



# FOCUS

Editor: Judy Edwards

November, 2013

## PHOTOGRAPHER GLEN McCLURE TO PRESENT IN NOVEMBER

From a very early age, Glen McClure knew that he wanted to become an artist. He also knew that his medium would be photography. When he was in his early 20s, he made a bold move, hoping to break into that world. He wrote a letter to every photographer and photography studio in the Yellow Pages saying, "I don't know a thing, but I want to learn to be a photographer. I'm willing to do anything, including sweeping the floor."

The Studio Center in Norfolk took McClure up on his offer, giving him the position of photographer's assistant. He picked up and delivered film, helped out in the darkroom, and, of course, swept the floors! McClure says that being around the studio – surrounded by the lights, tripods, and the odors of photographic chemicals – was all the encouragement that he needed. He absorbed everything, from photographic techniques to darkroom manipulation. Most important, he saw the work of a broad range of artists and was caught up in the magic and potential of film.

When he was hired by the firm of Arthur Polizos Associates to start its in-house photography department, McClure was on his way. The job gave him the training ground that he so desired. McClure cites two photographers as the primary influences on his work:

Czechoslovakian artist Josef Sudek and the well-known American photographer Paul Strand. From Sudek he learned that the mundane and ordinary object is as valuable as the exotic; from Strand he learned to respect and use timeless and traditional techniques. McClure is not

seduced by technical fads or new inventions. "My best work," he says, "appears as if I weren't even there."

### MEETING INFORMATION

**CAMERA CLUB MEETINGS:** 2<sup>nd</sup> 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.

#### THURSDAY, NOVEMBER 14

**ASSIGNMENT: DECAY  
PROJECTED**

#### THURSDAY, DECEMBER 12

**END OF YEAR COMPETITION AND CHRISTMAS  
PARTY. SEE INFO IN THIS FOCUS**

*You may submit only ONE (1) entry per category.*

**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!*

For years, Glen has concentrated on the landscape, producing series of panoramic works taken in Ireland and Tuscany and Umbria. Through his lens, each of his subjects reveals both the universal and the individual. He has been featured in numerous national group and one-man shows. In 1996 and again in 2000 he was included in the prestigious "Photography Annual" show, sponsored by Communication Arts magazine.

McClure will present a selection of work from his travels in Virginia and several locations in Europe. His presentation is titled *Explorations: New Work by Glen McClure*. He will show some before and after photos to illustrate how he achieves his final results. For a preview, see his website, [www.glenmcclure.com](http://www.glenmcclure.com).

#### **JON GOLDEN RETURNS TO JUDGE**

Jon Golden began taking photos as his family photographer. When he entered UVA he had an opportunity to work in the UVA graphics department which he did for his entire undergraduate career. After graduating he worked for the Daily Progress for several years, and then moved to Sydney, Australia for a year and a half. Bitten by the travel bug, he kept freelancing and did as much commercial work as he could get to fund his next project.

Jon started Charlottesville's LOOK3 with Nick Nichols. In 2004 he traveled to France to look at an equivalent, although much larger, photography festival, and a few years later Charlottesville's festival was begun, and has attracted top photographers from all over the world.

Most of Jon's travels are to parts of the world that hardly anyone else has visited, and very little is known about the areas. Because he comes from Virginia, he has not been used to hard winters. Since he planned on working in Northern climates, he needed to learn how to protect himself. He completed a military course in Norway which consisted of three weeks of

intense outdoor below zero survival, including how to dress, avalanche survival, how to live when you have fallen through the ice, making snow shelters, etc.. He photographed the training in return for being allowed to participate.

He has been a freelance photographer for the last 14 years, and has extensive travel stock from 27 countries. He is a project based photographer, and is always looking for new, and adventurous, things to do.



