

Menomonee Falls Recreation Department

Camera Club

Vol. No. 226 - SEPT. 1998
**MEETING first Tuesday
of each month - 7:15 p.m.**
Norch Jr. High Community Room
N88 W16750 Garfield Drive

President: Steve Haynes	251-3791
Vice President: Steven Kilkenny	255-0796
Treasurer: Sandy Berg	628-3050
Secretary / Newsletter: Fritz Jusak	253-1198

Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106

**STUDENTS
ARISE!**



WELCOME TO ANOTHER YEAR!!!

JULY 14TH MEETING WENT WELL

The meeting at the Menomonee Falls Library was attended by 9 great photographers. *Great*, because everybody brought their pictures for the Menomonee Falls exhibit project. The result was two large tables loaded with photographs, most of them quite impressive. We used a democratic process of elimination to select the photos to be displayed at the library. The exhibit will run for the entire month of August. Did you do your civic duty and go to see these works of art? Well, we hope so. Jeff and Bill did the necessary assembly work to get the show on the road.

MODEL SESSION: THANKS, LADY LUCK.

On August, 4th, we were lucky; mother nature decided to hold back her torrents long enough for us to do our thing. Attendance was good, about 10 people. We had three beautiful, hard working models; shutters were clicking. Lets call it a good experience for all present.

Bring in your best shots, preferably enlarged, to give to our models as a token of appreciation.

SHUCKS: DUES ARE DUE: \$10 DOLLARS.

As we start another year, we find dues are due. When you think in terms of value, where can you have more fun for less money? Nowhere!

NEXT MEETING: FIRST OF SEPTEMBER.

Showing of slides and discussion of the Wisconsin Circuit International winners and honorable mention. Good chance to see what others are doing

DICKLEDORF'S DICTUM:

The sunset's splendor will become even more dramatic after you used up the last of your film.

A special THANKS to Bob Schwan for his efforts and devotion as Treasurer for several years - a job well done.

We also want to thank Jim Reit for lugging the refreshment paraphernalia to our past meetings along with some of the people who voluntarily donated munchies for members and guests.

WHAT DIRECTION, NEXT YEAR?

Board members and guests met on August, 11th, with the major part of the meeting given to thoughts of the upcoming year. Some plans have been made, but the details need to be fleshed out as we get closer to the event.

SEPTEMBER: Wisconsin International Contest winners slide show and discussion.

NOVEMBER: Tour at Quad/Graphics. They have made many changes recently, particularly in their digital works.

DECEMBER: The Underwater Connection slide show of underwater photography near the Truk Islands in the South West Pacific Ocean. While most people don't get into underwater photography, almost everybody likes to see it. Oceanic underwater life can be weirdly beautiful and mysterious.

JANUARY: Picture matting and mounting. A hands-on-type activity where we will actually mount pictures and create mats. It takes a skill to cut good mats. Best way to learn is by doing.

FEBRUARY: Table-top photography.

FEBRUARY: Model photography . Details forthcoming.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



MYSTERY FOLKS.

- ERWIN GEBHARD
 - WILLIAM MYERS
 - GARY PORTER
 - JACK ORTON
 - JOHN KLEIN
 - JEFFERY PHELPS
 - BENNY SIEU
-
- WILLIAM J. LISDAS • RICK WOOD
 - TOM LYNN • DALE GULDAN
 - RONALD OVERDAHL • JIM GEHRZ*
 - MARY JO WALICKI • KAREN SHERLOCK
 - ERNIE MASTROIANNI • JEREMY WADSWORTH • MICHAEL SEARS
 - JOE KOSHOLLEK • MARK HOFFMAN.

So there. Twenty members of the human race, eighteen males, two females. Who on earth are they? Maybe you have seen their names in print. Are they murder-mystery writers? ...No. A sampling from the local phone directory? ...Not exactly.

In short, these people are photographers. They are members of the Milwaukee Journal Sentinel photographic staff. Yep, all twenty of them.

How was I so fortunate as to get to meet these talented people? The truth is I never did. Never in my life have I laid eyes on a real newspaper photographer. We all know the Hollywood version: loud-mouthed, big hat (with a press pass in the band), and a Speed Graphic at the ready. But what they're really like and how they go about their business is a mystery to me.

About four months ago, over breakfast, I came upon a photo in the morning paper that impressed me enough to stop champing on my Egg MacMuffin and take notice of the name of the photographer. It was Jeffery Phelps.

Three bike riders in the early morning sun on a slender, winding path of some park area. The picture had all the ingredients we look for in a good shot: composition, lighting, vantage point, and it told a story. This was an eye-opener for me. These people don't just record the event;

they actually try to put some artistry into it.

I wrote Jeffery's name on one of my three-by-five file cards, which I customarily carry to enhance my failing memory. A few days later I came across another good picture. This time, by Jack Orton. Soon after, Jim Gehrz made my list.

Now I was off and running. How many photographers does the Journal have? Three down and probably three, or so, more to go. This whole thing turned into a mild obsession. Every morning the manhunt continued, looking at pictures and taking names, even if the picture didn't impress me a whole lot.

As my list grew, so did my curiosity. It became clear that there were more photographers on the Journal's staff than I had imagined. Finally, the list settled down after the count of twenty. That seemed to be it... I was impressed.

These professionals do a terrific job in what could be a demanding but interesting occupation. You never know what the next day will bring or whom you will meet, and one thing they do exceedingly well is photographing the public, people from all walks of life.

*Jim Gehrz, Jack Orton, and Gary Porter recently won awards for outstanding work at the Wisconsin News Photographers Association annual convention in Madison. It shows that the news photographers take pride in their work with an eye on quality.

In closing, I can only come up with a few questions that I would ask of a newspaper photographer, if I ever met one:

HOW many staff photographers does the Journal Sentinel really have?

WHAT qualifications does one need to be considered for such a position? (No, I'm not planning a career change, just curious.)

WHAT kind of equipment do they prefer to use?

DO they have to furnish their own gear?

HOW do they travel from one assignment to the next?



DOES the Journal ever set up any exhibits where the public can view their best pictures?

DO any of these photographers ever give discussions of their work to groups such as schools or clubs. Something like a seminar?

WHAT is the salary range that a news photographer can expect to earn?

* * *

INSTANT UPDATE!!

As I was bringing these comments about our local news photographers to a conclusion, it became obvious that these questions could not stand unanswered. With fear of the unknown, I dialed the Journal Sentinel and asked for the office of the picture editor.

A male voice identified himself as Mark Hoffman. I told him that I wanted to talk to the picture editor and that I had some questions about their staff of photographers. I also made mention of my membership with the Menomonee Falls Camera Club.

Mark Hoffman came across as an amiable, sincere person, ready to answer, with candor, any question ask of him and his work. He said his office had four editors and that he was one of them. A few supervisors also belong to the department.

The photographic staff consists of 18 regular people. My count of 20 was possible because the supervisors and/or editors sometimes get to take pictures, but the official staff number is eighteen.

Most of these staff photographers, but not all, are college educated in journalism or photojournalism. One of their members has a degree in Satellite Engineering, but tired of the rigors and boredom of the engineering profession. Now he is a key member of the photo staff, doing well and loving it.

The Journal photos presently being printed are mostly done digitally. The pictures showing this summer's Women's Open Golf Event were all taken with digital equipment, totally.

No, they don't have to furnish their own equipment. The company supplies them with the cameras plus a car to do their daily travels.

Yes, they do go out and give talks to groups. The talks consist of showing a video, showing pictures, questions and answers, etc. Mr. Hoffman warned, however, that scheduling can get awfully tricky at times. Plenty of advance notice is required for such talks.

When asked about the salaries, I thought Mr. Hoffman might hedge, but not so.

Salaries range from \$800 to \$1300 per week. Not bad, not bad at all. But lets not forget the good job these people are doing. I urge you to stop and take a second glance at their work, when you read the paper. What may appear as a collection of the ordinary actually contains quite a few gems.

* * *

NEED A DOCTOR?

When your camera gets a whooping cough, it can be a traumatic experience. Where do you go; who you're gonna call? Since we don't like to just chuck 'em, they end up in some lonely drawer, collecting dust.

Well, I have two cameras that recently took ill. One, a medium format camera, had a jammed aperture ring. It was stuck on wide open, f3.5, in this case. The other, a 35mm SLR, had suffered a major impact in the prism area, causing it to produce consistently fuzzy pictures. Their only duty, now, has been to collect dust.

By chance, I drove past an establishment that had a big sign out front, *Camera Repair*, which immediately brought my two dust collectors to mind.

The medium format was repaired first, and then the SLR. In both cases, the cameras, as far as I can tell, were put back to good working order. They replaced the top portion of the outer shell on the SLR, restoring its "brand new" appearance. The organization did a professional job.

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Repairs were done in the time-span promised, plus you get an estimate of the cost. If they find, during the fixing process, that it will cost more than what was estimated, they will mail out another estimate. You will always know what the cost is going to be, no surprises. (This is beginning to sound like an advertisement, but it is not... Honest.)

The name of the outfit is:

CAMERA REPAIR SERVICE

7211 West Burleigh

Milwaukee, WI 53210

444-0789

Call ahead, they have unusual hours.

Also, one word of warning. Before you decide to have a camera fixed, be sure it's dear to your heart. While I implied that they did good work, I didn't say they were cheap. They aren't. The average repair cost for a 35 mm SLR is \$125.00. Others can cost more. Amen.

YEARNING FOR YORE?

What's going on? Two more manufacturers have come out with manual-type cameras, high on quality but low on "bells and whistles." One would think the Pentax K1000 had this market covered; apparently not so. These cameras are often referred to as "student cameras" or "purist cameras."

If the fancy, shmancy, fully automatic 35mm SLR's of today aren't for you, you'll enjoy the FM10 SLR from NIKON. It has - hang on to your hat - totally manual controls. That's right.

The camera lets you focus, set the shutter speed and aperture manually, and preview the depth of field for sharpness, brightness, and image quality. Shutter speeds range from B to a fast 1/2000 second and you can do multiple exposures. A built-in hot-shoe allows you to use Nikon Speedlights for manual flash photography.

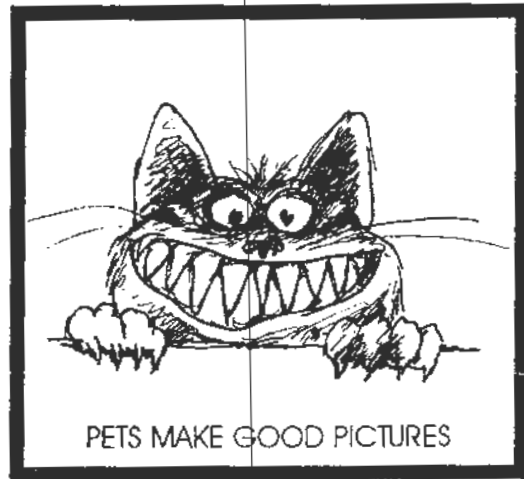
List price: \$337.00, so haggle.

Photographers with a fondness for the control offered by 35mm SLR's of days long gone, will take delight on the all new **OLYMPUS OM2000** metal chassis, all mechanical, camera.

Yes, the back, top and bottom panels are made of polycarbonate (standard camera dough) with areas that come in contact with the hands, finished with a pleasing, rubbery surface - but the camera nonetheless retains that sturdy feel of a quality piece of machinery. Shutter speeds are standard fare for this type of camera: B for long exposures and 1.0 to 1/2000 manual settings.

It's OK to go manual, but no manufacturer in his right mind would go without TTL metering. And so they didn't. Olympus has center-weighted and spot metering and Nikon has center-weighted metering.

Both cameras have the more conventional, squarish look, rather than appearing like a bar of soap.



**BUMPER STICKER ON A MAZDA TRUCK
LIFE IS TOO SHORT TO DRINK BAD
WINE.**

So go ahead, fellow members, live it up. Drink the g-o-o-d wine. Photographically speaking, of course.

--Ed.



EARLY EX- POSURE

I was "exposed" to photography early in life. As you may have gathered from the previous page, my dad was a camera buff.

The year was 1941, when I was approximately 6 years old, my dad would allow me to attend his darkroom sessions provided my behavior was flawless. No touching, no speaking, no wiggling, no food, no bathroom. "Once you're in there, you have to stay 'til dad is finished. We can't open the door for any reason," he warned.

Those were certainly stern rules, but I paid the price just to watch the magic happenings under the pretty, ruby-red light. The smell of the chemicals, the slow, mysterious appearance of the image, all intrigued me. My instinct told me that when I'm grown up, I will be a photographer just like dad.

My dad was no Ansel Adams. He didn't even own an enlarger and he never, ever, took a picture that didn't have people in it. He was a typical *point and shoot* kind of guy, except he developed and contact-printed his own pictures. I knew of no one else, at that time, who had carried photography to this level.

One of his three cameras used glass plates instead of film. It appeared to be his favorite because the negative was large enough for contact printing.

The picture on page 2 scales 3 1/2 x 4 3/4 inches (approx.).

By the way, the picture above the piano is of the German composer Ludwig van Beethoven who lived in 1770 - 1827. It is a reproduction of

an artist's charcoal sketch.

