

Southern Exposure

“Lens on the World”



CALENDAR

- ▶ **May 11 (Wednesday, 7:15 p.m.)**
EVALUATION meeting at the Science Museum of Virginia.
- ▶ **May 21 (Saturday, 6:30 p.m.)**
NIGHT SHOOT, Shockoe Bottom.
- ▶ **May 25 (Wednesday, 7:30 p.m.)**
BOARD MEETING at the Science Museum (tentative).
- ▶ **June 4 (Saturday, just before dusk)**
NIGHT SHOOT #2 (Story, page 4.)

Newsletter of the Camera Club of Richmond

MAY 2005

WEDNESDAY WILL BE CLUB'S THIRD EVALUATION OF 2005

The club's third Evaluation of the year will be next Wednesday, May 11, beginning at 7:30 p.m. in the Discovery Room of the Science Museum of Virginia.

Critiques of our images will be provided by first-time CCR guest evaluator Anthony Rumley.

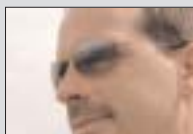
If you plan to enter Wednesday's Evaluation, you'll need to complete a yellow Entry Form for each image you submit. If you haven't completed your entry forms prior to the meeting, please arrive early — by 7:15 — to allow time to obtain forms from our Print or Slide director, and to complete your forms legibly.

(Ask for extra entry forms to take home with you for use in future CCR Evaluations.)

Please refer to the box below for additional information pertaining to Wednesday's Evaluation.

A Profile of Our Evaluator:

ANTHONY RUMLEY



What are your favorite types of photography?

“My life revolves around photography as it is not only my full time business, but a full time passion as well. When I am not photographing children, families, or brides in my studio or on location, I am still thinking about photography.

“My personal project work includes photographing figure work that I sell through galleries and show at various art shows.”

What training, education or classes have you had in photography?

“I don't have enough space here to list all the classes I have taken and taught. Like many working photographers, I do not have a degree in photography. My background was mechanical and civil engineering, but my passion was photography. I was self taught while I was in the Navy where my interest in photography first started. I have of course since that time attending many classes, lectures, seminars and conventions. Through the professional organi-

zations that I now actively involve myself in (board positions), I continue to learn and perfect my craft. Virginia Professional Photographers Association, Professional Photographers of America, and the American Society of Media Photographers are my favorite organizations for the quality of benefits and educational opportunities they provide.”

What are your photographic specialties?

“In my studio I specialize in creating high-end custom portraits for my clients. I approach what I do from an artist standpoint, therefore I do not photograph team sports, pets, dance schools etc. I am not saying anything is wrong with those types of photography, but I would find it difficult to be perceived as the type of artist I want to be if I did those things.”

Here is biographical information Anthony provides to his prospective clients:

“Anthony Rumley is a Certified Professional Photographer, Photographic Craftsman, and a Fellow of Photography who has dedicated his life to the art of photography. He specializes in capturing and interpreting the inner and outward beauty of women and the relationships that exists in families through color and fine art black and white portraiture. Creating these images comes naturally, whether it is the wedding day of a beautiful bride, capturing the spirit of a graduating senior, or creating a special family heirloom portrait.

“His ability to put his subjects at ease shines through in many examples of his work. This ability has been rewarded with merit prints for the past several years through the Virginia Professional Photographers Association and the Professional Photographers of America.

“Kodak and Fuji Corporations have recognized Anthony's professional excellence with both a Kodak Gallery Award and a Fuji Masterpiece Award. His work has been recognized and published in both local and international publications. Anthony was also recently recognized for his community involvement with a profile in the Business Section of the Richmond Times-Dispatch.

“Website address: www.anthonyrumley.com”

HOW TO MARK YOUR SLIDE AND PRINT ENTRIES

At Wednesday's Evaluation, each print needs a title and your name on the back of the mat, in the upper-left corner when looking at the back. Your name cannot be visible from the front.

Each slide needs your title on the top of the mount as you hold it up, looking at the image as it is to be viewed. Put your name on the bottom of the slide and a heavy round mark in the bottom-left corner.

Members in good standing may enter up to three slides, three color prints, and three monochrome prints; others may submit only one entry per category.

Prints need to be 5X7 inches or larger, have a rigid backing, and may be matted. However, framed prints are not acceptable. Prints may be hand-tinted or hand-colored.