Jon Golden at CCC in 2010. Photo by Dave Lyster

Jon has judged before for CCC, and has expected a high standard of photography from us. A few interesting comments from his visit in February, 2012—he tries to shoot as cleanly as possible when the subject is not moving, and he can take time to compose his shot; he often suggested that photographers crop in, and eliminate little bits and pieces that don't add to the image; the center of a photo is compositionally a dead spot; color is an emotional medium while black and white is an intellectual medium, because you have to think about it; he looks for layers, front to back; if you have good light, you are painting with it. He stated that he is a "people" person, and always

wants to add people to his photographs. See his work at: [www.jongolden.com](http://www.jongolden.com)

## **HIGH POINTS IN COMPETITION**

**JUDGE: ANNE SAVEDGE**

**ASSIGNED TOPIC: PLANTS IN ODD PLACES**

### **COLOR AND/OR MONOCHROME PRINTS & CREATIVE**

#### **5 POINTS (Alphabetical)**

##### ASSIGNED A

Gerry Bishop  
Sandra Hodge  
Jim Marshall

##### ASSIGNED B

Beth Bass  
Toni Zappone

##### OPEN A

Judy Edwards  
Rob Fehnel  
Gordon Putnam  
Deb Snelson

##### OPEN B

Beth Bass  
Sandra Hodge  
Liz Marshall  
Rick Seaman

##### CREATIVE

Gerry Bishop  
Sandra Hodge  
Dave Lyster

## **OCTOBER SPEAKER ANNE SAVEDGE JOURNEYS THROUGH PHOTOSHOP**

Richmond photographer and teacher, Anne Savedge, visited CCC in October to judge and present a program titled *One Artist's Journey Through Photoshop*. Both her experience in Photoshop, and her background as an artist/photographer/teacher contributed to her ability to critique and analyze an image. Her best judging was when she forgot she was a "judge" and reverted to being a teacher. She was informative and knowledgeable about both compositional and technical elements of a photo.

Anne originally trained as a painter, and as a result of this, she takes a photograph or a series of shots, and then reverts to being an artist and uses Photoshop and other methods to manipulate the images until a viewer would not be sure if they had anything to do with photography. When she originally turned to

photography, she began her illusions using such things as mirrors, or painting on negatives with fine tip magic markers. In 1993 she began her journey through Photoshop 2.0, one of the very first examples of the program. She never looked back.

During her presentation, Anne showed us the progression of both her photography and her increasingly sophisticated manipulation. Her Fountain Frieze series was the beginning of really getting Photoshop to do what she wanted it to, and the images are truly beautiful.



October judge and speaker, Anne Savedge  
Photo by Dave Lyster

She has had extensive teaching experience; during her judging, when she donned her teacher persona, she was very informative and helpful about what might be improved in an image. The first thing she looks for in a photograph is the theme; if she can't tell what the picture is about, if she has no sense of place, then it fails to move her. Anne frequently addressed composition, color, cropping, lines, what makes a good black and white photo and what makes a good color photo. She is an expert at pointing out when a picture has been over-manipulated or saturated, and was quick to see things such as over sharpening. She

commented that when the audience, or in her case, her students, respond verbally to an image, you know that the photographer has been successful.

## INSTRUCTIONS FOR THE ANNUAL END OF THE YEAR COMPETITION IN DECEMBER

*(Please read this carefully. This is also posted on the website.)*

For the awards listed below, there will be one class, including both A and B photographers. A member may enter **one** image in each category. All entries must have been entered in a monthly competition in the same format during the current activity year. A member submitting an image in the end of the year **contest must have entered at least three monthly competitions during the prior year**. Digital projections should be entered in the same format they were submitted for the monthly competitions.

### CATEGORIES

*Best Print from any Assigned or Open entry, either color or monochrome, entered during the calendar year as a matted print.*

*Best Digital Projection from any Assigned image, entered during the year as a digitally projected image.*

*Best Creative Digital Projection image.*

*The following awards will also be announced and/or judged during the evening.*

*Rothman Photographer of the Year:* In memory of Howard Rothman, one of the founding members of the CCC, this award is presented to the Class A photographer who has accumulated the highest number of points during the year.  
*Class B Photographer of the Year:* This award is presented to the Class B photographer who has accumulated the highest number of points during the year.