As I think back, the irony hits me. Who ever heard of a darkroom with a piano in it and a picture of Ludwig van Beethoven on the wall, to boot? My dad would probably have said, "Works for me," if confronted with that question.

I doubt that my dad had the latest state-of-the-art equipment, but I never heard him complain about having to do with what he had or wishing for fancier gear. Autofocus, light meters, built in strobes, through the lens metering, motor winding, etc. where way beyond anybody's wildest dreams, then. Because we have come so far in the technology of picture taking, the way the family picture on page 2 was taken seems just short of hilarious.

When the last smidgen of daylight has drained out of the sky, let say 8 P.M., my dad would set up his tripod of pencil-thin members and mount the camera on top. The whole set-up looked precariously spindly. Then he grabbed a thumb-tack, stepped on a chair and inserted the tack, along with what looked like a tea-bag, into a carefully selected spot on the ceiling. The tea-bag, you see, was his flash. It had two eight-inch long strings on it. One string served as a suspension support, the other as a fuse. Inside the bag was some kind of magnesium powder that, when ignited, would give off a super-bright flash.

At this point, dad would turn off all the lights, open up the shutter of his camera, light the eight-inch long string, and quickly position himself into the would-be picture. Here is where this picture-taking business became interesting for me. The flame had a fifty/fifty chance of dying before it licked itself up to the explosive bag. That's why, to my dad's dismay, I always watched it like a hawk. My watching of the flame spoils the spontaneity of the scene, he would contend.

As the flame got closer to the bag, the suspense would heighten, until, suddenly, there was an almost inaudible pfoof and a blinding flash. Dad would jump up immediately and close the shutter

of his camera. Mom hustled over to the windows, opening them wide, grumbling about the smoke and flakes of ash gracefully descending from the flash zone.

The smoke from the flash was quite intense, but would clear relatively quick. By the time dad had his camera stored away, things were back to normal. A few days later, after the development of the glass plate and printing of the picture, I would get the usual mild scolding for watching the flame and not looking in the direction I was supposed to.

My dad was a productive photographer, but only a few out of hundreds of his pictures are left. They are precious to us.

I guess it's fair to say that I have carried on the tradition, followed in my father's foot steps, so to speak. But, my approach to photography is entirely different. Is it due to all the advancements in the capabilities of our equipment, or do I just feel differently about the art? There is no clear answer to that, but I love a good landscape picture and rarely photograph people.

So when I'm out there, camera in hand, looking for a good picture to take, you'll know why.

I can't help it. It's a genetic defect. After all, I am my father's son.

FOOT NOTE

You've probably been saying to yourselves: C'mon, how could he (my father) have been developing plates and film by ruby-red light? The light would fog the film.

I have pondered this point myself. The light is still sharply detailed in my mind's eye. It was a standard household type, clear bulb with a transparent red coating all around. When it was not lit, it looked black to the casual observer. But when it was on, it emitted a deep red light with the filament clearly visible, illuminating the room with surprising brightness.

Well, I think I know the answer to this mystery.

Black and white films of more recent times are called panchromatic films. They come in various speeds and must be developed in total darkness. By definition, these films are sensitive to all colors of the spectrum of light. Panchromatic film was invented sometime in 1906, but I don't know when it came into common use.

In earlier years black and white films were called orthochromatic, which were only sensitive to a small portion of the light's color spectrum, namely blue, and possibly, green. This film was totally "blind" to red light.

Please don't think that I am a photo-whiz, I'm looking this stuff up as we speak.

Anyway, my guess is that dad was using orthochromatic film, even in 1942.

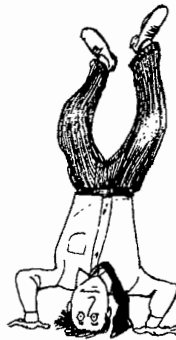
* * *

DUMB ROGER

In the year 1953, I was a sophomore in high school, Central High School in Sheboygan, Wisconsin, to be exact. As one of my subjects for the year, I chose photography.

This course was considered an easy credit by many of us kids. It was one of those "basket weaving" courses, therefore, attracting its share of misfits looking for a jolly-good time.

Our class consisted of fifteen boys with varying degrees of interest in photography. There was Larry and I, at the top of the heap, with a semi-serious interest in the subject. Then, from there it went down hill, with Roger at the bottom. He was the class clown, not malicious, almost benign in nature, but a consummate goof-off. He always took the slightest opportunity and turned it into a battle against the teacher's authority.



Mr. Manning, a good teacher with many years of experience, had a near passionate love for photography. He was always

Menomonee Falls Camera Club

showing us his work consisting of many well done and carefully mounted 8x10 and 11x14 prints. Some of these pictures had blue ribbons on them with gold imprints, detailing the rank of the award. Mr. Manning was a Speed Graphic man, he liked the big negatives and would go at length to describe the pains he went through to create his super-sharp, picturesque prints.

As a teacher, he tried to instill this kind of passion into us students without much avail. But I admired him for what he was doing, especially at his advanced age. He was about 55 years old. When you are 16 or 17 years of age, 55 seems ancient.

One day, during a lecture on f-stops, or some such thing, his mood turned pensive.

"You know," he said, "you kids have a lot to look forward to, should you stay interested in photography. There will be many advancements coming forth in the design of camera gear that will affect the way we take pictures. For example, stroboscopic flashes will, some day, be small enough to fit permanently in your camera. Flashbulbs will no longer be necessary. And soon, light meters will be an integral part of every camera. This will make it easy to..."

"Sure, sure, then there cameras will have all that good stuff built right in... and they'll automatically focus themselves, too, aint?" Roger piped in.

The class broke into a chuckle. Mr. Manning stared at Roger for a moment with a smile of compassion and pity upon his face.

"No, Roger, cameras will never focus themselves," Mr. Manning said forcefully. "They cannot, or ever will focus automatically because they have no brain. To focus, you need a brain, Roger... a brain... a brain."

Mr. Manning was slapping himself vigorously on the side of the head with the palm of his hand to make sure Roger got the drift of what he meant by "a brain."

By now, Roger was slumped way down in his

seat, as though yielding to the barrage of words coming from the teacher. But, at the same time he beamed with pride. He succeeded in what he does best, interrupting the class and getting a rise out of Mr. Manning.

This little interlude probably lasted no longer than 20 to 30 seconds, but it is still clear in my memory because it was revived every time one of these wonderful things came to pass.

According to my estimate, Mr. Manning would be about 98 years old, at this point. It is probably safe to assume that he no longer roams the fields of Sheboygan County with his trusty Speed Graphic.

If only I could see him and speak to him one more time. I would like to discuss the art of photography with him. Where we were and how far we have come. And then I would tell him, *Mr. Manning, you've done good. Two out of three of your predictions have proved true, and that ain't bad. But how about that dumb Roger? He was smarter than he looked!*

* * *

Strobe flash was first used for photography in 1931, by Harold Edgerton according to *"Photospeak"* a book by Gilles Mora that I sometimes use for reference. Another book that I use for reference and will report from at times is *"Story of Photography"* by Michael Langford. In addition, I have some sheets on the *"History of Photography"* by Robert Leggat that a friend of mine has down-loaded and printed from the Internet.

Sorry for having been so long winded, this time. And I see some of you have fallen asleep. Well, don't worry, all is forgiven. At least you won't have to reach for the Halcion tonight.

SEE YOU ALL AT THE MEETING

Until next time.

Best regards, --Ed

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ABOUT OUR OCTOBER MEETING

Our previous meeting was attended by 19 photo enthusiasts. Jon Moscicki gave a no-nonsense talk on the state of digital photography, especially as it pertains to the amateur. He discussed the advantages and the shortcomings of this relatively new technique and showed the results of his labors by passing various pictures to the membership for viewing. Well done, Jon. Thanks.

NOTEWORTHY

According to the latest roster, we have four new members in our group.

Let's welcome:

Don Gorzek

Nancy Greifenhagen

Paul Moertl

Rich Wallschleger

We love having you.



" EAT MORE COOT!"

NOVEMBER MEETING TO BE HELD AT QUAD PHOTO!

Quad Photo is a division of Quad/Graphics and we are invited for a general studio overview. Quad Photo is into digital photography, giving us another chance to gain first-hand knowledge of this fascinating field. The trip will make for an interesting evening. Don't miss it.

Quad Photo is located at W224 N3322 Duplainville Road in Pewaukee.

People who want to car-pool should be at the school parking area in front of our regular meeting place at 6:30 P.M. We will leave by 6:45 P.M. and arrive at Quad Photo around 7:00 P.M., 7:15 P.M., on November 3rd.



PUBLIC SERVICE ANNOUNCEMENT.

If any of you fine people have forgotten to pay your club dues as yet, please do it soon so we can continue to send your news letter and keep you abreast with important club activities. Thanx.

HAPPY THANKSGIVING!

CONGRATULATIONS TO DON GORZEK

For winning 3rd place in an annual photo contest and getting his name published in the Milwaukee Journal along with the reward of a monetary prize. We all know how tough the world of competition can be. It takes a lot more than luck to come out on top.

THULIE'S LAW OF QUALITY

The resultant quality of any picture you are taking will be inversely proportional to the importance of that picture.

Note: You will find a map on page 4 to aid your ride to Quad Photo, should you need it. It was sketched from memory and is not to scale. Happy trails.

RESOLUTION: A technical term for measurement of photographic sharpness. Resolution is lower for digital point-and-shoots than film models.



"WHAHAPPEN TO SUMMER?"

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



FOCUS, SHMOHCUS!

I was in for an unpleasant surprise a few years ago when I picked up my pictures from the photo store. This particular store had always done well in the past but this time 18 out of 24 of my "master-pieces" were badly out of focus. My disappointment

was great. These pictures were taken on my one and only -- ever -- trip to Europe. We were taking a bus tour through some knock-your-eyes-out beautiful mountains. I had a window seat and was happily snapping one picture after another from my comfortable vantage point.

Grief-stricken, I went back to the store to present my flops to the clerk and demand an explanation. As I explained to him how I shot these pictures, he stopped me short. "Which kind of autofocus does your camera have?" he demanded. And my immediate answer was, "Huh?"

Well, then the clerk went into some gibberish about how some camera's can focus through glass and some can't. The developing had nothing to do with it and "no" my camera was not broken.

After I cooled down a bit, it became obvious that what the clerk had said made sense. Six pictures of the 24 were nicely focused, and it just happened to be the pictures that were taken while we were hiking out in the open.

It can be pretty embarrassing when you consider yourself an above-average photographer, but suddenly you are confronted with something basic that you didn't know, like this autofocus thing.

My ego drove me to further research on this topic, and here is what I found:

There are two types of autofocus in use. One is called "Active Auto Focus" and the other, "Passive Autofocus." Both have advantages and disadvantages but "active" is used with the majority of point-and-shoot cameras and "passive" is more prevalent in single lens reflex cameras. Here is why.

Active Autofocus: With an active-autofocus

camera, an infrared light beam is emitted from a small window in front of the camera when you lightly press the shutter button. This invisible light is reflected back into the camera as it bounces off your subject, just like visible light would. A little window in front of the camera actually senses the reflected light (like an echo) and calculates the angle of reflection. This information, then, is processed for distance and the lens is set to the correct focus position. All of this is accomplished in the blink of an eye.

The nice thing about active autofocus is that it works in the dark, even total darkness. So it's great for party pictures in dim basements or rec rooms. Another advantage is that you don't have to focus in on a detail. It can focus on a blank wall just as well as it can on Uncle Elwood's plaid shirt.

Active autofocus can focus on just about anything, and, believe it or not, this is one of its major drawbacks. In other words, it is indiscriminate, which is the root cause of its disadvantages.

Active autofocus likes to focus on things that are in the middle. So it can focus right past Uncle Elwood's colorful shirt -- if he is off to the side -- and focus on the blank wall behind him.

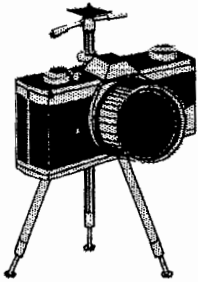
Active autofocus doesn't have a very far range. The infrared beam emitting from the camera is weak; it can't work very well beyond 25 feet. This gets even worse with super-bright scenes or dingy-gray non reflective subjects. Imagine how these disadvantages become even more burdensome with long zoom lenses.

Some of the better point-and-shoot cameras are equipped with an infinity-lock feature (button). Press the button and the lens goes to the infinity setting, regardless of what the autofocus sees.

Another drawback, and this gets to the heart of my story, is that active autofocus does not focus through glass. It can't; the infrared beam will reflect from the glass every time, telling the camera that the subject (namely the glass) is three feet away when in fact you are trying to photograph your kids playing in the yard. Of course if you are able to engage an infinity-lock feature, you are off the hook. There is also

another type of autofocus. Does it solve all the problems of the active autofocus? No, it does not. Read on.

To overcome some of the drawbacks of active autofocus, camera makers equip some of the higher priced cameras with passive autofocus. Passive autofocus works much like your eyes when focusing, analyzing what's in plain view. When things are in focus, you can easily tell the difference between light and dark details;



when things are out of focus, though, light and dark areas tend to blend into a gray. So, passive autofocus moves the lens until it finds the point at which contrast "appears" greatest. Or, in other words, the lens shifts until Uncle Elwood's plaid shirt has the most snap to it.

