



FOCUS

Editor: Judy Edwards

June, 2013

PLEASE READ MEETING INFORMATION CAREFULLY. BIG CHANGES!

MEETING INFORMATION

CAMERA CLUB MEETINGS: 2nd Thursday of the month at 6:00 p.m. Dinner at Appleby's, 5:00 pm. Each month, all entries in the Creative category will be projected and all entries in the Open category will be displayed as prints. Assigned entries will alternate as noted below.

*****SATURDAY, JUNE 22, 1:30-4:30 pm, NORTHSIDE LIBRARY*** (Lunch at Appleby's)**

ASSIGNMENT: FRESH PERSPECTIVE
PRINT

THURSDAY, JULY 11, 2013

ASSIGNMENT: SILHOUETTES
PROJECTION

You will receive two points for each entry in the Assigned topic, and one point for entries in the Open and Creative categories. You may submit only ONE (1) entry per category.

FRESH PERSPECTIVE: Ansel Adams said, "A good photograph is knowing where to stand." It's such a simple idea and still rings true today. Sometimes, all we need is to take a step back (or up, or down, or sideways) and get a fresh perspective on an old scene you've photographed before, or a completely new idea that you've been eager to try. Give your camera some new angles to try out instead of just keeping it at eye-level. Crouch down and shoot from a lower vantage point than you are used to. Climb up high and shoot from a bird's eye view. Get up close and personal instead of staying at arm's length. Take a look above you, below you, or behind you and shoot something you may have never glanced at. Make sure your perspective is unusual enough that the viewer will notice.

SILHOUETTES: Silhouettes are a wonderful way to convey drama, mystery, emotion, and mood to the viewers of your photos. People or animals on a beach backlit by a sunset or sunrise, a lone tree against the sky, a figure backlit against a bright window--as long as the shape is strong and recognizable, the possibilities are limitless. Stay tuned for a workshop on shooting silhouettes, but in the meantime, google "silhouettes in photography" and see what you can find.

FREDERICK EBERHART TO SPEAK AND JUDGE AT JUNE MEETING

Frederick Eberhart is a fine art landscape photographer who resides in Northern Virginia, and whose work is represented by fine art galleries in several Virginia locations. His large-format, high-resolution landscape prints, made from "stitched digital mosaics, "are owned and

displayed by private and corporate collectors throughout the region and beyond."

Eberhart writes, "My photographic interest has gone through several phases – from the monochrome darkroom in college, through countless slides of my early professional travel to Africa, Europe and Latin America, and through a very long period of celebrating, with a

simple point-and-shoot, the soccer games and birthday parties of a growing family. As my kids are getting older, and often have better things to do than hang out with Dad, I now am finding more time to do what I have often dreamed of doing - wandering the countryside in the Virginia (USA) foothills, trying to capture the beauty I see. This rejuvenated passion is in part fueled by the new possibilities of digital photography. My camera bag is light, and my tripod is heavy. This is dictated in part by economy, in part by my desire for simplicity and flexibility, and in part a self-challenge to see what I can accomplish with the basics.

"I am a confirmed digital photographer. But as a passionate landscape photographer, I am acutely aware of the limitations of digital technology in that pursuit. Even among higher-end digital cameras, the technology has not yet reached a point at which individual digital images can meet the resolution and quality standards of scanned images from medium and large format film. This shortcoming is particularly evident in the creation of fine art landscape images, often most advantageously displayed in large format, high-resolution prints.

"I have sought to overcome this limitation by creating stitched mosaics from arrays of juxtaposed digital images. Using Panorama Tools*, a robust mosaic-stitching software, I am able produce seamless, large format, high-resolution images of a quality comparable the larger film formats. Preparation of a finished mosaic of 24 component photographs may require several hours, and even days, for setup, processing, modification and finishing to my satisfaction. Some of the more challenging mosaics, shot in rapidly changing light or with moving subjects, may require several attempts to get it right. However, there is considerable creative satisfaction in the process and in the result.

"I do not need to wander too far from my Centreville, Virginia home to practice my avocation for landscape photography. I find

particular satisfaction in capturing glimpses and hints of a disappearing life and natural setting in the Northern Virginia hinterland - the Blue Ridge Piedmont and the Chesapeake Tidewater - a region that is yielding far too quickly to the chain saw and bulldozer. When I come upon an image worth capturing, it is usually in a location that merits pause and inspires spiritual meditation. For me, this is an integral part of the joy of the photographic quest.