*Shyan Award:* This award, in memory of Ted and Rita Shyan, founding members of the CCC, is *open only to Class B photographers*. The photographer enters *three prints* that *must have been taken in the current year, and **may or may not** have been entered in a competition*. (Prints that were entered as digital projections may be used, but must be submitted as matted prints.) Color or monochrome may be entered. These prints should be the three that the photographer considers his or her *best* work; they do not necessarily have to be part of a theme or a type, but they may if the photographer wishes to present them in that manner. The judge will consider the *overall skills* of the photographer based on these three images.

If photos are entered for both the Shyan Award and the Outstanding Image of the Year, *separate prints* must be entered for each category.

Anne Scott will compile a list of the number of entries and all earned points, for all members. This will be emailed to members. Please check your name carefully if you are entering the competition. Photos must be entered in the same format as they were during the year with the exception of the Shyan Award; if you have not entered at least three times in the past year, you are not eligible to enter.

Points from the last three months will be computed into the total points using the 5 point system. Four points will be deducted from the original 9 point total in September.

All certificates, prizes, etc., will be presented at the January meeting.

### PRESIDENTS MUSINGS

November, 2013

My term as president of the Charlottesville Camera Club is coming to an end. I want to thank all who have served on the executive board with me. I want to give thanks for their

patience with me as we have traversed the waters these last two years. I want to give thanks to all who contribute to the club—big and small gifts.

In my years I have worked with a number of volunteer boards and organizations and this one has risen to the top. We have successfully carried out our month-to-month obligations. You know, keeping the treasurer on his toes, getting great judges, editing and publishing the Focus, organizing workshops, introducing and organizing new and old members, developing our web site, sending emails about what is happening, keeping track of our minutes, and the list could go on and on. Thank you.

Some members would facetiously call me “Mr. President.” But I am not the one who makes this organization work and stay vibrant. It is all the members, especially the ones who take charge of the small things, like bringing up the light display, taking pictures at the meetings, being willing to put information in the newspaper, checking people in, serving on ad hoc committees, and I know there are other small jobs that make our meetings and our organization special, that few people notice. Thank you.

We have accomplished some big things. We have sponsored three paid workshops, we have a new web page and forum. The “Directions” ad hoc committee looked at where we should go in the future and we are developing a plan. An “Exhibition” committee was formed to look at how we can display our photos in art festivals and other places. It has been a productive two years.

Now that I am at the end of my two terms let me tell you my philosophy on leading. I am not the one who decides the direction of the organization. My role is to encourage and affirm what you want and the direction you want to go. It is a risky strategy; however, in the end the organization and the board are stronger and energized because it is their idea and energy. I

leave it with you to decide if it worked for the Charlottesville Camera Club.

Peace,  
Gordon

#### **WORKSHOP SCHEDULE 2013**

*See website for details.*

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

**January 18,** Peer review, Northside Library, 2:00 pm

Your opportunity to have fellow members enjoy and provide helpful feedback on your photos. Please e-mail up to three images (high-quality JPEG, 1080 px on long side) to gbishop60@comcast.net prior to the meeting. Thumb drive also OK.

**January 29,** Workshop, Northside Library, 6:30 pm, TBA

**February 10,** Peer Review, Northside library, 2-4pm.

**February 16,** Workshop, Northside Library, 6-9pm, TBA

#### **JIM MARSHALL PRESENTS OCTOBER WORKSHOP**

Thanks to Jim Marshall, our most recent workshop was a night of insight into the use of studio lighting to create portraits and still-life photos. Jim showed us his simple and inexpensive studio set-up for shooting dramatic “low-key” images, including a black tablecloth as a backdrop, a marble table as a reflective black surface, a workout bench as a platform, and strobes and reflectors as light sources. He also showed us how, through the use of a light table, he illuminates his striking “high-key” photos with brilliant white backgrounds. Included was a discussion of how he achieves greater depth of field and less diffraction through the use of image stacking. Jim also talked about how he sets up and illuminates



portraits using both incandescent light and indirect light from windows.



