



THE CABLE RELEASE

October 2007 ~Volume 4, Issue 10

Monthly Newsletter of the Virginia Beach Photography Club

Virginia Beach
Photography Club
P.O. Box 68894

Virginia Beach, VA 23471

www.vbpc.org



WELCOME NEW MEMBERS!

Sabrina Bond

Susan Clever

John Drew

Debi Lym

Lauren Miller

Keri Potter

Michael Zitek

President's Corner

It has been an incredible month for the Club!

It started with our regular monthly meeting, which turned out to be anything but regular! We had eleven guests attend the meeting – possibly a record! Of those eleven, a large number of them joined the Club that night! It was pretty overwhelming, but in a good way. It certainly kept Phyllis and me busy talking with the guests, helping them with new member packets and so on. It was truly gratifying to see so many join the Club. And Phyllis handled it with skill and professionalism, for which the Club can be proud.

Ken Brown was kind enough to speak again. His topic this time was setting the correct exposure. Lots of great information was presented, and the comments from both existing members, as well as new members and other guests was overwhelmingly favorable. Ken presented his material in a simple-to-understand fashion, and everyone, even the long-time members, got a lot out of it.

The following Saturday, Skip Morrow and several others got together for an impromptu workshop about balancing light, using flashes outside to preserve the subject, but alter the background. (The examples are on the forum.)

The following week, we had a great portrait/wedding workshop, with



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

NEXT MEETING

Tuesday, October 2nd, 7:30 pm

Competition begins at 7:15 pm at the
Community United Methodist Church

1072 Old Kempsville Rd., Virginia Beach, VA 23464

Note: We will now be meeting in the Social Hall.

President's Corner continued...

Greg Avant helping us learn new lighting techniques. Flo is working with a few people about Photoshop tricks. And finally (at least as of this writing), many of our members attended the opening of an exhibition of our sister Club, the Hampton Roads Digital Shutterbug Club at the Heritage in Virginia Beach. And a fine exhibit it is!

This Club's membership has a wealth of knowledge that is just waiting to be shared with others. Talk about your skills, the tricks you have learned over the years, your ideas for trips and workshops. Grab one of the officers and mention that you have some material you want to share with the Club. We want to hear about your experiences, your ideas and knowledge. And we hope you will share it with everyone!

Finally, please consider stepping up to the plate and run for an office in the Club. I intend to run for a second term, and some of our officers who have served for several years, would like to take a break. If you are interested, please let an officer know, and we will get you on the ballot. The positions are President, Vice-President, Treasurer, and Secretary. We will be looking for volunteers for the various committees as well, so please consider working with us!

Until next month, Happy Shooting!!

**Please remember to update your e-mail address to Tom
so you do not miss out on any important club
announcements sent via e-mail!**

Tom McElvy, VBPC President
757-498-9882 (home) • 757-286-6859 (cell)
tom@imagesbytom.com

COMPETITION WINNERS SEPTEMBER 2007 MEETING

Color Prints

- 1st "Da Face" by Michael Graham
- 2nd "In the Garden" by Herman Radcliffe
- 3rd "Venice in Early Morning" by Joan Grippo
- HM "Fisherman's Warf" by David Grochmal

Black & White Prints

- 1st "Innocence...Personified" by Kevin MaGloine
- 2nd "Nice Smile" by Jerry Wymore
- 3rd "Nottaway Indian" by Pam Jenkins

Alternative/Digitally Altered

- 1st "Out of Bounds" by Flo Womacks
- 2nd "Solo Flight" by Skip Morrow
- 3rd "Meerkat" by Michael Graham
- HM "Dinner on the River Walk" by Judy Wymore

Slides

- 1st "One of God's Gifts" by Calvin Taylor
- 2nd "High Mountain Vista" by Judy Wymore
- 3rd "Bronze Statue" by Flo Womacks

2007 Competition Categories

*October's Category is
Abandoned*

November ~ Open
December ~ Autumn Glory

Competition rules are available on our web site at www.vbpc.org

~SPECIAL EVENTS~

October 2007

*Mark Your
Calendar!*

Membership Meeting

Tuesday, Oct. 2nd ~ 7:30 pm
Speaker TBD.

Wedding/Portrait Group

Tuesday, Oct. 9th ~ 6:30 pm

India Fest 2007

Sunday, Oct. 14th ~ 11:00 am
ODU Webb Center
Meet on-site for photo shoot.