A WORD FROM OUR PRESIDENT



Taft Carter

Thanks to Randi Slaughter providing the Science Museum's digital projector, and to Jerry Zaun bringing his laptop computer. Together, they enabled our Club to put on its first digitally projected photo program.

Our Apr. 13 program presenter, David Everette, brought his photographs on one thin CD, not in slide trays. David's photos were very impressive, and we took one more step into digital photography. Thanks to David and Lona Pugh for lining up David Everette's program.

I hope several of our Club's members will get together and go up to the George Lepp presentation in Silver Spring, Md., May 14, as it's sure to be an educational and inspiring program.

It used to be a rite of spring for a group of CCR members to go to D.C. for a full day of great "how to" and slide programs put on by the combined effort of several camera clubs in the metro area. Now the PSA Mid-Atlantic Chapter brings a very worthwhile presenter to its spring meeting. It's a great day trip, you learn a lot, and will see many unforgettable photographs.

At our April 26th board meeting progress was made on updating our Evaluation and Year-End Competition rules, and on revising our Club Bylaws. We just don't have enough time to at Board meetings to work on these two projects, so we'd like include any other club members who would be interested in helping with these two projects working as separate committees.

Please let me know if you can help update our Evaluation & Year-End Competition Rules & categories — or perhaps help us revise our Bylaws. The Bylaws-revision effort is being headed up by Lona and David Pugh, who would appreciate others' input.

I also hope you'll join your fellow Club members at one or both of the Saturday night shoots we've scheduled for May 21 and June 4 — and at the informal group dinner we're planning on both dates. Then share your best night-shot images at our next Assigned Subject Evaluation on July 13th!

On the publications front, electronic delivery of the *Southern Exposure* to those members who can receive e-mail attachments appears to be going well. Not only is the electronic version delivered to members faster — and in color! — it's saving the Club on printing and postage.

Another successful venture has been the publication of an inexpensive black-and-white tri-fold that we can update and reprint whenever we need a quick-read flier to introduce the Club to prospective members in conjunction with a CCR exhibit, for example, or to give to students enrolled in a photography class.

Finally, let me thank Jerry Zaun on behalf of all our members for the recent work he did to enhance the Club's light box we use for displaying members' prints at CCR Evaluations. Jerry brought our print box up to the latest PSA specs, as set forth in PSA's Uniform Practices manual:

- Painted the outside 18% grey.
- Painted the box's inside top and bottom flat white.
- Changed four light bulbs to 40 watt.
- Added two 20-watt florescent cool-white light fixtures, one on the top and one on the bottom.

We thank you, Jerry, for all you're doing for the club in so many ways.

—Taft

2005 CALENDAR

Check this list each issue as additional field trips, clinics, workshops, exhibitions and other special meetings and events are added throughout the year.

MAY

- May 7 (Saturday) Photography assistance requested by SMV (Story on page 4.)
- May 11 (Wednesday) CCR Evaluation; Please bring your Ukrop's "Golden Gift" certificate. (Story on page 4.)
- May 14 Outdoor photographer George Lepp at PSA Mid-Atlantic Chapter Spring Meeting, Silver Spring, MD (See story on page 3.)
- May 21 (Saturday) Night Shoot #1, starting in Shockoe Bottom (Story on page 4.)

JUNE

- June 4 (Saturday) Night Shoot #2, starting in Shockoe Bottom (Story on page 4.)
- June 8 (Wednesday) CCR Program
- June 10, 11 & 12 Berks Camera Club 46th Annual Photographic Conference at Kutztown University, Kutztown, PA.
- June 18 (Saturday) Day Lily Shoot Meet 11 a.m. at 1525 Westbury Drive, Richmond (Story on page 6.)