Jim Marshall explains portraits. Photo by Jim Simmons

The images Jim used as examples throughout the evening will serve as inspiration to all who aspire to creating the kinds of beautiful, award-winning images we see from him month after month.

### **CCC MINUTES**

October, 2013

The October meeting of the Charlottesville Camera Club was called to order at 6:30pm by President, Gordan Putnam. The Treasurer was not in attendance but emailed a report of \$2868.23 in the bank that includes \$323.00 paid by members for the Steele Workshop in November. Four guests were introduced. Gerry Bishop reminded everyone of the upcoming workshops: peer review 2pm on October 27, workshop presented by our own Jim Marshall 6:30pm October 29, both at the Northside Library. In addition there is a workshop presented by Jim Steele on Visual Literacy from 9-4pm on November 2 - a few spots are still

available so please contact Jim Fergus for payment (\$99). Gordan encouraged members to check out the forum for new content.

Jim Fergus introduced the membership to a revised point scoring system. The range of scoring is 1-5, with the following guidelines: 5=Outstanding; 4=Superior; 3=Good, 2=Fair, and 1=Back to the Drawing Board. Jim had a handout for distribution to club members who requested it.

Jim also announced an opportunity to tour PhotoWorks Group which is a large formation graphics (exhibits & signage) on Wednesday, Dec 4, 5-6 pm. The tour is limited to 15 participants so email Jim if you would like to attend.

Jim introduced the judge, Anne Savedge. After judging Anne gave a presentation on *One Artist's Journey through Photoshop*.

Submitted by Deb Snelson,  
Secretary.

### **IMAGES EARNING HIGH POINTS**

**(Alphabetical by Category)**

**OCTOBER, 2013**

**TOPIC: PLANTS IN STRANGE PLACES**

### **ASSIGNED A**



Gerry Bishop, "Gearing Up"

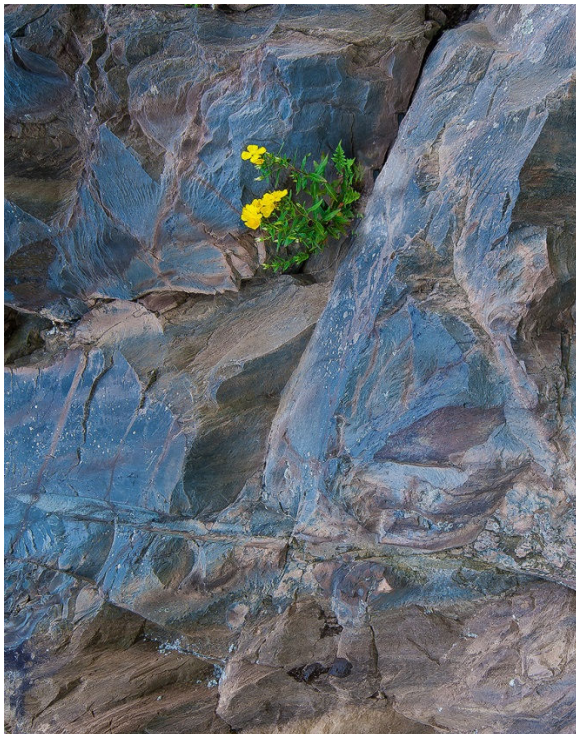


Sandra Hodge, "Can't Stop Mother Nature"

