

THE CABLE RELEASE

Newsletter of the Virginia
Beach Photography Club

OCTOBER 2001



**Next Meeting is Tuesday,
October 2nd!**

Volunteers Needed

Volunteers are needed to help plan this years Christmas Party. If you are interested in helping out, call Connie at 431-8461.

Pembroke Mall Exhibit

The photo exhibit at the mall will be changed out on Wednesday, Oct. 3rd at 6:00 P.M. Please insure that your photographs are wired for hanging prior to coming to the mall.

Calendar of Local Events

Neptune Festival,

Boardwalk Weekend,

Sept. 28th-30th.

**North American Sand sculpting
Championship,**

**Art & Craft Show 20th - 30th Street,
Volleyball Tournament, 2nd - 5th Street.**

Festival Fireworks -

Sept 29, Off the 14th Street Pier - 9pm

Grand Parade,

starting at 16th Street, Sunday Sept. 30th, 3 PM

For additional information call: 498-0215 or
[www. Neptune festival.com](http://www.Neptune festival.com)

Sept 29-30 Antique and Classic Boat

Show - Hampton downtown waterfront.

For more information, call 727-6429

Oct 5-7 - History Alive! - Norfolk

Botanical Gardens - period costumes,
sword fights and more. For information,
call 441-5838

(Editors note: I have been there and its
REALLY worth going to!)

4th Annual Family Fun Day on the Bay Bike/Walk Event

Chesapeake Bay Bridge-Tunnel

Date: October 13, 2001

Time: 8:00 a.m. - 1:00 p.m.

Location: Chesapeake Bay Bridge-
Tunnel

Address: 2400 Northampton Blvd./32386
Lankford Hwy Virginia Beach VA 23455

More info: (757) 331-2960 www.cbbt.com

Bring the entire family to bike or walk on
this engineering marvel! For more
information, please call the Chesapeake
Bay Bridge-Tunnel at (757) 331-2960 or
visit the website at www.cbbt.com.

**Pixels: Contemporary
Photography and the Computer**

Visual Arts Center, TCC at Olde Towne
Date: September 16, 2001 to November
1, 2001

Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday,

Time: 9 a.m. - 5 p.m. daily

Location: Visual Arts Center, TCC at
Olde Towne

Address: 340 High Street Portsmouth VA
23704

More info: Shelley Brooks (757)822-6978
tcbroos@tc.cc.va.us

New technologies have influenced the
twelve distinctly different approaches
presented in this national invitational
exhibition.

Free Tours!

Olde Town Walking Tour

, Portsmouth, 45 sites within one square mile.
Brochure / map of the free tour available at
visitor's centers throughout Hampton Roads,
or by mail from the Portsmouth Convention
and Visitor Bureau. 393-5327

Olde Towne Lantern Tours, Portsmouth,
Tuesdays at 8:30 PM. Depart from the lobby
of Holiday Inn-Olde Towne on Crawford
Parkway. 393-5111

Photography Exhibit

Chrysler Museum -

**Weegee's Story - From the Berinson
Collection.**

Weegee captured life on the streets of
New York. On display through Oct.
28th. For more info, call 664-6200 or
visit <http://www.chrysler.org>

Learn To Take Better Photographs

Carrollton Public Library - Web site

Date: October 6, 2001 to October 27,

2001

Saturday,

Time: 10:00 AM

Location: Carrollton Public Library

Address: 14362 New Towne Haven Lane
Isle of Wight VA 23314

More Info: Ann Epps 757-238-2641

aepps@rawlib.net

Saturday mornings during the month Of
October at 10:00 AM. We will feature 30
minute videos and supply popcorn and
drinks while you learn!

**Stockley Gardens Fall Arts
Festival**

Hope House Foundation

Date: October 20, 2001 to October 21,
2001

Saturday, Sunday,

Time: 10-5 Oct. 20; noon-5 Oct. 21

Location: Stockley Gardens Park

Address: Stockley Gardens and Olney
Road Norfolk

More Info: 625-6161

Featuring works from 152 artists from
around the nation in all media. Music and
other performances each day from jazz to
folk and kids' activities. Plenty of free
parking in vicinity.

***** TIP OF THE MONTH *****

As we approach our annual shift back to
Eastern Standard Time, you will be hearing
Public Service messages to change the batteries
in your smoke detectors. This is also a good
time to change out the batteries in your
cameras! You don't want to be caught with a
dead battery on Christmas morning! It could
also cost you the winning shot for the Feb
2002 meeting!

Halloween Pictures

Halloween is a time when ghosts, goblins
and a whole host of other characters appear
out of the darkness. This is not an occasion
reserved only for children—many adults

also enjoy dressing up on this festive occasion.