Historic Long Branch Hot Air Balloon Glow

Friday, Oct. 19th through
Sunday, Oct. 21st
830 Long Branch Ln,
Routes 624 & 626
Millwood, VA ~ 10 miles
E of Winchester, 65 miles
W of DC. ~ Adults \$5.
www.historiclongbranch.com

Clyde Butcher Landscape Photography

Saturday, Oct. 27th
"America the Beautiful" exhibit.
Muscarelle Museum of Art,
Williams & Mary College,
Williamsburg
Meet at noon. Lunch and
photo shoot afterwards.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 <i>Membership Meeting</i>	3	4	5	6
7	8	9 <i>Wedding/ Portrait Group</i>	10	11	12	13
14 <i>India Fest Field Trip</i>	15	16	17	18	19	20 <i>Hot Air Balloons</i>
21	22	23	24	25	26	27 <i>Clyde Butcher Field Trip</i>
28	29	30	31			

Upcoming Interests & Opportunities

PSA Adventure Series Mexico Cruise

Oct. 11-21 ~ Departs San Diego, CA
Visit www.psa-photo.org about becoming a member.

Richmond Camera in Chesapeake Digital SLR class

Saturday, Oct. 13th, 3:30-8:00 ~ (757) 547-9620 for more details.
www.richmondcamera.com

Tribute to Monte Zucker Workshop

Capture & Creativity Tour; Clay Blackmore & Jane Conner-ziser
Monday, October 22nd ~ 6:00 pm ~ Marriott Tysons Corner, Vienna
Price: \$59.95 ~ www.clayandjane.com

Virginia Outdoors Photo Contest

www.blueridgeoutdoors.com ~ Contest ends Oct. 31st

Elizabeth River Photo Contest

www.elizabethriver.org ~ Deadline Oct. 31st

~MEMBER SPOTLIGHT~



Skip Morrow ~ Member since January 2007

Skip has been a member of the club since January of this year. He is currently participating in the Wedding and Photography Group and is a very active member on the club forum. He, along with others, has initiated some very lively conversations. All aimed at making the club a tool to improve our photography skills and encourage participation. He is currently spearheading a project to build a Christmas set for all of us to use to take family photos with Santa this year. Please check out the forum and join in his conversations.

We asked him some questions to help us become better acquainted with him.

- Tell us about yourself.
I am Skip Morrow. 42 years old, and I like quiet walks on the beach. Whoops, wrong forum. I'm married with a two year old daughter.
- What is your profession/real job?
I have been in the Navy for over 20 years. I have a bachelor's degree in Mechanical Engineering and a Masters Degree in Modeling, Virtual Environments and Simulations (computer geek stuff).
- What is your favorite subject to shoot?
My favorite subject is of course my daughter, but then I also like to take pictures of landscape and other outdoors scenes.
- Tell us about your interest in photography.
I have been into photography for about three or four years. I have learned about photography through photo clubs, and encourage the new people joining to not be intimidated – ask questions. NONE of this is common sense. It all has to be learned. Whoops, I got off track there.
- What equipment do you use?
I have Canon equipment, but firmly believe brand has nothing to do with the quality of your pictures

- What else would you like to share with us?
My big accomplishment this summer is I went pro and started my own photography business.

A few of Skip's favorite shots:



© Skip Morrow



© Skip Morrow



San Diego, California October 14th, 2005

© Skip Morrow

TALKING WITH THE SHOOTER AND PHOTOGRAPHY BASICS

By Don Maccubbin

Whenever possible I try to attend every photography exhibit within reach, which includes traveling out of state if the photographer's work is worthy of the time and expense. If you want to broaden your understanding of what is possible with photography, then I highly recommend you go to as many photography exhibits as you can regardless of who made the photographs, which subjects they shot or their image capture method. I have learned so much from looking at how others make images of subjects they like photographing. Going and looking allows me to carry away mental images of some shots, and information I can use in my own photography. I also see what is possible with the various materials and techniques. How would you expect to write the Great American Novel if you never read a novel written by someone else?

At a recent multi-person exhibit, one of the participating shooters asked me what I thought about a photograph I was enjoying. After some discussion about the print, this shooter asked me to review one of his shots. Posing the usual questions about the shooter's intent in making the photograph led to deeper questions from me about why certain choices had been made and a discussion of the tools used and the techniques applied in their use. For one shot of a sunrise out over the ocean, I asked why the shot had been made with the horizon sloping. The shooter replied, "Because I think a tilted picture is more interesting than one that is level." Noting the rather high purchase price he had placed on the print, I reminded him that most folks don't buy scenic shots where the image has been so severely tilted when there is no apparent reason for the tilt. His reply was, "I never thought about that."

For another shot I told him he had captured the image with his camera set on automatic exposure. He was surprised but answered yes and then

asked how I knew what technique he had used. The image had a lot of bright overcast sky at the top and the principal subject contained significant areas that were lighter than middle gray. The built-in meter had been "blinded" by these light areas reducing the exposure so much that darker areas on each side of the image were void of detail. These dark featureless areas, part of the principal subject, created mysteries that required the viewer to attempt to determine what was actually there. I explained that causing the viewer to have to study the dark areas greatly reduced the impact of the principal subject and the overall image. He replied, "You're right but how do I fix this next time I'm shooting in this kind of situation." Do you know the answer to his question? Or, would you solve this kind of problem by pushing the delete button (this shot was made on an overseas vacation trip)? Can you even recognize those conditions where automatic exposure prevents you from capturing what you see with your eye?