Passive autofocus has some nice advantages but is more costly.

Passive autofocus is not limited to short distances. It can focus two miles away because it is not dependant on the whimpy beam of infrared light as active autofocus is. That is why it is more suitable for powerful zoom lenses.

Passive autofocus can focus through glass the way your eyes can; it sees through the window to the objects on the other side. It won't even see the glass unless it has a strong and detailed reflection on it.

Passive autofocus's single great advantage is that it is particular. You must place your viewfinder's focus point at the object you want in sharpest focus. If instead of Uncle Elwood's plaid shirt you aim the focus point at the blank wall behind him, passive autofocus will balk, blink, or a warning light will make itself known so you get another chance to think things over.

Passive autofocus is not perfect; it, too, has some drawbacks and you will have to learn to

live with them.

Passive autofocus can't focus on areas without detail, like a blank wall. It does not do well on backlighted subjects, nor does perform in heavy fog.

Passive autofocus can't focus in the dark because it doesn't see any detail to focus on. In very dim light it might focus but it will at best be slow.

Some cameras will send out a red beam of light where the beam contains a grid for the passive autofocus to focus on, but it, too, is slow and not always, accurate.

So, keep in mind:

Passive focus must see detail.

Don't aim at featureless items such as a blank wall.

Stay away from vertical lines such as the bars in a zoo's cage. Vertical lines alone don't work well. Try to focus between them.

Make sure you have plenty of light on your subject.

So, there you have it. Active Autofocus versus Passive Autofocus. It's not rocket science but if you don't know, like I didn't, you don't know, but now you know.

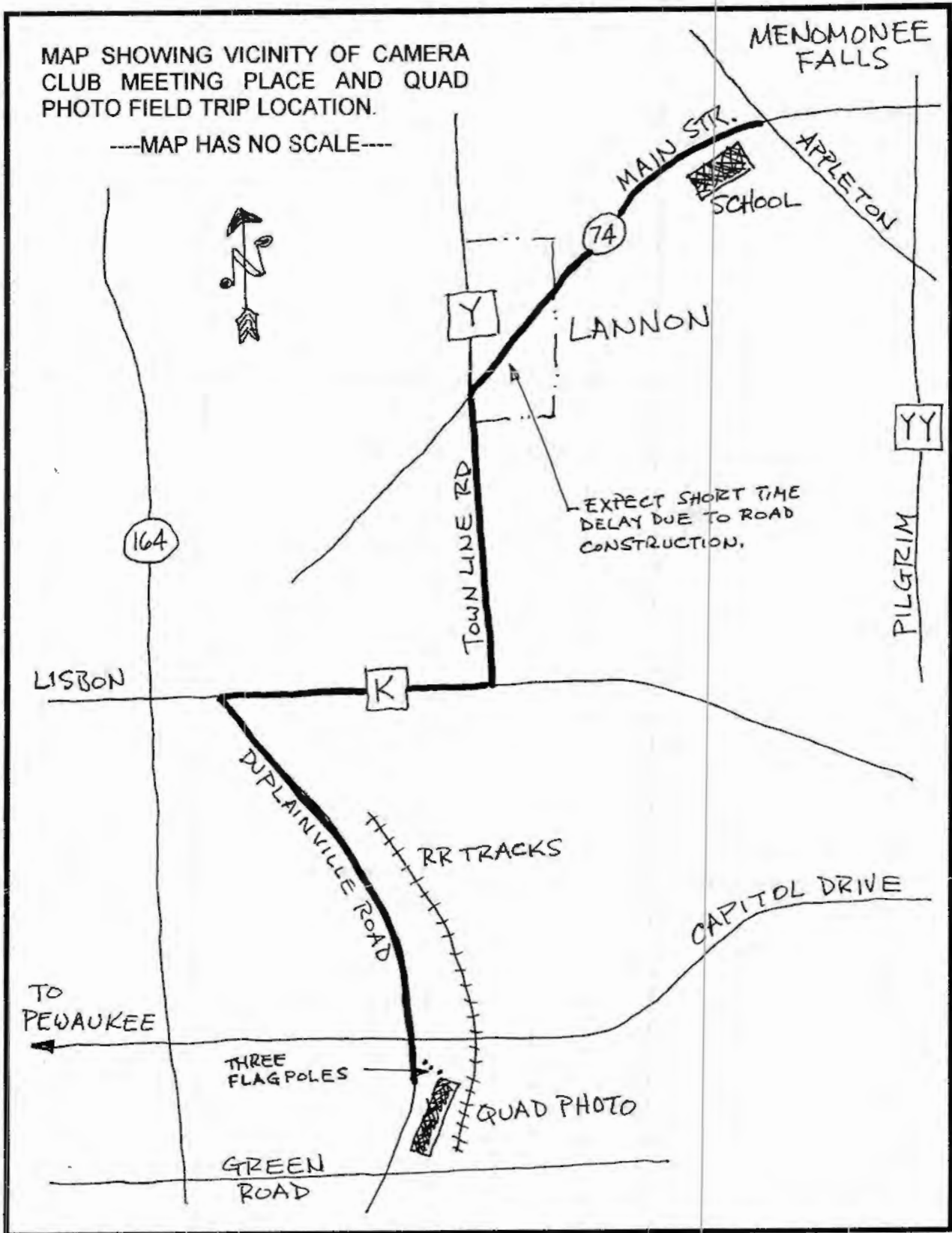
I would like to acknowledge that I have referred to a photographic text book called "PHOTOGRAPHY FOR DUMMIES" By Russell Hart and have drawn information from his text, in some cases, verbatim, for this News Letter. The book is well written.

* * * *

YES, ANOTHER FILM.

July 1998: Fuji has introduced Fujichrome MS 100/1000 Professional multispeed, daylight-balanced color reversal film. The film has a basic speed of ISO 100 but employs innovative emulsion technology for excellent image quality and push-processing capability up to EI 1000. The new film will be available in 35mm, 120 and 220 sizes.

* * * *



Menomonee Falls Recreation Department

Camera Club

Vol. No. 226 - SEPT. 1998
MEETING first Tuesday
of each month - 7:15 p.m.
Norch Jr. High Community Room
N88 W16750 Garfield Drive

President: Steve Haynes	251-3791
Vice President: Steven Kilkenny	255-0796
Treasurer: Sandy Berg	628-3050
Secretary / Newsletter: Fritz Jusak	253-1198

Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106

**STUDENTS
ARISE!**



WELCOME TO ANOTHER YEAR!!!

JULY 14TH MEETING WENT WELL

The meeting at the Menomonee Falls Library was attended by 9 great photographers. *Great*, because everybody brought their pictures for the Menomonee Falls exhibit project. The result was two large tables loaded with photographs, most of them quite impressive. We used a democratic process of elimination to select the photos to be displayed at the library. The exhibit will run for the entire month of August. Did you do your civic duty and go to see these works of art? Well, we hope so. Jeff and Bill did the necessary assembly work to get the show on the road.

MODEL SESSION: THANKS, LADY LUCK.

On August, 4th, we were lucky; mother nature decided to hold back her torrents long enough for us to do our thing. Attendance was good, about 10 people. We had three beautiful, hard working models; shutters were clicking. Lets call it a good experience for all present.

Bring in your best shots, preferably enlarged, to give to our models as a token of appreciation.

SHUCKS: DUES ARE DUE: \$10 DOLLARS.

As we start another year, we find dues are due. When you think in terms of value, where can you have more fun for less money? Nowhere!

NEXT MEETING: FIRST OF SEPTEMBER.

Showing of slides and discussion of the Wisconsin Circuit International winners and honorable mention. Good chance to see what others are doing

DICKLEDORF'S DICTUM:

The sunset's splendor will become even more dramatic after you used up the last of your film.

A special THANKS to Bob Schwan for his efforts and devotion as Treasurer for several years - a job well done.

We also want to thank Jim Reit for lugging the refreshment paraphernalia to our past meetings along with some of the people who voluntarily donated munchies for members and guests.

WHAT DIRECTION, NEXT YEAR?

Board members and guests met on August, 11th, with the major part of the meeting given to thoughts of the upcoming year. Some plans have been made, but the details need to be fleshed out as we get closer to the event.

SEPTEMBER: Wisconsin International Contest winners slide show and discussion.

NOVEMBER: Tour at Quad/Graphics. They have made many changes recently, particularly in their digital works.

DECEMBER: The Underwater Connection slide show of underwater photography near the Truk Islands in the South West Pacific Ocean. While most people don't get into underwater photography, almost everybody likes to see it. Oceanic underwater life can be weirdly beautiful and mysterious.

JANUARY: Picture matting and mounting. A hands-on-type activity where we will actually mount pictures and create mats. It takes a skill to cut good mats. Best way to learn is by doing.

FEBRUARY: Table-top photography.

FEBRUARY: Model photography. Details forthcoming.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



MYSTERY FOLKS.

- ERWIN GEBHARD
- WILLIAM MYERS
- GARY PORTER
- JACK ORTON
- JOHN KLEIN
- JEFFERY PHELPS
- BENNY SIEU

- WILLIAM J. LISDAS • RICK WOOD
- TOM LYNN • DALE GULDAN
- RONALD OVERDAHL • JIM GEHRZ*
- MARY JO WALICKI • KAREN SHERLOCK
- ERNIE MASTROIANNI • JEREMY WADSWORTH • MICHAEL SEARS
- JOE KOSHOLLEK • MARK HOFFMAN.

So there. Twenty members of the human race, eighteen males, two females. Who on earth are they? Maybe you have seen their names in print. Are they murder-mystery writers? ...No. A sampling from the local phone directory? ...Not exactly.

In short, these people are photographers. They are members of the Milwaukee Journal Sentinel photographic staff. Yep, all twenty of them.

How was I so fortunate as to get to meet these talented people? The truth is I never did. Never in my life have I laid eyes on a real newspaper photographer. We all know the Hollywood version: loud-mouthed, big hat (with a press pass in the band), and a Speed Graphic at the ready. But what they're really like and how they go about their business is a mystery to me.

About four months ago, over breakfast, I came upon a photo in the morning paper that impressed me enough to stop champing on my Egg MacMuffin and take notice of the name of the photographer. It was Jeffery Phelps.

Three bike riders in the early morning sun on a slender, winding path of some park area. The picture had all the ingredients we look for in a good shot: composition, lighting, vantage point, and it told a story. This was an eye-opener for me. These people don't just record the event;

they actually try to put some artistry into it.

I wrote Jeffery's name on one of my three-by-five file cards, which I customarily carry to enhance my failing memory. A few days later I came across another good picture. This time, by Jack Orton. Soon after, Jim Gehrz made my list.

Now I was off and running. How many photographers does the Journal have? Three down and probably three, or so, more to go. This whole thing turned into a mild obsession. Every morning the manhunt continued, looking at pictures and taking names, even if the picture didn't impress me a whole lot.

As my list grew, so did my curiosity. It became clear that there were more photographers on the Journal's staff than I had imagined. Finally, the list settled down after the count of twenty. That seemed to be it... I was impressed.

These professionals do a terrific job in what could be a demanding but interesting occupation. You never know what the next day will bring or whom you will meet, and one thing they do exceedingly well is photographing the public, people from all walks of life.

*Jim Gehrz, Jack Orton, and Gary Porter recently won awards for outstanding work at the Wisconsin News Photographers Association annual convention in Madison. It shows that the news photographers take pride in their work with an eye on quality.

In closing, I can only come up with a few questions that I would ask of a newspaper photographer, if I ever met one:

HOW many staff photographers does the Journal Sentinel really have?

WHAT qualifications does one need to be considered for such a position? (No, I'm not planning a career change, just curious.)

WHAT kind of equipment do they prefer to use?

DO they have to furnish their own gear?

HOW do they travel from one assignment to the next?



DOES the Journal ever set up any exhibits where the public can view their best pictures?

DO any of these photographers ever give discussions of their work to groups such as schools or clubs. Something like a seminar?

WHAT is the salary range that a news photographer can expect to earn?

* * *

INSTANT UPDATE!!

As I was bringing these comments about our local news photographers to a conclusion, it became obvious that these questions could not stand unanswered. With fear of the unknown, I dialed the Journal Sentinel and asked for the office of the picture editor.

A male voice identified himself as Mark Hoffman. I told him that I wanted to talk to the picture editor and that I had some questions about their staff of photographers. I also made mention of my membership with the Menomonee Falls Camera Club.

Mark Hoffman came across as an amiable, sincere person, ready to answer, with candor, any question ask of him and his work. He said his office had four editors and that he was one of them. A few supervisors also belong to the department.

The photographic staff consists of 18 regular people. My count of 20 was possible because the supervisors and/or editors sometimes get to take pictures, but the official staff number is eighteen.

Most of these staff photographers, but not all, are college educated in journalism or photojournalism. One of their members has a degree in Satellite Engineering, but tired of the rigors and boredom of the engineering profession. Now he is a key member of the photo staff, doing well and loving it.

