



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD • 20902-0471



CABLE RELEASE

September 1994

Founded 1950

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Slide Program Sligo Community Center September 1

by Mike Lux

The guest speaker for the evening will be **Jake McGuire**. Jake is a studio and stock photographer. Much of his work winds up in travel magazines and he will talk to us about photographing Washington, DC. Jake will be the photo editor of a new travel magazine.

Print Program September 15th 22 Silver Spring Library

by Pat Bress

Background

Scott Sanders worked for the White House and USIA in various appointments from 1982-1987. His initial interest in photography started during this time and led to several opportunities to take portraits of political leaders and Washington personalities. His photos appeared in several newspapers and magazines including *The Washington Post*, *The Washington Times*, *Baltimore Sun* and *The New York Daily Post* as well as in

Metropolitan Home, *Regardies* and *The Washingtonian* during 1987-1988.

In 1988 Mr. Sanders began photographing architecture and interior design projects for major firms in the Washington, DC area, as well as in Florida and California. He has photographed design award winning projects in the fields of Landscape, Renovation, Interior design and Architecture. Mr. Sanders spends several weeks each year in California photographing for residential architects and designers.

In addition to regular architectural assignments, Mr. Sanders spends a great deal of time photographing golf courses, club houses and tournaments.

When not involved in his architectural and design photography, Mr. Sanders also photographs landscapes and cityscapes using Black & White Infrared film. These images are sold in art galleries and then interior designers in Los Angeles, New York, Miami and Washington, DC. His infrared work has also been used by ad agencies and design firms in Baltimore and Washington, DC.

In 1990, upon return from a photo assignment in England, Scott's wife, Dana Bishop Sanders began experimenting with tinting several infrared images of the English

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ALL COMPETIONS ARE OPEN

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SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Brunsvold, 384-1905, or Marilyn Anderson, (202)723-7512.

SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.

Submissions for the *Cable Release* should be given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide IBM PC format disks, email to 71756.16@compuserve.com, otherwise typed with no handwritten notations. Phone: 384-5427.

From the Editor...

It sure is a tough road back in the grind after a summer of vacation jaunts to Maine, (of course,) and Italy. My apologies for any rough spots in this issue in rushing it to press so you could have a good chance of getting it before our first meeting.

I will be sure to remind you every month, but I am setting a fixed deadline for *Cable Release* submissions as the SECOND FRIDAY OF EVERY MONTH. The only regular exception should be monthly competition results. If you have a submission planned and cannot make the 2d Friday cutoff, you must notify me in advance.

As I requested last year, I am renewing my desire for all submissions in electronic form—via email or PC compatible disks. I will be putting together a submissions guideline handout for anyone interested; in the meantime, ask me and we'll work out the best for you. Typewritten, printed or FAXed submissions are OK *only* if there's no other way—they cannot contain handwritten notations and they are subject to more errors introduced in the scanning process. No handwritten or phoned submissions longer than one sentence—for real!

Have a great Club year!

...Mike Stein

**October Cable Release
deadline: Friday,
September 9.**

President's Corner...

If you were sure that your photographic images (as the finished product) would be seen only by you, would you be as enthusiastic about photographing as you are now? (If a tree falls in the forest and no one hears it, does it make any sounds?)

Let's think about it and discuss it at our next meeting(s). During the breaks, etc.

...Chuck Bress

Monochrome Workshop

by Hans Adler

Chuck Bress has asked Max Strange and me to give the monochrome (black and white) workshop this year inasmuch as Clarence Carvell will be busy with other projects. It'll be tough filling Clarence's shoes (I know because I've attended his workshops the past two years), but Max and I will give it a good try.

The date for the first meeting won't be decided until we've passed around a sign-up sheet during the slide and print meetings in September, but it will most likely be Monday or Tuesday, Oct. 3 or 4, or 10 or 11. Those who sign up will be notified of the time, date, and meeting place. You can also call me (301-946-1796) or Max (301-725-3858) and let us know if you're interested in attending.

Each session will be divided into 2 parts, (1) techniques and principles of photographing and processing, and (2) evaluation and discussion of participants' prints as well as problem solving.

The workshop will be oriented toward explaining the basis and reasons for the various steps and procedures involved in black and white photography as of the moment you decide to photograph a scene to the preparation of the final print.