We discussed another of his shots that had too much space at the top and on one side, space that did not in any way contribute to making a stronger visual statement about his principal subject. He said he bought the wooden frame and mat for the shot using the image as it came off his inkjet printer, a "standard" print size. When I asked if he knew how to use a pair of scissors, he immediately understood that none of us always gets the framing of our images proper at the time of image capture. As we walked through the exhibit, he was able to point out shots where others needed to use their scissors too. I hope learning to find needed improvements in the work of other exhibitors will help him in the future.

In an effort to give something back to the practice of photography, I am always ready to help others reach their photography goals. This leads to my helping middle and high schoolers at times. They

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Don's Article continued...

are challenging to say the least. I have been working with a couple of middle schoolers lately and these two are fun. They are so eager to learn, they stay glued to every word and they take notes with a fury that reminds me of some of my tougher courses in college. With younger folks you cannot help them by teaching how aperture numbers are calculated, by having them memorize a bunch of rules about composition or by teaching them other technical "rules" of photography. They need the same kind of basic guidance that the shooter I talked with at the exhibit didn't have. Here are some of those often forgotten basics.

The first thing we don't do when we shoot is ask ourselves what it is we want to photograph (among all that we are seeing as we look around) and why we want to make a particular image of whatever has attracted our attention. We think we've been shooting so long we don't need to take a moment, before we raise our cameras to our eye, to contemplate what we are about to do. Oh, how often our instantaneous impression of a subject might be modified substantially if we'll just take a second look while we are imagining in our mind's eye how the final print might look. Without doing this we are only guessing at where to place the camera in relation to our subject. Do you think if you made your notes first and then re-examined the image in your viewfinder/viewing screen before taking the shot, your images might be any better? If you want to know how this or any other different material, equipment or technique works for you, you'll have to try it. Reading about it or listening to someone else's recommendations won't tell you if the new option is better for you. Do you have enough interest in improving your photography skills to try a new technique?

Next we need to remember when using an eye-level camera just how tall we are in relation to the shorter height of many of our subjects. We often make shots where we have placed the camera too high because it is more comfortable to stand erect than to get down on our subject's level. When

shooting one person or a small group of people, it is the rare circumstance where they look their best if our camera is higher than their faces. The same applies to most animal shots. Imagining the final print helps with searching for the proper camera height. Not only is standing and shooting at eye level not always our best choice, both these two middle schoolers are significantly taller than most of their peers.

Hacking away at our prints after the fact with scissors is okay but learning to frame the image when making the shot is a lot better. Imagining the final print will bring so much additional discipline to your photography and you won't tend to apply a lot of wasted ink to your paper, ink that is not contributing to your statement about your principal subject. Use your viewfinder, or better yet a viewing frame, as a framing device to help you place the borders of your image where you want them. At this point eliminate those empty or distracting areas that will weaken your final print. An easy way to remember this principle is to try to fill your viewfinder frame with your principal subject each time you shoot. Of course this requires you understand the definition of "principal subject" and how to find it among the mass of potential image elements in front of you.

The younger people I help are usually working with point and shoot cameras, equipment appropriate for them. I'm continually amazed at the adults who pay big bucks for SLR's and DSLR's and then use them as if they were a point and shoot camera with automatic exposure and automatic focus selected. When I'm helping someone and can convince them to switch their camera into manual mode and to use a hand-held light meter; after I teach them to use the hand-held meter, they are so surprised at how their photographs improve they become converts. Because their expensive DSLR cameras are light, self-contained, fully automatic and easy to handle, most adults rush headlong into making a shot just like these middle schoolers did before I got them to slow down and think.

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Don's Article continued...

A number of prints at the exhibit had significant image elements in the foreground that were distractingly out of focus. Knowing how our eyes move around an image is very important to our success as photographers. One of the first things we learn when we study how our eyes look at the world is how we first notice the nearest significant element of a complex scene before we explore its deeper content. There are many photographers who don't know they can control the sharpness and softness of their various image elements when making a shot. The rest think their understanding of depth of field is sufficient for controlling image element sharpness for any photograph they make. Both groups have missed the most important step in controlling image sharpness and softness. Do you think your significant foreground image elements should be reasonably sharp? By letting the camera set focus and aperture, you are giving up control over the outcome of your labor and your expenditures. Isn't the outcome, the final print, what is most important and where you should expend the most pre-image-capture effort?