A camera is a great way to capture Halloween antics, and you'll want to keep it handy for all of the photo opportunities that will come your way. This occasion is full of surprises, with a great photo lurking behind every corner (or hanging from the ceiling). Halloween brings out the ham in a lot of people. Put them in some wild costumes and makeup, and you never know what they'll do in front of the camera. You can take a variety of different types of images, from cute pictures of the kids dressed in costume to photographing local celebrations.

Try to capture the moment, and don't be too concerned about sticking with all the traditional rules of composition and lighting. In fact, Halloween is a great time to experiment. For example, if you try lighting your subject from below—as Hollywood does in horror films—they will look macabre. (You can easily achieve this trick by holding a flashlight under the person's chin.)

You might also try taking pictures of your youngsters going out trick-or-treating during the twilight hour, lit only by the glow of some jack-o-lanterns.

If there's a great spot to take pictures, try to make the most of it. You may want to avoid distracting backgrounds, but Halloween decorations can provide an opportunity to shoot a costumed subject with a backdrop of a cobweb or skeleton.

After dark, you'll probably want to use flash when photographing people. Take advantage of the dark night when shooting with flash. The small flash on your compact camera won't light much more than your subject, so use the darkness as a simple black background.

If your camera isn't equipped with red-eye reduction, you can leave the red-eye effect in your pictures for an especially ghoulish effect. And speaking of flash, be sure to stock up on batteries. Don't forget that taking a lot of flash pictures will drain batteries fast.

Don't restrict your photography to taking pictures of people in costumes. Look for some

especially clever Halloween displays, imaginative pumpkin carving, or anything that spells "Halloween." You can also take pictures of people putting on makeup and getting ready for a round of trick-or-treating or parties.

You can use a variety of film speeds for various effects. If you use a fine-grain film like ISO 100, then you can get great enlargements later on. ISO 400 to 1600 films will extend your flash range and freeze action.

Not all your pictures need to be taken on Halloween night. As with all holidays, people generally decorate in advance, so you'll have the opportunity to take pictures of that great haunted house ahead of time. So go out and have fun with your camera this Halloween.

Black-and-white photography can be very rewarding. Here are some easy ways to expand your B&W capabilities.

The vast majority of photographs are shot in color. But there will always be a place of honor for black-and-white. B&W is more of an art form by its very essence: we see in color, so black-and-white images are a departure from literal reality even if they're straightforward images. But there's more to B&W than just the absence of color. Black-and-white requires a different way of looking at things, presents new challenges for the photographer, and offers new rewards. The beauty of the fine B&W print can be breath-taking. Here are eight tips to help you get more out of black-and-white.

1. Check It Out

For enjoyment and inspiration, go to a local photo show, gallery, or art museum and check out some great black-and-white photographs up close. You can also view great B&W photos in coffee-table photo books, but there's nothing quite like the beauty of a real-life fine black-and-white print. And while Ansel Adams always comes to mind, there are many fine

black-and-white photographers whose work is well worth a look

2. Try Different Film

There are three basic categories of black-and-white film today: the “classic” films such as Kodak Tri-X and Ilford HP5 Plus; the “new-technology” films such as Kodak T-Max and Ilford Delta; and the chromogenic films such as Ilford XP2 Super and Kodak T-Max T400 CN. The new-tech films are much finer grained and sharper than the classics for their speeds—they generally have the grain and sharpness of classic films 1/3 their speed. So why are the classics still around? Because many B&W photographers love their “look.” The chromogenic films offer lots of exposure latitude, great image quality, and the fact that you can have them processed at any lab that does color-print film, since they use the same process. You should try an example or two from each category, to see which best suits your artistic taste. (A tip: You’ll get much better results with chromogenic films if you have prints made on conventional black-and-white paper instead of on color paper.)

3. Colored Filters

In black-and-white photography, a colored filter will lighten subjects of its own (and similar) color, and darken subjects of complementary color. You can put this to good use when photographing a scene that contains subjects of similar brightness but different colors. For example, if you photograph a green plant with red flowers in color, the strong color contrast between the red flowers and green leaves makes for a striking shot. If you photograph the same plant in black-and-white, the red flowers and green leaves will both reproduce as about the same shade of gray, because both reflect about the same amount of light. However, if you put a red No. 25 filter over the lens, the filter will transmit almost all of the light from the red flowers, while absorbing most of the light from the green leaves. The result? A photo with light flowers and dark leaves—much more interesting than

the all-gray rendition. Or you could use a green filter over the lens instead of the red one—then you’d get a photo with dark flowers and light leaves. The red No. 25 filter is also popular for darkening a blue sky so that white clouds stand out dramatically. When shooting through the No. 25 filter, you have to increase exposure by three stops over the no-filter exposure, to compensate for the light it absorbs (your SLR’s built-in meter will pretty well take care of this for you, but for most-accurate results, meter without the filter, increase the metered exposure by three stops and lock it in, then put the filter over the lens and shoot).

