

# The Cable Release

The Newsletter of the Virginia Beach Photography Club.

June 2004

Volume 1, Issue 6



## INSIDE THIS ISSUE:

From the Classroom  
*"Why Your Camera Doesn't Matter"*

Digital Corner  
*Scan Workflow*

Next Meeting  
Tuesday June 1, 2004  
*Speaker: Lois Schroeder*

## Presidents Corner

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We will be hosting some great activities over this summer season including a cookout/pool party, and the first annual VBPC Photo Hunt. Checkout your newsletter and be present at our next meeting on June 1<sup>st</sup> to discover all of the details.

We will be seeking at least two volunteers in the near future to plan this years Christmas party and annual awards banquet in December of 2004.

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 and join us on June 1, 2004, as we continue an exciting year of photo related activities.

Thank You,  
James F. Writesel, Jr.

## Table of Contents

Presidents Corner	C
2004 Competition Categories	2
April Competition Winners	2
Newsletter Deadlines	2
Captured	3
From the Editor	3
Quote of the Month	4
June Meeting Agenda	4
From the Classroom	5
Contest Watch	7
Digital Corner	8
Local Photo Ops	8
Classifieds	9
Calendar	9
Mission Statement	BC
Contact List	BC

## New Members

- No new members last month

# Monthly Competition Winners

## April 2004 - Macro

# 2004 Competition Subjects

### Black & White

- 1st - Walter Demchuk  
"City Hall Avenue"
- 2nd - JoAnn Jemmott  
"Zion"
- 3rd - Bert Jemmott  
"Lion"
- HM - JoAnn Jemmott  
"Rose"
- HM - Walter Demchuk  
"Garden Entrance"

### Digitally Manipulated

- 1st - Bob Rush  
"Follow the Leader"
- 2nd - Bob Rush  
"Night Beauty"
- 3rd - Bert Jemmott  
"Nova Scotia"
- HM - Jim Writesel  
"Passing By"

### Color Prints

- 1st - Herman Ratcliff  
"High and Dry"
- 2nd - Herman Ratcliff  
"Marvin Chapel"
- 2nd - Bert Jemmott  
"Moon Over Zion"
- 3rd - Pam Jenkins  
"Poof"
- HM - Bert Jemmott  
"Vegas Twilight"
- HM - JoAnn Jemmott  
"Brett"

### Color Slides

- 1st - Walter Demchuk  
"First Snow on Bridge"
- 2nd - Michael Epting  
"Flowing Flowers"
- 3rd - Walter Demchuk  
"Lily"
- HM - Bob Safford  
"Young Daredevil"

- January Open
- February Water
- March Open
- April Macro
- May Open
- **June Wildlife**
- July Open
- August Panning & Motion
- September Open
- October Lighthouses
- November Open
- December RED

Get your very own VBPC Coffee Mug! These stylish mugs feature the VPBC logo and the ability to hold any beverage, hot or cold! The mugs are available at any club meeting for only \$16.

## Newsletter Deadlines

For anyone wishing to contribute to the newsletter, please refer to the following publication schedule.

Please send your contributions via e-mail (preferred), at club meeting or snail mail. Electronic submissions should be in plain text format, Word document or in the body of the e-mail.

<u>Issue</u>	<u>Submission Deadline</u>	<u>Est. Publish Date</u>
July	June 19	June 24
August	July 17	July 22
September	August 21	August 26
October	September 19	September 23
November	October 16	October 21
December	November 21	November 24th

# Captured - First Place Photographs

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*This column is dedicated to our monthly competition winners. The winning photographers are invited to submit a brief summary (120-150 words) about their photos. Technical details are encouraged.*

## **Black & White**

“City Hall Avenue”  
by Walter Demchuk

The sun was almost overhead and creating interesting shadows on the City Hall Avenue entrance to Nauticus at Waterside. A wide angle lens created strong, interesting shadows and overhead structures pointing to the Norfolk Financial area. The picture was taken with a Broncia S2 on a tripod using Tmax 100 film. The exposure was 1/1000 at f16.

