



The Cable Release

Volume 3, Issue 4

April 2006

Monthly Newsletter of the Virginia Beach Photography Club

The President's Corner

Welcome New Members!

- Russell Brubaker
Virginia Beach
- Amy McCombs
Virginia Beach
- Kyle McGlothlen
Hampton
- Tim Medlin
Chesapeake
- Janet Touchon
Virginia Beach

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Nikon not making anymore film cameras!! Slide film going away!!

What is the world coming to? Digital !

From the camera to the computer to the printer. It's just bits and bytes of information that, with the wrong key stroke or a bad hard drive, are gone forever. All that time and effort you put into getting the great picture, gone, gone, gone. I know what it feels like, been there done that!

The answer is simple, back up everything and keep it current with the state-of-art that is out there. Yes it will cost you some money, but what is a great picture worth?

April showers bring May flowers and with them come the photographers, so Spring out there and get those great photos. Have a little informal Show and Tell at the next meeting with your VBPC members, we all like to see each other's art.

Have fun and see you at the next meeting.

Nick

Club Officers & Committee Chairs

Club Officers

President
Nick Knight (757) 479-2115

Vice-President
Tom McElvy (757) 631-0701

Secretary
James Stick (757) 427-5932

Treasurer
Ken Riedel (757) 499-3379

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Competition Chairperson
Pam Jenkins (757) 583-4113

Membership
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Webmaster
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For anyone wishing to contribute an article or other item to the newsletter, please refer to the following publication schedule:

Issue	Submission Deadline
April	March 15
May	April 15
June	May 15

Please send your submissions via e-mail to newsletter1@vbpc.org, or submit at a club meeting or via snail mail. Electronic submissions should be in plain text format, Word document or in the body of the e-mail.

Competition Winners February 2006 - Open

Alternative/Digitally Altered

1 st	Rob Twine	Reptium Moonshine
2 nd	Tim Medlin	St. Bruton's Parish
3 rd	Marcia Starcher	Skip in Time

Black and White Prints

1 st	Adrian Felton	S-Trails
2 nd	Pam Jenkins	Hidden Treasure
3 rd	Mike Geller	Reflections Rising

Color Prints

1 st	Pam Jenkins	Aquatic Repose
2 nd	Jim Medlin	Hilton Head Lighthouse
3 rd	Joan Grippo	Lotus 1-2-3
HM	Tom McElvy	Morning After

Slides

1 st	Pam Jenkins	Virginia Sunrise
2 nd	Greg Avant	Sunshine
3 rd	Judy Wymore	Space Needle

2006 Competition Subjects

- January Open
- February Cold
- March Open
- **April** **What is It?**
- May Open
- June Patterns in Nature
- July Open
- August Up in the Sky
- September Open
- October Three
- November Open
- December Abstract

Please feel free to download the [2006 Subject list with definitions.](#)

Term of the Month

“Local Contrast”

Local contrast refers to the contrast between areas in the most important parts of a photograph. Working with local contrast requires you to identify these main subject areas, and ensure the contrast is correct for these areas.

Generally, the assessment and correct selection of local contrast is used to determine the correct contrast grade of paper to print a negative. Local contrast also is vital for converting digital photographs from color to black and white.

Because contrast is correct only for one area of the photo, dodging and burning may be required for other areas. Local contrast is the very basis of the Zone System.

"Five Ways To Botch A Good Photo" by Chris Nicholson

There are many ways to fail to execute a good photo shoot, and, at some time or another, I've done most of them. In fact, most photographers have blundered in almost every way at least once. The trick is to ensure that the same mistakes don't happen twice. Sometimes to learn how to do something well, you first need to learn how to do it poorly. So here is how NOT to make a good photograph:

1. Auto-meter off something light or dark

Built-in camera meters assume that everything in the world that you want to take a picture of is medium-gray. However, most things aren't. A solid blue sky is the same tone as medium-gray, as is green grass (usually), and some tree barks, and some rocks. And when the tones of all the colors of a scene are averaged, the result is sometimes equivalent to a medium-gray. But if all those factors aren't perfect, you'll get a bad exposure. So if you want to expose the scene incorrectly, then take your meter reading with a lot of light or dark areas included in your frame, such as large white clouds, or spans of deep-blue ocean. Because those are not medium-toned, you'll end up either over- or underexposing your film.



A photo such as this would be difficult for a camera to auto-meter: the [great egret](#) is too light, the water too dark. (Galveston, Texas; Nikon F5, Nikkor 600mm f/4.) More [Wildlife Pictures](#).

However, if you want an accurate exposure, then spot-meter off something that you know is medium-toned, such as the objects mentioned above. If your camera doesn't have a spot meter, then temporarily fill the frame with medium-toned objects that are in the same light, and use that meter reading.