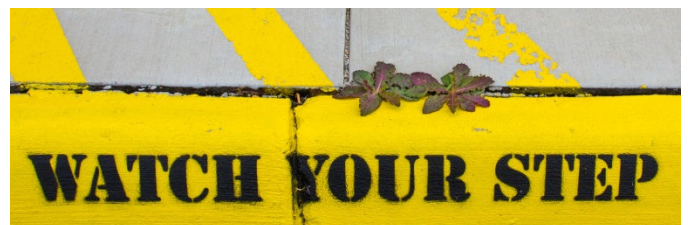
ASSIGNED B



Beth Bass, Nature One, Civilization Zero



Jim Marshall, "Wallflower"



Toni Zappone, "Watch Your Step"



OPEN A



Judy Edwards, "Staunton Railroad Station"



Gordon Putnam, "Looking Toward the Future"



Sandra Hodge, "Beaver Creek"



Deb Snelson, "Shrouded Dawn"



**OPEN B**



Beth Bass, "Cannery Pier, Astoria"

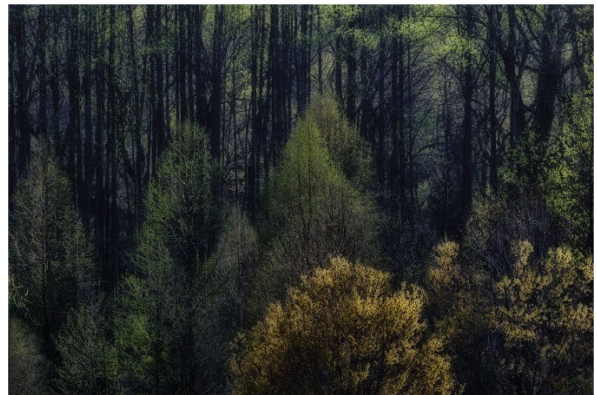


Rick Seaman, "Riga After Dark"

**CREATIVE**



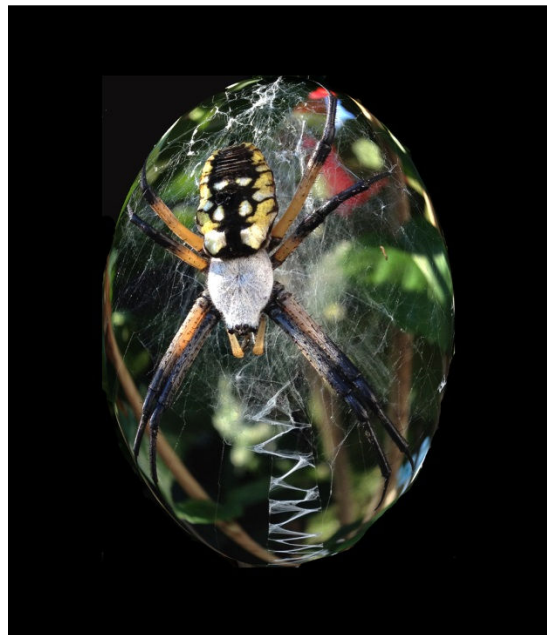
Rob Fehnel, "Motherhood"



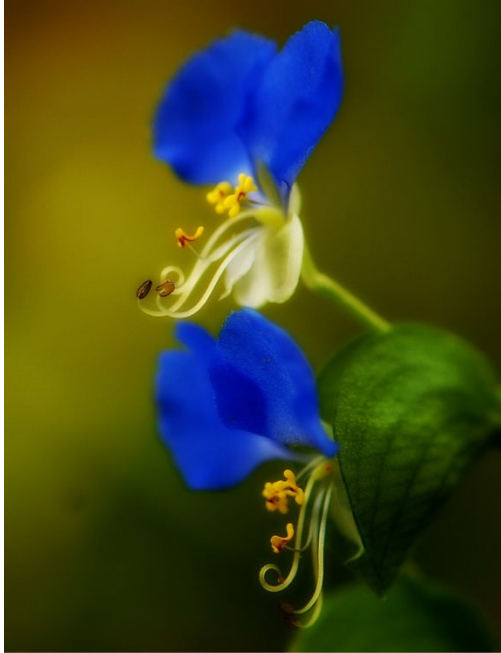
Gerry Bishop, "Spring Dreams"



