



FOCUS

Editor: Judy Edwards

Combined September/October, 2014 Issue

JOHN CONNELL AUGUST JUDGE

John began his serious interest in photography in 2001, as digital photography became more generally available. He joined the Vienna Photographic Society in 2002 and began his education and development as a photographer. He served as a Board member of VPS, and was President for two years. He has been successful in monthly VPS competitions and the Meadowlark Photography Exhibition and has sold work at local art and craft fairs. Over the past several years Connell has been invited to judge local photography competitions in Northern Virginia and Maryland, and has visited CCC several times. He is an experienced judge and we appreciate that he makes his judging criteria available ahead of time

He writes, "An invitation to judge a photo club competition contains within it an expectation that the judge will provide the means of accomplishing the club's goals for the competition. In other words, I believe 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. By so doing, awards can be made based upon the rules previously established by the club. If time permits, and if the club desires, I believe it is extremely beneficial to provide the rationale used to make the distinctions of merit. This should be done so 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. A club member may disagree with the choices made, but should have a very clear understanding of why the judge made each decision.

John performed his usual excellent job of judging. He gave specific suggestions and often mentioned that there were photos within the photos that would have been more interesting than the original image.



John Connell, always smiling. Photo by Gene Runion

HIGH SCORING IMAGES: AUGUST

ASSIGNMENT: MOTION

JUDGE: JOHN CONNELL

OPEN B

BIRD BURKS 5

OPEN A

JOHN HULBURT 5

RICK STILLINGS 5

GERRY BISHOP 6

ASSIGNED B

ASSIGNED A

ROBERT FEHNEL 5

GINGER FERRELL 5

RICK STILLINGS 5

ANNE SCOTT 6

CREATIVE

GERRY BISHOP 5

JIM MARSHALL 5

JUDY EDWARDS 6

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.

THURSDAY, OCTOBER 9, 2014

ASSIGNMENT: IN THE RAIN

PROJECTED

THURSDAY, NOVEMBER 13, 2014

ASSIGNMENT: WIDER VIEW/'SCAPES

PRINTS

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

IN THE RAIN: Weather can be either a photographer's best friend or worst foe. In this case use what may be seen as bad weather in an interesting way. This could include photographing a person walking in the rain with an umbrella or perhaps more interestingly with no umbrella. You may also focus on water droplets that have landed on a leaf or flower petal. Is there some interesting object reflected in that puddle or even a dark alley way with just enough light to capture the rain falling? There are a variety of images and ideas one may generate for this category. Try the website: smashingmagazine.com/2008/09/07/35-brilliant-examples-of-rain-photography. Or try Googling "Photography in the rain tips."

(Due to the limited amount of rain we've had over the past months, and due to the difficulty of shooting in the rain for those not equipped for it, we are expanding the range of images that will be permitted in the "In the Rain" Assigned competition this month. The category now allows images that have been taken:

1. *immediately after a rain*
2. *during the past 24 months (rather than the past 12)*

WIDER VIEW/'SCAPES: Impressive wide open areas can be very pleasing to the eye. This is a topic that will encourage you to look at the wider picture. Use of a wide angle lens forces one to try and capture a larger area. This can include anything from a pastoral scene with rolling hills to a harbor with a cityscape reflected in the image. One may also focus on seascapes or any other 'scapes where the wide angle view gives the photographer a large expanse to capture. A stitched together panorama is also a possibility. In either case, use of a tripod will really help the photographer frame the photo as well as keep the horizon line horizontal. Don't forget to think about including a close—and in-focus—foreground in your scenes.

PHOTOGRAPHER GLEN MCCLURE PRESENTED AT AUGUST MEETING

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.



Glen McClure tells his story. Photo by Gene Runion

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." See his website at: www.glenmcclure.com

Glen's presentation was an overview of his street portrait work. He likes to do series, and talked about how that has led him to an exciting new project of portraits of shipyard workers in Hampton Roads. He described this as a "monster project" that has just started. He lights his portraits with a strobe and a softbox, and carefully poses each of the workers. He says that he is not trying to capture reality, but the interpretation and impression that he thinks will produce the best drama.