## **Color Slides**

“First Snow on Bridge”  
by Walter Demchuk

I have a lot of time visiting the Japanese Bridge in the Norfolk Botanical Gardens in all the seasons. Perhaps it's because I live a few minutes from the Garden. Since we get little snow in the area, I made a dash to the Botanical Gardens after a night snow.

Snow pictures are best taken with the light at 45 degrees from the back and early before the snow packs down. In this manner you get the most snow crystals. Now the snow acts as a giant reflector to fill the shadows. I was careful not to create paths in the picture because I already thought out my picture. The meter reading was given one more stop to compensate for the snow. The actual exposure was with a 35mm camera on a tripod using a 50mm lens at 1/15 second and f16.

## **Digitally Manipulated**

“Follow the Leader” by Bob Rush

The original picture was made with a Sony f707 on 8/27/02 at 1/160, f4, 2048x1536.

In Photoshop "selective color" I saturated the yellows, blacks and reds, then added a frame using Bud Quinn's actions.

I then went to "canvas size" and added a section to the frame increasing the length to 21 1/2". This section I filled with black. I then copied the butterfly and pasted it 4 times in an arc configuration into the black section, slightly decreasing the size of the last two to create an illusion of distance. One butterfly was put on the frame creating the thought that perhaps the flowers in the picture appeared so real that butterflies were flocking to it.

The picture now measuring 8x21 1/2" was printed on an i960 Canon inkjet using the custom settings which allows up to 8 1/2"x 22".

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## From the Editor

You can tell by the constant hum summer is here. What hum you ask? The hum of air conditioners of course.

Summer is a busy time for everyone. Graduation parties, barbeques, pool parties and a host of festivals. Don't forget to take your camera along.

This month's From the Classroom is by a guest contributor, Ken

Rockwell. Ken is a photographer from LaJolla California. He will tell you why which camera you use doesn't matter.

After speaking with a fellow club member about some of the things they would like to learn about, I added a column, Digital Corner. This first article is on Scanning Workflow using Photoshop. These techniques will work for any program, just the

commands and actions are in Photoshopese (is that a word?).

If anyone would like to contribute to the newsletter for any of the columns or even a new one, please contact me at 575-1310, by e-mail at mepting@cox.net, or see me at any club meeting.

- Mike

# June Business Meeting Agenda

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*Pam Jenkins, Competition Chairperson*

- 7:00 pm Photo & Transparency Competition Sign-in
- 7:15 pm Hand out Competition Voting Slips  
Photo Print Competition (Three Categories) Voting
- 7:30 pm Transparency Competition Voting
- 7:35 pm Tally Competition Votes

*Jim Writesel, President*

- 7:35 pm *Open Meeting*
  1. Welcome Visitors
  2. Member & Guest sign in sheet
  3. Treasurer money collection, membership & merchandise
  4. 50/50 Raffle Collection & Drawing
  5. Read Minutes from May meeting (Joan Grippo)
  6. Old News (Joan Grippo)
  7. New news (Joan Grippo)
  8. Additional announcements

Committee Reports: (Newsletter, membership, event planning, meeting planning, special projects)

*Newsletter – Michael Epting*

- Contributions wanted and needed
- Web site expansion and enhancements
- PSA – Photographic Society of America – VBPC Group Membership

*Membership Development – Debbie Wesley*

*Events & Field Trips – Joe Lowery*

- Photo Hunt – July 10 2004
- Summer cookout & pool party August 14, 2004, 2:00 PM
- Volunteers wanted for setup starting at 12:00 noon
- Sign up sheets for side entrees and deserts

*Treasurer – Ken Riedel*

- Quarterly Financial Report
- Additional Announcements – Pam Jenkins, Vice-President
- Competition changes for 2005, November Elections
- July Guest Speaker, Lois Schroeder of Richmond Camera (Photo Processing)
- November Officer Elections, Nominations for ballets in September 2004

