Southern Exposure

Newsletter of the

CAMERA CLUB of RICHMOND

June 2016

President's Corner

This month we have David Everette as our evaluator. There is no assigned subject, so submit anything you like. See the VP report for David's Biography.

I would like to thank Donna Friend for all her contributions to the club over the last year and a half. Donna is moving out of the area and will no longer serve as Education Director on the board. She was an asset to the board and we will miss her. Since we are already halfway through the year, we will not fill that position until the elections at the end of the year. The current board members will handle the responsibilities.

We are looking at August 13th for our annual picnic. This is usually a time when many are on vacation, so we will try to get a consensus at the next meeting to see if there is enough interest for this date.

We are preparing the current budget for the club and will release that to the members in an upcoming newsletter.

Bob Papas has been busy planning activities for the balance of the year. We have the photo shoot at the Richmond Metro Zoo coming up in June. See the Meetup site for more information this and other upcoming events. We will also have a photo exhibit at Capital One in October. Bob will have more information on this.

Don't forget that we have an extensive library of photography books. You can see the list on the website and select a book that will be delivered to you at the next meeting. We get new books every month.

Hope to see you all at the June meeting on the 8th.

Harold Lanna
President, CCR
president@cameraclubofrichmond.com

Camera Club of Richmond
Meets the second Wednesday of each month at:
Holiday Inn
2000 Staples Mill Rd.
Richmond, VA

Doors open at 6:00 PM for networking.
Meeting begins at 7:00

Upcoming Club Meetings

June 8
July 13
August 10
September 14
October 12
November 9
December TBD

Upcoming Board Meetings

June 22
July 27
August 24
September 28
October 26
November 16
December- TBD

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VP Corner

Our June meeting we will have David Everette return for an evaluation night which is no assigned subject. David's main focus is nature and landscape photography. He specializes in images around Virginia and cityscapes of downtown Richmond. One of his favorite places to photograph is the natural surroundings along the James River. He has over 30 years of experience in both his personal photography as well as commercial work. We have had David throughout the years of the club participate in presentations and evaluations that has helped photographers of all skill levels. We are pleased to have David Everette return as our evaluator for June 2016.

Scott Pels
Vice President

Education

Donna J. Friend held this post as well as others for the Camera Club of Richmond. She moved to North Carolina and has left us. We will miss her energy, enthusiasm, and participation. Our best wishes for you in your new home.

New instructional events are being planned. Watch this space for more information.

instruction@cameraclubofrichmond.com

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Remembering Eric "Recycle The Clown" Seidel

We lost two members on May 7th. One was Eric Seidel, an unassuming, self-effacing man, albeit with an excellent sense of humor, who could disappear in a room full of people in spite being 6'6" tall and wearing a well-loved yellow baseball cap. The other member was a clown, literally, and the center of attention wherever he went. Brightly clad and sporting a yellow or green frizzy wig, a big red nose, and huge shoes, Recycle The Clown delighted children and grown-ups alike as he told silly jokes and made colorful balloon animals.

Most of us knew Eric as a Camera Club of Richmond friend and fellow photographer. Although he didn't join the CCR until 2009, his interest in photography spanned a lifetime. He was a true photographic omnivore. His favorite subjects were just about anything that walked, flew, or simply sat there. Until illness started slowing him down, he and his trusty Canon were frequent fliers at CCR photo shoots. His images populated many evaluations and competitions over the years. Along with CCR EOY award recognition, he also won a *Richmond News Leader's* 1991 Amateur Snapshot Contest grand prize for his image of civil war reenactors walking around a speed limit sign.

Some of us were lucky enough to also know Eric as Recycle The Clown. I originally met him through my sister, Barbara, who was a fellow member of Richmond Clown Alley #3. She knew that he was a CCR member and she urged me to seek him out when I joined in 2011. I'm so glad I did. Barbara (AKA Butterfly McPeace) frequently said that waking up on a clowning day was like waking up on Christmas morning. In his 25th year of clowning, Recycle could not have agreed more. The hours of preparation, the significant expense of props, costumes, and training, the bags of give-away red foam noses, the gags, and the balloons…all these things were joyfully contributed toward the goal of bringing joy and comfort to others. Recycle, Barbara, and their clown friends freely donated their time and talents to those in need by performing in hospitals and nursing homes, in parades, and at charitable events. And like my sister, Recycle was particularly dedicated to entertaining children and their families at the ASK Childhood Cancer Foundation annual 5K Run & Fun Walk fundraiser. Always ready to go the extra mile for a friend, Recycle and other members of Clown Alley #3 performed in full costume and make-up at Barbara's Celebration of Life following her death in 2014. She would have loved it. I know I did.