JULY

- July 13 (Wednesday) CCR Evaluation Also, Assigned Subject: "Night Shots"
- July 15-17 New England Camera Club Council 60th Annual Conference, Univ. of Mass., Amherst

AUGUST

- Aug. 10 (Wednesday) CCR Program
- Aug. 28 - Sept. 3 PSA 67th International Conference of Photography*, Salt Lake City, Utah

SEPTEMBER

- Aug. 28 - Sept. 3 PSA 67th International Conference of Photography*, Salt Lake City, Utah
- Sept. 14 (Wednesday) CCR Evaluation

OCTOBER

- Oct. 11 Fall Foliage Bus and Steam Locomotive Railroad Excursion to Cass, WV (7 a.m. - 7 p.m.)
- Oct. 12 (Wednesday) CCR Evaluation Also, Assigned Subject: "Trees"

NOVEMBER

- Nov. 9 (Wednesday) CCR Program

DECEMBER

- Dec. 3 (Saturday) CCR Awards Banquet

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* PLAN AHEAD for the Photographic Society of America's 68th International Conference of Photography to be held Sept. 4-9, 2006, in nearby Baltimore. Join PSA soon to take advantage of PSA-member conference prices. (See Carole Hagaman or Dave Chapin for a PSA application.)

DIGITAL-PHOTO STORAGE DEVICES—SOME QUESTIONS & ANSWERS



**Carole
Hagaman**

When I attended the PSA conference in Minneapolis last fall, I asked many questions and received great information on what storage units were available for digital cards if a commercial store such as Ritz, Wal-Mart, or Sam's Club was not readily accessible.

In my previous travels out of state, I carried two 256 MGB cards and one 512 MGB card. As I approached capacity of two of the cards, it became imperative that I seek a source to download the images and burn a CD for permanent storage until I could return home and utilize my home PC.

I do not have a laptop, which would be one way of retaining the images. I would either find a Wal-Mart, and yes, there is one approximately every 30 miles in the US. However, in large cities such as Houston, Dallas, Miami, or New Orleans, it could be inconvenient trying to locate these with a street map.

On a few occasions, the download machine may not be working properly, the staff may not be totally competent in making the CDs with a large amount of images, and at least at one store, they didn't have supplies! Even though this happened infrequently, I knew that I must have an alternate source of data storage.

Upon checking with several PSA members who had similar needs for storage, I found that there were several competent and affordable units available. The one that seemed most favorable to its users and also to me was a unit made by SmartDisk called FlashTrax.

The FlashTrax is an innovative handheld device that allows you to expand the use of your digital camera and multimedia files. With simple controls and easy on-screen display, FlashTrax allows you to store, view, and play all sorts of media files, all in one palm-size, portable device.

What can you do with FlashTrax? You can transfer digital pictures from flash memory cards, which limits the number of cards you need to purchase and carry with you. When you've filled up your media card, just copy it to FlashTrax. Erase it, and keep on shooting. When you're done, just connect FlashTrax to your computer to view, print, or store your pictures. You may view your images on the 3.5" color LCD screen or on your TV.

With its large, vibrant screen, FlashTrax is great for previewing your digital images or sharing them with others. With its massive storage capacity, FlashTrax has more than enough space to take your entire MP3 collection with you on the road. The convenient MP3 control panel on the side makes it incredibly easy to enjoy your music anywhere.

Unlike other devices that require custom drivers or complex interface software, FlashTrax was designed to be as friendly with your computer as possible—just plug it in and use it like a USB 2.0 hard disk. You can even use your FlashTrax to transfer data between computers.

The unit comes with a battery and charger. I always charge my battery before leaving for a trip and this last for 3 to 4 downloads depending on the size of your files. I carry the charger with me and allow it to charge at night when necessary.

It allows you to set up a photo show showing your images at

1-, 2-, 4-, 6- or 10-second intervals automatically. You may also view them one at a time, delete any you choose, rotate an image, or zoom in for a closer look.

When you download more than one media card per day, the FlashTrax separates each file with the day's date, followed by the letter of the alphabet for that download. The first download will be "a," the second "b," etc. This helps when trying to download into the computer to separate into files.

This unit is not the only storage unit on the market, but after researching others it was the one that best suited my needs. The cost last year was \$399, but may have come down as all new digital products do. Another unit without the screen for viewing was priced in the \$200 plus range.

Next month, I will share my filing system in the computer with you and give a few hints on managing thousands of digital images for quick locating. I am always interested in learning of others' filing systems as we can share information.

Great shooting, and utilize PSA's web site at www.psa-photo.org for all kinds of photographic information—not only digital, but film as well.

PSA is there for you!

—Carole

LET'S CAR-POOL TO THE LEPP PROGRAM IN MARYLAND MAY 14

Nationally recognized outdoor photographer George Lepp is presenting his program "The Promise of Digital" to the Mid-Atlantic Chapter (MAC) of the Photographic Society of America at 1 p.m. Saturday, May 14, in Silver Spring, Md.