*Facilitated Discussion & Awards*

9:30 pm *Close Meeting*

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## Quote of the Month

It takes a lot of imagination to be a good photographer. You need less imagination to be a painter, because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the ordinary.  
- David Bailey

# From the Classroom - Why Your Camera Doesn't Matter

by Ken Rockwell, © 2004

To find out more about Ken, visit [www.kenrockwell.com/](http://www.kenrockwell.com/)

*Your equipment DOES NOT affect the quality of your image. The less time and effort you spend worrying about your equipment the more time and effort you will be able to spend creating great images.* The right equipment just makes it easier, faster or more convenient for you to get the results you need. It took me decades to realize this. Here's why: When it comes to the arts, be it music, photography, surfing or anything, there is a mountain to be overcome. What happens is that for the first 20 years or so that you study any art you just know that if you had a better instrument, camera or surfboard that you would be just as good as the pros. You waste a lot of time worrying about your equipment and trying to afford better. After that first 20 years you finally get as good as all the other world-renowned artists, and one day when someone comes up to you asking for advice you have an epiphany where you realize that it's never been the equipment at all. You finally realize that the right gear you've spent so much time accumulating just makes it easier to get your sound or your look or your moves, but that you could get them, albeit with a little more effort, on the same garbage with which you started. You realize the most important thing for the gear to do is just get out of your way. You then also realize that if you had spent all the time you wasted worrying about acquiring better gear woodshedding, making photos or catching more rides that you would

have gotten where you wanted to be much sooner.

I met Phil Collins at a screening in December 2003. It came out that people always recognize his sound when they hear it. Some folks decided to play his drums when he walked away during a session, and guess what? It didn't sound like him. Likewise, on a hired kit (or "rented drum set" as we say in the USA) Phil still sounds like Phil. So do you still think it's his drums that give him his sound?

A fan from Michigan teaches auto racing at a large circuit. The daughter of one of his students wanted to come learn. She flew out and showed up at the track in an rented Chevy Cavalier. She outran the other students, middle aged balding guys with Corvettes and 911s. Why? Simple: she paid attention to the instructor and was smooth and steady and took the right lines, not posing while ham-fisting a lot of horsepower to try to make up for patience and skill. The dudes were really ticked, especially that they were outrun by a *GIRL*, and a 16 year old one at that.

***“Photographers make photos, not cameras.”***

Sure, if you're a pro driver you're good enough to elicit every ounce of performance from a car and will be limited by its performance, but if you're like most people the car, camera, running shoes or whatever have little to nothing to do with your performance since you are always the defining factor, not the tools. Catch any virtuoso who's a complete master of their tools away from his or her sponsors and they'll share this

with you.

So why do the artists whose works you admire tend to use fancy, expensive tools if the quality of the work is the same? Simple:

1.) Good tools just get out of the way and make it easier to get the results you want. Lesser tools may take more work.

2.) They add durability for people who use these tools hard all day, every day.

3.) Advanced users may find some of the minor extra features convenient.

These conveniences make the photographer's life easier, but they *don't* make the photos any better.

4.) Hey, there's nothing wrong with the best tools, and if you have the money to blow why not? Just don't ever start thinking that the fancy tools are what created the work.

So why do I show snaps of myself with a huge lens on my pages?

Simple: it saves me from having to say "Ken Rockwell *Photography*," which sounds lame and takes up more space. The big camera gets the message across much better and faster so I can just say "Ken Rockwell."

One last example: I bought a used camera that wouldn't focus properly. It went back to the dealer a couple of times for repair, each time coming back the same way. As an artist I knew how to compensate for this error, which was a pain because I always had to apply a manual offset to the focus setting. In any case, I

***“Education is the way to better images, not more cameras.”***

*(Continued on page 6)*

## From the Classroom - continued

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*(Continued from page 5)*

made one of my very favorite images of all time while testing it. This image here has won me all sorts of awards and even hung in a Los Angeles gallery where an original Ansel Adams came down and this image was hung. When my image came down Ansel went right up again. Remember, this was made with a camera that was returned to the dealer which they agreed was unrepairable. The important part of that image is that I stayed around after my friends all blew off for dinner, while I suspected we were going to have an extraordinary sky event (the magenta sky, just like the photo shows.) I made a 4 minute exposure with a normal lens. I could have made it on the same \$3 box camera that made the B/W images here and it would have looked the same.