Eric had other talents, too. He was an excellent wood carver. He was an epic story teller. He was a proud former U.S. Marine. He was also a school teacher, a salesman, and a delivery driver. In short, this man was a colorful kaleidoscope of vocations/avocations and he used all of them, either directly or indirectly, to reach out and make others feel happier, safer, better.

Eric is survived his wife Nancy, their large combined and extended families, and many, many friends. To this list I add legions of fellow human beings who got from Recycle a smile, a silly joke, and perhaps a red foam nose when they needed it the most. Thanks, Eric. Thanks Recycle. We are very glad to have known you.

Post Script: If you want to read more about Eric/Recycle, go to the *Richmond Times Dispatch* web site and find the April 6th, 2016 column by Bill Lohmann and photographer Bob Brown entitled "Facing the end of life with a smile and a green wig", Eric's obituary in the May 15th issue, and "Eric Seidel, Recycle the Clown dies at 73" posted on May 18th by Ellen Robertson. Also see an article by Mary Alice Blackwell in the May 12th *Charlottesville Daily Progress* entitled "Tin Can Alley carnival-themed fest raising money for Recycle T. Clown". If you would like to contribute to the funding site set up to help Nancy with Eric's final medical care/support bills, go to www.youcaring.com/eric-recycle-seidel-544688

Mary-Jacque Mann

See below for some of Eric's favorite photographs

Pick Your Nose by E. Seidel

Sunset on Oregon Hill by E. Seidel

Remembering when I stood there by E. Seidel

Recycled grandmother's rings by E. Seidel

Membership

We had no new members or visitors register at May's general meeting. Fifty-eight members signed in.

Mary-Jacque Mann
Membership Director

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Equipment for Sale

Yard Sale!

One Person's Used Camera is Another Person's Great Find!

- Nikon D90 camera. Only 1499 shutter actuations. Mint condition. $250
- Nikon 40mm f/2.8 macro lens. Used only a few times. Mint condition. $175

Cary Oesterwinter oesterwintec@yahoo.com

- Nikon D7100 with extra battery, all cables, charger, manuals, etc. $450
- Nikon 18-200 3.5-4.5 VRII with Nikon UV filter and Hood $250
- Nikon 50 1.4 with Nikon UV filter and hood $150
- Nikon SB900 flash with case and diffuser $200

Buy it all together and save!

Andy Klein alklein65@gmail.com

Member's Corner

Back up in Nova Scotia and my first week was pretty exciting photo-wise. Here is a sample of my first week.

I checked out the eagles at a nearby nest and am hoping for some eaglets this year. (Canon 70D, Sigma 150-600 at 468mm, ISO 400, f/8, 1/1600, handheld).

Then while getting ready to shoot still life at the Truro Imagemakers club, we noticed seven deer on the edge of the woods. Included was a piebald deer and this was my first chance to photograph one. (Canon 70D, Canon 18-200 at 200mm, ISO 400, f/9, 1/800, handheld.

John G Schickler

John G Schickler

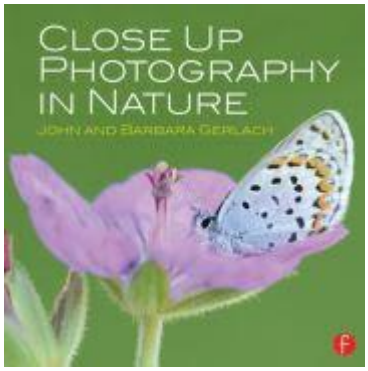
John G Schickler

Send in your photographs and stories about what, where, when, and how and see them in the next newsletter…subject to editorial review. *Editor*

Library

Last month we received the following five (5) books, all from Focal Press (please request the readers to send in a review to the Librarian or to Focal Press directly):

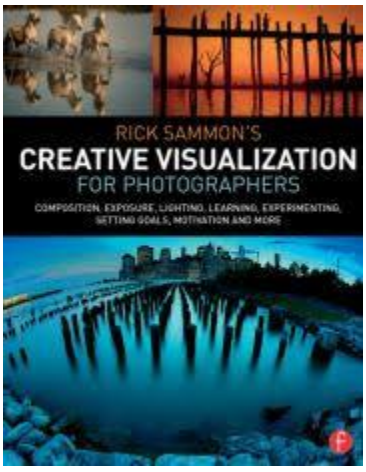
Doug Turner
Librarian
(804) 380-9218



Close Up Photography in Nature
By **John and Barbara Gerlach**

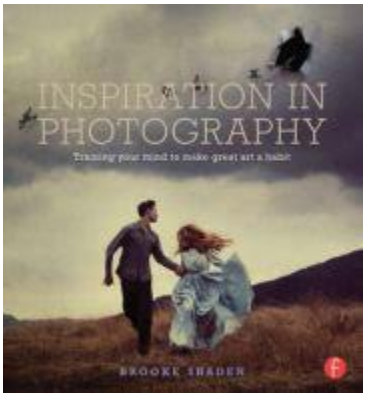
Paperback – 2014-09-23
Focal Press

Topics covered include: advanced flash techniques specific for close up shooting, as well as a discussion on focus stacking strategies and tilt-shift lenses for getting maximum depth-of-field