We'll walk you through the things that happen when and after you expose your film, including the various techniques of processing film and prints, emphasizing such particulars as density and contrast

control, pushing and pulling film, exposure latitude, subject brightness range, grain, acutance, sharpness, resolution, etc.

We'll show you the different ways of taking proper exposure-meter readings and how to calibrate all your meters for consistency. We'll explore the basic concepts of the zone system and how it can help you interpret your meter readings in terms of the various black, white, and grey tones your film is recording; also spot metering and placement of a scene's tonal values to avoid loss of shadow detail, highlight blocking, etc. and how these can affect film development decisions.

We'll go through the stages of processing films and prints so you'll understand the purpose and role of developers, stop bath, fixer, clearing agent, and final water wash, and problems that can arise from improper processing. We'll define the characteristics that identify an "ideal" negative and the various ways of treating negatives how to determine your personal "working" ISO or film exposure index and how to tailor it to the way you process and print; the effects of varying film exposure and development time the properties of a "good" print and various print treatment methods such as flashing, bleaching, and toning. We'll also provide an introduction to H and D curves and how to interpret the characteristic curves of various films as well as the use of the densitometer.

We'll show you how to use the hyperfocal distance concept and depth of field to get everything in your scene sharp that you want sharp (within optically possible limits). We'll also cover the use of contrast filters, and exposure problems they create, and how polarizers work and

when to use them.

Along aesthetic lines, we'll explore photographic styles from diffuse impressionism to graphic realism, as well as high-contrast, high-key, low-key, and minimalist, and we'll also focus on the works of various photographers that adhere to and depart from conventional photography.

It is important that you bring examples of your work to each session for discussion, and Max and I will occasionally show samples of our own work for illustration purposes.

RC Comes of Age

An article from *the IMAGEMAKER* passed on by Chris Heil starts off with the challenge to start a fight by claiming that resin coated (RC) papers are just as good as fibre base paper for archival purposes. Seems early problems of fading and cracking have been solved and current RC papers meet the stringent standards of ANSI IT 9-2, the American Standards Association standard on permanence of B&W photo papers. Technical improvements plus RC's faster processing which saves water and lessens chemical absorption make the difference.

Composition & Presentation Workshop

SEPTEMBER 7

by Henry Rosenthal

The next meeting will be held on the first Wednesday of September (9/7/94), 7:30 PM. Please bring 3 to 5 samples which we can discuss. Call me no later than the Tuesday prior to the meeting to let me know if you plan to attend.

We will continue our detailed review of the attributes of a final image which improves the quality of the picture, with prime attention this time on the principal subject of the picture.

The last hour will be spent on peer evaluation of prints and slides, with emphasis given to prior homework assignments.

As previously stated, the objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

Henry Rosenthal 8651
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Hard Times in Camden?

by Mike Stein

A sign on the side of the Center for Creative Imaging in Camden, Maine: "Space for Lease." Despite the growth of electronic imaging, has the showplace that Kodak set up and then sold fallen on hard times? The ground floor gallery I looked forward to enjoying last week has been converted to office space. The CCI reception area still seemed to be open and functioning, so I assume *some* training classes are still ongoing.

The 1994 Exhibit

by Jim Malaro

What a difference a season makes. Our 1992 exhibit at the McCrillis Gallery which ran from October 19 to November 22 drew just over 300 visitors. This year's exhibit which ran from April 24 to May 28 drew nearly 1000 visitors. I have gotten a lot of positive feedback on the quality of the exhibit. By all accounts the exhibit was an unqualified success. The McCrillis staff was quite pleased with the exhibit and tell me that visitors lingered much longer at our exhibit than they normally do at the gallery exhibits. Congratulations to all who participated.

As usual, I had plenty of help. Stan Klem once again designed the invitations for the exhibit, and did a superb job. Pat Bress, Jim Harris, Charles Hundertmark, and Henry

Rosenthal helped hang the exhibit. Elisa Frumento and Mary McCoy again organized and orchestrated the opening reception (with a little help from Jim Harris). Marilyn Anderson, Susan Izzo, and Henry Rosenthal filled in at McCrillis and kept the exhibit open on those few days when the gallery was unable to provide docents. Henry Rosenthal also helped set up the entries for the judging and helped take the exhibit down.