*“You need to learn to see and compose.”*

Likewise, I occasionally get hate mail and phone calls from guys (never women) who disagree with my personal choice of tools. They take it personally just because I prefer something different than they do. Like anyone cares? These folks mean well, they probably just haven't made it past that mountain and still think that every tool has some absolute level of goodness, regardless of the application. They consider tools as physical extensions of their body so of course they take it personally if I poke fun of a certain tool as not being good for what I'm doing. For instance, the Leica collectors here have a real problem with this page. All gear has different values depending on what you want to do with it. What's great for you may not be for me, and vice-versa.

Just about any camera, regardless of how good or bad it is, can be used to create outstanding photographs for magazine covers, winning photo contests and hanging in art galleries. The quality of a lens or camera has almost nothing to do with the quality of images it can be used to produce. You probably already have all the equipment you need, if you'd just learn to make the best of it. Better gear will not make you any better photos, since the gear can't make you a better photographer.

Photographers make photos, not cameras.

It's sad how few people realize any of this, and spend all their time blaming poor results on their equipment, instead of spending that time learning how to see and learning how to manipulate and interpret light.

Buying newer cameras will ensure you get the same results you always have. Education is the way to better images, not more cameras.

Don't blame anything lacking in your photos on your equipment. If you doubt this, go to a good photo museum or photo history book and see the splendid technical quality people got 50 or 100 years ago. The advantage of modern equipment is convenience, NOT image quality. Go look at the B/W images in my Death Valley Gallery. Look sharp to you? They were made on a 50 year old fixed-focus, fixed exposure box camera for which I paid \$3. This camera is more primitive than today's disposables.

I have made technically and artistically wonderful images on a \$10 camera I bought at Goodwill, and have turned out a lot of crap with a \$10,000 lens on my motor driven Nikon.

You need to learn to see and compose. The more time you waste worrying about your equipment the

less time you'll have to put into creating great images. Worry about your images, not your equipment. Everyone knows that the brand of typewriter (or the ability to fix that typewriter) has nothing to do with the ability to compose a compelling novel, although a better typewriter may make typing a little more pleasant. So why do so many otherwise reasonable people think that what sort of camera one has, or the intimate knowledge of shutter speeds, lens design or camera technology has anything to do with the ability to create an interesting photo other than catering to the convenience of the photographer?

Just as one needs to know how to use a typewriter to compose a script, one does need to know how to operate a camera to make photos, but that's only a tiny part of the process. Do you have any idea what brand of computer or software I used to create what you're reading right now? Of course not, unless you read my about page. It matters to me, but *not* to you, the viewer. Likewise, no one who looks at your pictures can tell or cares about what camera you used. It just doesn't matter.

Knowing how to do something is entirely different from being able to do it at all, much less do it well. We all know how to play the piano: you just press the keys and step on the pedals now and then. The ability to play it, much less the ability to stir emotion in those who hear your playing, is an entirely different matter. Don't presume the most expensive gear is the best. Having too much camera equipment is the best way to get the worst photos.

The more expensive cameras and lenses don't do much of anything significant for the huge increases in price.

- Ken Rockwell

# Contest Watch

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## **NYIP World Wide Photo Contest**

Subject: Flight

December 17, 2003 marked the 100th anniversary of the Wright Brothers historic first flight at Kitty Hawk, North Carolina. A lot has changed in aviation since then, so we thought we'd celebrate the occasion with a contest. Show us your photos commemorating flight! Planes, helicopters, airports, birds, balloons — let your imagination soar. The photos can be of planes, in planes, or even aerial photos.

