

# THE CABLE RELEASE

Newsletter of the Virginia  
Beach Photography Club

OCT. 2003



**Next Meeting is Tuesday,**  
**Oct. 7<sup>th</sup>, 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](mailto:stargaz@erols.com)

### **Presidents Monthly Quote**

***"It is no accident that the  
photographer becomes a  
photographer any more than the  
lion tamer becomes a lion tamer"***

- Dorthea Lange

### **The President's Corner**

With the recent visit of our not so good friend hurricane Isabel, everyone has been affected by destruction and inconveniences left behind by this powerful display of Mother Nature. I hope that all of our members are recovering and will be able to attend this most important meeting of our club in October. Congratulations to all of last month's winners of our monthly photo competition, as there were many exceptional images entered by all of our participants. A new column to the newsletter entitled "From the Classroom" is a discussion about important issues that affect all of us as photographers and is based on the valued input of our members. This month's category is "Arachnids/Insects" so 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.

### **IMPORTANT NOTICE !**

It is paramount that all members concerned with upcoming changes to make our photography club more active and discuss many issues that need to be voted on by the membership body, attend the October meeting for an extended business meeting. Check the topics of discussion listed in the October business meeting section of the newsletter for more information. I cannot emphasize the importance, responsibility, and value of each members input and vote.

## VBPC October Business Meeting (Topics of Discussion)

- 2004 Club Officer Elections
- Photography Assignments
- Group/Team Selections for Assignments
- Tommy Finch Memorial Award
- New "Digital" Competition Category
- Monthly Competition Categories
- Christmas Party Planning

### *"Analyzing & Criticizing Photographs"*

Many club members have asked, how can I become a better judge when viewing and voting on the photographs at our monthly competition, and gain more insight to learn from our critiques? Before understanding how to make a judgment on a photograph, you need to define criticism, know the types of criticism, and the value of criticism. A much broader range of activities, and not just the act of judging, is the typical reference for criticism. Criticism is defined as the act of making discriminating (both positive & negative) judgments and evaluations of artistic works. To fully appreciate a photograph, you need to observe, think, and talk about it. One of four things happens when you criticize a photograph: You describe, interpret, evaluate, or theorize about the artwork, these four events are the types of criticism. Some people engage in single events, or use multiple events when criticizing. People should always describe the photograph, before moving on to the other three events. Quite simply put, an increased knowledge and appreciation of artwork, is the value of good criticism.

First in *describing* a photograph, one must tell about what they notice. This is the data collecting process, or the listing of facts. Descriptions answer the questions: "What is here? What am I looking at? What do I know with certainty about this photograph?" With

description, you are concerned with subject matter, medium, and form. Descriptions are supported by basic elements such as: arrangement of objects, colors or contrast, horizons, patterns, leading edges or lines, position of the main subject using the rule of thirds. Key elements the impact images are: Focus, Horizon, Positioning, Framing, Line, Perspective, Depth, Balance, Color, Contrast, Shape, Pattern, Texture, Exposure, Viewpoint, and Brightness. Descriptions are also supported by types of compositional lines such as: *Psychological* - implied lines of motion or emotion. *Upright* - Strength and balance. *Curved* - Peaceful movement, steeper curve gives more tension and force. *Diagonal* - Dynamic movement in direction of line. *Jagged* - Tension and anxiety. *Wavy* - Unhurried peaceful movement. *Horizontal* - neutrality of motion and tension. *Perspective* - converging lines, to a central point of interest.

Next is the event of *interpreting* the photograph. Interpretation is set into motion when attention or discussion move beyond the offering of information to matters of meaning. Interpreting is the telling of the point, the meaning, the sense, the tone, or the mood of the image. Interpretations go beyond the description of the photograph to build meaning. Interpretations offer new information to generate new meaning.

The next event is the *evaluating* process of the photograph. The terms evaluation and judgment are really one in the same. When evaluating a photograph, you state how good or not good it is. A judgment is the what, that demands a why. Without giving reasons to the why, or without the benefit of description or evaluation is irresponsible. Responsible judgments can and should be argued, not pronounced.

