



FOCUS

Editor: Judy Edwards

October, 2013

ANNE SAVEDGE TO JUDGE AND PRESENT OCTOBER 17

Anne Savedge currently teaches digital and darkroom photography at John Tyler Community College. She has also taught photography at the Chesterfield Technical Center, the University of Richmond and Photoshop at the Virginia Museum of Fine Arts. She is an Adobe Certified Instructor in Photoshop. Her biography is included in Who's Who in America, Who's Who of American Women and Who's Who in the World.

She is an Exhibiting Photographic Artist, with work in the collections of the Virginia Museum of Fine Arts, the Chrysler Museum, The Polaroid Collection in WestLight Gallery, Vienna Austria, Richmond Federal Reserve Bank, Capital One, The Taubmann Museum, and The Center for Photography in Woodstock.

In her work, she takes color photographs, then uses Photoshop to combine negatives and manipulate the images. Savedge originally trained as a painter, even exhibiting her work in a Virginia Museum of Fine Arts biennial in the mid-1970s. Her paintings were super-realistic, and she came to realize that photography would be a more satisfying medium to work with so she began taking photography classes at VCU.

Her photos never turned out exactly the way she wanted, so she started drawing on the negatives with fine-tip permanent markers before printing them. "I was never interested in capturing the perfect image," she says. "I would take a picture and think, 'Now where can I go

with this?'"

In 1990 she began teaching commercial photography at the Chesterfield Technical Center, and in 1993 won a grant that enabled her to spend a week studying Photoshop at the Center for Creative Imaging in Maine. The experience has had a profound effect on her teaching and art, both of which have since been focused on the latest technology.

Savedge was vacationing with her family in Atlanta during the 1996 Summer Olympics when she was captivated by the sight of hundreds of people frolicking in a fountain in Olympic Park. The six images she shot of that scene set a new direction for her artistic career. She came home, combined the negatives into one long horizontal image and manipulated it so that the figures were elongated and abstracted, and all identifying features were removed. The result is "Fountain Freeze," a large, (15-inch-by-50-inch) lovely, evocative work of obscured, watery figures representing the union of traditional photography, technology and an artist's eye.

(Above paragraphs are excerpts from an article by Jessica Ronky-Haddad, Style Weekly Magazine, November, 2002)

Presentation topic to be announced. See website at <http://www.savedge.com/digital/>

AWARDS FOR COMPETITION: SEPTEMBER, 2013
JUDGE: STEVE BELTZ
ASSIGNED TOPIC: REFLECTIONS

8 POINTS

ASSIGNED:	OPEN:	CREATIVE:
David Katz	Gerry Bishop	Jim Demas
Jim Sullivan	Joe Garland	Sandra Hodge
	Gordon Putnam	
	Gene Runion	

7 POINTS

ASSIGNED	OPEN	CREATIVE:
Gerry Bishop	Jim Demas	Vicky Eicher
Ginger Ferrell	Rob Fehnel	Rob Fehnel
Lydia Handsfield	Lois Gebhardt	Paul Grim
Jim Marshall	John Hulburt	Jim Marshall
Liz Marshall	Liz Marshall	Deb Snelson
Deb Snelson	Gary Powell	Jim Sullivan
	Rick Seaman	
	Deb Snelson	

NEW SCORING SYSTEM

Editor's comments

October and November meetings will continue our trial period of the "new" numerical scoring system. It is obvious from both the trial judging and the last meeting that there are many glitches to be overcome.

For this trial we will continue with the 9 point scoring system, although guidelines and descriptions may be tweaked to make the judge's job easier. Although A and B photographers are scored together, we are also keeping a separate record. This will be used in the end of the year scoring. There have been many questions about this system, and quite a few suggestions for changes. Before the end of the year the membership will have the opportunity to vote on a system to adopt in January 2014.

We had announced that images that scored 7, 8, or 9 would be displayed in the FOCUS.