Contest Period: April 1, 2004, through June 30, 2004.

Visit [www.nyip.com](http://www.nyip.com) for details.

## **NorthernExposureGetaway.com Nature Photo Contest**

All winning Photos will be displayed with a copyright and/or visible 'watermark' (to prevent others from using your images).

None of the photo entries will be published in print without written consent from the photographer, with the exception of using the image to print on background of the Winner's Award Certificates (see sample at website).

In the event that we should decide to print a calendar or other print project, for promotional use, we will not print your image without your written consent and recognition will always be given to the photographers.

Each Winner will be 'featured' on several pages, and winners will be given the option to link to their own website (if applicable) and post their name/contact/link information with their winning photograph, giving them a unique opportunity for 'exposure'!

For complete details, visit the [NorthernExposureGetaway.com](http://NorthernExposureGetaway.com) web site.

## **Digital Photo Contest**

No matter what your level of expertise, DigitalPhotoContest.com allows you to experiment, learn and grow from entering your digital photos in competitions. And best of all, you can WIN. 10 Daily Contests - Enter photos into 10 different contests with 10 daily winners.

Must be a member to enter contests. Basic Membership is **free**. Premium Membership **\$20** per year. For complete details, visit [digitalphotocontest.com](http://digitalphotocontest.com).

## **Baby Zone Baby and Toddler Photo Contest**

Each week Baby Zone hosts three contests, one for babies, one for toddlers and one for preschoolers. Each contest will feature 8 to 12 candidates, and the weekly winners will go to the final "grand finale" round at the end of the month. The three monthly grand finale winners will each receive a \$25 gift certificate from The Amazing Toy Store (U.S. Residents Only unless you have a U.S. shipping address) as well as eligibility to participate in our year-end Grand Finale.

Entries for the baby contest must be between 0 - 12 months of age, entries for the toddler contest must be 13 months to 3 years old and entries for the preschooler contest must be 3 - 5 years old.

The parent or guardian of the child must be the person submitting the photo/JPEG. Photograph must be scanned and sent in JPEG format only. All winning photos become the property of BabyZone, Inc.

For complete details, visit the Baby Zone Photo Contest web site.

## **Popular Photography Magazines - "Your Best Shot" Contest**

Send up to 20 of your best shots (prints no larger than 8x12 or transparencies), a daytime phone number and any pertinent technical data to: "Your Best Shot"

Popular Photography

PO Box 1247

Teaneck, NJ 07666

Enter as often as you like. For more info, call 201-836-0024 or e-mail [RLazaroff@aol.com](mailto:RLazaroff@aol.com).

## **2004 Virginia Wildlife Photography Contest**

It's time to enter your best photographs and let *Virginia Wildlife* magazine capture your images for thousands to see. Special prizes will be donated by Eastman Kodak, Richmond Camera and *Virginia Wildlife* and will be given to contest winners. And, one very talented contest winner will have their photograph featured on the cover of the *Virginia Wildlife* magazine as the Grand Prize.

Categories:

1. Birds of a Feather
2. Cold and Clammy Critters
3. A Bug's Life
4. Fantastic Flowers
5. Marvelous Mammals
6. Scenic Seasons
7. The Sporting Life
8. Kids and Cameras

Each photographer may enter up to five (5) slides per category. Color and/or black and white prints 5x7 or larger may be submitted as well.

Deadline for entries 5:00 p.m., December 1, 2004. For a complete list of rules see the March 2004 issue of *Virginia Wildlife*.\*

\*Note: Copies of the magazine are available at Club meetings.

# Digital Corner - Image Scanning Workflow

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By Peter Marshall  
*photography.guide@about.com*

Source: <http://photography.about.com/library/weekly/aa080601d.htm>

*This article is part 4 of a series on image manipulation using Photoshop. Visit <http://photography.about.com> for more.*

My next feature will look at processing scanned images in some detail. For the moment I'll leave you with my outline of the steps involved. The actual scanning will depend on the software you use to make the scans, either the scanner drivers (usually twain drivers) supplied by the scanner manufacturer, or third party solutions such as Silverfast or Vuescan.