Once again the real credit for the success of the exhibit has to go to the enthusiastic response of the club members. There were 114 images submitted, and 49 were selected and hung in the exhibit. Twenty one club members were represented in the exhibit.

Exhibit Watch



Signing Off

Bob Ralph's Photographic Cluster Constructions will be featured at the Mansion Art Gallery of Rockville, 603 Edmonston Drive, September 6 through 27. Opening reception is Sunday, September 11, 1-4PM.

Did You Know...?

by Henry Rosenthal

QUESTION: Is It Sharp ?

ANSWER: At one time, I belonged to a local photographic workshop which met once a month. One of its routine function was a peer evaluation of prints submitted by the members. The workshop leader would sit in the back of the room and, when a new picture was being shown, would ask the print handlers "Is it Sharp?"...

In the last few years, I decided that the images I printed should be much sharper than what I was obtaining. The first issue I successfully resolved was Focusing the camera for optimum depth of field and correct focusing. This was confirmed via critical visual examination of the resulting negatives, which were much improved in sharpness.

Still my prints were consistently slightly soft. In prior years, I naively thought that, since my enlarger was a highly popular one with a strong reputation, it was correctly aligned, especially since it was never dropped, etc. The lenses had a reputation for being some of the best. I always used a Scoponet focuser in focusing the images on the enlarger easel.

To make a very long story short. I investigated the enlarger alignment issue by purchasing and using alignment tools. I discovered that whatever alignment features existed as part of the enlarger were insufficient and not at all precise. I eventually purchased both the measurement

tools and means of doing the aligning more or less independently of the enlarger, except for some coarse adjustments.

The conclusions reached are:

- My enlarger was significantly misaligned, both with respect to the negative stage and the lens stage. Note that alignment of the lens stage is often disregarded. However this alignment turns out to have been a significant factor for my enlarger

- The lens needs to be aligned so that the lens board is perfectly parallel to the print easel, assuming that the lens is properly attached to the lens board. I accomplished this by using the alignment tool and, with an easel levelling tool, adjusted the print easel height of two corners. • With the use of another levelling tool at the negative stage, I adjusted the stage to be perfectly parallel to the print easel.

- This resulted in improving the printed results. This was most obvious by observing the textures, which you could almost "feel". I am most pleased with the results.

The measurement tools consist of a mirror placed on the print easel and a cleverly designed contraption which is attached to the enlarger lens with the help of a ring adapter or attached to a piece of plate glass which then is placed on the negative stage. You then turn on battery-driven lights on the tool via a tiny toggle switch and look into an eye piece. A pattern of light is seen, caused by the source lights' reflection back and forth from the lens or film stage to the easel. The pattern is symmetric and is in the form of two straight lines crossing each other in the form of an x. The lines are straight and the

pattern symmetric only if the enlarger is aligned. If a non-symmetric pattern or the lines are not straight, you use the appropriate alignment tool to re-level the print easel or negative stage.

The equipment was obtained from Zig-Align, P.O. Box 765, Menlo Park, CA 94026, Phone: 415-324-3704, designer/owner: William Ziegler. Mr. Ziegler is most anxious to please and spent a great deal of time in discussing my issues. His sales approach is conservative and low key.

I will gladly show you the equipment and demonstrate the alignment process. Just call me. Considering the end results it may be worthwhile for you to investigate.

If you have a question for which you would like to see an answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write to me at 8651 Geren Road, Silver Spring, MD 20901.

New Directions Workshop

SEPTEMBER 25



by Mike Stein

Once again New Directions Workshop will have its regular meetings on the 2d Thursday of the month with informal discussions on the art, creativity, historical trends and new directions of photography. We are always open to new faces and

ideas—if you want more out of the enjoyment of photography than how-to workshops and competition strategy, join us!

For September we will take one of our occasional side trips to a museum venue to see two exhibits at the NATIONAL PORTRAIT GALLERY: *Photographs by Gertrude Kasebier and Art and the Camera, 1900-1940: Pictorialist Photographs from the National Portrait Gallery*. To quote from Hank Burchard's review in the *Washington Post*, "[p]hotography was but an infant art when it first learned to lie. Manipulators of lens and film have always called it searching for a higher truth; some of the earliest and best of them are on exhibit at the National Portrait Gallery."