2. Hand-hold the camera

Regardless of how stable you think you can hold your camera, I guarantee you that you'll get more motion in your shot by hand-holding than by using a tripod.

Always use a tripod if you can. At least use a [monopod](#) or some other method of making your camera more stable. If a photo is worth taking, then it's worth applying the extra effort to make it as sharp as possible.

But to fix this problem, look in your camera's manual to learn what percentage of the scene your viewfinder shows. If your manual doesn't tell you, call the manufacturer and ask, or shoot some test frames to find out for yourself. Once you know what's missing in your viewfinder, you can easily compensate for it by adjusting your framing.

3. Don't allow for a masked viewfinder

Most cameras' viewfinders show only a portion of the scene that will appear on film. Even many pro cameras will show only 90 to 95 percent of what's actually coming through the lens. If you disregard this fact, then you'll find that your images will have more space around each edge, which, if you've composed carefully, will often be dead space or space that introduces unwanted elements.



Viewfinders may mask up to 90 percent of the scene. ([Ellsworth, Maine](#); Nikon N90s, Nikkor 80-200mm f/2.8.) More [Landscape Rustic Pictures](#).

But to fix this problem, look in your camera's manual to learn what percentage of the scene your viewfinder shows. If your manual doesn't tell you, call the manufacturer and ask, or shoot some test frames to find out for yourself. Once you know what's missing in your viewfinder, you can easily compensate for it by adjusting your framing.

4. Don't consider using a filter

Some photographers never use filters, and some *always* do. Most photographers are somewhere in between. But if you don't even consider using a filter, then you may be missing an opportunity to make your image better.



Pinnacles Desert, Australia. Clouds more defined through use of polarizing filter. Nikon F5, Nikkor 17-35mm f/2.8. More [Austrian Landscape Photos](#).

If you're photographing sky or foliage, consider adding a [polarizing filter](#). If you're shooting in the shade on a sunny day, think about using an 81A warming filter. If you're working in overcast light, try using an 81B warmer. You don't need to carry a bag full of extra filters, but learning the uses of the most basic filters can help you make some just-decent images extraordinary. (In addition to those mentioned, learn how to use split neutral density filters, too.)

5. Don't look before you shoot

If you want to throw away more film when it gets back from the lab, then don't bother taking one last look before you open your shutter in the field.

However, if you want to save yourself from possible aggravation later, then learn to be alert to subtleties in the environment; there are many things that can weaken an image that you may not think about while you're distracted with exposures and filters and lens choices. So, when you think you're ready to expose the film, take a few seconds to look for these things in your scene:

Distracting elements. Is there a branch you didn't notice? A person in the background looking at the camera?

-
-

The four corners. Does every quadrant of your frame contribute something to the composition?

-
-

Trash. Nothing else can better ruin a good nature shot. Picking up the trash will probably improve your photo, and will definitely improve the environment.

-
-

Special Events: Exhibitions Throughout the Region:

Joan Grippo, VBPC's Special Events Coordinator, compiled this list of interesting exhibitions:

- **Metropolitan Center for the Visual Arts:** An exhibit of approximately 60 AZO black and white prints by five photographers at the Metropolitan Center for the Visual Arts in Gaithersburg, MD. AZO is a photo paper now discontinued by Kodak that is used for contact printing from large negatives. A contact print on AZO made from a large, well made negative is supposed to be the ultimate in black and white. Most of the prints in this show are 8x10's with a few 4x5's. Center hours are 11am to 4pm on Saturdays.
- **The Chrysler Museum:** History of Photography show. This exhibit is on until October 29th. The museum is free on Wednesdays. The museum usually has jazz performers early evenings on Wednesdays. Regular admission is \$7.00.
- **The Chrysler Museum:** Civil War Photographs and Civil War Redux: pinhole photographs by Willie Anne Wright are on exhibit through October 29th.

Upcoming Photography Competitions:

- **Pasquotank Arts Council's Photography Show and Competition:** May 7, in Elizabeth City NC. Cash prizes are offered. The winners will be announced at an opening reception on May 7th at 4 PM.
- **Suffolk Museum's 22nd Annual Juried Photography Exhibit:** March 3rd through April 9th with opening reception 5:30 to 7:30 on March 3rd.