There seem to be two basic approaches photographers use when scanning, either to try to get the best corrected file possible when making the scan or to try and get as much information as possible from the slide, negative or print you are scanning and then to work on this in Photoshop. I'll look at this more in the next feature, but if you are using the manufacturer's driver, the best approach is often to use the default settings for most things. Make sure your file has at least the minimum dimensions in pixels you need by selecting a suitable scanning resolution (but never scan at a resolution above the actual optical resolution of the scanner), and scan either as 24 bit RGB or a higher bit depth if this is available.

You will find a simpler version of the procedure, with some practical details in the Photography 'How-tos'.

1. Scan the image and save as a TIFF file.

2. Open the image in Photoshop if it is not already open.
3. Rotate the image to the correct orientation.
4. Crop the image, carefully removing any non-image areas from the edges.
5. Look at the image levels and adjust the white, black and mid points.
6. Look at the image curve and make fine adjustments to curve shape and select neutral color midtone.
7. Use the color balance dialogue to fine-tune midtones and correct shadow and highlight color (color images only).
8. Save your image overwriting your original TIFF file.
9. Channel mix black and white images to grayscale.
10. Retouch any spots and scratches
11. Convert higher bit depth images to 8 or 24 bit as appropriate.
12. Apply any filters as desired - other than sharpening.
13. Add layers for 'dodging' and 'burning' your image.
14. Save your image as a PSD file.
15. Flatten your image.
16. Downsize your image for output (if needed).
17. Sharpen your image (if needed).
18. Adjust resolution for print output (if needed).
19. Save your image as a new TIFF file, and, if required, as a JPEG.

The next feature will give details of some of these steps for Photoshop. Some of them - such as the use of layers and saving as PSD - are specific to Photoshop. You will note that the workflow suggested gives you several files - a corrected high bit depth TIFF file, a PSD file with your tonal correction layers, and a final output file in a loss-free TIFF format

as well as possibly a much smaller loss JPEG. Storage space is pretty cheap and saving these stages makes it easy to go back and make changes to your interpretation of the image. That last phrase is at least as important when using digital systems as it is in the darkroom, and the opportunities for interpretation are in fact much greater on the computer.

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## Local Photo Ops

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### **Portsmouth Memorial Day**

**Parade** - Portsmouth, VA - 11 AM - 12 PM - May 31, 2004 With Admiral William J. Fallon, Commander of the Atlantic Fleet, as Grand Marshall, the nation's oldest consecutive parade, at 120 years old, will feature 75-100 units marching to honor the military, followed by a ceremony to celebrate the re-opening of the Portsmouth Lightship, a National Historic Landmark. A tradition in Portsmouth since 1884, the parade marches along Crawford Street, from Columbia Street to Washington Street, with a reviewing stand at High Street. For more info call 757-393-9933.

### **17th Annual Cock Island Race** - Portsmouth, VA - June 25-26, 2004

The largest sailing event on the East Coast, with spectator viewing of the race starting on the seawall and the Carrie B. 150-200 boats on the Elizabeth River racing from Milepost Zero into Hampton Roads and back to North Landing. Free public evening concerts and a seafood festival. Friday & Saturday night live entertainment at North Landing in Olde Towne. Saturday is Race Day on the Elizabeth River. Evening entertainment is free & open to the public. Racing requires entry fee. For more info call 757-393-9933.

# June 2004

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Club Meeting 7:30 pm	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19 Board Meeting 9:00 am
20	21	22	23	24	25	26
27	28	29	30			

## June Events

- **1st** - 7:30 p.m. Monthly Meeting
- **19th** - 9:00 a.m. Board Meeting at Pam Jenkins home. All members are welcome.