MAC draws members primarily from a 150-mile radius of Washington, D.C., including Virginia, Maryland, the District of Columbia, New Jersey, Delaware, West Virginia and Pennsylvania.



Lecturer-author George Lepp

CCR is a member of MAC. The program is free, but seating is limited, with the first two rows reserved for PSA members.

If you're interested in car-pooling, call Dave Chapin at 749-8575. If you're driving yourself, here are directions to the meeting location at Leisure World's Clubhouse 2, Norbeck Road, Silver Spring, Md.:

- From the I-495 Beltway, take Georgia Avenue north approximately 7 miles.
- Go past the main entrance to Leisure World and turn right at the second light onto Norbeck Road.
- Turn right at the next light onto Norbeck Boulevard and proceed into Leisure World.
- Tell the guard you're attending the photography event in Clubhouse 2.
- Proceed straight to the stop sign.
- Park in the parking lot for Clubhouse 2 directly ahead.



WHAT'S NEW ON THE CCR WEBSITE?

Staunton Cottrell's "Eagle Paint Job" (*above*) is one of the first CCR members' high-impact color photographs to enhance the Club's new website— www.cameraclubofrichmond.com.

CCR webmaster Jerry Zaun has crafted the website into an attractive, comprehensive source of information about the Club in a very short period of time. And he has plans to enhance it further. If you haven't visited it recently, you'll be surprised.

Writes Jerry: "I sure would like more photos from you folks for our web site. How about let's start with 2 from each. I prefer jpeg format. You can put them on a floppy, a CD or DVD and bring to the meeting Wednesday, or e-mail them to me as an attachment (jlzaun@comcast.net). They can be any size. I will size them for the web and post them. If you want to size them, make them no bigger than 800 pix on the longest side. I just need your name and a title for each photo you give me."

Let's all get busy and give Jerry our photo contributions soon.

TWO SATURDAY NIGHT SHOOTS PLANNED FOR MAY 21 & JUNE 4

To help provide CCR members with opportunities to shoot images they can enter in the Club's "Night Shots" Assigned Subject Evaluation on July 13, we've planned two Club night shoots in downtown Richmond in hopes most members can make one if not both events:

- **Saturday, May 21**, at 6:30 p.m. in Shockoe Bottom, led by CCR activities director Sallie Jennings. We'll eat first at Zuppa, 104 N. 18 St. (soups, barbeque, salads, fresh breads. "Chef-owned tiny eatery with big taste," as per Style), then photograph from dusk into night in the neighborhood. Call Sallie Jennings and leave message if you plan to attend, 266-4496.

- **Saturday, June 4**, "rain or dry." We'll met just before dusk with plans to shoot your choice of Shockoe Bottom, the canal walk, cityscapes and Richmond's interesting architecture, the James River, bridge traffic, and perhaps the Fan District. Dinner afterwards as a group at the Legend Brewing Company. Contact President Taft Carter.

Whether you attend just one of these fun outings, or both of them: Bring your tripod and, perhaps, a small flashlight.

SCIENCE MUSEUM SEEKS PHOTOGRAPHY ASSISTANCE

(This appeal likely will arrive too late for those reading the printed-and-mailed version of this newsletter, but hopefully will be noticed and responded to by a member reading the e-mail version.)

The Science Museum of Virginia needs a CCR member to photograph its "**Junior Solar Sprint**" event in the museum's front parking lot **this Saturday, May 7** (Sunday in the event of rain), 11 a.m. - 2 p.m.

If you can help document several excited kids who've built solar cars to race, please call Cyane Lowden ASAP at the museum, 864-1537. Lots of fun and human interest, concluding with photos of the winners.

Digital images preferred, using your own equipment or a digital camera provided by the museum.

UKROP'S GOLDEN-GIFT CERTIFICATES DUE — BUT IN AN UNFAMILIAR FORM

It's deadline time for receiving our annual Ukrop's supermarket "Golden Gift" certificates and turning them in to CCR Treasurer David Pugh in order to benefit the Club's treasury, as we've done in past years.

However, the certificates' appearance and their delivery method have changed this year:

Rather than being mailed to customers as in past years, this year's certificates are being handed to customers along with their usual cash-register receipts when they make their first purchase after May 2nd.