His wife interviews the workers whose average age is 52. He showed us many of these portraits and talked about how he brings out the detail and texture in black and white photos, and how long it takes him to work on each image.

INTRODUCING ANNE SAVEDGE SEPTEMBER JUDGE

The judge for the photo competition at our September 11 meeting was Anne Savedge, from Richmond, Virginia. Anne teaches photography at John Tyler Community College and has taught at the University of Richmond, Chesterfield Technical Center and at the Virginia Museum of Fine Arts. She is an Adobe Certified Instructor in Photoshop CS5. Savedge combines traditional color photography with digital imaging and new

computer technology to create her art. Savedge originally trained and started her career as a painter. But, having realized that photography would be a more satisfying medium to work with, she began taking photography classes. In 1990 she began teaching commercial photography at the Chesterfield Technical Center in Richmond. In 1993 she won a grant to spend a week studying Photoshop at the Center for Creative Imaging in Maine. That experience had a profound effect on her teaching and art, both of which have since been focused on the latest technology.



Anne Savedge looks over September entries. Photo by Gene Runion

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.

Both her experience in Photoshop, and her background as an artist/photographer/teacher contribute to her ability to critique and analyze an image. When she visited CCC a year ago, 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.

See website at
<http://www.savedge.com/digital/>

HIGH SCORING IMAGES: SEPTEMBER
ASSIGNMENT: INCREDIBLE EDIBLES
JUDGE: ANNE SAVEDGE

ASSIGNED B
MARTHA DUDLEY 5

ASSIGNED A
ROB FEHNEL 5
JIM DEMAS 5
VICKY EICHER 6

OPEN B
GARY OKERLUND 5

OPEN A
DEB SNELSON 5
DAVID KATZ 5
JIM FERGUS 5
GARY POWELL 5
JOHN HULBURT 6

CREATIVE
GERRY BISHOP 5
JIM DEMAS 5
HOWARD GUTGESELL 6

**WILDLIFE PHOTOGRAPHER KEN CONGER WILL
SPEAK AND JUDGE AT OCTOBER MEETING**



Ken Conger in Alaska. Website photo

After a rewarding career as a Virginia game warden and Alaska park ranger, Ken has carried his motivation and enthusiasm for wildlife protection over to his passion of wildlife photography. He has attained both a Bachelors of Science degree in Wildlife Management and a Master of Science degree in Administration of Justice. Ken's interest in photography began at a young age. Wildlife photography has always been his concentration. The majority of his images utilize available early morning and late afternoon light to capture the natural color and beauty of wildlife. His photographs are primarily taken within National Parks and Fish & Wildlife Refuges and strictly of wild animals. An award winning photographer (National Wildlife Federation, National Parks Competition, Sony International Photography Contest, Popular Photography Photo Contest), Ken's images have adorned a number of magazine covers and calendars. A professional photographer since 2011, Ken currently teaches wildlife photography through full day classes and private lessons, leads international photo tours and participates in art festivals along the east coast.

His presentation is titled, "*America, Africa and Asia 2013*," and he will present a buffet of spectacular photos captured during his 2013 adventures to Borneo, Sulawesi, India, Sri Lanka, Kenya and Alaska. Ken compliments his photos with stories, animal facts, audio and short videos. The program provides a view of a wildlife photographer's world and the challenges undertaken in order to capture stunning wildlife images.

For more information, see his website at:
<http://kenconger.smugmug.com/gallery/2092438>

**ANNE SAVEDGE JUDGES SEPTEMBER
ASSIGNMENT**

By Ginger Ferrell

Jim Fergus introduced our judge for the evening,

Anne Savedge, Professor of Photography at John Tyler Community College, Richmond, VA. She teaches courses in photography and Photoshop and is a Photoshop Instructor at Chesterfield Adult and Continuing Education. As an Adobe Certified Instructor in Photoshop, Anne also taught at the Virginia Museum of Fine Art. For more bio information, see: asavedge@savedge.com

With all this expertise, Anne could easily spot our attempts at manipulation of our images. As a judge, she was interested in things that are relatively new to her and outside her experience. With a background in painting, she is especially sensitive to color palettes with delicate shifts and things with fine detail. She felt that having people in images added a good sense of scale and interest. Panoramas are also a favorite format for Anne but may be trumped by vertical imagery that can add something unusual to a landscape.