Liz Marshall, "Thelma and Louise"



Sandra Hodge, "Spider Ball"



Dave Lyster, "Asiatic Flower"

## ANNOUNCEMENTS/EVENTS

MEMBERS OF CCC HAVE BEEN INVITED TO VISIT THE PHOTOWORKSGROUP facility for a tour given by the owner, Geoff Kilmer. The following description of their business is from their website:

PhotoWorksGroup, founded in 1986, had humble beginnings as a small group of gifted visual problem solvers continually evaluating and expanding its services to meet the growing demands of the changing market. To better serve your needs, we have positioned ourselves to produce large format graphics in virtually any print form. Presently, the core competencies are fabric graphics, backlit graphics, UV prints, and Lightjet photo prints. Any or all of these in-house printing services contribute to that custom look for your exhibits, displays, and signage.

Our well-rounded staff has the experience to solve your unique challenges. Strong relationships with advertising agencies across the nation have been established, and aid in the execution of large format displays. University sports departments frequently request services

for updating or rebranding their spaces. Museum exhibit designers utilize our breadth of production capabilities to create custom exhibits. Customers wanting to display at trade shows to establish more face-to-face marketing experiences rely on PhotoWorksGroup for a unique booth design. Small businesses work with PhotoWorksGroup design and installation staff to brand their stores or offices.

Date and time: Wednesday, December 4 from 5:00 to 6:00 PM

Location: 700 West Rio Road

There is a limit of 15 members. If you would like to participate, please reply by email to [fergusjim@gmail.com](mailto:fergusjim@gmail.com). First come, first served. There will be a waiting list in case someone drops out. This invitation was extended through Pete Cross, who was contacted by the owner of PhotoWorks. Thanks, Pete!

THE DELMARVA NATURE AND WILDLIFE PHOTOGRAPHY SUMMIT will be held at Chincoteague, Virginia from Thursday evening, November 14 through Sunday afternoon, November 17. Summit participants will access the natural resources of Chincoteague, Assateague, and restricted Wallops Island. This three-day conference will present full days of creative and professional education with a stimulating line-up of workshops, comprehensive field sessions, photo tours, opportunities for portfolio critiques, and social and networking opportunities. Registration includes access to seasoned instructors ranked very highly in the field; limited registration to assure a low student-to-instructor ratio; photo tours and field sessions that provide unique photographic opportunities based on wildlife activity, weather conditions and light; and workshops that explore the practical and theoretical aspects of image creation. Transportation to all field sites is included with registration. Meals and lodging are available at the Marine Science Consortium on Wallops Island, or off-site on Chincoteague

Island. Full registration is available with or without lodging, and one-day passes, which include meals but not lodging, are available for Friday and Saturday.

For full details on field sessions, the wide variety of workshops, and registration fees and procedures visit the website at <http://msconsortium.org/#/delmarva-summit-registration/4570418462>

VICKY EICHER HAD TWO IMAGES ACCEPTED INTO THE JURIED NATURE VISIONS 2013 PHOTO EXPO, Manassas Va, Nov. 8-10, 2014. Vicky

entered as a member of the Reston Photographic Society, and the three jury panel accepted only 17% of that group's submissions. For additional information about this expo, check [www.naturevisions.org](http://www.naturevisions.org)

CONGRATULATIONS TO PAT TEMPLES AND JIM DEMAS! They entered the Piedmont Environmental Council's Photo Contest and their photos are among the finalists. You can view them and vote for your favorite photos by clicking on the link provided in Jim Demas' email to me. Do it and vote.

**CCC EXECUTIVE COMMITTEE AND OFFICERS:**

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**CCC Website:** [www.c-villecameraclub.org](http://www.c-villecameraclub.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.)