To join us at NPG, come to my house, (call 301-384-5427 for directions,) at 10AM on Sunday, September 25, or meet in the entrance lobby of NPG at 11AM.

For What It's Worth

by Charlie Bowers

In the for what it's worth category, enclosed is copy of an article in a recent *Test* magazine from Polaroid.

Also for what's it's worth, SSCC needs to decide soon whether they want to continue to do things the way it's been or the way they will be done. Computer photography is here to stay, like it or not. You either have to move on or conscientiously decide to stay put, which would be fine for a lot of people but there are

people who will avoid SSCC like the plague within a very few years.

In answer to the critics that Computer Graphics, Imaging, Printing, whatever is easier than traditional darkroom techniques, they obviously haven't tried to scan, manipulate and print an image. Right now it's much harder to do and one hell of a lot more time consuming and requires more time than traditional silver processes (I finally learned how to print color last fall and it's really quite easy compared to black and white). Right now Computer Imaging is a real adventure every time you try it! Besides garbage in garbage out, you can't make a great image from junk no matter how hard you try!

Affordability is not an issue any more. A decent computer system cost less than an Fe body! You can have your scanning and writing back to silver film or disc done at your local photo store, the prices are becoming very reasonable. At lot cheaper than 15 or 20 sheets of paper to get it right!

Oh well, so much for my spouting off. Perhaps I will finally make it to some meetings this year. The last 2 years have been very busy and I have accumulated thousands of images and still have no time to do anything with them, neither in the darkroom or the computer. Such is life. Perhaps I'll see you soon.

Much Ado About Nothing

by Clarence Carvell

It's interesting what people have to say about computers in the world of photography. Most people I've talked to, and I've talked to many, are enthusiastic about the possibilities of "computer imaging". Quite a few are not however, and the whole issue for them comes down to points or winning in competition against other members.

To prove a point, three of those who have spoken out so adamantly against computers are the same three who have touted commercial printing for the last two years.

The fact is, as Ned Bayley so thoroughly pointed out at the April Board Meeting and I corroborated through an analysis of the point standings, that over 75% of the points earned in print competition are earned by five individuals. Up to this time, perhaps two or three of these prints were altered electronically, hardly enough to create a crisis. A more interesting statistic is that less than ten people in the club even compete prints on a regular basis.

The most interesting point of all however, is that of those who win regularly, all are dedicated amateur photographers and take the business of learning the craft very seriously. Take a look! Superior imagery not withstanding, its the impeccable printing, the experimentation with such things as bar relief, polarization, posterization, montage, positive image transfer

Silver Spring Camera Club Competition Rules and Awards (9/94)

General

1. A competition is defined as a judging of photographs of a particular category by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC (current dues paid). Members from the prior year must have dues paid by October 31.
3. The program chairpersons may disqualify and remove any entry not conforming to the rules.
4. The judge(s) shall reject any entry not conforming to an announced subject and/or technique category. It is the duty of the program chairperson to instruct the judge(s) in the definitions of subjects and categories.

Categories

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories must have been photographed by the entrant.
3. All processing steps, from original exposure through retouching of the entry, must have been done by Monochrome Print entrants, **except that original film processing need only be done under the direction of the entrant.**
4. All processing steps, from original exposure through retouching of the entry, must have been done by Color Print entrants, except that original film processing and/or internegative production need only be done under the direction of the entrant.
5. For a Slide entry, only the original exposure must have been taken by the entrant; processing and mounting may be done by commercial lab (e.g., Kodak, etc.); any further steps in the production of the slide must be done under the direction of the entrant.
6. Print category entries may be mounted on boards of a size acceptable for the Club's print viewing box (approximately 24" high); total print area may not exceed 11" x 14" for Novice class nor 16" x 20" for Advanced class. The title and the entrant's name must only appear on the back; there shall be no hooks or protruding objects on the mount; the top of the mount shall be clearly indicated on the back. A sequence of related prints, mounted on one board, will be considered as a single entry; for both classes the board and picture area of this sequence may not exceed 16" x 20".
7. Slides must be in 2" x 2" mounts suitable for projection in the Club's projector; they shall be marked with a clearly visible and distinct thumb spot located in the lower left hand corner of the side of the mount facing the viewer (front) when the hand-held slide is viewed in correct orientation; the title and name of the entrant must be labeled on the reverse side of the mount.

Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) will have two classes: Novice and Advanced.
2. A member's class standing in one category has no bearing on that member's standing in any other category.
3. Except as noted later in this paragraph, a member may begin competing in any class of a category, and may move to the next higher class at any time. A member who has entered in a particular class may not thereafter enter in a lower class. (Note: New members will be questioned regarding their previous camera club experience. If they have been members of a camera club previously, it will be presumed they are of Advanced standing unless an appeal is made to the Competition Committee in which they can demonstrate they are of Novice abilities.) When a Novice class does not have sufficient entries to have a competition, the member may enter the Advanced class without affecting his or her status in the Novice class; and any points the member is awarded will be tallied in the Novice class.
4. Point scores will be kept by the Chairperson of the Competition Committee. A novice entrant who has accumulated 36 points over any period, in SSCC monthly competitions, must move up to the next higher class.
5. **Awards earned by club members entering commercially made prints in interclub competitions shall not apply to Silver Spring Camera Club awards.**

Monthly Competitions

1. A slide competition will be held each month, September through May, during the regular SSCC meeting on the first Thursday of that month.
2. Monochrome and Color Print competitions will be held each month, September through May, during the regular SSCC meeting on the third Thursday of that month.
3. In a competition category, each entrant may enter a maximum of two slide, four novice print, or three advanced print entries.
4. To conduct a competition, there must be a minimum of at least **four entries by a least three entrants.**
5. Prior to competition, the title of each entry and the entrant's name must be registered in the proper book as maintained by the Chairperson of the Competition Committee.
6. No entry which has won an award in an SSCC monthly competition may be re-entered. No entry may be entered in more than 3 monthly competitions. Anyone submitting an entry more than the allowed three times will, on the first occurrence, be given a warning. Any further

violation of this rule will result in a penalty: six points (equivalent to a first place award) will be deducted from any point totals acquired by the violator.

7. There will be a 1st, 2nd, and 3rd place, scoring 6, 4, and 2 points respectively, in each competition. There will also be a variable number of Honorable Mentions at 1 point each; the number will be equal to 10% of the competition entries, rounded up from odd multiples of 5, except that no HM's will be awarded in competitions with less than 12 entries, **no third place with less than 9 entries, and no second place with less than 6 entries.**
8. The Executive Board may assign not more than one half of the monthly competitions to a defined subject and/or technique—all others shall be open. Such restricted competitions shall be scheduled and defined in the *May Cable Release* for the ensuing months. Novice print subject category will always be OPEN.

Year End Competitions

1. Each member may enter a maximum of five entries per category in the year end competition.
2. Year end competitions have the same rules as monthly competitions with respect to categories and classes.
3. Entries in year end competitions must have been entered in a monthly competition or as an SSCC entry in an interclub competition during the preceding nine months. However, entries that have won an award in a previous SSCC year end competition are ineligible.
4. No points will be considered or awarded.
5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or the Advanced class (but not both) for the year end competition; if the member enters the Advanced class, he or she may submit any entry previously entered regardless of class; however, if he or she enters the Novice class, he or she may submit only entries previously entered in the Novice class.
6. Awards will be distributed on the following basis: 1st, 2nd, 3rd, and a variable number of HM's equal to 10% of the competition entries, rounded up from odd multiples of five.

Photographer of the Year Awards

1. For each class within each competition category a Photographer of the Year Award shall be given at the year-end banquet.
2. The awards shall be determined on the basis of points earned during the preceding club year.
3. Point totals shall be calculated as follows:

Novice Class

- a. All points earned in SSCC monthly competitions for the Novice Class and the Advanced Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Advanced Class

- a. All points earned in SSCC monthly competitions for the Advanced Class and 1/2 of all points earned in the Novice Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Note: Points earned in GWCCC and CMCC competitions will be awarded as follows: 1st = 7, 2nd = 5, 3rd = 3, HM = 2 (except that where HM awards exceed 10% of the competition entries, HM points will equal 1), Acceptance points = 1 (CMCC interclub competition only).

4. In case of a tie, winners will be determined as follows: first tie breaker—most 1st place awards; second tie breaker—most 2nd place awards; third tie breaker—most 3rd place awards.

