray Klein	23	22				45
Rick Battson	85	84	66	87		322
Tali Funderburg		22				22
Tammy Campbell	41		21			62

Bulletin

Gallery 360 is going to have its "GRAND OPENING" in its new location at the Historic Slocum House in Esther Short Park; 605 Esther Street, Vancouver, WA 98660. The date is November 7, also a "FIRST FRIDAY ART WALK" event. The Gallery will be open that entire weekend on Saturday and Sunday 10:00 AM to 5:00 PM. The Gallery membership has expanded dramatically and will be occupying the entire first floor of the building.

Come and see what other artists and photographers are doing.

FPCC Field Trips for November & December 2014

November 8

Portland Farmers Market at PSU for food photo opportunities (HINT! HINT! April 2015 EID Challenge = Food) Then, we'll drive down to the Oregon Historical Society for opening day of "Place: Framing the Oregon Landscape."

For more info, see link below:

<http://www.ohs.org/exhibits/upcoming/place-framing-the-oregon-landscape.cfm>

November 10

Evening shots- from the Willamette waterfront or OHSU Aerial Tram. You decide!

November 20

Excursion Elsewhere: Tacoma-W. W. Seymour Conservatory for indoor shots of flora and more. Conservatory will be open until 7 p.m. Tacoma has much more to offer if you're interested.

December 6-8: ROAD TRIP

Two-night stay in Coos Bay, OR. We'll go to Shore Acres State Park for holiday lights and more.

Red Lion Hotel in Coos Bay has a cheap, cheap rate of \$71/night plus tax. You must book your room online. Be sure to select the special offer labeled: Autumn Adventure Awaits with Breakfast + Save 20%.

Link here:

<https://www.redlion.com/coos-bay>

If you have special request, you must call the hotel directly—only after your room is booked online. Also, please let me know if you make reservations in case of foul weather.

December 11-Christmas Lights

December 15-More Christmas Lights

There are lots of local spots to get that magical boke (or bokeh). Your suggestions are welcome!

FYI, if interested in any of the above field trips, please respond by email or join us at the usual meeting spot. Times will be determined prior to actual event.

Hope you'll come along,
Tammy Campbell
FPCC Field Trip Chair

**Happy 95th Birthday
Joseph...
and many more
from your friends
at FPCC!**



**Thanks to all of
the helping hands:
behind the scenes,
behind the cameras,
and everyone who
pitched in at the
party.**



Book Review by John Craig

Looking at Images, by Brooks Jensen.
Lensworks Publishing, 2014.

When we gather as club members once a month to watch a competition of EID images, we bring with us a set of learned photographic experiences and expectations. Judges and audience see an image flash onto the screen and within seconds, opinions of that image are formed. Judges push a button. Members of the audience shape a mental score and wait for the tallied confirmation of the judges. A brief period is allowed for comments by a judge and the process repeats itself. This practice works for camera club competitions, but how would it fare for evaluating photographs as fine art?

Brooks Jensen's book, *Looking at Images*, gives a straightforward answer to this question in his introduction:

“Looking at photographs is like looking at *life*; we can merely glance and take in what our eyes present us – or we can linger, study, listen, feel, and sense with our hearts This book is about what we learn about and from photography and the creative process by looking at photographs with more than a glance. It is about the process of art-making in photography. It is about the *content* of what we create, not the mechanics of how we create.” P. 6

Jensen then goes on to present his studied lingering on more than a hundred images including “Feathers” by our own Jon Fishback. While Jensen's well-formed insights study the artistic contents of images, they also show how mechanical aspects of photography affect the artistic values of an image. He does this by introducing to us a diverse mix of documentary, nature, still life, abstract, and conceptual photographs, each offering its own lessons of the creative process and artistic approach to photography.

Jensen challenges us to see in a new way, to examine how we define photographic art, to recognize elements of creativity, and to understand that creativity takes flexibility, daring, and bravery.

For me, the more we can investigate the process of artistic photography, the better prepared we are to apply what we've learned in a time sensitive judged competition. There are lessons and experiences we can take with us after reading *Looking at Images* by Brooks Jensen.

Notice:

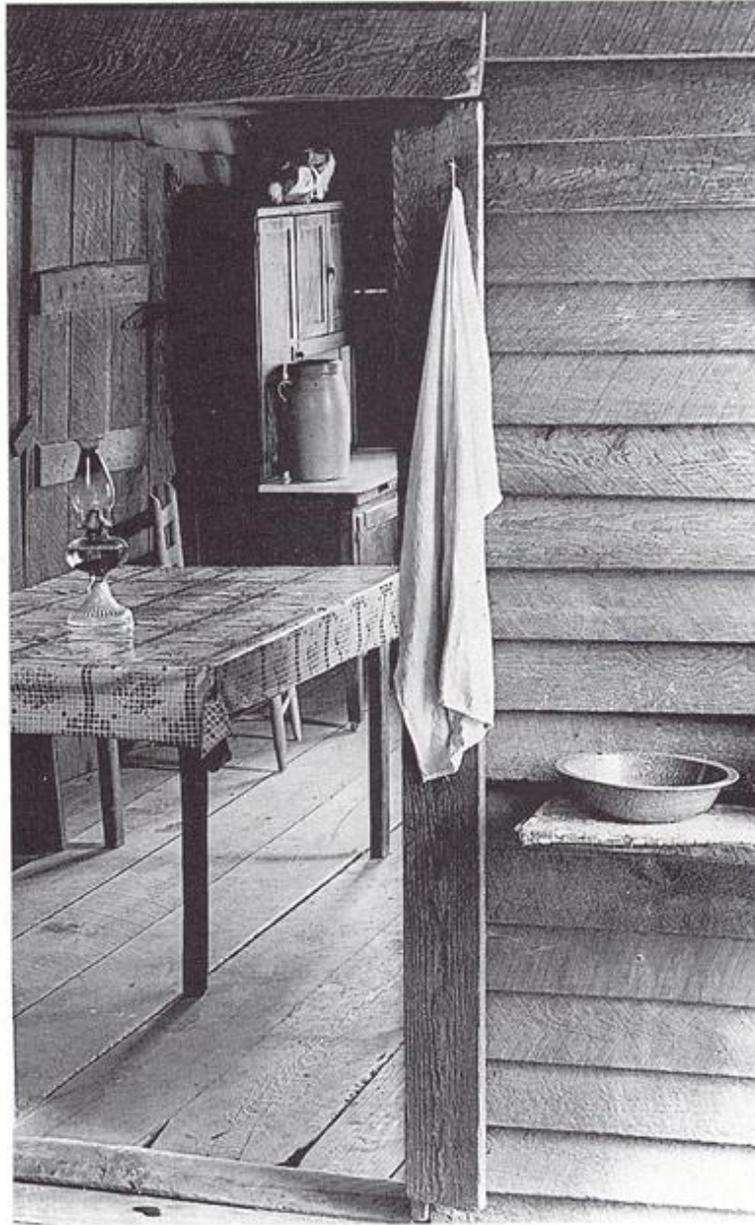
There are two copies of this book circulating around the club. If you have a copy, read it and pass it on to others in the club.

Allie My Burroughs
By
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. Mealtime is just about the only time she sits. The remainder of her waking day is expended toward family and survival. Precious few calories are left to burn 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 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 silently 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."

Burrough's Kitchen By 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 scrubblings: on hands and knees now worn and darkened, rougher than the floor itself.

I remove my shoes.