The Journal photos presently being printed are mostly done digitally. The pictures showing this summer's Women's Open Golf Event were all taken with digital equipment, totally.

No, they don't have to furnish their own equipment. The company supplies them with the cameras plus a car to do their daily travels.

Yes, they do go out and give talks to groups. The talks consist of showing a video, showing pictures, questions and answers, etc. Mr. Hoffman warned, however, that scheduling can get awfully tricky at times. Plenty of advance notice is required for such talks.

When asked about the salaries, I thought Mr. Hoffman might hedge, but not so.

Salaries range from \$800 to \$1300 per week. Not bad, not bad at all. But lets not forget the good job these people are doing. I urge you to stop and take a second glance at their work, when you read the paper. What may appear as a collection of the ordinary actually contains quite a few gems.

* * *

NEED A DOCTOR?

When your camera gets a whooping cough, it can be a traumatic experience. Where do you go; who you're gonna call? Since we don't like to just chuck 'em, they end up in some lonely drawer, collecting dust.

Well, I have two cameras that recently took ill. One, a medium format camera, had a jammed aperture ring. It was stuck on wide open, f3.5, in this case. The other, a 35mm SLR, had suffered a major impact in the prism area, causing it to produce consistently fuzzy pictures. Their only duty, now, has been to collect dust.

By chance, I drove past an establishment that had a big sign out front, *Camera Repair*, which immediately brought my two dust collectors to mind.

The medium format was repaired first, and then the SLR. In both cases, the cameras, as far as I can tell, were put back to good working order. They replaced the top portion of the outer shell on the SLR, restoring its "brand new" appearance. The organization did a professional job.

Menomonee Falls Camera Club

Repairs were done in the time-span promised, plus you get an estimate of the cost. If they find, during the fixing process, that it will cost more than what was estimated, they will mail out another estimate. You will always know what the cost is going to be, no surprises. (This is beginning to sound like an advertisement, but it is not... Honest.)

The name of the outfit is:

CAMERA REPAIR SERVICE

7211 West Burleigh
Milwaukee, WI 53210
444-0789

Call ahead, they have unusual hours.

Also, one word of warning. Before you decide to have a camera fixed, be sure it's dear to your heart. While I implied that they did good work, I didn't say they were cheap. They aren't. The average repair cost for a 35 mm SLR is \$125.00. Others can cost more. Amen.

* * *

YEARNING FOR YORE?

What's going on? Two more manufacturers have come out with manual-type cameras, high on quality but low on "bells and whistles." One would think the Pentax K1000 had this market covered; apparently not so. These cameras are often referred to as "student cameras" or "purist cameras."

If the fancy, shmancy, fully automatic 35mm SLR's of today aren't for you, you'll enjoy the FM10 SLR from NIKON. It has - hang on to your hat - totally manual controls. That's right.

The camera lets you focus, set the shutter speed and aperture manually, and preview the depth of field for sharpness, brightness, and image quality. Shutter speeds range from B to a fast 1/2000 second and you can do multiple exposures. A built-in hot-shoe allows you to use Nikon Speedlights for manual flash photography.

List price: \$337.00, so haggle.

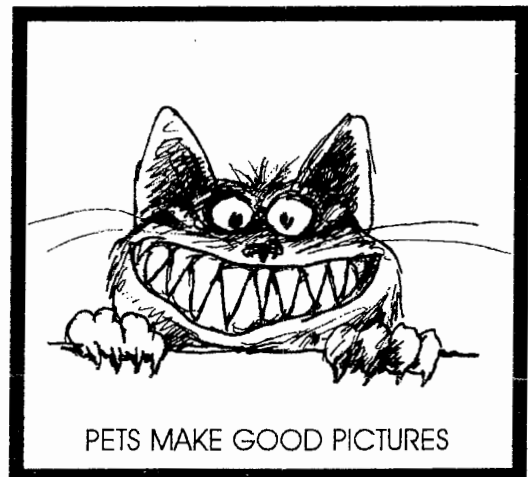
Photographers with a fondness for the control offered by 35mm SLR's of days long gone, will take delight on the all new **OLYMPUS OM2000** metal chassis, all mechanical, camera.

Yes, the back, top and bottom panels are made of polycarbonate (standard camera dough) with areas that come in contact with the hands, finished with a pleasing, rubbery surface - but the camera nonetheless retains that sturdy feel of a quality piece of machinery. Shutter speeds are standard fare for this type of camera: B for long exposures and 1.0 to 1/2000 manual settings.

It's OK to go manual, but no manufacturer in his right mind would go without TTL metering. And so they didn't. Olympus has center-weighted and spot metering and Nikon has center-weighted metering.

Both cameras have the more conventional, squarish look, rather than appearing like a bar of soap.

* * *



**BUMPER STICKER ON A MAZDA TRUCK
LIFE IS TOO SHORT TO DRINK BAD
WINE.**

So go ahead, fellow members, live it up. Drink the g-o-o-d wine. Photographically speaking, of course.

--Ed.

Menomonee Falls Recreation Department

Camera Club

Vol. No. 227 - OCT. 1998
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of each month - 7:15 p.m.
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N88 W16750 Garfield Drive

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Bill Rietz	251-7106

COMMUNITY ROOM, WHERE, OH WHERE, ART THOU?

The school has found our old meeting room suitable for other uses, so we're out of there. To get to the newly named community room, you must enter the school through its main entrance and immediately turn to the right.



DON'T SWEAT THE SMALL STUFF, HEY.

But by all means, pay your dues. It's no big thing but our survival depends on it. It will feel great once you get it off your chest. Thank you kindly.
\$

OUR PREVIOUS MEETING was attended by 15 members and guests. Some new faces were seen. We welcome anyone with an interest in photography.



THE WINDOW OF OPPORTUNITY IS OPEN:

THE CHICAGO AREA PHOTOGRAPHIC SCHOOL offers a days worth of **Photographic How-To Programs** for the Novice and Serious Amateur. There are many courses to

choose from. You compile a list of 9 desired courses and the school will sign you up for 5 of your favorite selections. This event takes place on **November 8, 1998**. That's a Sunday. The school is located 16 miles west of Chicago.

Bill Rietz has the application forms which also have detailed information. Price is \$47.00, lunch not included.

PHOTOGRAPHY'S NAGGING PROBLEM:

The one you can afford is not the one you want.

LOUIS DAGUERRE, 1787 to 1851, French painter and the Grand Daddy of photography since 1839. Does anybody know how to pronounce his name?

SMILE



YOU HAM

A slide presentation was shown of the *Honorable Mention and Winners* of the Wisconsin International Salon Competition.

TWO BRAVE SOULS, DAVE AND DICK!!

Scuttlebutt has it that Dave Phillips and Dick Knisbeck have volunteered to be responsible for the refreshments at our next meeting. Good show, fellows.

BE A SHOW-OFF

Now that summer is almost over, you probably have a few recent photos that you could show with pride. Please bring a hand full (3 to 6) to the next meeting for all of us to see. It's always of interest to learn what others are doing.

ABOUT OUR OCTOBER MEETING:

Along with viewing our summer pictures, we will have a lecture and possibly a demonstration on digital photography by one of our own, Jon Moscicki. He knows quite a bit about the subject and has offered to share his knowledge with us. Digital photography is relatively new (since about 1985) but it is here to stay. Therefore, whether you plan to pursue this kind of image making or not, it is worthwhile to have a basic understanding of this subject.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



Uncouth? Tacky?

I find it absolutely uncouth, disgusting, outlandish, weird, gauche, and downright tactless when the newsletter editor decides to write about himself and nothing but himself. But, that's what I am about to do. So if you want to take this edition and place it in the bottom of the bird cage, be my guest. Can't say that I blame you. I apologize. I've been on an exhausting trip and, therefore, find myself a little short on material. The saving grace, however, is that I'm still photographically speaking.



The picture, taken circa 1942 by *mein Papa*, shows little Fritz with his parents—sitting in the south-east corner of our living room in a Berlin apartment house located in a south side, working class neighborhood, about one mile east of the Tempelhof airport. This was my dad's first furlough from the *Wehrmacht* after basic training. He didn't volunteer for the military; he was drafted, practically dragged into conscription. Two years hence, the *Wehrmacht* proved to be his demise.

This living room served a triple-duty function. First, and foremost, it was a living room; that's where we lived. Second, it was a darkroom; my dad was a camera buff of sorts. Third, band practice; my dad was a musician by trade and the leader of the band. Imagine four guys, piano player, saxophone, violin, and base, all jammed into a relatively small room, creating an unbearable racket. At least that's the way it looked from my side. They all smoked, too. The smoke, after practice, would be thick enough to be cut with a machete. I remember my mother lamenting over the yellowing of her curtains.

With relative ease my father could convert the living room into a darkroom. There, he would spend hours in seclusion, doing his magic. I remember my mother lamenting over the stink of chemicals and king-sized stains on the dining table. For about a year now, my dad has allowed me to watch his darkroom activities.



EARLY EX- POSURE

I was "exposed" to photography early in life. As you may have gathered from the previous page, my dad was a camera buff.

The year was 1941, when I was approximately 6 years old, my dad would allow me to attend his darkroom sessions provided my behavior was flawless. No touching, no speaking, no wiggling, no food, no bathroom. "Once you're in there, you have to stay 'til dad is finished. We can't open the door for any reason," he warned.

Those were certainly stern rules, but I paid the price just to watch the magic happenings under the pretty, ruby-red light. The smell of the chemicals, the slow, mysterious appearance of the image, all intrigued me. My instinct told me that when I'm grown up, I will be a photographer just like dad.

My dad was no Ansel Adams. He didn't even own an enlarger and he never, ever, took a picture that didn't have people in it. He was a typical *point and shoot* kind of guy, except he developed and contact-printed his own pictures. I knew of no one else, at that time, who had carried photography to this level.

One of his three cameras used glass plates instead of film. It appeared to be his favorite because the negative was large enough for contact printing.

The picture on page 2 scales 3 1/2 x 4 3/4 inches (approx.).

By the way, the picture above the piano is of the German composer Ludwig van Beethoven who lived in 1770 - 1827. It is a reproduction of

an artist's charcoal sketch.

As I think back, the irony hits me. Who ever heard of a darkroom with a piano in it and a picture of Ludwig van Beethoven on the wall, to boot? My dad would probably have said, "Works for me," if confronted with that question.

I doubt that my dad had the latest state-of-the-art equipment, but I never heard him complain about having to do with what he had or wishing for fancier gear. Autofocus, light meters, built in strobes, through the lens metering, motor winding, etc. were way beyond anybody's wildest dreams, then. Because we have come so far in the technology of picture taking, the way the family picture on page 2 was taken seems just short of hilarious.

When the last smidgen of daylight has drained out of the sky, let say 8 P.M., my dad would set up his tripod of pencil-thin members and mount the camera on top. The whole set-up looked precariously spindly. Then he grabbed a thumb-tack, stepped on a chair and inserted the tack, along with what looked like a tea-bag, into a carefully selected spot on the ceiling. The tea-bag, you see, was his flash. It had two eight-inch long strings on it. One string served as a suspension support, the other as a fuse. Inside the bag was some kind of magnesium powder that, when ignited, would give off a super-bright flash.

At this point, dad would turn off all the lights, open up the shutter of his camera, light the eight-inch long string, and quickly position himself into the would-be picture. Here is where this picture-taking business became interesting for me. The flame had a fifty/fifty chance of dying before it licked itself up to the explosive bag. That's why, to my dad's dismay, I always watched it like a hawk. My watching of the flame spoils the spontaneity of the scene, he would contend.

As the flame got closer to the bag, the suspense would heighten, until, suddenly, there was an almost inaudible pfoof and a blinding flash. Dad would jump up immediately and close the shutter

of his camera. Mom hustled over to the windows, opening them wide, grumbling about the smoke and flakes of ash gracefully descending from the flash zone.

The smoke from the flash was quite intense, but would clear relatively quick. By the time dad had his camera stored away, things were back to normal. A few days later, after the development of the glass plate and printing of the picture, I would get the usual mild scolding for watching the flame and not looking in the direction I was supposed to.

My dad was a productive photographer, but only a few out of hundreds of his pictures are left. They are precious to us.

I guess it's fair to say that I have carried on the tradition, followed in my father's foot steps, so to speak. But, my approach to photography is entirely different. Is it due to all the advancements in the capabilities of our equipment, or do I just feel differently about the art? There is no clear answer to that, but I love a good landscape picture and rarely photograph people.

So when I'm out there, camera in hand, looking for a good picture to take, you'll know why.

I can't help it. It's a genetic defect. After all, I am my father's son.

FOOT NOTE

You've probably been saying to yourselves: C'mon, how could he (my father) have been developing plates and film by ruby-red light? The light would fog the film.

I have pondered this point myself. The light is still sharply detailed in my mind's eye. It was a standard household type, clear bulb with a transparent red coating all around. When it was not lit, it looked black to the casual observer. But when it was on, it emitted a deep red light with the filament clearly visible, illuminating the room with surprising brightness.

Well, I think I know the answer to this mystery.

Black and white films of more recent times are called panchromatic films. They come in various speeds and must be developed in total darkness. By definition, these films are sensitive to all colors of the spectrum of light. Panchromatic film was invented sometime in 1906, but I don't know when it came into common use.