Service Award

A service award may be awarded to the SSCC member who the Executive Board determines has made outstanding contributions to further the interests of the Club and its membership. The Executive Board shall make this determination by secret ballot, no earlier than May 1st of the award year. The awardee must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one. If no majority is reached after the third ballot, there shall be no award for that year.

Star Merit Certificates

1. For each 50 points scored in monthly club and interclub competitions, total accumulation in any class/category over any time period while a member in good standing of SSCC, that member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation). Upon reaching a 300 point accumulation, an SSCC member shall be awarded an SSCC Master of Photography plaque; upon reaching 600, 900, or 1200 point accumulation, a member will receive a special achievement award.
2. The Chairperson of the Competition Committee shall maintain records necessary to the administration of stars beginning with September 1977. Members are eligible for retroactive calculation of star standings upon presentation of reasonable evidence of points earned prior to September 1977 as members of SSCC.

and color alteration with oils that frequently win. True, these things can all be done on the computer, at least in some fashion, but for a good reproduction the cost is prohibitive and the equipment is changing so fast no one wants to consider buying their own. And if your not a good photographer with a practiced eye, the computer isn't going to make you an instant Cartier Bresson. As the saying goes, "Garbage in, garbage out" no matter your nerdiness. Angel Adams had a better way of saying it, "there's nothing worse than a sharp image of a fuzzy concept."

Maybe we should all become a little less self serving and be prepared to share both photographic skills and computer skills for those people who are genuinely interested in learning the craft. In time, the art will take care of itself. As George DeBucharanne pointed out in the last issue, "Digital may make some manipulations easier, (if we are willing to learn the craft) but I believe the basic requirement of vision will remain unchanged as the critical element of excellent photography."

Digital Imaging— Getting Started

The particular concerns in the world of desktop imaging such as we do at home or for camera club work, and are by far the most expensive concerns, involve primarily speed and reproduction. All the other absolutely necessary things such as scanning in our image, imaging software to facilitate the manipulating process and a means for storing the finished product can be accomplished at relatively low expense. Compared to a reasonably well equipped color darkroom, its safe to say the costs

are about comparable assuming you already have access to a computer.

The speed issue can be a big one if you are already pushing your computer to its limit and you have no more patience than I have. The alternative is a faster computer and more memory but neither is necessary if your the least bit patient. You do however need at least as much memory as your largest image. I know people using four megabytes but I think eight should be minimum

The reproduction issue is two fold. First, you can buy a low resolution printer that will let you proof and share your work. Jay Anderson has just such a unit, the Hewlett Packard 550C, and the results are quite satisfactory, even competition quality if you use their pricey coated paper. There are others too, but the quality is all about the same. You can also skip the proofing and go directly to a final print.

A good quality reproduction can be made one of two ways. First there are the super printers and a print from one usually costs about 515.00 only because the paper itself is very expensive. This would probably equate to a batch of chemistry and several sheets of paper in the darkroom.

The next step is a photo reproduction from an imaging lab. For one time personal use or exhibition, this may be a good way to go but expect a bill of about \$45.00. A lot you say but for a custom print from a professional lab its not to far afield. There is still some question about the legality of using such a print in competition and the likelihood is not. At that price, its probably not advisable anyway.

The third alternative and

the best as far as I am concerned is a negative or transparency which you can then take to your own darkroom or have duped. There's no question about the legality in competition and if anything happens to the print you can make another.

Getting the image into usable form is best done using a CD. A collection of images can be sent to Kodak and for about \$1.00 each plus the CD, they will place all the images on the disk and return it. You can do this through most camera stores or take it directly to Rockville. A CD player which you connect directly to your computer is down to less than 5200.00. I've seen them advertised as used for 540.00.

The imaging software is necessary of course. The "big daddy" is still Photoshop and still costs a bundle but fay is also using Corel Draw, Mike Stein is apparently using a quite reasonably priced package and some are using standard drawing packages. You can do a lot with a little.

The finished image can be stored and transported on standard floppy disks. An average image size for a transparency may consume four to five megabytes so floppies can become unwieldy even with compression. I find a removable hard drive to be the best and I purchased the least expensive one I could find. Its possible to transport and store several images on one disk. If you go the negative or transparency route, you'll be able to reuse the disk.