The redesigned "certificates" closely resemble ordinary cash-register receipts — and are in danger of being overlooked and discarded.

To help bring this year's new "mini-certificates" to their customers' attention, Ukrop's cashiers are supposed to place the ordinary-looking

"certificates" in a pocket-sized yellow folder designed for that purpose before handing it to the customer.

So if you've not made a Ukrop's purchase since last Monday, please pay them a visit before Wednesday, obtain your small-but-valuable "Golden Gift" certificate slip, and bring it with you to Wednesday's meeting.



CLYDE BUTCHER'S B&W EXHIBITION PROVES CAPTIVATING



Jeff Ruisi

My wife, daughter and I recently went to visit my in-laws who live in Florida on Anna-Maria Island, which sits nestled between Tampa Bay and the Gulf of Mexico. I made sure to pack plenty of film for the endless photographic opportunities, and I was not disappointed.

I took some great black and white portraits of my daughter Hannah playing in the sand and I was able to test out an orange filter I had recently purchased.

However, one of the great photo experiences of the trip took place not behind the lens but at the Ringling Museum of Art where the works of two masters, Ansel Adams and Clyde Butcher, were on exhibit. Adams' name and work is so well known and envied he needs no introduction. However, it was Butcher's photographs which really captivated me.

I have to admit that I have been quite obsessed with Butcher's work for about a year now. And by the way I was driving my father-in-law, in his BMW Z3, it was easy to see I could not wait to get to the exhibit.

For those not familiar with Clyde Butcher, his photographs are not just pictures, but experiences. His photographs are sized to 5ft. x 8 ft. Yes, that's right; you basically walk right into them!

Clyde uses all large format cameras ranging from an 8"x10" to a 12"x20". These large format cameras enable him to express the elaborate detail of the landscape.

Clyde Butcher is Florida's premiere landscape photographer. All his photographs capture the beauty and vastness of Florida's Everglades and other waterways. My favorite photo of his is that of Little Butternut Key. The photo consists of a tremendous sky with a statuesque cumulonimbus cloud majestically sitting over a glass ocean. On the bottom right of the frame is just a small jut of sand from Butternut Key.

I am a sucker for photographs that depict wide open spaces. What really makes Butcher stand out as a great landscape photographer is that all his photos are shot in black and white film and selenium toned in the processing.

I admit I spent more time viewing Butcher's work than Adams'. It was Butcher's work that kept my mouth agape. After the exhibit I spent some time shooting some monochrome film at the beach, but let's just say my photos could not hold a candle to Clyde's. Perhaps that is why he was honored by the state of Florida with the Artists Hall of Fame Award for his photographic excellence.

To get a better understanding of his work I encourage you to visit his website, www.clydebutcher.com. If you are ever in Florida you can visit one of Clyde's two galleries; Venice Gallery, which is in Sarasota, or Big Cypress Gallery, which is located in the Everglades.

—Jeff



Florida-based photographer Clyde Butcher favors large-format cameras for his black-and-white nature and landscape work.



Gaskin Bay, Florida



Osprey Nest, Corkscrew Swamp Sanctuary



Dunes



Ghost orchid

PRINTERS, PRINTERS, PRINTERS— WHICH ONE FOR YOUR DIGITAL PHOTOS?



Jerry Zaun

Printing is the final step after taking a photograph. We all have had pictures printed one way or the other. Which printer is the “best” is a no win argument.

There are too many great photo quality printers out there for us to pick one best. The most popular photo printers in my humble opinion are, in no special order, Hewlett Packard, Epson and Canon, although I have seen great photo’s printed from of other brands. These printers will handle 4x6” up to 8x10” prints. I use 2 HP printers and I am very happy with both. Let’s talk about a few differences that may make a difference to you deciding which to get.

DISCUSSING DIGITAL

4th in a Series

1. If you have a PC it makes no sense (to me) to buy a printer that will only do photos so that leaves out all the small pic bridge printers, like Canon and Kodak snap shot printers. I like printers that can be used for other than photo printing.