Rick Sammon's Creative Visualization for Photographers
Composition, exposure, lighting, learning, experimenting, setting goals, motivation and more
By **Rick Sammon**

Paperback – 2015-04-07, Focal Press

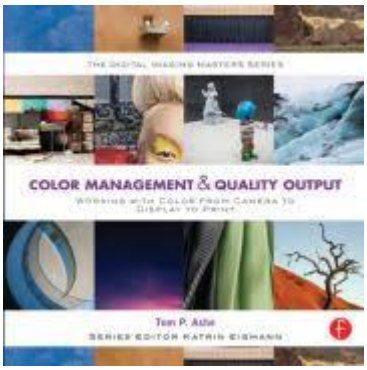


Inspiration In Photography
Digital Photo Assignments

Projects for All Levels of Photography Classes

By **Steve Anchell**

Paperback – 2015-09-08
Focal Press
Photography Educators Series

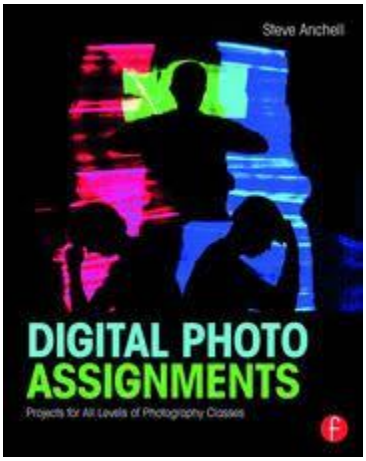


Color Management & Quality Output: Working with Color from Camera to Display to Print

(The Digital Imaging Masters Series)

By **Tom P. Ashe**

Paperback – 2014-02-14
Focal Press
The Digital Imaging Masters Series



Digital Photo Assignments
Inspiration in Photography

Training your mind to make great art a habit

By **Brooke Shaden Paperback – 2013-09-12**

Focal Press

Editor's Corner

The Power of Photography

Photographers use their cameras as tools of exploration, passports to inner sanctums, instruments for change. Their images are proof that photography matters—now more than ever.

By Robert Draper, contributing editor, National Geographic Magazine, June 2016

Thirty-four years before the birth of the photographically iconic National Geographic magazine, the Danish philosopher Søren Kierkegaard sourly prophesied a banal fate for the newly popularized art of photography. "With the daguerreotype," he observed, "everyone will be able to have their portrait taken—formerly it was only the prominent—and at the same time everything is being done to make us all look exactly the same, so we shall only need one portrait."

The National Geographic Society did not set out to test Kierkegaard's thesis, at least not right away. Its mission was exploration, and the gray pages of its official journal did not exactly constitute a visual orgy. Years would go by before *National Geographic*'s explorers would begin using the camera as a tool to bring back what is now its chief source of fame: photographic stories that can alter perceptions and, at their best, change lives.

By wresting a precious particle of the world from time and space and holding it absolutely still, a great photograph can explode the totality of our world, such that we never see it quite the same again. After all, as Kierkegaard also wrote, "the truth is a snare: you cannot have it, without being caught."

Today photography has become a global cacophony of freeze-frames. Millions of pictures are uploaded every minute. Correspondingly, everyone is a subject, and knows it—any day now we will be adding the unguarded moment to the endangered species list. It's on this hyper-egalitarian, quasi-Orwellian, all-too-camera-ready "terra infirma" that *National Geographic*'s photographers continue to stand out. Why they do so is only partly explained by the innately personal choices (which lens for which lighting for which moment) that help define a photographer's style. Instead, the very best of their images remind us that a photograph has the power to do infinitely more than document. It can transport us to unseen worlds.

When I tell people that I work for this magazine, I see their eyes grow wide, and I know what will happen when I add, as I must: "Sorry, I'm just one of the writers." A *National Geographic* photographer is the personification of worldliness, the witness to all earthly beauty, the occupant of everybody's dream job. I've seen *The Bridges of Madison County*—I get it, I'm not bitter. But I have also frequently been thrown into the company of a *National Geographic* photographer at work, and what I have seen is everything to admire and nothing whatsoever to envy. If what propels them is ferocious determination to tell a story through transcendent images, what encumbers their quest is a daily litany of obstruction (excess baggage fees, inhospitable weather, a Greek chorus of "no"), interrupted now and then by disaster (broken bones, malaria, imprisonment). Away from home

for many months at a time—missing birthdays, holidays, school plays—they can find themselves serving as unwelcome ambassadors in countries hostile to the West. Or sitting in a tree for a week. Or eating bugs for dinner. I might add that Einstein, who snarkily referred to photographers as *lichtaffen,* meaning “monkeys drawn to light,” did not live by 3 a.m. wake-up calls. Let’s not confuse nobility with glamour. What transfixes me, almost as much as their images, is my colleagues’ cheerful capacity for misery.