There were five Assigned B's for our Incredible Edibles topic and Martha Dudley scored a '5' with her milky Cheerios with blueberries on a spoon, which was simply and well rendered. Anne mentioned that it resonated with the audience and she felt the image really connected with her sense of appreciation to this breakfast repast.

Assigned A's had ten entries with three chosen as a '5'. Robert Fehnel had thinly sliced and back lit a kiwi fruit for a bright graphic approach to the topic. A chocolate covered scorpion was a rare treat acquired on the Mall and presented by Jim Demas was another high scorer. On one of her recent antipodean excursions, Vicky Eicher caught an Albatross feeding its chick and earned a '6'. Our judge felt this was an example of something outside of her experience and therefore found it really interesting and unusual.

There were five Open B's and a '5' was given to Gary Okerlund for his colorful and sparkling Daisy with dewy cobwebs. There were two 4's

given in this group as well so the B category is becoming quite accomplished. We would love to have more people show work here.

Participating in the Peer Workshops would be an excellent way to improve confidence for competitions.

The Open A's had fourteen entries with five '5's. There were seven '4's and many of them made choosing winners more difficult. Anne apologized for selecting so many '5's but felt they were all worthy. There was an awesome panorama of the Grand Tetons by Jim Fergus, David Katz captured an intensely blue boat on a dock in an Irish fishing village, Gary Powell had a soft colorful hill scene from the Coast Range mountains of central California showing an approaching storm with wonderful clouds that made you want to be there. Deb Snelson had a mountainous sunset with tree in the foreground, sun showing through in her signature star shape extremely well caught moment. The stunning vertical blue Anhinga Bird that John Hulburt captured in the Corkscrew Nature Reserve in Florida won Anne over for a '6' with its feeling of a Chinese painting. She felt it contained a great "spark of life".

Creative A & B had three '5's and four '4's out of thirteen entries. Gerry Bishop's foggy black berry bushes in wet grasses was chosen as the winning '6'. Anne felt its soft colors made her think of Elliott Porter's work. Howard Gutgesell's infrared Beaver Pond with mountains, trees and water reflecting the clouds was very dramatic, as was the Grand Jete pose Jim Deamus' granddaughter was striking in her ballet performance. He used a software filter to emphasize her motion, creating an ethereal air to the image.

PRESIDENT'S NOTES

By Jim Simmons

The summer is flying by fast and the fall season is fast approaching. Here are a few things to think about as the fall months descend upon us



Jim supervises auction action. Photo by Gene Runion

1. Plan to enter images in all three of our categories.
2. "B" Photographers – make the jump and enter images often. Don't be timid!
3. Plan to attend our workshops – they are designed for everyone in the club.
4. Plan a "Photo Walk" with members of the club – they can be fun!
5. Plan a "Field Trip" with some of your friends in the club. These can be educational and fun as well.
6. Check your gear and make sure it is ready for fall and winter shooting.
7. Check all kinds of photography ideas to be found on Google. There is a ton of valuable information out there.
8. Ask our advanced photographers for help with any and all of your questions about any phase of photography or gear. They will be more than happy to help you.
9. Lastly – enjoy your photography. Yes, it can be hard work at times, but in the end you can have a lot of fun.

See you at our September meeting!

SILENT AUCTION/MINUTES

By Ginger Ferrell

The long awaited September Silent Auction rewarded twenty eight bidders and sellers, turning surplus equipment into treasure. Diana Rockwell and Liz Marshall have made this second auction into a welcome \$350 assist to the Charlottesville Camera Club's coffers. There were many items of camera lenses and bodies, tripods, tripod attachments, camera bags, mat cutters, loads of books on techniques with and without software, slave flash units, a screen calibrator, and a very tidy light box (the one that got away...) up for grabs.