However, there are no 9's, very few 8's, and so many 7's that it would take pages and pages of the newsletter! What to do?? I decided to list the 7,8, and 9 scores in a "winners'" box, but to just display the 8's and 9's. Thanks to all of you who sent me your photos—I apologize, and I appreciate your patience. Change is sometimes a mistake, sometimes a great thing, and ALWAYS a struggle!

Judy

CCC WELCOMES STEVE BELTZ IN SEPTEMBER

Steve Beltz has been in photography for over 30 years, much of it as a crime scene photographer in the Washington State Patrol. He has been involved in surveillance photography, and has, more recently, worked for the U.S. Department of State and the Department of Defense, and specialized in computer, audio and video forensics. He now does fraud analysis. When he started out as a firefighter and EMT in the mid '70's, he always had his camera with him. His specialty in the State Patrol was reconstruction of crime scenes—to measure and photograph everything, and figure out the dynamics of the crime. He always used a 50mm lens to represent what the eye sees, for as much accuracy as possible.

Steve's presentation was probably the most unusual one that we have ever hosted! Although none of us has had experience in this area, it was truly interesting to see how to expose in low light, not for an "artistic" photo, but to document what you are trying to illustrate. He told us that there are two styles to photographing a crime scene: one, do a straight walk through in both directions, and then concentrate on the close ups. The second method would be more circular; for example, in a house—move in closer and closer as you circle, then finally take the very close up shots. It was interesting to hear that digital photography has, on one side, made that job easier, yet the use of photoshop on the other hand, has created additional problems and questions.

Many of the particular problems that would be encountered in a crime scene are the same problems we encounter in other photographic environments—problems of low light, too much contrast, difficulty in manipulating shutter speed, depth of field, focus, etc., to achieve the clearest possible record. Steve's experience in crime scene photography has benefitted the additional photography in his personal life.

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. **All categories include both A and B photographers.**

THURSDAY, OCTOBER 17 (Note Change in Date)
ASSIGNMENT: PLANTS IN ODD PLACES
PRINTS

THURSDAY, NOVEMBER 14
ASSIGNMENT: DECAY
PROJECTED

Plants in Odd Places: Have you ever noticed a dandelion growing up between cracks in a sidewalk? Or a fern growing out of a hole in a tree? Or possibly a small wildflower tucked into a cranny in a cliff? Keep your eyes open for plants growing in unusual places, and make them unique and artistic in their struggle.

Decay: Your challenge is to create a photo that captures the essence of decomposition, disintegration, or decline in a compelling way. Your image should convey something about the process of decay that is fresh and eye-opening--something that strikes an emotional chord in all who view it. Tempted to photograph a favorite old barn? Why not stretch your imagination and go beyond the obvious? What might you find on a forest floor that tells a story of natural decomposition? Is there an abandoned home or vandalized car on the other side of town that tells the story of urban decay? And who knows

what wonders can be discovered within your compost bin!

PRESIDENT'S MUSINGS

October, 2013

I am finishing this musing after the meeting we had on September 25 concerning the new scoring system. It was a good discussion. This is what became clear to me. (I am not reporting on the conclusions from that meeting because there were none.) There were more concerns about the judging and judges than the scoring system. Let me give you an example.

In August the photo I entered in the assigned category received an honorable mention. Two weeks later we had a mock judging using the new scoring system. We used the photos from the August meeting. My photo was given 5 out of 9, one of the lowest scores that night.

What score or place I received had nothing to do with the scoring system, it had to do with what the judge was looking for. I received an honorable mention because the judge was looking for faces and he was intrigued with the number of faces he saw in my photo. I received a 5 because the judge was looking at the technical aspects of the photo and he saw that it was pixelated and he did not like that.

Which judge was better? Which system was the best?

As we talked about the scoring systems we kept coming back to those darn judges. However there were some other ideas brought up and some tweaking that could be done. It was a consensus that we should go ahead and have the trial continue over the next two months.