4. Grain Effects

Grain effects used to be easy—just use Kodak Recording Film 2475, the grainiest film around. Unfortunately for grain enthusiasts, 2475 is no longer available. But you can still produce great grain effects. Use Kodak’s T-Max P3200, expose it at EI 3200 or 6400, and develop it in Kodak T-Max developer per the instructions for EI 6400. The key is to use a wide-angle lens, and compose so your subject occupies only the center portion of the frame. When you crop into the frame and blow-up the image of the subject, you’ll have a veritable grainstorm (along with much better sharpness than 2475 produced).

5. Extreme Contrast

Kodak Technical Pan Film 2415 is a virtually grainless and extremely contrasty film. Expose it at EI 125 and develop it in Kodak D-19 developer (or have a custom lab develop it, if you don’t do your own film processing), and print the resulting negatives on grade 5 (high-contrast) paper. The resulting images will consist only of black tones and white tones, with no gray tones. Simple, and effective.

6. Push-Processing

Push-processing is the opposite of pull-processing: you underexpose the film, then overdevelop it to partially compensate for the underexposure. Why underexpose the film? So you can shoot at a faster shutter speed, at a smaller lens aperture, or in dimmer light.

The important thing to remember is that a push-processed image won't be as good as a properly exposed and developed image. The pushed image will have more grain and contrast and less sharpness and shadow detail. But pushing can allow you to get the shot when the film you have isn't fast enough for to do the job.

Most pro labs can push-process film for you. Some films push better than others—check with your lab as to the best films and film speeds to use. Generally, black-and-white films and color-slide films “push” more successfully than color-print films. Most of our pushing is done with ISO 100 Kodak and Fuji slide films (to EI 200) and Kodak T-Max P3200 (to EI 6400). But many other films are quite pushable.

7. Toning

Black-and-white images don't have to remain black and white. You can tone them by using different papers, print toners, or digitally using your image-editing program's capabilities. There are warm-tone and cold-tone papers, as well as colored papers. You can also print (or have a lab print) your black-and-white negatives on standard color papers, and use filtration to add a tone. Print toners are available in a variety of colors—probably the most popular are sepia, which produces a warm brown tone, and selenium, which produces a cool, slightly blue tone. The effects of a given toner will be different on different printing papers. Selenium toner is also often used to extend print life. If you've “gone digital,” you can convert your black-and-white images to RGB color (or scan them in color), and add any color you wish. You can also tone only selected portions of the print, by covering the parts you don't want toned with rubber cement or frisket before using the toner, or digitally via Photoshop or other image-editing program.

8. Pull-Processing

“Expose for the shadows; develop for the highlights.” This old axiom for holding detail throughout the picture when photographing

contrasty scenes is the basis for pull-processing. Basically, you're overexposing the film to assure good shadow detail, then underdeveloping it to keep the highlights from becoming too dense to print. How much you overexpose and how much you underdevelop depend on how contrasty the scene is. Start with one or two stops of additional exposure and reduce development to 60–70% of the standard time, and go on from there based on the results. (Ansel Adams' Zone System is a great way to handle all kinds of black-and-white shooting situations in scientific fashion—see his books *The Negative* and *The Print* from Little, Brown for details.)

Compliments of PhotoAlley.com

SEPTEMBER COMPETITION RESULTS

“Open”

Color Slides

- 1st “Winter Scene” by Walter Demchuk
- 2nd “May I Have This Dance” by Dale Carey
- 3rd “Tortoise” by Dale Carey

Color Prints

- 1st “USS Arizona Memorial” by Kathy Szilagyi
- 2nd “Waterfall” by Connie Carey
- 3rd “From Out Of The Fog” by Dale Carey
- HM “Sunset at Key West” by Ken Riedel

B/W Prints

- 1st “Forced to Retire” by Richard Christy
- 2nd “Shoreline Solitude” by Kathy Szilagyi
- 3rd “Creative Crab” by Kathy Szilagyi

Competition Categories

OCT “Children at play”

NOV Open

DEC “Current Events”

JAN Open

FEB “The Holidays”

MAR Open

APR "Reflections"

MAY Open

JUN 'Old Structures'

JUL Open

AUG "Water"

SEP Open

OCT "Trains, Planes and Automobiles"

NOV Open

DEC "Animals"

CLASSIFIEDS

No items submitted

The Executive Committee

- President - Connie Carey 431-8461
- Vice Pres./Guest Presentation - Herb Walls
362-5231
- Secretary / Treasurer - Ken Reidel 499-3379
- Competition Chairman - Charlie Davis 474-
1466
- Newsletter - Pete Hennessy 497-6594