"I shoot with a relatively inexpensive lightweight and flexible camera (a Panasonic DMC-FZ10) and a heavy tripod (an old aluminum Gitzo). I process my images digitally, but I use no distorting digital "artistic filters." Still, I seek to achieve an effect in my stitched landscape mosaics that is sharp in resolution and yet soft and ethereal in feeling. Printing with high-end Epson printers using century-durable pigment inks on archival matte-finished fine art papers lends itself well to this desired effect. I consider it a compliment that my mosaic landscapes are sometimes initially mistaken for paintings.

"I hope that viewers will find my images compelling and emotive, conveying my love for, and awe at the natural and visual gifts with which we have been endowed."

Eberhart's book, ***Dominion of Light***, is a visual celebration of the Artist's home state, Virginia - the "Old Dominion." These are images of largely obscure and unnamed places, both intimate and grand. They are a record of the Artist's wanderings on the quiet farm roads, by the rivers and streams, on the forest trails and along the mountain ridges of this beautiful state. And all capture moments when the Artist was touched within by light. Each image in this collection is a "stitched digital mosaic" made from arrays of between 8 and 60 photographs shot in overlapping sequence, and "stitched" to create seamless, large-format high-resolution prints. This Special Artist's Collection of images, made between 2004 and 2010, is offered in a 12" by 12" coffee table format, with premium

matte paper. It is intended for serious collectors of the Artist's works and for lovers of the Virginia landscape.

The title of the presentation will be, *Still Stitching after All these Years*. After almost a decade of stitching digital mosaic landscapes, Fred Eberhart continues to exclusively use this technique to make large format, high resolution images, even as digital technology progresses to larger and larger CCD formats. He will discuss what has changed and what hasn't in his technique, share some of his most recent images, and offer some insights into his artistic inspiration.

AWARDS FOR COMPETITION: MAY, 2013

JUDGE: John Connell

ASSIGNED TOPIC: Tranquility

COLOR AND/OR MONOCHROME PRINTS & CREATIVE

ASSIGNED A

- 1 Lydia Handsfield
 - 2 Anne Scott
 - 3 Vicky Eicher
- HM Gordon Putnam

ASSIGNED B

- Deborah Kellams
Gene Runion
Martha Dudley

OPEN A

- 1 Jim Simmons
 - 2 Robert Fehnel
 - 3 David Katz
- HM Jim Demas

OPEN B

- Larry Bouterie
Toni Zappone
Paul Grim

CREATIVE

- 1 Jim Marshall
 - 2 Deborah Murren
 - 3 Jim Sullivan
- HM Deborah Kellams

JOHN CONNELL, MAY JUDGE

John believes that a judge's primary responsibility is to provide "distinctions of merit" for the images entered into the competition. The judge must separate the images one from another and assign different "values" to the individual images. He also feels that it is extremely beneficial to provide the rationale used to make the distinctions of merit in a way that club members will be encouraged to participate in future competitions and challenged to stretch and improve as photographers. It is incumbent on the judge to be informative, courteous, respectful and fair, and the photographers should have a very clear understanding of why the judge made each decision.



John Connell and his sense of humor.
Photo by Dave Lyster

John certainly met that responsibility as he judged the May topic of "Tranquility." He was very careful to stick with the theme, and would take the time to compliment a photo and then explain why it was being eliminated. Although John always had something good to say, he was also very specific about flaws in the photos, and clear about how they could be improved. As usual, we enjoyed John's comments—and his

sense of humor which makes the whole judging process more positive.

ALAN SISLEN PRESENTS MAY PROGRAM

Alan wrote in his website, "One of the things I enjoy most about photography is sharing my enthusiasm for the image creation process from image capture to image processing, and importantly, through to the final print. In our digital age, the photographer must balance the "art" and the "craft" of photography by continuous reading, studying and applying what has been learned with the help of mentor(s) and instructors." Over the years he has attended dozens of workshops and seminars, and feels that photography education never ends, but we must continually hone our skills and techniques.



Alan Sislen presents in May. Photo by Dave Lyster

His presentation topic was, *The Beauty of the Landscape*, and he shared his philosophy of landscape photography with us. He covered light, mood and emotion, composition, panoramas, "that something extra that sometimes sneaks up on us," equipment needed for great landscape images, planning ahead, and "tools in your pocket." Alan also

talked about what constitutes a landscape. For instance, is it only a grand vista? How about a close up—an "intimate" landscape? And then there is the urban landscape. Can an abstract be a landscape? The answer is, it doesn't matter. If you, as the photographer, view it as a landscape, then it is a landscape.