I am a process person. I have some personal feelings about the two systems but I believe we have a process that will give us a system that will work for us. It may or may not be what I thought it should be and may or may not be

what others thought it should be. It will be something that will work for our club.

Stay tuned for what will be happening. I value your thoughts and ideas; keep them coming. See you at the October 17 meeting.

Gordon

CCC MINUTES

September 12, 2013

The September meeting of the Charlottesville Camera Club was called to order at 6:30pm by President, Gordon Putnam. There were no visitors. John Hulburt reported \$3043.73 in the club bank account with dues collected from 83 members. John also reported that the exhibition team has met twice and is off and running with sub-teams for specific tasks. Gerry Bishop reminded everyone of the peer review workshop at 2pm on September 21 and a discussion regarding the new point system for judging at 6:30pm on September 24th, both at the Northside Library. Jim Fergus announced that there was still space remaining in the Jim Steele workshop on Visual Literacy. The cost is \$99 (payable in advance) and will be held at ACAC in Albemarle Square. Gordon encouraged members to check out the forum for new content.

Gordon introduced the membership to the new point scoring system. The range of scoring is 1-9. Photos receiving scores less than 7 can be re-entered. Receiving a score of 7-9 can be considered the same as previous awards of 1st, 2nd, 3rd and HM - anyone with a 7 or above will be acknowledged and asked to say something about the photo. Photos with scores of 8-9 will be published on the website, and 7-9 will be published in the Focus. Scoring for digital entries will occur within the program used for digital projection while prints will be taken to a side table where scores will be hand recorded.

Jim Fergus introduced the judge Steve Beltz who stated that judging is subjective no matter what the system for ranking. His intentions were to be tough, rewarding sixes when he felt the image could be improved upon and then re-entered. After judging Mr. Belte gave a presentation on Crime Scene Photography and Surveillance.

*Submitted by Deb Snelson,
Secretary.*



CCC Members meet for dinner and wine, and to discuss wonderful Paramount presentation by photographer Nick Nichols. Photo by Jim Simmons.

WORKSHOP SCHEDULE 2013

See website for details.

<http://www.cvillecameraclub.org/calendar/>

October 22: Peer Review, Northside, 6:30pm

October 29: Northside, 6:30pm. Jim Marshall, Still Life and Portrait Photography

November 2: ACAC at Albemarle Square, 9:00am, Jim Steele. Paid workshop on Visual Literacy.

November 19, Northside, 6:30, TBA

**BEST JUDGED PHOTOS
SEPTEMBER, 2013
TOPIC: REFLECTIONS**

ASSIGNED, 8 POINTS



David Katz, "Night Reflections"



Jim Sullivan, "Nautilus"

OPEN, 8 POINTS



Gerry Bishop, "Old Man on the Road"



Joseph Garland, "Basila"



Gordon Putnam, "Crabtree Falls"



Gene Runion, "Cindy"

CREATIVE, 8 POINTS



Sandra Hodge, "Hibiscus Has the Blues"



Jim Demas, "Dancers in Flight"

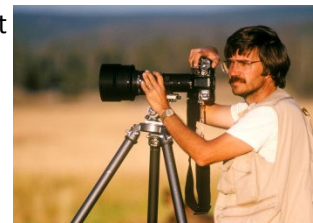
ANNOUNCEMENTS/EVENTS

NATURE VISIONS

Friday-Sunday, November 8-10, 2013
Hylton Center for the Performing Arts
Manassas, Virginia

Everyone needs inspiration. Whether you are a nature photographer, a nature lover, or a lover of art found anywhere, you will be inspired at Nature Visions Photo Expo 2013. It takes place Friday, Saturday & Sunday, November 8-10, 2013, at the Hylton Center for the Performing Arts in Manassas, Virginia. Online registration is required and passes are on sale now at NatureVisions.org. I hope you'll share this message with friends and colleagues who love to be inspired.