2. HP uses 2-3 ink cartridges with multiple inks in one cartridge. When one ink runs out you have to replace the whole cartridge. This can be expensive. With Epson and Cannon they use individual color cartridges so when one color runs out you only have to change that one color. That is a big cost advantage. With HP when you change the cartridge you also change the ink jets with them so you always have new and clean ink jets. With Epson and Canon you don’t change the ink jets so you have to do more cleaning which uses more ink. One note of importance is that not all 3rd party inks work well in these printers. There are lots of cartridge refill options, but I would not use that option. Original manufacturer inks are the best to use.

3. The quality of print as far as I am concerned is equal in all three. One issue seems to be what paper to use. There are claims that you should use only the same brand of paper as your printer. These claims are that the prints are better and last longer. I use whatever paper is on sale and I get great prints with them all but I have no idea how long the print will hold up. With digital, though, I can reprint if I want to in 5-10 years so to me it is a non issue.

4. Cost in printers. The higher cost printer doesn’t necessarily mean better print. Usually it is more features and in some cases bigger prints. My \$149 HP with a scanner, copier and a 7 different memory card readers built in prints just as well as my \$300 HP Photosmart printer, just slower. More important than features is resolution. 4800 X 1200 dpi is what I suggest. Surely nothing lower.

Printing is fun. You need hardware and software as well as bit of learning to do it, but it’s worth it to control your own printing.

Print it and hang it! You can’t enjoy it in your computer.

—Jerry Zaun

—Jerry

DAY LILY SHOOT SET FOR JUNE 18



JERRY ZAUN PHOTO

My neighbor Barry Weston grows day lilies for a hobby. The garden isn’t fancy, but he has more than 300 varieties of day lilies.

If you want lots of colors and varieties to photograph, this is your chance for the year. We are invited to come over on Saturday, June 18, for the peak season. It’s in the power line right-of-way behind my house.

I thought we could meet here — 1525 Westbury Drive, Richmond off Three Chopt Road across from Douglas Freeman High School — at 11 a.m. Saturday, June 18th, walk through the field behind my house to the lily bed, and capture some colors!

Then to lunch somewhere local we pick at that time. All Club members are invited. Questions? Contact me at jlzaun@comcast.net



David Everette, a talented Richmond professional photographer who has helped the Camera Club of Richmond in many ways in recent years, held the Club’s attention Apr. 13 as he shared many of his impressive nature photographs with us, while letting us in on some of the “tricks and techniques” he employed to achieve the results he showed us. David never ceases to inspire us with his photography.

WELCOME!

The Camera Club of Richmond invites prospective members to attend our meetings which are held the second Wednesday of each month at 7:30 p.m. at the Science Museum of Virginia.

Annual dues are \$20 a person, \$35 a couple. Call any of our officers for additional information.

Our new mailing address is P.O. Box 12511, Richmond 23241-2511.

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Our club is a member of the Photographic Society of America. Visit PSA online at www.psa-photo.org/

A HISTORY OF THE CAMERA CLUB OF RICHMOND

Responding to a request from CCR webmaster Jerry Zaun for a history of the Club to post on our new website (www.cameraclubofrichmond.com), past president Carole Hagaman dusted off the following history written in 1983 by the late Vallie Booth, wife of Ed Booth, one of the Club's founders, then Carole updated the history from 1983 to the present.

On June 16, 1932, the late J. Haden Hankins and William Edwin Booth started the Amateur Photographers Club (APC) with George B. Fleming as the first president and Leslie Stansbury as secretary. Anyone having an interest in photography was eligible to join.

Earlier, Stansbury had introduced Hankins, a printer and microscopist, and Booth, an artist who was star-gazing through a 26-inch focal length telescope with a 2-inch lens.

They decided to combine their interests and started to study books on photography, which had been borrowed from the Richmond Public Library, in order to learn how to photograph the intricate designs produced in the skeletons of diatoms (microscopic plants found in ditch water).

At first, meetings were held in the homes of the members on alternate Wednesday evenings. Once a month a professional photographer was selected to judge print competitions. In April 1933, it was decided to add the services of an artist in order to balance the principles of pictorial photography with those of painting.

In January 1934, Dr. E.H. Ingersoll was elected vice-president, the first one to serve in that capacity. In May, William S. Simpson took over as press agent from Booth and in June the Club began to meet in the YMCA building at 7th and East Grace Streets. We left there in July to meet in the new Richmond Academy of Arts, 1006 East Capitol St., where a completely equipped studio for the use by our members was opened in December 1934.