Apparently they wouldn’t have it any other way. The lodestone of the camera tugged at each of them from their disparate origins (a small town in Indiana or Azerbaijan, a polio isolation ward, the South African military), and over time their work would reflect differentiated passions: human conflict and vanishing cultures, big cats and tiny insects, the desert and the sea. What do the *National Geographic* photographers share? A hunger for the unknown, the courage to be ignorant, and the wisdom to recognize that, as one says, “the photograph is never taken—it is always given.”

In the field I’ve seen some of my lens-toting compatriots sit for days, even weeks, with their subjects, just listening to them, learning what it is they have to teach the world, before at last lifting the camera to the eye. Our photographers have spent literally years immersed in the sequestered worlds of Sami reindeer herders, Japanese geisha, and New Guinea birds of paradise. The fruit of that commitment can be seen in their photographs. What’s not visible is their sense of responsibility toward those who dared to trust the stranger by opening the door to their quiet world. It’s a far riskier and time-consuming proposition to forgo the manipulated shot and instead view photography as a collaborative venture between two souls on either side of the lens.

Conscience is the other trait that binds these photographers. To experience the beauty of harp seals swimming in the Gulf of St. Lawrence is also to see the frailty of their habitat: scores of seal pups drowning due to the collapse of ice floes, a direct consequence of climate change. To witness the calamity of war in the gold-mining region of the Democratic Republic of the Congo is also to envision a glimmer of hope: Show the gold merchants in Switzerland what their profiteering has wrought, and maybe they’ll cease their purchases.

In the past 125 years, it turns out, Kierkegaard has been proved both wrong and right about photography. The images in *National Geographic* have revealed a world not of sameness but of wondrous diversity. But they have also, increasingly, documented societies and species and landscapes threatened by our urge for homogenization. The magazine’s latter-day explorers are often tasked with photographing places and creatures that a generation later may live only in these pages. How do you walk away from that? If my colleagues suffer a shared addiction, it’s to using the formidable reach and influence of this iconic magazine to help save the planet. Does that sound vainglorious? Ask the Swiss gold merchants. They saw Marcus Bleasdale’s images at a Geneva exhibit, and their Congolese gold purchases halted almost overnight.

Of course, every professional photographer hopes for The Epic Shot, the once-in-a-lifetime collision of

opportunity and skill that gains a photograph instant entry into the pantheon alongside Joe Rosenthal's Iwo Jima, Bob Jackson's encounter with Jack Ruby gunning down Lee Harvey Oswald, and the Apollo 8 astronauts' color depictions of planet Earth in its beaming entirety. And yet, game-changing photographs are not what *National Geographic* photographers do. The most iconic photograph ever to grace these pages is not of anyone or anything historic. Rather, it's of Sharbat Gula, an Afghan girl of maybe 12 when photographer Steve McCurry encountered her in 1984 at a refugee camp in Pakistan. What her intense, sea-green eyes told the world from the cover of *National Geographic*'s June 1985 issue a thousand diplomats and relief workers could not. The Afghan girl's stare drilled into our collective subconscious and stopped a heedless Western world dead in its tracks. Here was the snare of truth. We knew her instantly, and we could no longer avoid caring.

McCurry shot his immortal portrait well before the proliferation of the Internet and the invention of the smartphone. In a world seemingly benumbed by a daily avalanche of images, could those eyes still cut through the clutter and tell us something urgent about ourselves and about the imperiled beauty of the world we inhabit? I think the question answers itself.

Below are some photographs the move the heart and soul. Many venues, many photographers illustrating the power of photography and our photographs…be inspired.

Editor

Afghan Girl by Steve McCurry

Wormsloe Plantation. Savannah, GA. shanabowes

Friendly Dolphin by Dan Winters

Syrian refugee boy, 3-year-old Aylan Kurdi
Reuters

MIKKO LAGERSTEDT

The Camera Club of Richmond is proud to be a charter member of the Photographic Society of America

Visit PSA online:

www.psa-photo.org

For a PSA membership application see Carole Hagaman, CCR's PSA representative

PSA Mission Statement

The Photographic Society of America (PSA) promotes the art and science of photography as a means of communication, image appreciation, and cultural exchange.

PSA provides education, inspiration, and opportunity for all persons interested in photography

The Society fosters personal growth and expression, creativity, excellence, and ethical conduct in all aspects of photographic endeavor

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2016 CCR Officers and Board of Directors

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Friends of CCR

These are firms that have provided exceptional services to the Camera Club of Richmond and its members. We show their logos as a way of saying thank you. This list is updated as appropriate