Coming next month:
"Toward a Common Language"

We received Honorable Mention in the 2007 PSA Newsletter Competition.
There were 21 entrants in our category, large clubs.



"Out of Bounds"

© Flo Womacks

2008 Competition Categories

The tallies have been added and the following 18 topics were selected by, you, the members for 2008 competition. Now think about which ones you would like. At the October meeting we will vote and decide on this!!!

- Nature (*no sign of man*)
- Street photography/street graffiti
- Old/New
- Down by the waters edge
- Sailboats/Boats
- Pets (*domestic animals with personality*)
- Silhouettes
- Curves
- Sunrises/Sunsets
- 60's, 70's and 80's Song Titles
- Funny Stuff/Comedy
- Bridges
- Church Windows
- Children
- Doorways
- Fog
- Things that fly
- Movie Titles

Treasurer's Report

Aug. 20, 2007 Opening Balance		\$1,912.45
Deposits	Dues	\$ 168.00
	50/50 Raffle	<u>\$21.00</u>
	Total	\$189.00
Expenses	None	\$ 0
Sept. 10, 2007 Balance		\$2,101.45

Eligible Photographs for Photography of the Year 2007

*All first place photographs in each category from January 2007 to December 2007
are eligible for the Photograph of the Year competition.*

The winning photographer will be honored at the Annual Banquet!

<u>2007</u>	<i>Color</i>	<i>Black & White</i>	<i>Alternative</i>	<i>Slides</i>
<i>January</i> <i>(Open)</i>	"Lobster Gear" Chuck Schlichter	"The Couples" Adrian Felton	"Mother & Daughter" Tom McElvy	"Colorful Plumage" Tom Jenson
<i>February</i> <i>(Night Photography)</i>	"Tower" Skip Morrow	"Gotham" Skip Morrow	"Norfolk Sunrise" Skip Morrow	"Repairing Our Government" Pam Jenkins
<i>March</i> <i>(Open)</i>	"Graceful" Flo Womacks	"Water's Edge" Chuck Schlichter	"Gina" Bridgette Lee	"Ghost Town Saloon" Pam Jenkins
<i>April</i> <i>(From a Different Point of View)</i>	"Yum!" Joan Grippo	"Tea for Two" Michael Geller	"Spiral Staircase" Jennifer Wheeler	"Hide and Seek" Pam Jenkins
<i>May</i> <i>(Open)</i>	"Oak Globe" Linda Duchaine	"Untitled #1" Morgan Smith	"Sunset Silhouette" Stephen Kinstler	"Preening Parrot" Tom Jenson
<i>June</i> <i>(Motion)</i>	"Splash Landing" Herman Ratcliffe	"Dancer" Judy Wymore	"Star Gazing" Flo Womacks	"AMWAY on the Go" Calvin Taylor
<i>July</i> <i>(Open)</i>	"Female Ruby Throated Hummingbird" Robin Stamper	"Victoria" Bert Jemmott	"Pigeon Point Lighthouse, CA" Bert Jemmott	"Winter Sunrise" Pam Jenkins
<i>August</i> <i>(Neon Signs)</i>	"Broadway Nashville Style" Pam Jenkins	"Flamingo Hotel" Bert Jemmott	"Senor Iguana" Judy Wymore	<i>None</i>
<i>September</i> <i>(Open)</i>	"Da Face" Michael Graham	"Innocence... Personified" Kevin MaGloine	"Out of Bounds" Flo Womacks	"One of God's Gifts" Calvin Taylor
<i>October</i> <i>(Abandoned)</i>	Who will it be?	Who will it be?	Who will it be?	Who will it be?
<i>November</i> <i>(Open)</i>	Who will it be?	Who will it be?	Who will it be?	Who will it be?
<i>December</i> <i>(Autumn Glory)</i>	Who will it be?	Who will it be?	Who will it be?	Who will it be?



Virginia Beach Photography Club
P.O. Box 68894 • Virginia Beach, VA 23471
Visit our web site at www.vbpc.org

Virginia Beach Photography Club Mission Statement

2007 Club Officers

President

Tom McElvy (757) 498-9882

Vice President & Secretary

Linda Duchaine (757) 408-0303

Treasurer

Pam Jenkins (757) 583-4113

Committee Chairpersons

Competition

Flo Womacks

Membership

Phyllis Grady

Newsletter

Jennifer Wheeler (757) 217-7179

Special Events

Joan Grippo (757) 721-6132

Webmaster

Michael Epting (757) 337-0504

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.

**All members are encouraged to submit
articles or photographs for the newsletters.**
It's a great way to show off your work!

Please send your submissions via e-mail to artistjen@cox.net or submit at a club meeting. Electronic submissions should be in plain text format, Word document or in the body of the e-mail. Photographs can be sent as jpg at 150 dpi or less. Please include the title of the photograph as well. Please submit all items by the 15th of each month.

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