He also talked about the importance of light and how it usually determines the success of a photograph. Essentially, you are taking a picture of the light which is illuminating the landscape or the image. Light discloses, illuminates, and accentuates; it can transform the ordinary to extraordinary. He sees the photographer as the "lighting designer" who decides what kind of light is needed and then goes about making that happen. As part of this he covered strategies for making light work, including the simple solution of coming back another time and/or another day, using filters, producing your own light, and the use of software tools to help the light along.

His presentation was accompanied by photographs to illustrate each of his points. It was enjoyable and informative, and definitely worth hearing more. See his website at: <http://www.alansislenphotography.com/about.php>

PRESIDENT'S MUSINGS

June 2013

Listening to the radio the other morning I heard about a musician who spent five years working on a song to showcase. I have been working on my backyard for six years, and I'm sort of done, except for minor enhancements. Sometimes it just takes time to complete something.

A number of members have been taking pictures for a lot of years. Many have accomplished a great deal but it didn't happen overnight. For many it has taken a lot of work and time.

I wonder how many of you have worked on a photograph for a long time, maybe even for a

number of years to get it where you want it. Sometimes a photo just works without much work, but that is not the norm.

But what is the real purpose of doing all these jobs, processes and accomplishments? Is it for the finished product? There is an ad on TV that has stuff blowing up. A famous athlete comes on and says, even though you win the championship it means nothing the next year. That accomplishment is gone.

I have had fun creating my back yard; it is not the final product I am most proud of, even though I am very proud of it. Rather it has been the work getting there that is so satisfying. All of us are continually striving for the best, but it is in doing the work, each day as we work, discover, improve and are sometimes amazed, that is the exciting part of doing photography, or anything else.

See you this week at our monthly meeting.
Gordon Putnam

MINUTES

May 9 2013

The May 9 meeting of the Charlottesville Camera Club was called to order at 6:30PM by President, Gordon Putnam. Treasurer, John Hulburt, reported a bank balance of \$4713.98 and announced the restart of an exhibition "team." The purpose of the team is to coordinate the exhibition and selling of members' work at local venues, art shows, art shops, etc. Workshops would be held for presentation topics such as matting, printing and framing. One caveat - you must serve on the committee in order to exhibit and sell your work. Members were given a handout with specifics about the team and were asked to contact John via email (jwhcville@comcast.net) to express an interest.

Three guests were introduced. Gordon reminded everyone of a peer review workshop to be held the following Saturday at the

Northside Library, and a workshop, same location, on May 29 called "Six Trix for Great Pix" - times are announced on the website. John Hulburt was recognized for his excellent workshop on the Nik Software Suite in April. Gordon encouraged members to register for the forum and contribute to its success. Jim Fergus introduced our judge, John Connell. After judging we were treated to a great presentation titled "The Beauty of the Landscape" by Alan Sislen.

Submitted by Deb Snelson,
Secretary.

MAY 29 WORKSHOP: BASIC STEPS TO BETTER PHOTOS

By Jim Simmons

Twenty four beginning, intermediate and advanced photographers attended Gerry Bishop's "Basic Steps to Better Photos" workshop at the Northside Library on May 29. Originally billed as "Six Trix to Great Pix," Gerry revised the scope of his presentation to include four separate sessions under the new title. The first of the four was titled "Understanding Light". The remaining three, "Image Design", "Taking Control of Your Camera" and "Essential Image Editing" will be presented at later dates, to be announced.



Gerry speaks to a full house. Photo by Paul Grim.

Part I, "*It's All about Light*," covered numerous areas of light and the photographer, and began with Gerry's statement that "Photography is 50% photographer, 40% light and 10%

equipment,” and a photographer should “find the best light and shoot something in it.” Gerry covered numerous qualities of light such as intensity, hard vs. soft light, temperature (warm/cool) direction—light from the side, back or overhead, and fill light and its effect on the subject, all portrayed with excellent images from Gerry’s vast array of photos.

Another area he covered had to do with controlling the light. He described how the photographer’s orientation offers control over the direction of the light striking the subject. He also covered various techniques for “diffusing” light to bring out texture and detail in your photos. Another factor Gerry stressed is that the time of day matters—bright sunshine, overcast or mid-day, or the sun breaking through in the evening. And, he stressed that all of us need to exercise a lot of patience when out shooting.

Much has been written about the use of polarizers. Gerry commented that he mainly uses a high quality circular polarizer, and that a very good polarizer helps create nice blue skies and dramatic clouds as well as reduce glare and enhance “greens.”

