

# THE CABLE RELEASE

Newsletter of the Virginia Beach  
Photography Club

APRIL 2002



**Next Meeting is Tuesday,  
Apr. 2nd !**

### **We have a new Vice President!**

Liz Liebrich was appointed to serve the balance of Herb Walls term. As you know, Herb moved out of state the first part of March. He performed a fantastic job as Vice President for several terms. We now need to give our fullest support to Liz in her efforts as the new Vice President.

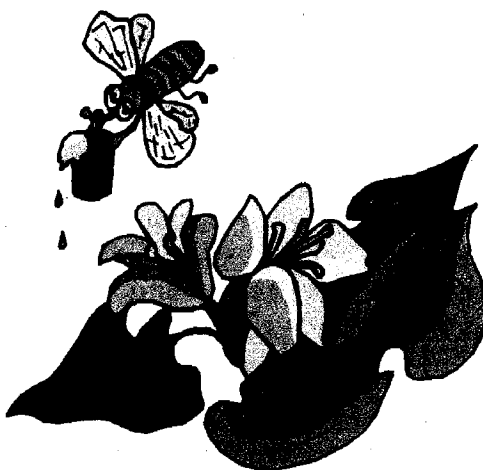
### **The Club's Website**

If you have a chance, check out the site at: [groups.hamptonroads.com/VBphotoclub/](http://groups.hamptonroads.com/VBphotoclub/). Don't forget to bring in your photos for the club's website. Remember, the file cannot exceed 100KB and the preferred size is 10 – 30 KB. You can email them

to Connie at [stargaz@erols.com](mailto:stargaz@erols.com) or bring them with you to the next meeting

### **Pembroke Mall Exhibit**

The photo exhibit at the mall will be changed out on **Wed., Apr. 3rd, at 6:00 PM.** Please insure that your photographs are wired for hanging prior to coming to the mall..



### **Calendar of Local Events**

#### **Cruisin' Virginia Beach - Spring Auto Expo**

**April 26<sup>th</sup> - 28<sup>th</sup>**

See the hottest cars, street machines, and trick trucks from all over the Mid-Atlantic region. Also enjoy family fun, games, and live entertainment on 19<sup>th</sup> Street from 10 a.m. to 5 p.m. The cars take to the strip on Friday night for the Boardwalk "Cruise" at 5 p.m. For more information call 491-7866.

#### **Chrysler Museum - An American Century of Photography: From Dry-Plate to Digital – Feb 27th thru May 19th**

This extraordinarily rich collection of photographs documenting the end of the 19<sup>th</sup> century and the entire 20th century in America through photography, a relatively new medium for the era. Dating from the 1880s to the present day, these images are a testament to the drastic changes of the past century and photography's development as a true art form.

For more info, call 664-6200 or visit  
<http://www.chrysler.org>



## MARCH COMPETITION RESULTS

March 2002: "Open"

### Color Slides

- 1<sup>st</sup> "New York, New York" by Tom Curtin
- 2<sup>nd</sup> "Lake View" by Dale Carey
- 3<sup>rd</sup> "Truckee River Ride" by Rob Twine
- H.M. "Anemone" by Jetta Curtin

### Color Prints

- 1<sup>st</sup> "Siberian" by Jim Writesel
- 1<sup>st</sup> "G. C. View" by Dale Carey
- 2<sup>nd</sup> "Downsizing" by Jetta Curtin
- 3<sup>rd</sup> "Heritage" by Connie Carey

### Black & White Prints

- 1<sup>st</sup> "Dianan" by Rob Twine
- 2<sup>nd</sup> "Bay Walk" by Kathy Szilagyi
- 3<sup>rd</sup> "Royal Gorge" by Connie Carey

## Competition Categories

APR "Reflections"

MAY Open

JUN "Old Structures"

JUL Open

AUG "Water"

SEP Open

OCT "Trains, Planes & Automobiles"

NOV Open

DEC "Animals"

JAN "Open"

## "Spring Ahead, Fall Back"

**It's that time again!**

It is said that you should change the batteries in your smoke detectors every time we shift our clocks. This is also a good reminder to change the batteries in our cameras as well! You don't want to get caught with a perfect shot in front of you and a camera that's "dead" in your hands.

## FILTERS

**These disks can perform magic for your photos**



Sometimes the difference between a good photograph and a great photograph is how a photographer uses photographic tools. Take color filters, for example. Most photographers have them, but how many regularly use them? Photographers are always in a hurry to get the shot, and often feel it takes too much time to put on a filter. It's really a shame though, because filters can both correct for technical film deficiencies, and expand the photographer's creativeness.

So which filters do you decide to take with you? If you have been in photography for very long, you probably have collected a wide selection of color filters. You probably bought a couple of filters when you purchased your camera and lens. Then each time you added a lens it inevitably had a different thread size, so you had to add additional filters or adapters. You might even have purchased a filter system that adapts to accommodate several lens diameters with one set of filters.

You need to analyze the subject matter you plan on shooting and allocate some extra

time for proper filter selection. You have two different directions to consider when selecting filters: color correction and image creativity. Both can improve the quality of a color image as a corrective filter fills the gaps where film fails, and a creative filter expands your photo capabilities.