The final optional event is to *Theorize* about a photograph. This is about what someone believes what art is or should be. Theorizing photographs, results in conclusions that are more or less enlightening, informative, or helpful in making photography,

photographs, and the world more understandable. Theorizing increases, our understanding about images and better prepares us to join in discussions about what we are doing in the making and criticizing of photographs. The analyzing and critique of photographs is more beneficial and enjoyable when we offer careful descriptions, full interpretations, and reasons and criteria with our judgments.

I hope that the information shared in this inaugural column of "From The Classroom" of the VBPC Newsletter, will benefit our Club Members in better understanding the overall process of analyzing photographs that you view, judge, and critique. For further detailed reading on this subject, I suggest the same book from which the information for this article was extracted, as well as one of the best books written for this subject matter. *Criticizing Photographs - An Introduction to Understanding Images* - Third Edition, Terry Barrett.

You can give your future suggestions to the Club President at any monthly meeting or email them to [jameswritesel@aol.com](mailto:jameswritesel@aol.com) In November's addition we will discuss the topic of the keystone effect. Why does this occur? Do our eyes really see different than our camera does? What can you do to reduce, correct, or eliminate this problem? These are some of the questions we will find the answers for.

### **Club Officer Elections**

With an extended business meeting to be held at our October meeting, we will be taking nominations and voting for 2004 Club Officers at our October meeting. Although the current officers have acknowledged their desire to return for the year 2004, if anyone is interested in filling one of the officer positions, please be thinking about the responsibilities of those positions and submitting your name or the name of someone you prefer at our October meeting.

## **SEP. COMPETITION RESULTS**

### **"OPEN"**

#### **Color Slides**

- 1<sup>st</sup> "Isolated Wonder" by Michael Epting
- 2<sup>nd</sup> "Fallen Hero" by Pam Jenkins
- 3<sup>rd</sup> "Water Lily" by Pam Jenkins
- H.M. "Ginger" by Joan Grippo

#### **Color Prints**

- 1<sup>st</sup> "Japanese Water Lily" by Jim Writesel
- 2<sup>nd</sup> "Maine Coast" by Pam Jenkins
- 2<sup>nd</sup> "A Young Jay" by Hal Ellis
- 3<sup>rd</sup> "An American Beauty" by Hal Ellis
- 3<sup>rd</sup> "White Mums" by Pam Jenkins
- 3<sup>rd</sup> "Washington DC at Night" by Jim Writesel

#### **B/W Prints**

- 1<sup>st</sup> "Humphrey's Peak" by Pam Jenkins
- 1<sup>st</sup> "Come On In" by Pam Jenkins
- 2<sup>nd</sup> "Washington Cathedral" by Jim Writesel
- 3<sup>rd</sup> "Hibiscus" by Jim Writesel

## **Competition Categories**

### **Oct. "Arachnids/Insects"**

Nov. "Open"

Dec. "Landmarks/Monuments/Statues"

2004

Jan. "Open"

**\*\*Note\*\***

Please bring in your ideas for monthly completion categories so that we can comprise a list to be voted upon at our October meeting. The new list will be in effect for two years.

### **Special Thank You**

A special thank you to club member Pam Jenkins for being present at the Appalachian Hiking Club and showing her support while Club President Jim Writesel shared his presentation.

## **Book donations wanted for the new Virginia Beach Photography Club**

## **Library**

Bring your extra unwanted books to the next club meeting to add to the inventory below, so that others can share and learn more about photography.

- Photographer by Claude Sauvageot
- Photographic Lab Handbook by John S. Carrol
- Photoshop 5.0 & 5.5 Artistry w/ CDROM by Barry Haynes / Wendy Crumpler
- Portrait Techniques Book 0-4 by Kodak
- Professional Industrial Photography by Derald E. Martin
- Quality Enlarging Book G-1 by Kodak
- Secrets of Studio Still Life Photography by Gary Perweiler
- Shooting Your Way to \$-Million by Richard Sharabura
- The Art of Scenic Photography by Tom Grill / Mark Scanlon

## **Wanted! Inputs for the Newsletter**

Your input of article's, want ads, or items for sale are 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 - Pam Jenkins 583-4113
- Newsletter - Pete Hennessy 497-6594
- Pembroke Mall Exhibit - Kathy Szilagyi 481-1403