Capturing intimate images of wildlife, scenery and wildflowers in "just the right light" is the trademark of Bill Lea. As you might expect from someone who has been photographing the Smokies since 1975, Bill's last book, *Cades Cove – Window to a Secret World*, is filled with glorious imagery. That's the reason it is in its fourth printing. At Nature Visions, Bill



gives a one-hour lecture that will inspire you with the story of his next book, [*The Florida Everglades - Where Wonders Only Whisper*](#).



Steve Gettle's nature images have appeared in the Museum of Natural History in London, the American Museum of Natural History in New York, and in the pages of National Geographic. In his one hour lecture, [*Composing Images of the Natural World*](#), Steve sets forth the elements that make an inspirational image. Using



hundreds of examples and presenting practical, real world situations, Steve teaches the “rules” of composition, as well as when and why to break them; how to find the picture and work the subject; and how to control lighting, background, depth of field, and perspective, to make images that inspire.



Charlie MacPherson grew up in Boston, Massachusetts, an area where the idea of photographing wildlife was completely foreign. Inspired nonetheless to know and

photograph wildlife in its natural habitat, today Charlie travels annually to southern Florida for bird photography, and to northern Alaska for polar bears. In his one-hour lecture, [*Wildlife Photography from the Tropics to the Arctic*](#), Charlie covers the principles of making compelling images, as well as how and where to find wildlife, using some of his finest photographs.



When you look over his work, one learns that [*Bryan Peterson*](#) is both inspired and inspirational. Get inspired right now by clicking on the image at right to visit an NV webpage that features a 3-minute video slideshow of some of Bryan's great images. Attend his all-day seminar on Friday, November 8, [*Learning to See Creatively*](#), and you *will* be inspired.

The best value at Nature Visions is a 3-day pass that admits you to Bryan's Friday seminar, his Saturday, November 9 keynote address, [*Flashes of Inspiration*](#), AND six one-hour lectures by Bill Lea ([*The Florida Everglades -- Where Wonders Only Whisper*](#)), Steve Gettle ([*Composing Images of the Natural World*](#)), Charlie MacPherson ([*Wildlife Photography from the Tropics to the Arctic*](#)), [*Mike Moats*](#), [*Roman Kurywczak*](#), and [*Tim Poly*](#), all at a \$30 discount. A 2-day pass admits you to Bryan's Saturday keynote address and the six lectures by those outstanding photographer-educators, all at a \$20 discount.

To get an overview of all the opportunities for getting inspired at Nature Visions, take a look at the [*3-day schedule*](#), or download a [*PDF of the Nature Visions brochure*](#). In addition, you can take part in a NEW, FREE educational activity, [*scheduled classroom demos*](#) by **Lumix/Panasonic, OnOne Software, Sigma, Tamron and Topaz Labs**. The vendor demos are open on a first-come, first-served basis to attendees who have registered or bought a pass for Nature Visions.

You can see great photographs from the 2012 Nature Visions exhibit and keep up with all our news by following the NV [*blog*](#), [*Facebook*](#) page, [*Google+*](#) page, or the NV feed on [*Twitter*](#). Thank you for following Nature Visions on social media. Please share the word about the best value in photography education.

CCC EXECUTIVE COMMITTEE AND OFFICERS:

President: Gordon Putnam: gp4d@virginia.edu 540-949-5775

Vice-President: Jim Fergus: fergusjim@gmail.com 434-245-1142

Secretary: Deb Snelson debbiesnelson@gmail.com 434-990-1150

Treasurer: John Hulburt: jwhcville@comcast.net 434-409-3275

Past President: Jim Simmons: jimw-simmons@comcast.net 434-293-4185

FOCUS Editor: Judy Edwards: juded@comcast.net 434-295-9257

New Member Information: Rick Seaman rickseaman@hotmail.com 434-973-8753

Webmaster: Anton Largiader anton@largiader.com 434-295-0496

Education/Workshops: Gerry Bishop gbishop60@comcast.net 434-973-8340

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.)