



The Cable Release

Volume 3, Issue 2

February 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



February: the shortest month and a great holiday. I'm talking about St. Valentine's Day! What a great time to take photos of the ones you love. Get a little creative and surprise them with a photo card that you made just for them.

We expect to have a speaker this month; the details will be brought forth at the next club meeting on February 7, 2006. And don't forget the topic for February is "COLD", so let's see some "out of the box photos".

As always we ask for your ideas, give the board members and me your thoughts on where you want the club to go and the areas that need revision.

Together we can have fun, talk photography, make friends and grow this club!

Happy St. Valentine's Day!

Thank you,

Nick

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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

Committee Chairpersons

Competition Chairperson
Pam Jenkins (757) 583-4113

Membership
Michael Gellar (757) 499-6996

Newsletter
Rodney Johnson (757) 589-8848

Special Events Coordinator
Joan Grippo (757) 721-6132

Webmaster
Michael Epting (757) 337-0504

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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
March	February 15
April	March 15
May	April 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 January 2006 - Open

Alternative/Digitally Altered

1 st	Rodney Johnson	Japanese Rice Bowls
2 nd	Linda Duchaine	Norfolk Botanical Gardens
3 rd	Jim Writesel	SPS#2 "The Nightrider"

Black and White Prints

1 st	Pam Jenkins	Sands of Time
2 nd	Jim Writesel	Angels from the Realms of Glory
3 rd	Adrien Felton	Low Sun
HM	Rodney Johnson	The Choices We Face

Color Prints

1 st	Adrien Felton	No. 26
2 nd	Judy Wymore	Nectar
3 rd	Michael Gellar	Wonder
HM	JoAnn Jemmott	Heron

Slides

1 st	Greg Avant	Mums the Word
2 nd	Flo Womack	The Space Between
3 rd	Pamela Jenkins	Framed Cathedral
HM	Rodney Johnson	Wat Pra Keo

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

"Bracketing"

Making a series of exposures of the same subject, but at different exposure settings—often at $\pm 1/3$, $\pm 1/2$ or ± 1 stop intervals—about an assumed "correct" exposure value is known as "bracketing" a subject.

Bracketing is often a good idea when photographing with slide or transparency film, when a small error in exposure can lead to unusable results.

Some professional 35mm cameras can be set to automatically bracket at selected exposure differences from the metered exposure.

VBPC Annual Awards Banquet Results

Photograph of the Year Awards



Photograph of the Year: Rodney Johnson

Masquerade: *Masquerade* works on a number of different levels. It is a well crafted and effectively composed image. There is a humor in the picture as well. We perceive three subjects and a third in the face of the magazine. There is a lot going on in this image to keep the viewer engaged.



Second Place: Pam Jenkins

Highway to Heaven: Ms. Jenkins has created a classic black and white landscape. Well composed and well crafted.



Third Place: Judy Wymore

Mystic: The low camera angle and slow shutter speed in this landscape are reminiscent of the landscapes of Eadweard Muybridge. *Mystic* is an appropriate title for this romantic and haunting image.



Honorable Mention: Flo Womack

Is Anybody There: Sometimes digital manipulation can be a little heavy handed and distracting. In *Is Anybody There*, Ms. Womack uses these technologies sparingly and intelligently. Her manipulation of the image works perfectly with her underlying concept. The image has strong literary associations to *Alice and Wonderland*.



Honorable Mention: Rodney Johnson

Untitled: The solid black background in Mr. Johnson's striking portrait removes any distractions from his main subject. This deeply etched face reads as much like a landscape as a portrait.

Photographer of the Year Award

The Eve Green Memorial Award for 2005 Photographer of the Year for highest accumulated points during monthly competitions was awarded to **Rodney Johnson**. The award was presented by Jim Writesel.

Member of the Year Award

The Tommy Finch, Jr. Memorial Award for 2005 Member of the Year was awarded to **Flo Womack**. The award was presented by Jim Writesel.