## UPCOMING EVENTS

- **July 10th** - Photohunt 8:00 a.m.
- **August 14th** - Summer BBQ
- **September 7th Meeting** - Nominations for officers

## Classifieds

### **FOR SALE:**

Fuji FinePix 6900 Digital Camera (forerunner of FinePix 7000)/35-210mm lens, f2.8-11 (6x optical zoom). M/A/S/PA/Auto/Movie modes; movie mode 774 sec. w/o sound w/128MB card.

*Accessories included:* (4) rechargeable batteries, charger, external power supply, USB cable, TV cable, 128MB & 64MB memory cards.

Teleconverters: .79x wide-angle, 1.5x and 2.0x lens w/tube adapters  
Circular polarizer, macro lens set, original instruction book, camera driver disk, camera case.

Price: \$650.00 firm  
Hal Ellis 499-0128  
hrei1034@aol.com

Mamiya RB67 body with film back and 90 mm lens. Contact Rob Twine 463-5244

CD Jewel cases. Lots available, free to good home. Contact Michael Epting, 575-1310 or mepting@cox.net.

Canon Rebel 2000 w/Tamron AF 28-80mm f3.5-5.8 Aspherical lens.

Looks new, great shape \$125.00

Canon Elan IIe w/Tamron 80-210 AF F4.5-5.8 like new \$225.00.

Both camera's are fully auto or completely manual for long exposures. Both have new batteries and a lens cap.  
Dale Carey 431-8556 or stargaz@erols.com

Quantary 28-90mm Zoom AF 3.5-5.6 for Nikon AF-D. Like new in box. Multi-coated, Aspherical Lens. Excellent shape, perfect glass. With Tiffen UV filter & both caps. \$45.00 w/filter & caps, \$25.00 w/o. Michael Epting, 575-1310, mepting@cox.net

Sigma Zoom 135-400mm f4.5-5.6 APO Aspherical AF lens for Nikon AF-D. Sigma's advanced 5-group zoom system, three SLD glass elements, rear focus system keeps the front lens from rotating and a built-in rotary tripod mount.

Includes: front/rear lens caps; lens hood; case; tripod mount; original box and instruction book.

Price originally \$550, selling for \$400. Contact Hal Ellis, 499-0128 or hrei1034@aol.com



Newsletter Chair  
Michael Epting  
5793 Magnolia Chase Way #304  
Virginia Beach, VA 23464  
Email: mepting@cox.net

## VBPC Mission Statement

The Virginia Beach Photography Club explores the connection between the eye, the camera, and the spirit, by fostering and encouraging growth of artistic vision and technical knowledge.

The Club provides an informal, friendly, and supportive environment for photographers at all levels and with interest in all types of photographic imagery.

The Club offers a means for members to share ideas and knowledge with each other and to promote an interest in photography throughout the community, through exhibitions and public events.

The club activities offer a means to share ideas and knowledge through monthly meetings, guest speakers, member participation, monthly competition, critiquing of work and technique, field trips, and public photographic activities and projects that kindle growth and friendships through artistic vision of photographic imagery.

Visit our website at <http://groups.hamptonroads.com/vbphotoclub>

Next Meeting, Tuesday, June 1st, 7:30 p.m. Competition begins at 7:15 p.m.  
Community United Methodist Church  
1072 Old Kempsville Road, Virginia Beach, VA 23464

## Club Officers and Committee Chairs

### *Club Officers*

President  
Jim Writesel (757) 679-8737

Vice-President  
Pam Jenkins (757) 583-4113

Treasurer  
Ken Riedel (757) 499-3379

Secretary  
Joan Grippo (757) 721-6132

### *Committee Chairpersons*

Competition Chairperson  
Pam Jenkins (757) 583-4113

Field Trip Coordinator  
Joe Lowery (757) 622-7187

Special Activities Coordinator  
Joan Grippo (757) 721-6132

Exhibit Coordinator  
Kathy Szilagyi (757) 481-1403

Raffle Coordinator

Newsletter  
Michael Epting (757) 222-0403

Club Website  
Connie Carey (757) 431-8556

Membership  
Debbie Wesley (757) 420-3322