In earlier years black and white films were called orthochromatic, which were only sensitive to a small portion of the light's color spectrum, namely blue, and possibly, green. This film was totally "blind" to red light.

Please don't think that I am a photo-whiz; I'm looking this stuff up as we speak.

Anyway, my guess is that dad was using orthochromatic film, even in 1942.

* * *

DUMB ROGER

In the year 1953, I was a sophomore in high school, Central High School in Sheboygan, Wisconsin, to be exact. As one of my subjects for the year, I chose photography.

This course was considered an easy credit by many of us kids. It was one of those "basket weaving" courses, therefore, attracting its share of misfits looking for a jolly-good time.

Our class consisted of fifteen boys with varying degrees of interest in photography. There was Larry and I, at the top of the heap, with a semi-serious interest in the subject. Then, from there it went down hill, with Roger at the bottom. He was the class clown, not malicious, almost benign in nature, but a consummate goof-off. He always took the slightest opportunity and turned it into a battle against the teacher's authority.



Mr. Manning, a good teacher with many years of experience, had a near passionate love for photography. He was always

showing us his work consisting of many well done and carefully mounted 8x10 and 11x14 prints. Some of these pictures had blue ribbons on them with gold imprints, detailing the rank of the award. Mr. Manning was a Speed Graphic man, he liked the big negatives and would go at length to describe the pains he went through to create his super-sharp, picturesque prints.

As a teacher, he tried to instill this kind of passion into us students without much avail. But I admired him for what he was doing, especially at his advanced age. He was about 55 years old. When your are 16 or 17 years of age, 55 seems ancient.

One day, during a lecture on f-stops, or some such thing, his mood turned pensive.

"You know," he said, "you kids have a lot to look forward to, should you stay interested in photography. There will be many advancements coming forth in the design of camera gear that will affect the way we take pictures. For example, stroboscopic flashes will, some day, be small enough to fit permanently in your camera. Flashbulbs will no longer be necessary. And soon, light meters will be an integral part of every camera. This will make it easy to..."

"Sure, sure, them there cameras will have all that good stuff built right in... and they'll automatically focus themselves, too, ainit?" Roger piped in.

The class broke into a chuckle. Mr. Manning stared at Roger for a moment with a smile of compassion and pity upon his face.

"No, Roger, cameras will never focus themselves," Mr. Manning said forcefully. "They cannot, or ever will focus automatically because they have no brain. To focus, you need a brain, Roger... a brain... a brain."

Mr. Manning was slapping himself vigorously on the side of the head with the palm of his hand to make sure Roger got the drift of what he meant by "a brain."

By now, Roger was slumped way down in his

seat, as though yielding to the barrage of words coming from the teacher. But, at the same time he beamed with pride. He succeeded in what he does best, interrupting the class and getting a rise out of Mr. Manning.

This little interlude probably lasted no longer than 20 to 30 seconds, but it is still clear in my memory because it was revived every time one of these wonderful things came to pass.

According to my estimate, Mr. Manning would be about 98 years old, at this point. It is probably safe to assume that he not longer roams the fields of Sheboygan County with his trusty Speed Graphic.

If only I could see him and speak to him one more time. I would like to discuss the art of photography with him. Where we were and how far we have come. And then I would tell him, *Mr. Manning, you've done good. Two out of three of your predictions have proved true, and that ain't bad. But how about that dumb Roger? He was smarter than he looked!*

* * *

Strobe flash was first used for photography in 1931, by Harold Edgerton according to *"Photospoken"* a book by Gilles Mora that I sometimes use for reference. Another book that I use for reference and will report from at times is *"Story of Photography"* by Michael Langford. In addition, I have some sheets on the *"History of Photography"* by Robert Leggat that a friend of mine has down-loaded and printed from the Internet.

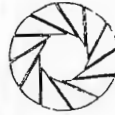
Sorry for having been so long winded, this time. And I see some of you have fallen asleep. Well, don't worry, all is forgiven. At least you won't have to reach for the Halcion tonight.

SEE YOU ALL AT THE MEETING

Until next time.

Best regards, --Ed

Menomonee Falls Recreation Department
Camera Club



Vol. No. 228 - NOV. 1998
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Bill Rietz 251-7106

ABOUT OUR OCTOBER MEETING

Our previous meeting was attended by 19 photo enthusiasts. Jon Moscicki gave a no-nonsense talk on the state of digital photography, especially as it pertains to the amateur. He discussed the advantages and the shortcomings of this relatively new technique and showed the results of his labors by passing various pictures to the membership for viewing. Well done, Jon. Thanks.

NOTEWORTHY

According to the latest roster, we have four new members in our group.

Let's welcome:

- Don Gorzek
 - Nancy Greifenhagen
 - Paul Moertl
 - Rich Wallschleger
- We love having you.



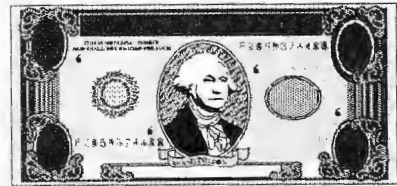
" EAT MORE COOT!"

NOVEMBER MEETING TO BE HELD AT QUAD PHOTO!

Quad Photo is a division of Quad/Graphics and we are invited for a general studio overview. Quad Photo is into digital photography, giving us another chance to gain first-hand knowledge of this fascinating field. The trip will make for an interesting evening. Don't miss it.

Quad Photo is located at W224 N3322 Duplainville Road in Pewaukee.

People who want to car-pool should be at the school parking area in front of our regular meeting place at 6:30 P.M. We will leave by 6:45 P.M. and arrive at Quad Photo around 7:00 P.M., 7:15 P.M., on November 3rd.



PUBLIC SERVICE ANNOUNCEMENT.

If any of you fine people have forgotten to pay your club dues as yet, please do it soon so we can continue to send your news letter and keep you abreast with important club activities. Thanx.

HAPPY THANKSGIVING!

CONGRATULATIONS TO DON GORZEK

For winning 3rd place in an annual photo contest and getting his name published in the Milwaukee Journal along with the reward of a monetary prize. We all know how tough the world of competition can be. It takes a lot more than luck to come out on top.

THULIE'S LAW OF QUALITY

The resultant quality of any picture you are taking will be inversely proportional to the importance of that picture.

RESOLUTION: A technical term for measurement of photographic sharpness. Resolution is lower for digital point-and-shoots than film models.



"WHAHAPPEN TO SUMMER?"

Note: You will find a map on page 4 to aid your ride to Quad Photo, should you need it. It was sketched from memory and is not to scale. Happy trails.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



FOCUS, SHMOHCUS!

I was in for an unpleasant surprise a few years ago when I picked up my pictures from the photo store. This particular store had always done well in the past but this time 18 out of 24 of my "masterpieces" were badly out of focus. My disappointment

was great. These pictures were taken on my one and only -- ever -- trip to Europe. We were taking a bus tour through some knock-your-eyes-out beautiful mountains. I had a window seat and was happily snapping one picture after another from my comfortable vantage point.

Grief-stricken, I went back to the store to present my flops to the clerk and demand an explanation. As I explained to him how I shot these pictures, he stopped me short. "Which kind of autofocus does your camera have?" he demanded. And my immediate answer was, "Huh?"

Well, then the clerk went into some gibberish about how some camera's can focus through glass and some can't. The developing had nothing to do with it and "no" my camera was not broken.

After I cooled down a bit, it became obvious that what the clerk had said made sense. Six pictures of the 24 were nicely focused, and it just happened to be the pictures that were taken while we were hiking out in the open.

It can be pretty embarrassing when you consider yourself an above-average photographer, but suddenly you are confronted with something basic that you didn't know, like this autofocus thing.

My ego drove me to further research on this topic, and here is what I found:

There are two types of autofocus in use. One is called "Active Auto Focus" and the other, "Passive Autofocus." Both have advantages and disadvantages but "active" is used with the majority of point-and-shoot cameras and "passive" is more prevalent in single lens reflex cameras. Here is why.

Active Autofocus: With an active-autofocus

camera, an infrared light beam is emitted from a small window in front of the camera when you lightly press the shutter button. This invisible light is reflected back into the camera as it bounces off your subject, just like visible light would. A little window in front of the camera actually senses the reflected light (like an echo) and calculates the angle of reflection. This information, then, is processed for distance and the lens is set to the correct focus position. All of this is accomplished in the blink of an eye.

The nice thing about active autofocus is that it works in the dark, even total darkness. So it's great for party pictures in dim basements or rec rooms. Another advantage is that you don't have to focus in on a detail. It can focus on a blank wall just as well as it can on Uncle Elwood's plaid shirt.

Active autofocus can focus on just about anything, and, believe it or not, this is one of its major drawbacks. In other words, it is indiscriminate, which is the root cause of its disadvantages.

Active autofocus likes to focus on things that are in the middle. So it can focus right past Uncle Elwood's colorful shirt -- if he is off to the side -- and focus on the blank wall behind him.

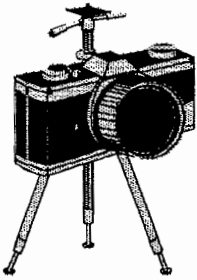
Active autofocus doesn't have a very far range. The infrared beam emitting from the camera is weak; it can't work very well beyond 25 feet. This gets even worse with super-bright scenes or dingy-gray non reflective subjects. Imagine how these disadvantages become even more burdensome with long zoom lenses.

Some of the better point-and-shoot cameras are equipped with an infinity-lock feature (button). Press the button and the lens goes to the infinity setting, regardless of what the autofocus sees.

Another drawback, and this gets to the heart of my story, is that active autofocus does not focus through glass. It can't; the infrared beam will reflect from the glass every time, telling the camera that the subject (namely the glass) is three feet away when in fact you are trying to photograph your kids playing in the yard. Of course if you are able to engage an infinity-lock feature, you are off the hook. There is also

another type of autofocus. Does it solve all the problems of the active autofocus? No, it does not. Read on.

To overcome some of the drawbacks of active autofocus, camera makers equip some of the higher priced cameras with passive autofocus. Passive autofocus works much like your eyes when focusing, analyzing what's in plain view. When things are in focus, you can easily tell the difference between light and dark details;



when things are out of focus, though, light and dark areas tend to blend into a gray. So, passive autofocus moves the lens until it finds the point at which contrast "appears" greatest. Or, in other words, the lens shifts until Uncle Elwood's plaid shirt has the most snap to it.

Passive autofocus has some nice advantages but is more costly.

Passive autofocus is not limited to short distances. It can focus two miles away because it is not dependant on the whimpy beam of infrared light as active autofocus is. That is why it is more suitable for powerful zoom lenses.

Passive autofocus can focus through glass the way your eyes can; it sees through the window to the objects on the other side. It won't even see the glass unless it has a strong and detailed reflection on it.

Passive autofocus's single great advantage is that it is particular. You must place your viewfinder's focus point at the object you want in sharpest focus. If instead of Uncle Elwood's plaid shirt you aim the focus point at the blank wall behind him, passive autofocus will balk, blink, or a warning light will make itself known so you get another chance to think things over.

Passive autofocus is not perfect; it, too, has some drawbacks and you will have to learn to

live with them.

Passive autofocus can't focus on areas without detail, like a blank wall. It does not do well on backlighted subjects, nor does perform in heavy fog.

Passive autofocus can't focus in the dark because it doesn't see any detail to focus on. In very dim light it might focus but it will at best be slow.

Some cameras will send out a red beam of light where the beam contains a grid for the passive autofocus to focus on, but it, too, is slow and not always, accurate.

So, keep in mind:

Passive focus must see detail.

Don't aim at featureless items such as a blank wall.

Stay away from vertical lines such as the bars in a zoo's cage. Vertical lines alone don't work well. Try to focus between them.

Make sure you have plenty of light on your subject.

So, there you have it. Active Autofocus versus Passive Autofocus. It's not rocket science but if you don't know, like I didn't, you don't know, but now you know.