Monthly Competition Award Winners

Alternative

	<u>Open</u>	<u>Assigned</u>
1st	Adrien Felton	Flo Womack
2nd	Jim Writesel	Linda Duchaine
3rd	Rodney Johnson	Jim Writesel
HM	Linda Duchaine	Adrien Felton

Black and White

	<u>Open</u>	<u>Assigned</u>
1st	Rodney Johnson	Judy Wymore
2nd	Bert Jemmott	Jim Writesel
3rd	Van White	Joan Grippo
HM	JoAnn Jemmott	Pam Jenkins

Color

	<u>Open</u>	<u>Assigned</u>
1st	Rodney Johnson	Debbie Wesley
2nd	Tom McElvy	JoAnn Jemmott
3rd	Adrien Felton	Rodney Johnson
HM	Joan Grippo	Bert Jemmott

Slides

	<u>Open</u>	<u>Assigned</u>
1st	Bert Jemmott	Judy Wymore
2nd	Judy Wymore	Pam Jenkins
3rd	Walter Demchuk	Jerry Wymore
HM	Pam Jenkins	Jim Writesel

Door Prize & 50/50 Raffle Winners

Three door prize winners and one 50/50 winner were chosen through drawings from those in attendance:

\$25.00	Best Buy Gift Certificate:	Ken Riedel
\$25.00	Camera City Gift Certificate:	Jim Stick
\$50.00	Camera City Gift Certificate:	Nick Knight
50/50	Award Winner:	Tom McElvy

"Shading Your Glass" by Rodney Johnson

A lens hood stops stray light from coming into the lens at extreme angles and being reflected inside the lens. This can lower the overall contrast of the image. Compact cameras often have some degree of lens protection within their design. For cameras with interchangeable lenses, most lenses come either with integral or accessory lens hoods.

Flare

When there are strong light sources (e.g., the sun) you can get the familiar "flare" spots on images. Different lenses give different patterns of flare. The shapes of the larger spots depend on the shape of the lens iris. The colors depend on the glass and coatings in use. Normally you want to avoid these effects, but occasionally they can add interest to images. A lens hood enables you to shoot "contre-jour" (i.e., towards the light source) so long as you keep it outside the image area, without excessive flare.

Shapes and sizes

Lens hoods need to be matched to the angle of view of the lens. They should exclude as much light as possible without being visible in the picture. Since pictures are rectangular, you can exclude the greatest possible amount of non-image forming light using a rectangular hood, but in practical terms the difference between this and a circular hood appears to be minimal. One disadvantage of the rectangular design is that it needs to be precisely aligned to avoid vignetting. It is most useful for wide-angle lenses with built in lens hoods.

Telephoto lenses have narrow angles of view, which require longer lens hoods for optimal exclusion of non-image forming light. These longer lens hoods often doubles the overall length of the telephoto lens. Detachable hoods can often be turned around and loosely fitted over the lens to take up less room in your camera bag.

Zoom lenses

Unless the lens design automatically zooms the lens hood as well as the lens elements, the lens hood has to accommodate the widest angle of view of the lens. This often means it will be less effective at longer focal lengths for blocking non-image forming light.

Fittings

Lens hoods come in different shapes, sizes and material, but are most often provided with lenses at time of purchase. As I've found, it can be expensive or impossible to find a replacement if

you lose your lens hood. If manufacturers always used a filter thread to attach lens hoods it would make life simpler, but some manufacturers have proprietary bayonet fittings. If you lose a lens hood it may be possible to replace it from the manufacturer or buy one that screws into the filter thread, but suitable replacements are often hard to find.

When lens hoods do fit in the filter thread, they normally provide an additional thread so you can attach filters inside them. If you use a filter on the lens all the time for protection, the lens hood can be attached in front of this.

Some lenses have built-in hoods. Bayonet fittings are really only needed when lens hoods need to be removable or use a rectangular rather than a circular aperture.

Why you need a lens hood

Lens hoods are most necessary when you want to take pictures with the camera pointing close to a strong light source, particularly the sun. Few lens hoods are actually as effective as they might be, and it is often necessary to provide some extra shading to stop direct light falling on the lens.

For studio work and when using cameras on a tripod, it is possible to use accessory bellows-mounted lens hoods for precise control.

For faster working with an SLR camera, it often helps to hold your left hand over the front of the lens hood to provide additional shade. You can see the result of this in the viewfinder (and also your fingers if you put them into the picture). Since most viewfinders do not show the very edge of the frame, it may then be necessary to crop your fingers from the extreme edge of the image when printing.

Lens hoods also have two other very practical uses. First, they help to protect the lens when it is stood on a surface, kept in your camera bag with the lens cap off or when you are changing lenses. Second, lens hoods also help to keep your fingers away from the front of the lens when shooting. For short lenses in particular, it is very easy to put your fingers on the front element, leaving dirty finger prints on the element's surface that will seriously degrade your images.