"Do I want to buy that," asks Ginger Ferrell. Photo by Gene Runion



Liz Marshall, co-organizer, makes order out of chaos. Photo by Gene Runion

The first round of shopping and bidding started at 5:15 and continued until Jim Simmons called the meeting to order at 6:52. Treasurer, John Hulburt, said we have \$3,671.23 in the bank and ninety one members. Beth Bass, Membership, said that we added another, Ann Marie Howard,

formerly a freelance photographer from New York bringing the total to ninety two. There were four guests in attendance. Many recent members are students from one of John Hulburt's digital courses at UVA. They arrive with a keen interest to compete in the club's monthly competitions. We are very thankful for these new participants.



Diana Rockwell, Silent Auction Organizer, many thanks to both of the organizers. Photo by Gene Runion

Gerry Bishop announced the Photo Walk at the eighth Annual Heritage Harvest Festival at Monticello Saturday September 13, from 3:00 – 6:00. There will be a Peer Review at the Northside Library on the 20th, the following Saturday, from 2:00 – 3:45 to discuss the results of photographing the Festival site with projected images.

There will be a Peer Review of John Hulburt's Portrait Workshop on Saturday October 18. You are welcome to bring unrelated work to these Peer Reviews if you didn't attend the earlier workshop or Photo Walk. The Workshop on

October 21 does not yet have an assigned topic and suggestions are welcome

STUDIO PORTRAIT WORKSHOP

By Deborah Kellams

(A Portrait is a picture “where face and expression are predominant, intent is to display likeness, personality and even the mood of the person.”)

On Wednesday, August 27, John Hulburt provided for us an excellent workshop which included small groups acting out the process of photography portrait sessions for individuals and groups. The roles included photographers, subjects, and observers with a checklist. During his presentation he showed many excellent examples of fine portraits. His favorite portrait photographer is Yousuf Karsh whose pictures can be seen at www.karsh.org. The topics covered were camera lenses, planning the portrait, posing of people, lighting techniques, and tips.



Portrait of Deborah Kellams? Photo by Judy Edwards

Brief notes of some of the points made follows:
Good Portrait Lens - 80mm-135mm, long lens with wide aperture always good . Short lenses exaggerate the nose, long lenses flatten the face.

Kinds of Lighting -key lighting, fill light or reflector controlling contrast (highlight side to shadow side) 2:1, 3:1, rim light, kicker light, hair light (dark hair shine a challenge)

1. Broad (flat) - main light on face nearest the camera
2. Short - main light side away from camera - good for men, shows power
3. Butterfly - direct to face, glamour
4. Rembrandt - short and butterfly combination (a triangle of light on right is produced on face)

Tips:

- Master your camera first.
- Pay attention to details.
- Capture catch lights of eyes, the window to the soul.
- Pose with short side of face closest to camera. (Faces ARE asymmetrical and this approach improves the portrait.)
- Shoot candidly.
- Shooting below gives power, above opens eyes, eliminates double chin.
- Allow space for the subject to look into. (Looking off camera, leaning into camera or looking within effective)
- Hands with edges facing camera- not broadside. (men not crossed in front-fig leaf)
- Feet should be angled, off-set.
- Limbs break, never cut off.
- Umbrella light enhances.
- White clothing difficult.
- Props can help to capture character.
- *Groups-no hidden faces or shadowed, simple backgrounds, variation of poses to prevent static, boring look
- We left with an assignment which will be followed up with a critique workshop.

Creative Character Portrait Assignment

- Select someone you know well.
- Use Rembrandt lighting.
- Relate something important about the person's character.
- Use techniques from discussion.

WEST VIRGINIA HERE WE COME!