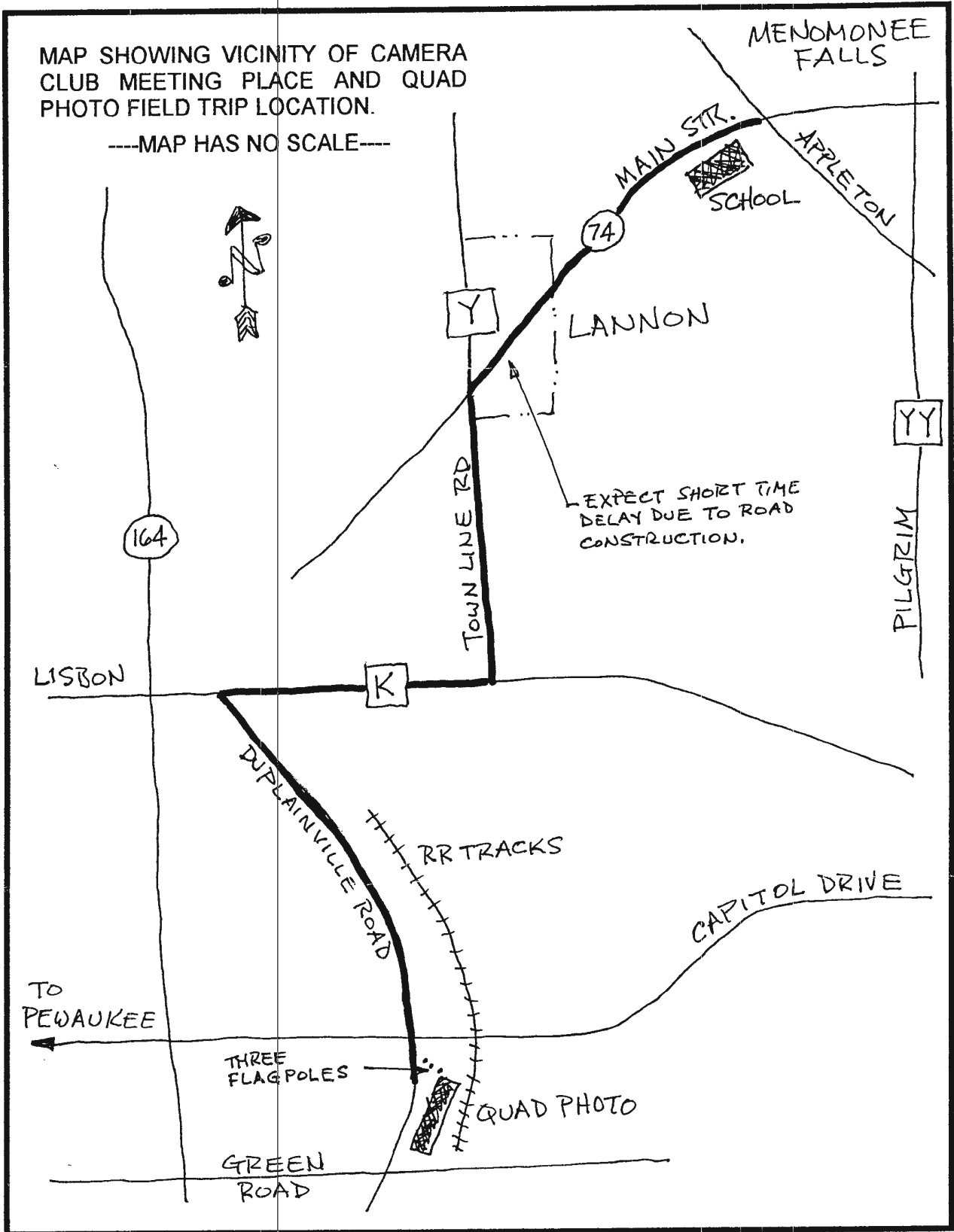
I would like to acknowledge that I have referred to a photographic text book called "PHOTOGRAPHY FOR DUMMIES" By Russell Hart and have drawn information from his text, in some cases, verbatim, for this News Letter. The book is well written.

* * * *

YES, ANOTHER FILM.

July 1998: Fuji has introduced Fujichrome MS 100/1000 Professional multispeed, daylight-balanced color reversal film. The film has a basic speed of ISO 100 but employs innovative emulsion technology for excellent image quality and push-processing capability up to EI 1000. The new film will be available in 35mm, 120 and 220 sizes.

* * * *



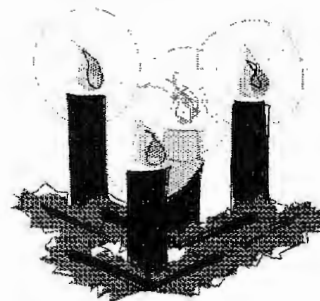
Menomonee Falls Recreation Department
Camera Club



Vol. No. 229 - DEC. 1998
MEETING first Tuesday
of each month - 7:15 p.m.
North Jr. High Community Room
N88 W16750 Garfield Drive

President: Steve Haynes	251-3791	Board Members	
Vice President: Steven Kilkenny	255-0796	Jon Moscicki	464-6479
Treasurer: Sandy Berg	628-3050	Jeff Klug	628-1255
Secretary / Newsletter: Fritz Jusak	253-1198	Bill Rietz	251-7106

Merry Christmas



MUST READ! DECEMBER MEETING

Please be aware that our December meeting will not be held at the regular location at the Junior High School, but rather at the Menomonee Falls Community Center.

This applies to the December meeting only!!

The entrance to the Community Center parking lot is on Menomonee River Parkway. Go north from Appleton ave. on Pilgrim rd. just past the library and the municipal building, then turn right after crossing the river. A few yards past the baseball field, turn left into the parking lot. The Community Center building is large and almost white in color.

We will have the Underwater Connection slide show. Underwater photography in the Territory of the Pacific Islands.

IN THE PUBLIC EYE, AGAIN.

The Menomonee Falls Public Library suddenly had some space available for the exhibition of photos. Nancy, Dick, Jeff, and Bill came to the rescue. They presently have pictures on exhibit at the library. This kind of wind-fall may occur again. Bill Rietz wants to know who else would be interested in displaying their photos on short notice. Put your name in the hat, speak to Bill.

TAKING GREAT PHOTOS comes from experience. **EXPERIENCE** comes from taking dreadful photos.

ABOUT OUR LAST MEETING - NOVEMBER

Our November meeting was held at Quad Photo, a division of Quad/Graphics, which is a progressive publishing company based in our region. The head count was 17 members and guests. It can be termed a good turn-out considering that the location of Quad Photo is somewhat off the beaten path.

Our host was the Quad Photo supervisor who introduced himself as "RJ". The name embroidered on his company shirt read *RJ Hinkle*.

We thank RJ for his patience and willingness to answer our many questions about his fascinating profession. He seemed totally committed to make our evening a pleasant one. And, oh yes, they are not taking any job applications presently or in the near future.

COMPETITION MAKES YOU MEAN AND LEAN

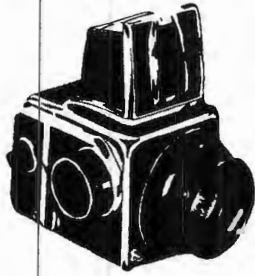
Some of our members are hanging in there. Jeff, Bill, Dick, Erika, and Nancy took the bull by the horns and competed in the recent WACCO competition. Hang on to your hat: Dick walked away with three places, best print, best landscape, best general nature. WOW! Bill also pretty much held his own with five honorable mention. What a club, eh?

So how did the other three contestants do? Unfortunately this information is not available at present. We'll just have to ask them at the up-coming meeting.



PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



Dear Santa,

I see it's almost time for Christmas again. Gosh, how the time flies, especially when you're having fun. This year, dear Santa, I have a special request to make of you. It's not that all them socks and underwear you've been gettin' me over the years were not appreciated, but you know, I'm painfully aware (literally) that I ain't gettin' any younger and so that's the reason I figure to ask you for something really spectacular this year, if it's okay with you.

All my life I had me a hankerin' for one of them highfalutin professional, medium format cameras. You know, the kind that uses 120 and 220 size film, where the negatives look real pretty, even to the naked eye.

Trouble is, you can't just waltz into any old camera shop and buy a camera like that. Oh, no. The manufacturer refers to these gizmos as a "system" and let me warn you right off the bat, these people ain't exactly bashful when it comes to price. I'm hopin' that maybe you can use your clout to haggle the guys down a bit. For your convenience I've made up a list of the essentials that I need.

My camera system:

<i>Camera Body</i>	<i>-----</i>	<i>\$1899.00</i>
<i>AE Penta Prism</i>	<i>-----</i>	<i>\$1229.00</i>
<i>Power Drive Grip</i>	<i>-----</i>	<i>\$ 459.00</i>
<i>120/220 Film Back</i>	<i>-----</i>	<i>\$ 695.00</i>
<i>50mm/F4.5 Lens</i>	<i>-----</i>	<i>\$1639.00</i>
<i>90mm/F3.5 Lens</i>	<i>-----</i>	<i>\$1389.00</i>
<i>180mm/F4.5 Lens</i>	<i>-----</i>	<i>\$1515.00</i>
<i>Nice Tripod</i>	<i>-----</i>	<i>\$ 225.00</i>
<i>Ball Mount</i>	<i>-----</i>	<i>\$ 146.00</i>
<i>Total Amount:</i>	<i>-----</i>	<i>\$9,196.00</i>

Holy Toledo, Santa, Mama Mamiya.... what a hefty price tag. I had no idea what I was getting you into, my dear Santa Claus. I'm definitely having second thoughts about this. You know what? I can't afford the insurance on this stuff. Maybe, at least for this year, better stick with the socks and underwear, or get me one of them newfangled APS Cameras. You can get a nice one for a measly hundred and twenty five clams. Only trouble is, the negative from them things is so darn small you can't see diddly unlesen, of course, you have a bionic eye.

Trustin' that you know best, as always, I will let you surprise me. Good luck, Santa, and I hope you'll have easy sleddin'.

With best regards, truly yours,

Fritz

FUZZY, WHAT!?

Camera manufacturers produce their equipment in (usually) 5 categories to satisfy every appetite in the market place.

1. **STUDENT MODEL.** This is a bare bones camera with no automatic features, but it probably has some kind of built-in light meter. The idea behind this is that the "student" learns about photography because he has to adjust all the settings the hard way -- by skill or by the seat of his pants, depending on his experience or temperament. Either way, he will soon learn -- so it is hoped.

2. **ENTRY LEVEL MODEL.** This one I don't quite understand. "Entry level" may be the wrong name for it. Anyway, this model costs much more than the student model because it is equipped with all the goodies: Automatic light meter, automatic focus, automatic film advance, etc. It is more like a point-and-shoot camera in an SLR body. This camera is user-friendly. Even a complete dummy can take amazingly good pictures. Many photographers never strive to get beyond this point.

3. **MID-RANGE MODEL.** These mid-range-type model cameras are probably the best value for the money. They have the most commonly used features, plus the photographer has a choice of which features he wants to use or not use. He can manually engage or disengage any feature. For instance, there may be three metering modes: spot, center weighted, and matrix. Similarly, focus modes may be wide area focusing or spot focusing, and if desired, the camera can even be focused manually. This type of camera is usually preferred by the serious amateur who wants to have control over the way his pictures look. He wants to be more of an artist and not just record an event. Unfortunately, buying one of these, can squeeze your budget a bit.

4. **PROFESSIONAL MODEL.** Professional model 35mm SLR's usually have every feature under the sun and then some. The cost is quite high to where most amateurs can not justify to themselves the expenditure of acquiring one of these gems. Of course, if you have silver-lined pockets, go for it. Using a professional-type camera to the fullest, getting all this camera has

to offer, requires a photographer who understands his craft well.

5. **INSANELY PRICEY MODEL.** If you don't know what to do with all that money you've been stashing over the years, this type of camera may be for you. The main purpose of this model is pride of ownership. It will be manufactured by a prestigious company and bear a price tag that only the vain are willing to honor. The "bells and whistles" may be few or many but the design and construction will be top notch. Features such as gold-plated accents and knobs (I'm not kidding), titanium chassis, leather exterior, and velvet-lined storage boxes are common, along with the proclamation of "limited edition." Ironically, these cameras are seldom used for actual photography.

There came a time when I was ready to step up to a better camera. My heart was in favor of a *professional* model but my common sense dictated a *mid-range* model. So, I dug as deep as I dared into my pockets and plunked somewhat over a thousand green ones down for the camera of my choice.

After I got the camera home, I unpacked it, held it in my hand, feeling its heft and admiring its quality in the privacy of my home. This removed the slight doubt I had when I held the demo model at the store, and I was satisfied that I had made the right choice, although the price was still gnawing at my conscience.

The instruction manual appeared to be well done. It explained everything in minute detail, even included some practical picture-taking tips.

As I was reading all about the 4 metering systems, I came across a strange passage, one little sentence that hit my face like a wet towel: *"The camera is equipped with fuzzy logic technology."*

F-U-Z-Z-Y L-O-G-I-C, it said. Well, I don't know about you, but in my opinion, the word "fuzzy" has no place in any camera manual, and certainly not in one of mine.

I just had to get to the bottom of this, and fast.

The following Saturday, I went to a Barnes and Noble book store at the mall and scanned the photography section for a dose of knowledge. Among several books dealing with the subject of "Basic Photography" was one that gained my confidence (or trust, if you will) enough for me to open my wallet and fork out the dough. The lady at checkout looked me over real close as though checking my qualifications, making me wish the book came in a plain brown wrapper. The title of the book is *PHOTOGRAPHY FOR DUMMIES*. Here is -- in part -- what the author had to say: *At the moment several dozen models [cameras] are available with this technology. The name confuses people, and I can see why. They think, geez, why would I want fuzzy pictures? But fuzzy logic does not blur you pictures. It actually does something quite complex and fascinating: It's a mode that automatically sets modes. Using fuzzy logic (computerese for humanlike calculations) the camera analyzes the light level, the subject's distance, and the zoom setting and chooses what it "thinks" best suits the subject.*

The camera does this analysis every time you take a picture. If you focus on something at a middling distance in good light, for example, the camera may say, "Aha! Portrait!" -- autozooming closer and triggering fill flash. Fuzzy logic is really a sort of super default mode, but I feel strongly that you should know how to set modes for yourself. That is, after all, why you bought this book.