Also with short wide-angle lenses, it is easy to take pictures with fingers straying into the corners of the frame. I've got more than a few "finger" photos when using my 17 mm and 20mm lenses that prove it.



“Projects” by Jim Writesel

I have had to put a lot of thought into writing this piece and feel the best way to describe my approach to a project is to talk about its meaning, significance, and execution. Execution includes the three-step approach that I use including brainstorming, image & idea collection, and product or project production.

Projects are in many ways like categories in photography. My good friend and fellow photographer Rob Twine, is always asking me what photographic endeavors I am up to, and that is because projects, exhibitions, involvement with a club such as the VBPC, are what I call my photographic endeavors or works in progress. Projects can be numerous and full of verity, but above all else, the energy sometimes required to complete your vision is rewarded with a pool of great images and ideas whose end product is an opportunity to learn and grow as a photographer and an artist.

I like to also see projects as a scrapbook of ideas. I can honestly say I do not know how many projects I am currently engaged in, but the total number easily exceeds fifty. Quantity is not as much a factor to me as is the quality of the end product from a project. Projects also have no time constraints, unless you are being paid to meet a deadline, or complete a particular project that is dependent upon closure of a particular season within the calendar year.

Projects are also all about the significance of meaning to the photographer and artist, which also determines the priority of a particular project. One of my most recent endeavors is a project I have dubbed my self-portrait series. Because I am a visual artist, this project is one of the most meaningful endeavors I have approached with great enthusiasm. I am compiling a series of manipulated images that represent and share slices of time from my own life experiences. You could say a kind of visual diary or autobiography.



As I explain the general approach I take to start and finish a particular project, you can begin to understand and appreciate the magnitude of my self-portrait series, because of the ideas and images one must generate to complete just one image from many, especially when a series such as this can encompass a large number of images by its competition. The image titled “*The Nightrider*” is about the many times I burn the so called mid-night oil sometimes until three in the morning manipulating an image such as this one, or many of my other photographic endeavors.

The most important step I take in any project is to first brainstorm. I sit down with a pencil and pad for about twenty minutes and write down as many ideas and thoughts about a particular topic that I want to photograph. From this list of ideas I can move into the second stage, which is to fine tune and select a few of these many ideas and then obtain images that best represent these ideas. The final stage is to select and layout the images as a body of work with a common theme. In the case of my self-portrait series, I go one step further because I am manipulating many images to make just one as part of a larger body of work.

There is probably no one clear-cut way to take a project from start to finish, but hope my ideas will in some way shed some light into your future photographic endeavors. I look forward to seeing some of your ideas on projects in future releases of our newsletter, so that I can learn how to make my project process an even more meaningful experience.

Jim Writesel

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.
- **Riverview Gallery:** Photographs by Zepher Potrafka are on exhibit through January 31st. Riverview Gallery is located in Portsmouth, VA.
- **Imagine Art Studios Gallery:** Photographs by Josh Parker are on exhibit through January 31st. Imagine Art Studios Gallery is located in Smithfield, VA.
- **Gallery in Hertford, NC:** Photographs by Ed Sanford (and stained glass by Carlton Dozier) are on exhibit through February 6th.

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> Adrien Felton	<i>"Mums The Word"</i> Greg Avant
February 2006				
March 2006				
April 2006				
May 2006				
June 2006				
July 2006				
August 2006				
September 2006				
October 2006				
November 2006				
December 2006				

February 2006

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7 <i>Monthly Meeting</i>	8	9	10	11
12	13	14	15	16	17	18
19 <i>Photoshop Focus Group</i>	20	21 <i>Guest Speaker Christie Adams at ESI</i>	22	23	24	25 <i>Whale Watching Tour</i>
26	27	28				

February Events

- **7th** - 7:30 PM Membership Meeting
- **19th** - Photoshop Focus Group, contact Pam Jenkins
- **21st** - Guest Speaker Christie Adams at [ESI](#) (click for Mapquest) 4455 South Blvd Virginia Beach, VA 23452 Topic: Photoshop (Layering, Resizing and Resolution)
- **25th** - Whale Watching Tour (see page 5 for details)

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, January 3rd, 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.



Newsletter Chair
Rodney Johnson
257 Congress Road
Norfolk, VA 23503

Email: newsletter1@vbpc.org

Visit our website at <http://www.vbpc.org>