The final segment of Gerry’s presentation focused on *Control after Capture*, the many things you can do to correct and improve your images using post processing software such as Photoshop, Lightroom and others. Gerry made it quite clear that photographers should shoot in RAW and learn how to use all of those “sliders” we find in our software, to make outstanding images.

In summing up Gerry simply said – “find the best light and photograph something in it.” I am sure we will all look forward to Part II – “*Image Design.*”

CCC FIELD TRIP YIELDS OUTSTANDING IMAGES

By John Hulburt



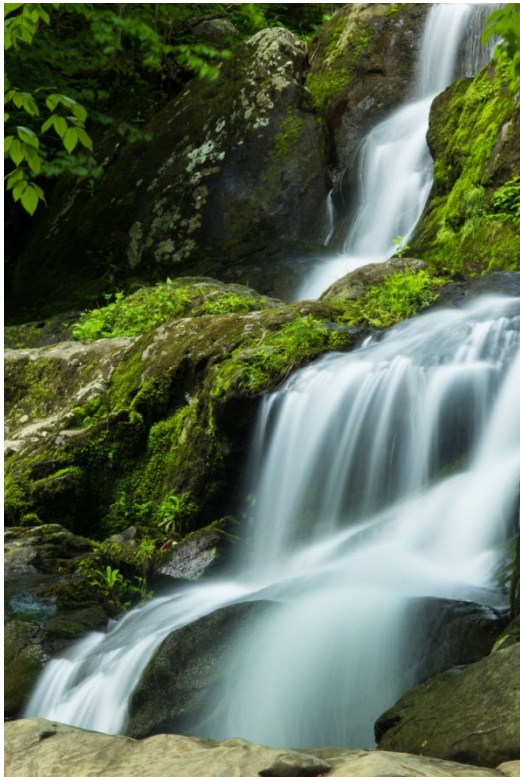
The Intrepid Jim Simmons. Photo by Deb Snelson

On Saturday June 8th, a group of CCC members participated in a photography field trip organized by John Hulburt to Shenandoah National Park. The participants were Jim Simmons, Deb Snelson, Rick Seaman, Jim Fergus and Gerry Bishop. The group visited a series of preplanned locations including Dark Hollow falls, Thorofare overlook, Crescent Rock, and Big Meadows, photographing a variety of subjects. Shortly after entering the park, the first car came upon a big black bear standing to greet new park visitors. As luck would have it, no one had a camera ready. Later, the group was photographing mountain laurel blossoms and came upon a large rattlesnake - you guessed it - no one photographed it. But all

were able to capture some great images.

After a relaxing dinner at Skyland, the group scurried to a nearby overlook to capture a spectacular sunset with vivid colors and bold sun rays. A long but rewarding day was enjoyed by all.

Below see some examples of images brought home from the trip.



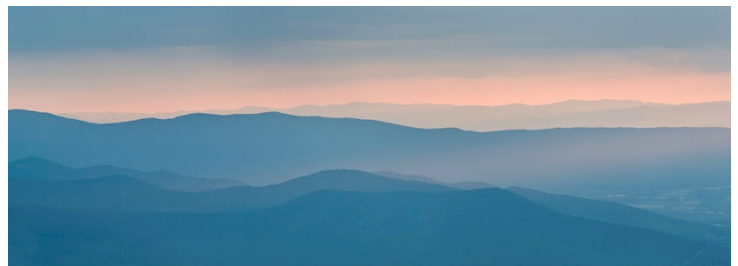
Dark Hollow Falls. Photo by Rick Seaman



The Intrepid Gerry Bishop. Photo by John Hulburt



Big Meadows Exit. Photo by Jim Simmons



Sunset over Blue Ridge Mountains. Photo by Gerry Bishop



Young Buck at Big Meadows. Photo by Deb Snelson

WINNERS' GALLERY
MAY, 2013
TOPIC: TRANQUILITY



1st Assigned A, Lydia Handsfield, "Tranquili Tea"

WORKSHOP SCHEDULE 2013

See website for details.

June 22: *Digital Photography in the Garden*,
Monticello, 9:30 am. John Hulburt

June 26: McIntire Room, Main Library, 6:30 pm.
Basic Steps to Better Photos, Part 2. Gerry
Bishop

July 16: Northside Library 7:15 pm. Basic Steps
to Better Photos, Part 3. Gerry Bishop

July 27: Northside Library 2:00 pm. Peer Review.