So, you see, fuzzy logic is a good thing. When you're speaking photographically, that is. If your stock broker suddenly claims to be endowed with fuzzy logic, you may want to rethink your investment strategy.

The spinmeisters of computer lingo were at it again. We all remember the "floppy" disk and the "scuzzy" drive.

REMEMBER, FOLKS: FUZZY LOGIC IS GOOD! YES? Thanks for everything. See you at the meeting. With best regards. --Ed.

Menomonee Falls Recreation Department
Camera Club
People with an Interest in the Art of Photography

Volume No. 230 - JANUARY, 1999
Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building, W152 N8645 Margaret Road. (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret Road.)

President: Steve Haynes 251-3791
Vice President: Steven Kilkenny 255-0796
Treasurer: Sandy Berg 628-3050
Secretary / Newsletter: Fritz Jusak 253-1198

Board Members
Jon Moscicki 464-6479
Jeff Klug 628-1255
Bill Rietz 251-7106



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99**

HAPPY NEW YEAR

OUR NEXT MEETING: TUE 01/05/99

Well, this will be the start of another year. **And the news is good. Listen up: The Menomonee Falls Recreation Dept. at the Community Center Building is our new home!** Look at the upper right hand corner of this letter, or retrieve your December News Letter from the bottom of the bird cage to see how to get to the meeting.

The topic of the meeting will be "matting." It may sound a bit like a stuffy subject, but matting is the first step in the framing process. That first step alone can improve the looks of your picture by 300 percent, if it's done right.

Not to worry. At the meeting, we will find out what is, theoretically, the correct way. Some hands-on demos may be involved. Make a good picture look great! Don't be a "no-show."

Thank you, Linda!

There have been favorable comments about the News Letter. I feel that Linda and all the other people who have a hand in getting the letter to our members, have done a great job with printing, folding, enveloping, stamping, and mailing it in a timely manner. The printed copies look nicer than my stark white manuscripts. The pastel-colored paper is a nice touch. Thanks, for making us look good.



THE BOARD HAS MET.

OUR PREVIOUS MEETING, DEC. '98

Our December meeting was held at Headquarters, namely the Menomonee Falls Recreation Department in the Community Center Building. Seventeen members and guests were present for the Tropical Underwater Photography Slide Show presented by Colin Zylka of The Underwater Connection, Inc., Scuba Diving Outfitters and Tropical Vacation Agents, located on Appleton Avenue, Menomonee Falls.

The show was great. The eerie beauty of the brightly colored growths and mysteriously exotic fish came through in Colin's photography.

After the show, I asked Colin for his business card to aid me in writing this letter. As he gave me his card, he said: "And tell everybody that I joined." So, lets welcome Colin to our Club. We are glad to have him.

THE RECENT BOARD MEETING.

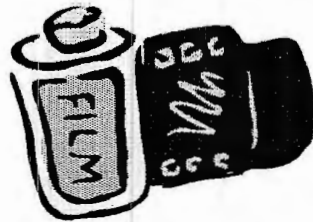
Your editor was invited to the recent board meeting to, more or less, shut up and listen, to be a witness, in a manner of speaking. I won't go into great length on what has been decided because the ideas are still in a state of flux. Some nice activities and programs have been kicked around and soon the plate may be filled until June. Information, as it solidifies, will be made known via news letter.

Be a Minute Man/Woman!

Bill Rietz has suggested that you may want to keep some of your pictures at the ready for the library display. When we need them, we need them, like, right now.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



JUST FOR GRINS

Just for grins, I have canvassed a number of photo supply stores to see what they charge for a certain roll of film. To keep things simple, I only asked about two types of film: Kodak Gold (ISO 200 x 24 exp.) and Fujicolor Super HQ (ISO 200 x 24 exp). Quantity: one roll, each.

Keep in mind that most stores also had special deals like boxes of 3 or more rolls and special prices for people with "preferred customer" cards, etc. These were not included in my "experiment." Furthermore, I realize that you, personally, may not be too keen on using these particular films and the following information may be totally useless to you. But, I hope that this data can be used as some sort of yardstick, an indicator in general as to where you may enjoy the biggest bang for your buck, as the saying goes.

So, just for grins, here is what I have found.

STORE NAME/	KODAK/	FUJI
Oscos Drug	\$4.59	\$3.29
Crivello	\$5.19	\$4.59
Ritz Camera	\$5.89	\$3.99
Art's Camera	\$4.99	\$4.99
Walmart	\$3.78	\$2.96
Walgreens	\$4.59	\$5.39
Wolf	\$5.19	\$4.61
K-Mart	\$3.79	\$2.99
Shopko	\$3.99	\$2.99
Sam's Club	---*	---*

Most of these stores, I visited in person. Even bought some film. But some stores like Art's of Waukesha, I handled by phone. They all pretty much made the same comment: Hey, we got deals if you buy six-packs, etc.

* Sam's club doesn't bother with dinky quantities like one roll, I was told. They have six-packs and split six-packs. A split six-pack has six rolls of which some are 24 exposures and some are 36 exposures, for your convenience.

A word about Mike Crivello Camera Center and the like. They tend to charge a little more for film than discount department stores. I think that is reasonable to expect. Photography is their only business (if you ignore the cell-phones and other minor electronic devices), and they aren't going to sell a two-thousand-dollar camera every hour, so they get a little heavy handed with the peripheral accessories.

Personally, I like to go into these places and nose around, see what's new, chew the fat with a salesman, and yes, buy a couple rolls of film or perhaps a battery. It's enjoyment to me.

About a year ago, my wife's Olympus point and shoot camera decided to retire in the middle of an automatic film rewind. "Now what do I do?" she asked. I told her with professional confidence that all it needed was a new battery and ended up with egg on my face when the new battery I installed made no particular impression on the stubborn Olympus.

A week or two later, I popped into Mike Crivellos to see if the wife's camera could be fixed, cheaply. The thing wasn't worth a whole lot in the first place.

The salesman on duty took a look at it, monkeyed with the shutter button a bit and decided that the camera would have to be opened, if I consented.

There was no other way to solve the problem, this was the cold reality. The salesman opened the camera, sending all 24 latent images to heaven. He fiddled around for few minutes and made a proclamation: "Boy, she's really stuck! Tell ya what, if anybody can undo this thing, it's her." With a grand gesture he handed the sick point-and-shoot to a sales lady who was idly

watching the unraveling of our dilemma with little or no interest.

She perked up as she took the camera in hand and proceeded to get down to business. After ten minutes of watching, I began drifting around the store, looking at various items with a wishful glance.

Finally, after 20 minutes the lady said she had removed the old film but didn't know whether the camera was still workable. She had the patience of a bear; the dislodged film lay on the counter top, looking like it had been attacked by a squad of hungry squirrels.

I wanted to buy a roll of film to pump through the camera to see if it still worked, but she suddenly remembered a roll in the back room that was no longer a sale item.

The roll, all 24 exposures, made it through the camera slick and easy; the automatic rewind performed without a flaw. She handed the camera back to me. "There you go." she said with a smile.

My offer to pay Crivellos for their troubles was declined by both sales people. There was no charge.

After purchasing a few rolls of film, I was on my way.

So why am I telling you this insignificant story?

To make a point! Do you think this story would have had the same happy ending had I taken the ailing Olympus to, let say, Walmart? Surely, not.

* * * *



HOW DO YOU FEEL ABOUT DIGITAL?

Do you consider yourself a picture-oriented person? I love to look at pictures and, therefore, avail myself to the art festivals, museums, exhibits, and a slew of magazines that deal with photography and art.

When my eyes come upon a picture that is particularly good, in my judgment, I study it for a while to understand what makes it so good. During this process, I look for the artist's name, if possible, to learn a bit more about the person behind the picture. Admittedly, admiration overtakes me when I feel a person is exceedingly talented, since that is a gift not many have.

And so it was one day, while casually thumbing through a photo magazine, I came upon a picture that started the juices flowing.

Words can't really describe it very well. There was a large lake, smooth as glass, in the wilderness of, perhaps, Alaska. The lake was surrounded by rugged mountains and tall pines on all sides, except from the photographers vantage point, which gave way to a large, white beach with a few gnarled pieces of driftwood in view.

At the center of attraction was a wolf, big and furry, standing stiff-legged while howling at the early morning sky, only a few yards from the photographer's location. His breath vaporizing into a puff of white steam was testimonial to the crisp air.

Great shot. I stared at the picture for quite some time. How did the photographer take this fabulous scene? How long did he/she wait for the wolf, and how was it that the wolf came so close; aren't they supposed to be very shy?

OK, I thought, no big deal. He used a multi-maga-dollar telephoto lens; the wolf was half a mile away. But that idea did not jell either when I looked at the expanse of the lake on whose beach the wolf stood. The photographer would have had to be shooting from another continent. The scene more or less had that 28mm- lens feel.

Menomonee Falls Camera Club

After a few moments of intense concentration, it hit me like a sack of potatoes. I finally figured out how the picture was taken. The photographer set up his tripod and camera at the far end of the beach. Then, he surreptitiously placed a BigMac and a fist-full of french fries at the very spot he wanted the wolf to be, and further, he returned to his camera and covered himself with branches so he looked like a budding pine. Yeah, that explains it. And that's why the wolf was howling; he wanted more.

Well, to be quite honest, I soon became disenchanted with that idea, too. The only way to find out what gives was to read the accompanying article.

At the top of the page it said "continued from page 16," so I turned to page 16 and got that sinking feeling when I realized this article was about DIGITAL PHOTOGRAPHY.

The photographer/fake-artist explained with pride how he concocted the scene in his "magic darkroom." The lake was not located in Alaska, as imagined, but somewhere in the vast territories of Canada. And the wolf? Yep, you guessed it, he was also not from Alaska, not even from Canada, not even from any wild area. Would you believe, Indiana? He was from an Indiana game farm, no less.

The photographer literally married the lake and the wolf via pixel magic. But that was not enough. Oh, no. He also faked the "hot breath on a cold morning effect" by putting a puff of white above his mouth. Then he was careful to put a light shadow below the wolf so he believably stood at that beach, paws firmly to the ground.

Having read the facts about this beautiful picture has chilled me to the bone. No longer did I care for the picture, or admire the artist (photographer) for his talent. I was turned off.

To me, photography was the last bastion of believability. What with lying politicians, caffeine free coffee, sugar substitutes, grape and orange drinks with 2% real juice, bread spreads where

you can't believe it's not butter, and other things such as virtual reality, a photograph always had a certain truthfulness about it. Sure, we use color enhancement filters, polarizing screens to darken the sky, star filters, and a big selection of Cokin filters to tweak our pictures to the next artistic level. We even have a few darkroom tricks up our sleeves, such as burning, dodging, and cropping, but none of these compare to digital manipulation. Not even the photomontages of yesterdays supermarket tabloids could measure up.

So, now, thanks to digital technology you'll never know when to believe what you see with your own two eyes. Is it real or is it virtual, you may wonder. Quite a dilemma, don't you think?

Digital photography is here for the duration, since it can be extremely useful in various industries such as advertising, catalog pictures, real estate sales, news photos, etc.

Will that mean that the pixels spell doom for the silver halides? I think not. Salon photography will use conventional film for a long time to come, in my opinion. It just feels right. This is strictly conjecture on my part, but I have a feeling that silver-based film will outlast Social Security.

Listen to me, here I'm babbling on, like some kind of expert on the subject, which, of course, I am not. However, folks, I have discovered at our last meeting that one can have a jolly-good time with digital photography.

How many of you have seen the picture that our own virtual pixel virtuoso, Jon Moscicki, brought to the last meeting? It was a group-shot of the club membership from two years ago.

Jon apparently had decided, in the privacy of his digital lab, to massage a few pixels and turn our beloved president, Steve Haynes, into an amorphous abomination by fiendishly outfitting Mr. Haynes with a.... third leg. That's right, a third leg.

The operation had been executed with careful

precision. The picture looked real beyond doubt.

There we were (the camera club) like a group of gargoyles, having our picture taken. Steve, sitting off to the side, blithely grinning into the camera as though he didn't have a care in the world, both feet flat on the floor and the third leg folded over the top of the other two. Each leg clad in bluejean and capped off with a Nike.

Steve was also at the meeting in the flesh. I couldn't help but give him a quick look-see just to make sure he hadn't run into a nasty fluke from which only a team of medical experts could free him. But yes, he was all right.

As I sit here, I noticed my wife had put a vase filled with long-stemmed, yellow flowers on top of the T.V. I see no water in the vase. "Honey, them flowers on top the T.V., are they fake?" I asked suspiciously. She glanced at me with a look that almost pierced my emotional armor. "Me buy artificial flowers? C'mon, get real," she snapped.