On October 3, 1935, Thomas C. Colt, director of the new Virginia Museum of Fine Arts, offered the club a meeting place. This offer was accepted and the Club was incorporated that year with a membership that topped 100.

In 1936 the Virginia Museum wished to start a permanent collection of photographic works and requested that three medal prints from the Virginia Photographic Salon be donated. This was done, and with the addition of two more, the collection was five



exhibition prints, one by S. Wary Selden, one by C. C. Cowen and three by W. Edwin Booth.

The Club had meeting rooms and a studio at John Slavin's, 118 North Third St., in October 1936, and that year in the month of December adopted a new constitution. Kodachrome 35mm film was introduced that year, and soon thereafter a color slide division was added to the competition. In July, Thomas C. Yeaman, assistant print director, took over the job of assembling a Traveling Club Print Exhibit.

The CCR became an affiliate of the Photographic Society of America (PSA) in 1937.

This year was marked by another move to a new studio at 14 S. Seventh St., where a darkroom was added in October.

Under the direction of J.W. Lemay, the first CCR Photo School was started October 18, 1938, with the Club paying a portion of the tuition.

In the years that followed, the Club established meeting places in such locations as the C&P Telephone building on Nansemond Street; the Seaboard Coastline Building, the Automobile Association of America (AAA) Building, and the Esso Building, all on West Broad Street; the Fidelity Building at 9th and East Main streets; and the Bank of Virginia Building's Vault Level Auditorium, 7 North Eight St., where we remained for 25 years.

In August of 2002, the CCR moved to the Bon Air Library on Rattlesnake Road off Buford Road. The Club met there until January 2005, when the meeting location was changed to the Science Museum of Virginia, 2500 W. Broad Street, its present location.

* * * * *

After 73 years of service to our community, the Club remains dedicated to the furtherance of photographic knowledge and to the thesis that photography is indeed a fine art. The divisions of color slides, monochrome prints, color prints, and digital works carry on to enhance the joy of photography and to embrace the changes in the photo world.



Recognize anybody at the 1986 Berks Camera Conference?



Vallie and Ed Booth, CCR co-founder. (Date not recorded.)

STONE DEL PAPA DEVICES METHOD TO PRINT CCR EVALUATION ENTRY FORMS AT HOME

Tone Del Papa has ingeniously duplicated CCR's Evaluation Entry Form as an easy-to-use Microsoft Word format and is making it available to other CCR members on a floppy disk.

Pop the disk in your Windows PC, call up the CCR form (actually, four

with scissors and turn in to the CCR's slide and print directors.

The print and slide directors will appreciate being able to read your form more easily than they can read most members' handwriting — a task they must perform in subdued lighting, don't forget.

The *Southern Exposure* editor's task of transcribing your entry information for the next newsletter will also be expedited by having your entry forms printed on your computer rather than written or printed by hand. No more guessing at your intended spelling!

And, of course, by simply hitting your "Print" key twice you can make yourself an extra copy to file away for future reference.

Just ask Tone Del Papa or Dave Chapin for one of the floppies that Tone has prepared, take it home, and see how simple it is to use on your computer.

forms per sheet of 8½ x 11" paper), check the appropriate boxes, fill in the blanks (your image's title, your name, and the date of the Evaluation), hit "Print" — and you've got up to four beautifully printed, eminently legible completed forms ready to cut apart

CCR Tip of the Month

If you are making prints from digital files, you can often save money by combining several smaller prints onto one larger print by using the Scrapbook Page in Photoshop or by increasing the canvas size and dragging the smaller prints in.

For example I wanted a 16"x16" print of a photo and at my local photo shop I would have pay for a 20"x24" to get it. But why waste all that extra space?

I was able to make a Scrapbook page and get the 16"x16" plus an 8"x12", a 5"x7", and two 4"x6" all on the 20"x24" sheet. Thus the single large print cost \$24.00 and the four other prints were free for a savings of \$14.00.

At another shop they charge \$15.00 for a 5"x16" panoramic digital print but you can get two of these on a single 11"x17" for \$6.99 for a savings of \$23.00!

Each store charges differently for different size prints so you'll have to figure out which works best for your situation.

If you need help scrapbooking a page get in touch with me at delpapa@msn.com

—Contributed by Tone A. Del Papa

Southern Exposure

THE NEWSLETTER OF
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