August 17: Northside Library, 2:00 pm. Peer
Review

August 21: Northside Library, 6:30 pm.
Workshop TBA



2nd Assigned A, Anne Scott, "My Number One, Sam"



3rd Assigned A, Vicky Eicher, "Winter Afternoon In Alaska"



2nd Assigned B, Gene Runion, "Douthat Lake"



3rd Assigned B, Martha Dudley, "Tranquil Tulip"



HM Assigned A, Gordon Putnam, "Dolly Sods Sunrise"



1st Assigned B, Deborah Kellams, "Jeckyll Island"



1st Open A, Jim Simmons, "Waterfall Tapestry"



2nd Open A, Robert Fehnel, "Time for a Drink"



1st Open B, Larry Bouterie, "Spanish Harbor"



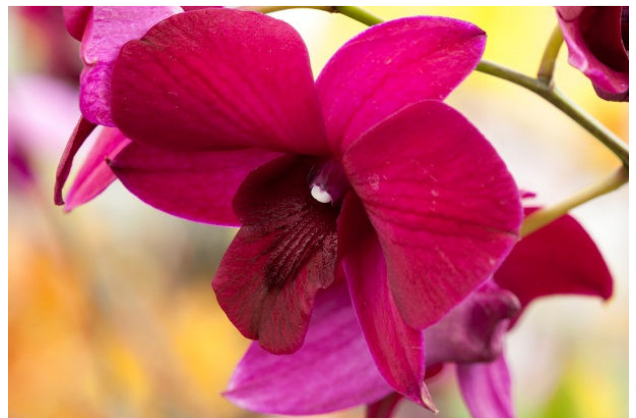
3rd Open A, David Katz, "Waiting for TakeOut"



2nd Open B, Toni Zappone, "Garden of Good and Evil"



HM Open A, Jim Demas, "Dinner for Two"



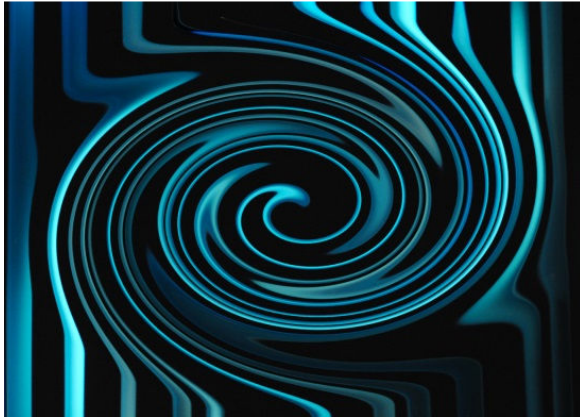
3rd Open B, Paul Grim, "Lewis Ginter Red Orchid"



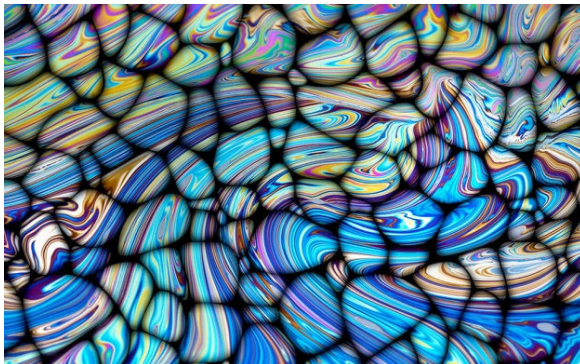
1st Creative, Jim Marshall, "Spring Triptych"



HM Creative, Deborah Kellams, "Cosmic Dance"



2nd Creative, Deborah Murren, "Blue Whirl"



3rd Creative, Jim Sullivan, "Stone Wash"

ANNOUNCEMENTS/EVENTS

CHARLOTTESVILLE FESTIVAL OF THE PHOTOGRAPH (LOOK3) June 11-15. Don't forget that even if you don't have tickets, there are lots of exhibits and activities that are free and worth seeing.

ANSEL ADAMS EXHIBIT AT UVA: One hundred thirty eight Ansel Adams prints have been collected and loaned to the Fralin Museum of Art, at UVA. The opening reception is this Friday, June 14. The exhibit will be open until October 13, but it will be swapped for another set of his prints in late August. The reception is open to the public and will be included in the LOOK3 Festival of the Photograph. Gallery hours, Tuesday—Sunday, 12:00-5:00. Location: Thomas H. Bayly Building, 155 Rugby Road.

CCC EXECUTIVE COMMITTEE AND OFFICERS:

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CCC Website: www.cvillecameraclub.org

(The Charlottesville Camera Club is an organization that fosters photography as an art, a hobby, or a vocation, by instruction and by sharing of knowledge and experience. Membership is open to anyone interested in photography. The club is not associated with any other organization or venue.)