By Judy Edwards

Six members of CCC spent Thursday through Sunday (9/25-28) exploring the photo ops of Canaan Valley, the Blackwater Falls area, Dolly Sods (trees at peak and blueberries a brilliant red), Seneca Rocks, and various other fields, overlooks, bogs, waterfalls, and beautiful places. The purpose of this trip was to scout it out and see if we could arrange a larger workshop for club members next year at this time. We learned a lot about scheduling, but in the process we had a wonderful time and it was almost impossible not to be able to record some of the beauty that surrounded us.



The Blue Team and the Red Team. Photo by Gerry Bishop

If you don't mind getting up very early in the morning, and being more tired than you've ever been in your life; if you don't mind lugging 1,000 lbs. of camera equipment through swamps and over rocks; if you like to laugh, and want to make some good friends, plan on joining us next year when we might be a little bit better at organizing a workshop. We have a good deal on a very inexpensive motel for the same weekend, and will plan far enough ahead so everyone who wants to come can. Here are just a few of the photos some of us took—plus one of the disreputable group itself. We hope some of these photos will inspire you to visit a beautiful part of the country, only three hours away.



Blackwater Falls, by Jim Simmons



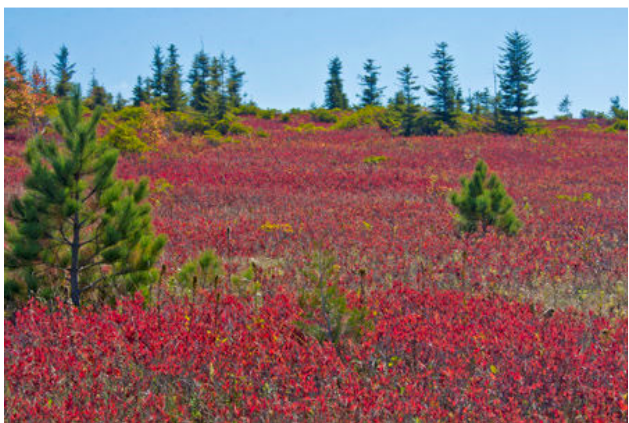
Seneca Rocks, by Gerry Bishop



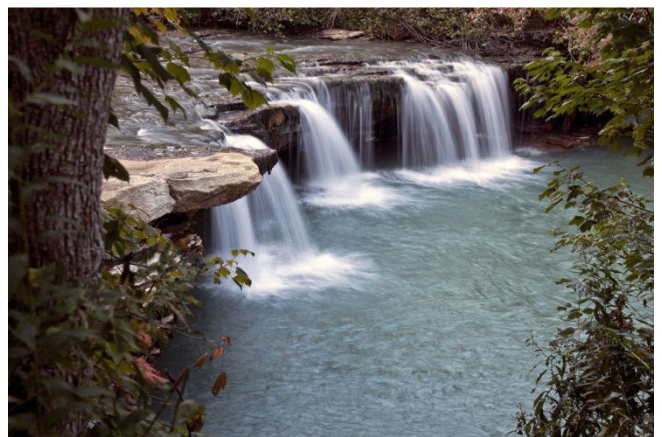
Photo by Gerry Bishop



Ferns and Cotton Grass at sunrise, Judy Edwards



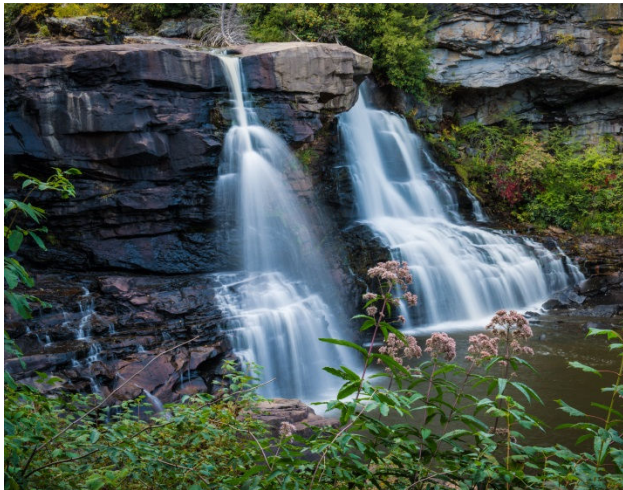
Dolly Sods Blueberries, by Judy Edwards



Upper Douglas Falls, by Jim Simmons



Boggy Meadow, Jim Fergus



Blackwater Falls, John Hulburt

ANNOUNCEMENTS/EVENTS

TO CAMERA CLUBS, PHOTOGRAPHERS AND ARTISTS:

