

THE CABLE RELEASE

Newsletter of the Virginia
Beach Photography Club

MAY 2003



**Next Meeting is Tuesday,
May 6th, 7:30 P.M.**

The Club's Website

The web site for our club is located at:
<http://www.groups.hamptonroads.com/VBphotoclub/>.

To have your photographs added to the website, email them to Connie at **stargaz@erols.com** or bring them with you to the next meeting

Presidents Monthly Quote

"I'm always mentally photographing everything as practice. "

- Minor White

The President's Corner

We had a terrific attendance at our April meeting and would like to welcome our newest members to the club. Congratulations to all of last months winners of our monthly photo competition, as there were many exceptional images entered by all of our participants. We are anticipating some exciting demonstrations, guest speakers, and other photographic related opportunities as our club continues to grow and become more active. There will not be a guest speaker or demo this month. While I am adding up the votes for this months "open" category, our Vice-President, Rob Twine will be handling announcements and will be making a presentation to the club on behalf of my recent visit and presentation at the Lennox Garden Club in Norfolk. I would like to take this opportunity to thank commercial photographer Mark Rhoads for a sensational presentation at our April meeting and for sharing his wealth of knowledge about commercial and industrial photography. I encourage all of our members to be present at our May meeting to discuss many important issues of business. Please remember to bring "titles" for your artwork in all categories for our monthly competition. Large pre-numbered post-its will be provided for you to write your "titles" on.
Good Luck ! , On all of your entries.

Thank You,

James F. Writesel, Jr.

**Chrysler Museum - A Lens to the
World: Photographs by Bob**

Lerner

Alice R. and Sol B. Frank Photography Galleries **January 29 - August 17, 2003** - A Lens to the World will mark the first retrospective exhibition of the works of **LOOK magazine photographer** Bob Lerner. During the course of his 20-year career, Lerner captured a vast cross-section of the cultural landscape, from film stars and literary figures to the intimate lives of everyday people. For more info, call 664-6200 or visit www.chrysler.org.

Mats, Glass, and Foamcore

Anyone who needs mats, glass, or foam core backing at affordable prices can contact club member Greg Fortner at 588-0758. Greg will also bring price lists to the April meeting for anyone who is interested.

APRIL COMPETITION RESULTS

“Portrait”

Color Slides

- 1st “Emily” by Charlie Davis
- 2nd “Hair” by Charlie Davis
- 3rd No Competition

Color Prints

- 1st “Nadya” by Chad Noyoks
- 2nd “Andrea” by Joan Grippo
- 3rd “Summer Classic” by Jim Writesel
- 3rd “Cecilia” by Charlie Davis

B/W Prints

- 1st “Summal-Twilight” by Jim Writesel
- 2nd “Hide-N-Seek” by Adrian Fehon
- 3rd No Competition

Competition Categories

May “Open”

Jun. “Buildings/Architecture”

Jul. “Open”

Aug. “Non-Domestic Animals & Birds”

Sep. “Open”

Oct. “Arachnids/Insects”

Nov. “Open”

Dec. “Landmarks/Monuments/Statues”

Making Great Shots!

Clearly, to make great images we need to know all the basics of making good ones first. But how do we avoid getting stuck with hard drives full of good images and instead start capturing those great ones? We all have our own techniques, but here are 10 that you can use to remind yourself to really work toward better images.

Know your subject By knowing your subject you will maximize your chances of being in the right place at the right time and capturing the peak of action or emotion. If your subject is an animal, read about it, study its movements and habits, and get to know what it is likely to do next. This is just as true for sports, weddings, photojournalism or any other type of photography. You can only be in one place at a time. Make sure it's the right place and the right time.

Imagine your image Once the action starts it is way too easy to lock in and start shooting. Before things get hot, imagine the shot you'd like to get. Maybe it is similar to one you've seen or an editor has asked for but you didn't have. Maybe it is one that will be completely unique. Don't just imagine the subject or the action, imagine the lighting, composition and background.

Plan your shot Once you know what you'd like to capture, plan it in advance. Think about where the light will be coming from, what the background looks like and what the subject will be doing. If it is outdoors, the clouds and wind can also make or break your plans, as can snow or rain. Thinking through what you'll do under different conditions will help you be ready when they happen.

Perfect your technique

Many shots require specific techniques. Race cars and flying birds require panning, nocturnal animals require complex flash setups, and social photography can involve a bewildering array of exposure and white

balance options. Make sure you are comfortable with all the equipment you need and the techniques you plan to use before you arrive on location. That way you won't be wasting your valuable shooting time doing work you could have done in advance.

Prepare How often have we all complained that our camera doesn't focus fast enough, or that our lens hunts for focus just at the wrong time. Sure, we all wish our gear was better, but you can do a lot to make sure it works well by being prepared. If you have set up your shot with good contrast between subject and background your camera and lens are less likely to hunt when you focus. And if you pre-focus on a target about the same distance as you expect your subject to be your camera will lock onto your subject much more quickly and effectively. And if you have the exposure, along with any needed compensation and white balance adjustments, figured out in advance, you'll lose fewer opportunities than if you need to fiddle with your camera while the subject is in front of you.

Be patient It is hard to sit and wait for the right shot in the midst of action. It is much easier to chase the action. If you're in an exciting new location or working with a new species it's easy to want to get "something" rather than go home empty-handed. That's natural. The key is getting it out of your system early. Grab a few frames so that you have them and then settle down to the work of getting great images.

Allow time You've probably figured out by now that great images are often not made in an hour or even a day. If your subject is nature or wildlife you may need to try many times, perhaps in different seasons or even different years to get exactly the shot you want. That's part of what makes photography so compelling! Obviously, if you are recording an event you probably won't have the luxury of coming back day after day, but even in that case you can often maximize your chances by getting some shots during practice or warm-ups and at least making sure you use the time of the event wisely.

Be alert Planning is great, but many opportunities arise out of the blue. Watch and listen to what is around you and be ready to throw your plan out the window if something exciting happens. This isn't an excuse to be impatient and chase every potential shot that comes along, but knowing when to move and take advantage of a rapidly unfolding situation is an important skill. The better you understand your subject and environment the better you'll be at knowing when to abandon your initial plan.

Be bold None of us can see exactly like our cameras. Don't be afraid to experiment and decide for yourself whether you like the results. Too often photographers ask whether something will work or not without understanding why or finding out for themselves. It's great to read and listen to others, but if you just do what they do "because they said so," you'll quickly be stuck in a rut. The only bad image is one you don't learn from. A combination of those approaches is the best and fastest way to learn.

"Rip film" When you're prepared, you're more likely to know when that great image is in front of your lens. Too often folks let that moment slip by while capturing one or two frames. After all the work you've put into getting there, don't be afraid to hold down your shutter release and burn through some film or flashcard space. You'll never know until you look at the images later whether the subject blinked or jerked at the wrong time. You can maximize your chances of getting the combination of elements you want by grabbing several frames.

Wanted! Inputs for the Newsletter

Your input of article's, want ads, or items for sale is requested! Just contact Pete Hennessy for details!

The Executive Committee

- President - Jim Writesel 490-8737
- Vice Pres./Guest Presentation - Rob Twine 463-5244

- Secretary / Treasurer - Ken Riedel 499-3379
- Competition Chairman - Walter Demchuk 757-7557
- Newsletter - Pete Hennessy 497-6594
- Pembroke Mall Exhibit - Kathy Szilagyi 481-1403