Special Events: Club Activities (Tentative) for 2006:

DATE	PLACE	TIME
Jan 28	Cape Henry Lighthouses: depends on weather	9:00AM
Feb 25	Whale Watching: Virginia Aquarium & Marine Science Center. Boats depart from Rudee Inlet through March 12th at 12:00 PM and 3:00 PM on Saturdays. Tickets are \$25.00. Call 437-BOAT	11:00 AM
Mar 25	Hoffler Creek Wildlife Foundation, Portsmouth: Photo Tour (hofflercreek.org)	9:00 AM
Apr 22	Photo Hunt: TBA	9:00 AM
May 20	Bill & Linda Lane workshop for members: tentative	9:00 AM
Jun 24	Eastern Shore Boat Trip: 3 hour boat trip to Cape Charles. \$75.00 per person	9:00 AM
Jul ??	Soccer or Baseball Game Virginia Beach: TBA	9:00 AM
Aug 19	Skateboarders at Mt. Trashmore: TBA	9:00 AM
Sep 23	Mackay Island, NC, or Pea Island, NC	9:00 AM
Oct 21	Hollywood Cemetery Richmond	9:00 AM
Nov18	First Landing State Park: depends on weather	9:00AM
Dec 9	Christmas Lights-Norfolk/Portsmouth	6:00 PM

Photograph of the Year 2006

All first place photographs in each category from January 2006 to December 2006 are eligible for the Photograph of the Year competition. All eligible photographs are to be turned in at the December meeting. The winning photographer will be honored at the Annual Banquet in January.

Eligible Photographs

	Alternative Prints	Black & White Prints	Color Prints	Slides
January 2006	<i>"Japanese Rice Bowls"</i> Rodney Johnson	<i>"Sands of Time"</i> Pam Jenkins	<i>"No. 26"</i> Adrian Felton	<i>"Mums The Word"</i> Greg Avant
February 2006	<i>"Back in the Days of Outhouses"</i> Flo Wmacks	<i>Gloveless</i> Joan Grippo	<i>Winter on Lake</i> Adrian Felton	<i>Cold and Lonely</i> Judy Wymore
March 2006	<i>Reptium Moonshine</i> Rob Twine	<i>S-Trails</i> Adrian Felton	<i>Aquatic Repose</i> Pam Jenkins	<i>Virginia Sunrise</i> Pam Jenkins
April 2006				
May 2006				
June 2006				
July 2006				
August 2006				
September 2006				
October 2006				
November 2006				
December 2006				

April 2006

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4 <i>Membership Meeting</i>	5	6	7	8
9	10	11	12	13	14	15
16 <i>Photoshop Focus Group</i>	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

March Events

- **4th** - 7:30 PM Membership Meeting
- 16th** - Photoshop Focus Group, contact Pam Jenkins

Classifieds

For Sale: \$850.00

Nikon D100 Digital Camera, 6.1 Megapixels
 Nikon 70-300mm f/4-5.6 G AF lens (with lens correction factor of 1.5 this is equivalent to a 105-450mm lens)
 2 EN-EL3 Batteries
 Nikon Strap
 Nikon View 5 CD
 Two (2) 256MB Compact Flash memory cards
 USB Cable
 Original Instructions Book

Camera is in excellent (like new) condition. If interested contact Hal Ellis at hreiii1034@aol.com

Lens Hood and Filters for Sale:

1 Sigma silver lens hood 72mm \$6.00
 1 Vivitar Red filter 52mm \$25.00
 1 Hoya 85B filter 72mm \$40.00
 1 Quantaray UV filter 72mm \$40.00
 1 Hoya circular polarizer filter 72mm \$60.00
 Contact: Joan Grippo, 757-321-9120

Fujifilm S7000 camera and accessories. This is a great prosumer camera which reads 6 mp and records up to 12.3 mp. It also has a 6x optical zoom and two macro lenses. It holds two different memory cards at the same time, xd and the compact disc. Full manual modes, bracketing, continuous shooting, manual focus ring, histogram, shutter speed of 1/10,000 to 15 seconds, aperture 2.8 to 8, ISO 64 to 800. Excellent movies 640 at 30fps. Included accessories:

Adapter tube to fit over lens so you can add filters or conversion lenses, 55mm circular polarizer filter, 55mm UV filter, 55 to 58 step up ring, 58mm folding rubber lens hood, USB and RCA cables, owner's manual, 16MB starter xd memory card.

Asking \$450 for all. If interested, please contact Reggie at RJCores@cox.net

Fuji S2, excellent condition. It comes with all of the cables and software for 1000.00. If interested contact Melissa at 757-572-2122 or email retouchpro@casmaman.com

For more ads visit the classified section at <http://www.vbpc.org/invisionboard/>



The Virginia Beach Photography Club is a member club of the Photographic Society of America

NEXT MEETING

Tuesday, April 4th, 7:30 p.m.
Competition begins at 7:15 p.m.
at

[Community United Methodist Church](#)

1072 Old Kempsville Road
Virginia Beach, VA 23464

Reading a black & white copy
of this newsletter?

View it in color at:

www.vbpc.org

and follow the newsletter link.

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 promotes photography through its meetings, educational activities, 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.



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