Please inform your board members and all your camera club members via email(s), newsletter article(s), club announcement(s), website, etc., about the Fifth Annual Joseph Miller Juried Abstract Photography Exhibit. Entries will be accepted starting December 27, 2014 and the deadline for submission of entries is February 25, 2015. If the four previous Joseph Miller Annual Juried Abstract Photography Exhibits are any gauge, this fifth exhibit will show examples of outstanding abstract photographs and should not be missed by serious photographers and anyone interested in art.

Further information, including a definition of abstract photography and a calendar of important dates can be found on the www.NVACC.org website. Click on Abstract Exhibit.

Joe Miller

WORKSHOP COMING UP! AND WE NEED YOUR PARTICIPATION!

On October 21 (Tuesday), from 6:30 till 8:45, we will be holding a workshop at the Northside Library. Rob Fehnel has volunteered to show us some of the simple tools and techniques he uses to create images of soap film rainbows, oil on water abstracts, and translucent objects via flash and reflectors--all done in his small home studio.

As part of this workshop, we would like additional members to volunteer to show us some of the photographic tools and techniques you use and that others may find helpful--whether they be things you've learned from others or have discovered on your own.

If you have something to share with us, please let Gerry Bishop know via e-mail (gbishop60@comcast.net), and he will put you on the schedule. We're open to all kinds of things, so don't be shy about offering to contribute!

PEER REVIEW SESSION ALSO COMING SOON

Those who attended John Hulburt's great portrait workshop last month were given an assignment to take one or more portraits, load them onto a thumb drive, and bring them to a meeting for all of us to see. That meeting will be held at Northside on Saturday, October 18, from 2:00 pm till 3:45. That means it's not too late to get shooting!

We urge all members, regardless of whether you attended the portrait workshop, to come and see what your peers have done. Also, we urge you to bring up to three images of any subject on a thumb drive to show the attendees

and get their feedback, just as we do at all our peer-review sessions.

THE PHOTOGRAPHIC EXHIBITION TEAM had a steady flow of buyers and admirers of their exceptionally crafted photos at the James River Artisan's Festival in Scottsville on Sunday, September 28.

The team offered several hundred images for sale, the most popular being hand-made note cards and matted 4x6 prints. The photos were made by team members over the past several years.



James River Artisan's Festival Photo by Dave Lyster

CCC's PET members consist of both professional and semi-professional photographers. PET will have a photo exhibit at Westminster Canterbury during the month of November, and another exhibit at C'ville Coffee throughout December



October 3, 2014 — 5:00pm — 6:30pm

Michele Fletcher, VSLD & VCH certified
Michele Fletcher Landscape Designs
Landscape Design & Horticultural Consulting
Photography
890 Adair Hill Drive
Rockbridge Baths, VA 24473-2518
540-464-1599
plantlover.mf@gmail.com

CCC EXECUTIVE COMMITTEE AND OFFICERS:

President: Jim Simmons: jimw-simmons@comcast.net 434-293-
Vice-President: Jim Fergus: fergusjim@gmail.com 434-245-1142
Secretary: Ginger Ferrell: ginger_too@msn.com 434-293-7939
Treasurer: John Hulburt: jwhcville@comcast.net 434-409-3275
Past President: Gordon Putnam: gp4d@virginia.edu 540-949-5775
FOCUS Editor: Judy Edwards: juded@comcast.net 434-295-9257
Membership Chair: Beth Bass: beth.medb@gmail.com 434-270-5545
Webmaster: Anton Largiader anton@largiader.com 434-295-0496
Director of Education: 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.)