Pics to Disk for Cheap

by Mike Stein

There's a new offering on the market from Seattle Film Works, one of those negatives, slides, prints and replacement film from a roll of color negative film outfits—now you can get your pictures in digital format on disk too. I hadn't tried one of these outfits for many years, but the disk thing was too intriguing to pass up. For \$3.95 additional, you get a 3.5" or 5.25" floppy with 24 digitized images—you can also send them slides, prints or negatives to digitize (\$9.95 for 24 slides).

On your first order you get viewer software which will work on most DOS machines and allow you to save the images in a variety of standard formats. If you're starting out in the digital image manipulation game, the quality is fine for learning to edit and screen viewing, but it's limited for serious work—images are scanned at just under 300DPI and 256 colors.

The quality of the negs, prints and slides I got back looked great—my only gripe was getting a 20EXP roll of replacement film (Agfacolor 200) for the 24EXP roll I sent them. If you're interested, call Seattle Film Works at 1-800-445-3348; you can probably talk them into sending you some free starter film.

Child's Play

by Clarence Carvell

It's interesting how many people consider Hand Coloring to be surrounded by some sort of mystique. Magazine articles intended to encourage you to try it even make the process sound complicated.

If you occasionally work in the dark room, especially printing black and white, purchase a package of Agfa Portriga 118 or Luminos Pearl and keep it handy. It has about the same speed as a fiber paper such as Oriental Seagull. Just before you take the negative out, make a last print on the 118 at the same exposure and process it the same. It will curl while drying but will flatten out in a press or you can tape it to a piece of heavy cardboard, matte board or even plywood to keep it flat as you work.

Purchase about four oil pencils if you don't want to spring for a whole set, the basic colors will do. Industrial Photo carries Marshall's but other camera shops have them too as well as Pearl in Rockville. While sitting in front of the TV try dabbing here and there, lightly. If you want to purchase some PM Solution (Preparation Medium), coat the surface of the paper first to make it more workable. You can rub out the colors with a cotton swab or paper towel for a smoother look.

Once you've mastered this simple task, make some copies for your children, grandchildren or the neighbors children and show them how it's done.

Don't Fear the Zapper

by Mike Stein

A recent article in *Industrial Photography* cites extensive tests with airport X-ray inspection that seems to put to rest the concern about film damage. The tests involved multiple passes through FAA approved domestic X-ray machines with films ranging from ISO 100–3200 in a manner that simulated real baggage handling. After 16 passes the effects on ISO 200 color negative film were difficult to detect; 100 passes showed grain and color shift changes that "would probably go unnoticed except in the most demanding professional applications." Black and white films were more tolerant than color negative films and color reversal films showed the least effect.

From a personal observation, Kodachrome 64 and 200 that went through a total of 6 passes in London, Rome and Palermo showed no effects that I could see. While you can get hand inspection in the US, forget it in Europe—but relax and enjoy the trip.

Print Program

(from p.1)

countryside. Dana has primarily taught herself. Using oils and some pencil, Dana has worked with large and small images to express her sense of composition and mood.

Although an actress and vocalist by profession, Dana Sanders enjoys spending time experimenting with colors and papers. Scott and Dana are currently working on a project which involves tinting Scott's portraits of several famous golfers.

Scott and Dana Sanders currently reside in Vienna, Virginia with their four year-old daughter Victoria and 20 month-old son Christian.

The Topic of the Evening

Although hand tinting is fun, unique and beautiful, most of Sanders' work in infrared is the traditional black & white. Discussing formats and subjects, Scott will spend much of the evening talking about land and cityscape photography including his preferences of films, filters and papers.

Using his own successes and mistakes, Scott will also demonstrate what pitfalls to avoid--or at least anticipate--in working with black and white infrared.

Scott and Dana will preview to the Silver Spring Camera Club several new images from a recent four week photo trip to the Southwest.

The remainder of the evening will be spent with Dana Sanders as she discusses her view

of hand tinting and what she looks for in an original image before choosing it as a candidate for color.

Be prepared for some "hands-on" work with hand tinting infrared

As time and interest allow, the Sanders will host a question and answer session.

Silver Spring Camera Club Membership Form — 1994–1995

Name:	Spouse:	Regular \$30
Address:		Spouse \$20
City:	State	ZIP:
Home Phone:	Work Phone:	

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)

Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for *new members* are \$20; dues for spouses and students remain at \$20.



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