Corrective color filters are known by many common names, but they all do the same job. Sometimes they may be called conversion filters, light-balancing filters, or even color-compensating (CC) filters. They compensate for lighting problems that the film cannot correct. You have to remember that, unlike the human eye which adjusts for different color temperatures, film is locked into one specific color temperature. Most films today are balanced for sunlight and flash, which cover most situations, but not all. As the sun rises or sets, the color temperature drops and your images take on a very warm tone. When you move into the shade, the lighting now comes from the overhead blue sky, so the color temperature becomes higher, or very blue.

If you are using color-negative film, the exposure latitude and post-printing process can correct most of these color problems, although you can achieve more consistent color correction if you use compensating filters, rather than relying on your photo lab. Slide shooters have more problems since the slide is the final product. With slides, what records on the film is all you get, so you will find that most slide shooters rely on compensating filters.

Corrective filters come in many different flavors, and can often be quite confusing to a beginning photographer. The first filter in your pouch should be the blue 80A filter to correct daylight-balanced film when used under tungsten lights. This filter compensates for the heavy reddish cast you would get if you shot under this warm color light source without filtration. Since this lighting variation is so extreme, we highly recommend this filter for both negative and slide shooters. The 80B and 80C filters offer less correction than the 80A.

Fluorescent lighting presents its own set of

special problems. There are more than 40 different types of fluorescent tubes, and each has a different color balance. There are general FLD filters that correct some problems, but for absolute color correction, testing is necessary. Since we can't take the time for testing, we have found that a CC30 magenta filter gets a close color balance with most fluorescent images.

Another major color problem is the blue cast caused by taking pictures in the shade. Unfortunately, there is no one simple answer to this problem. We can't give you a specific filter to correct all images, as the blue cast changes depending on how deep the shade. We can tell you that the yellowish Series 81 filters correct for this problem, starting with a small blue-cast correction using the 81A. As the letters increase from 81B, 81C, 81D, to 81EF, each filter gets a little warmer in value and increases in density. We eventually bought the entire series and ran several tests in deep shade and decided that if we could only select one filter, it would be the 81C.

On the creative side, you have hundreds of filter choices that can alter the way your camera lens and film record a scene. The most popular filter, the polarizer, has no color at all. This filter can block or pass light waves as they are reflected off a surface. To see its effect, simply turn the polarizer's front ring slowly and different surfaces will increase or decrease in exposure and color saturation. Be sure to get a circular polarizer when using autofocus lenses.

One of the best uses of a polarizer is for rainbows. Since they are naturally polarized, rainbows can be enhanced by using a polarizer. With a polarizer you can also decrease reflections coming off bodies of water. If you have ever seen travel brochures offering locations with deep blue water, the photos probably were shot using a polarizing filter. If you want a really dark sky, keep the sun at a 90 degree angle to your camera lens (i.e., don't shoot directly toward or away from the sun). The situation becomes tricky when you want dark skies and decreased water reflections. You may have to turn the filter to achieve a polarized

compromise between both subjects.

If you have a brightly colored subject and want even more saturation, the polarizer may be just the ticket. Keep turning the front ring until you achieve the desired results. The down side to using this filter is that it requires almost two more stops of exposure. You may have to use faster film or wider apertures to maintain a sharp image.

Another colorless creative filter that is great for enhancing color images is the ND, or neutral-density filter. This filter is absolutely necessary for taking long exposure pictures in daylight. Waterfalls look great when you can blur the water by extending the exposure to more than 30 seconds. The problem is that your film and aperture combination may not allow exposures long enough in daylight. Neutral-density filters come in dozens of densities, but the most common is the two-stop or 4x ND filter. When you add this filter, you can make exposures four times longer, so an 8-second exposure now becomes a 32-second exposure. Magically you have your blurred water even when the sun is shining!

Special-effects filters can help you create just about any type of color enhancement you desire. There are filters that produce color rays, starbursts, soft focus and even multiple images.

One of the newest filter types to come on the scene is the graduated filter. This filter has graduated color on one half of the filter and is clear on the other. When placed over a lens, a bland-looking sky will be enhanced by the color filter, while the bottom portion remains natural.

Let's face it, there are certain photo situations that film has a tough time handling. For those times there are color correction filters to save the day. On the other hand, filters are photographic tools that, when used properly, can help enhance and increase your photographic potential.

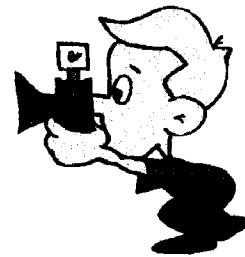
## CLASSIFIED



**FOR SALE**  
**FUGI Sensia Slide Film**  
100 ASA  
36 exp.; 1/2003 exp. date  
List price \$10.10 per roll  
B & H price \$6.95 p/r + s/h  
My price \$5.00 p/r  
Dale Carey 431-8461

### Camera Equipment

**Canon EOS A2E** Body w/ 28mm-105mm Zoom lens.  
\$425.00 (Mint condition)  
**Speedlight 430 EZ** Flash \$170.00  
**Pentax ME Super** Body w/ 28mm lens, 50mm lens,  
and P-1 Auto winder \$215.00  
**Vivitar 600 M/P/O** Flash \$60.00  
Dorothy English 496-4311



## The Executive Committee

- President - Connie Carey 431-8556
- Vice Pres./Guest Presentation - Liz Liebrich 474-3950
- Secretary / Treasurer - Ken Reidel 499-3379
- Competition Chairman - Charlie Davis 474-1466
- Newsletter - Pete Hennessy 497-6594
- Pembroke Mall Exhibit - Tommy Finch 486-8051