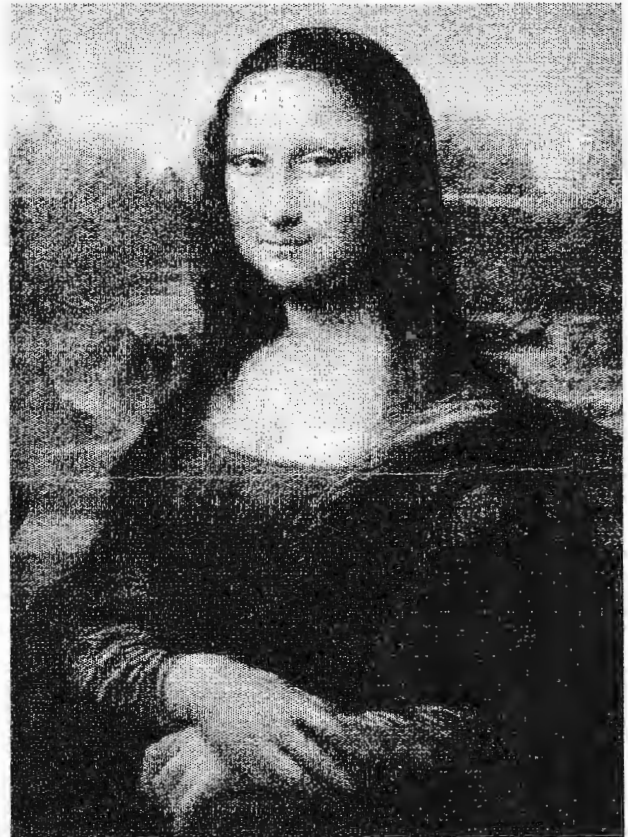
Yeah, get real. Not a bad idea. But how can you, at this day and age? Isn't this the 90's? Who gets real, anymore?

All this digital malarkey has given me a headache. A few minutes ago, I popped two Advil in my head and washed them down with a slug of Korbel. Ahh! What relief! Ibuprofen and alcohol, a splendid formula for pain. Just like mother nature intended.

I guess that's how I feel about digital. So how do you feel about digital photography? Hmm??

* * * *

PIXEL: Short for PICTURE ELEMENT. Pix, for picture. El, for element. Simple, ainna? A pixel is the smallest element of a picture that can be controlled by a computer. The word was first coined by television designers. They thought of a pixel as: "A small discrete element that forms part of a television image." Any video image is made of thousands or even millions of pixels.



MEET MONA LISA

The Mona Lisa is a picture by Leonardo Da Vinci (1452 - 1519).

It's not a photograph, it's a painting. Leo painted it in about 1505 in oil on a slab of wood roughly 20" x 30 1/4 " x 3/4" thick. If you want to see it, all you have to do some afternoon is to go to the Louvre in Paris, France. Let me know how you liked it.

It looks like a photo, but as I said it is a painting. There are rumors about this painting. I have heard it said that this picture is of Leo himself, a self portrait, in a manner of speaking, but that Leo, for the heck of it, portrayed himself as a women.

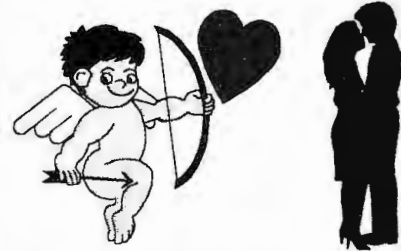
It's a good thing this guy didn't have Adobe Photo Shop. Who knows what we would be seeing now.

HAPPY NEW YEAR!! --Ed.

Menomonee Falls Recreation Department
Camera Club
 People with an Interest in the Art of Photography

Volume No. 231 - FEBRUARY, 1999
Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building. W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

President: Steve Haynes	251-3791	Board Members	
Vice President: Steven Kilkenny	255-0796	Jon Moscicki	464-6479
Treasurer: Sandy Berg	628-3050	Jeff Klug	628-1255
Secretary / Newsletter: Fritz Jusak	253-1198	Bill Rietz	251-7106



Happy Valentine's Day.

NEXT MEETING: Tue. February, 2nd.

The topic will be "Table Top Photography." And we're not only talking about it, but we will actually do it.

Plans could change slightly. There will be three table set-ups with one table being devoted to macro photography.

To participate you will have to bring your camera and some kind of support (tripod). Daylight film is recommended, since blue lights will be used to simulate daylight conditions.

If you have any items that you want to use, or something unique that you feel might make an interesting arrangement, please bring them along. Also, plan your background. You may want to bring your favorite background material. Blue Velvet, anyone?



THE MONTH OF MARCH

The month of March is on the horizon. We should, by then, feel the effects of spring. How time flies!

Tentatively, our topic will be to *CRITIQUE* some of our work. Details in next month's news letter, of course.

STAY INSIDE, HEY!

OUR PREVIOUS MEETING

The topic of our last meeting was "Matting and Framing of Pictures, in particular, Photos. Attendance was a surprising 18 guests, members, and possible members to be. The bad weather apparently wasn't much of a deterrent.

Two ladies, Jean and Terry (alphabetically), the management team from *A and S Framing* gave a good presentation with a "show and tell" introduction, and later, some "hands-on" demos. Well done!

There are umteen steps in creating a picture. Matting and framing is the absolute last chance to make it look great.

"Custom Framing and Art Supplies"
A and S Framing
 Chalet Shopping Center 628-8650
 Hubertus, WI fax 628-8651

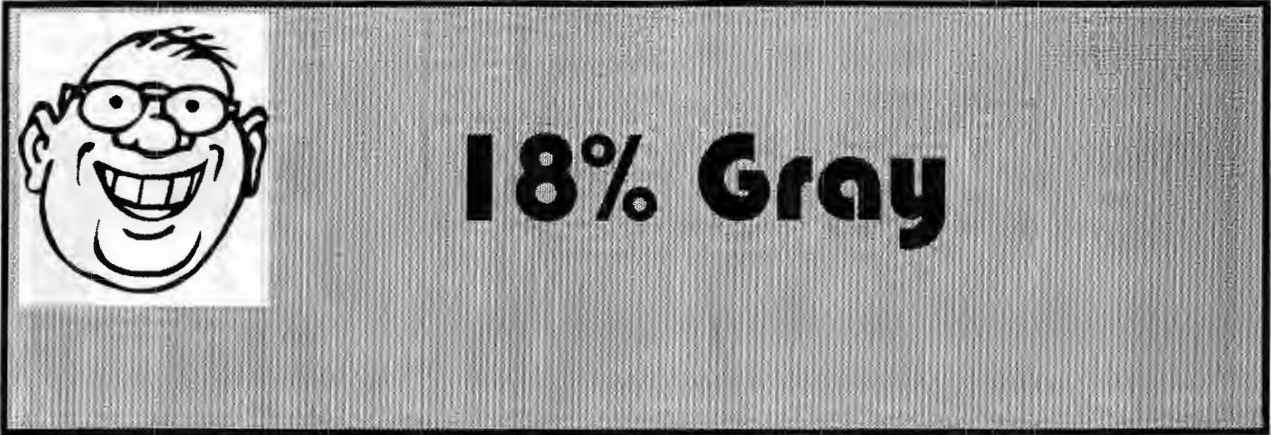
Sherm's Law of Plurality:

No one of us is as capable as all of us, but all of us are more capable than anyone of us.

Please read about our Club Survey in the section called *BRANCHES* near the end of the bulletin. Please participate, it's anonymous so you can speak your mind; we won't know you from Adam. Some or all of the replies will be published in future news letters. Thank you.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



Well now, I can't guarantee that the area above is exactly 18% gray, but I can tell that it is close. And you are thinking: so what? Besides, if I had anything to say about it, we would say 18% black. That, of course, would look like gray, battleship gray.

Most of you, dear members, probably are already familiar with what I am talking about. The color 18% gray is an important color in the world of photography.

Somebody determined -- and don't ask me how -- that if you take a scene, put it into a blender and mix it all up, you would end up with a big mess, the color of which, would be 18% gray. This, they claim, only holds true if the scene is average, like, for instance, an apple orchard with lots of trees, a barn off to one side with a big truck parked near by, a few people picking apples, and a sky overhead looking partly cloudy. That, in my opinion, is an average scene in regard to shades and colors. Chances are that most scenes which find their way into your camera are average, so what's the big deal?

Nothing, if you have a camera that is equipped with a built-in, automatic exposure meter and you are photographing an average scene, because everything is hunky-dory. But if your scene is not average, like a white horse in a snowy field or a close-up shot of a black dog, your swell exposure meter could be telling your camera lies.

Exposure meters that measure reflected light, like the one in your camera, have been designed

for the average scene. It simply looks at any scene you push through your lens and gives data to your camera to record the scene 18% gray, on the average.

Point your camera at a white wall and click your shutter -- with exposure set on automatic. The resulting print, if developed correctly, will show a wall that is 18% gray.

Point your camera at a black wall and click your shutter. If there is enough ambient light to expose the film according to the meter's judgment, the resulting print will be 18% gray.

The average scenes fare well with your built-in meter, and all of the above also holds true for handheld meters that read reflected light.

Many hand-held meters can read an exposure in two ways, reflected light and incident light. Incident light, by definition, is the light that illuminates, or hits, your subject.

For incident light readings, there usually is a little white plastic diffusion-dome that covers the light sensor. It is removable or slides on and off the sensor. To get your exposure reading, you hold the diffusion dome in front of your subject and aim it directly toward the source of light.

The incident light metering method does not concern itself with the 18% gray conundrum and is more reliable than a reflected light reading. Obviously, you can't have an incident light meter built into your camera, consequently, it is mostly used by professionals, particularly by commercial,



model, and portrait photographers. The incident light meter does not lend itself well to landscape photography.

There is, however, another gizmo (an aid for exposure metering, if you will) in the old duffelbag.

It's called a "gray card." I have one right here in front of me, as we speak, and, yes, you guessed it, the manufacturer claims it's 18% gray. The card is the same size as this page, made of a durable material, perhaps plastic or plastic coated with a dull finish on the gray side and some rudimentary instructions on its reverse side.

The idea behind this is that you aim the gray side toward your source of light and then, with your reflective light meter -- hand-held or built-in -- you read your exposure off the gray card, careful not to cast a shadow upon the card for obvious reasons. This card, in essence, is a substitute for an ideal 18% gray scene.

Would it make sense to read off of a gray card when you are shooting an average scene? No, not a whole lot.

Let me quote some of the key instructions right off the card in my possession; they can say it better than I can.

The Gray Card is specifically manufactured for the photographer to aid in determining exposure. The gray side is designed to reflect 18% of the light hitting it.

Light meters and camera meters are calibrated to average the light reflecting off a scene so that the film will record the scene as average. The average scene will reflect approximately the same as a gray card or 18%. However, if the scene is not average it becomes necessary to make an adjustment to the setting of your meter.

First, it is important that the gray card and your subject are receiving the same illumination.

Second, position your gray card so there are no shadows, glare or hotspots on the card itself. By holding the meter approximately 6 inches from the card, you will get the appropriate reading of light reflecting off the card. With a camera that has a built-in meter you can see exactly what you are reading.

If the subject is very dark, increase your metered exposure by 1/2 or 1 stop.

If the subject is very light, decrease your metered exposure by 1/2 to 1 stop.

If you are unsure of the best exposure, use a bracketing technique to be sure you have the appropriate exposure.

There is more information but I want to keep the boredom to a minimum and present the gray card instructions, more or less, in a nut-shell.

Do I suggest that you storm out of the house, first thing, and buy a "gray card?" No, they don't seem to be used much anymore. Although, I think knowing about them and how they were used may give you a better insight on how to tweak your automatic exposure meter so it can be used more creatively.

One of the newer innovations found on many cameras these days is a system referred to as "matrix metering." Here the meter (in your camera) doesn't merely read the reflected light from your scene but reads the light in a matrix, or pattern, to be analyzed by the on-board computer as to what type of scene you're looking at. This gives the camera a better chance for good exposure, but it's not a positive substitute for the astute mind of a knowledgeable photographer.

Another improvement (under certain conditions) is the center-weighted meter. It takes the center portion of your scene and gives it somewhere around 80% priority. That prevents any objects outside your area of interest from unfavorably influencing your exposure.

And then, there is the spot meter, a meter that

is totally blind to everything except a tiny spot on your scene, usually a spot that has an angle of one degree, or so. Imagine a penlite beam, which most likely is quite a bit more than one degree.

This type of meter was used extensively by Ansel Adams, a famous landscape photographer, and many of his contemporaries known as the f/64 boys. They worked with large format cameras and used their spot meters by employing a technique called The Zone System.

The Zone System, mainly for black and white photography, carries exposure control to an ultimately high level. It is a rather complicated system which assigns numbers from, I think, one to 9 different shades of gray. With the aid of a spot meter you take a couple of readings from the scene you're about to photograph. By analyzing the read results and applying the methods of the zone system, it is possible to determine the exposure you need for the exact results you want.

In black and white photography, there is another entity that is important in the way a picture looks, and that is contrast. The zone system handles that too, however, this whole, complicated system requires that you do your own darkroom work because as you get into it, a certain amount of experimentation is required.

Curiously enough, the zone system uses the 18% gray idea as its heart and basis.

Finally, a word about about tweaking your built-in light meter. We have a nicer word for it: It is called "compensating" the meter or "light meter compensation."

Most meters have a compensating dial with its (+) and (-) signs. You will find these more on SLRs than on Point and Shoot cameras. This feature come in handy for sunset shots and photographing back-lighted subjects.

Sunsets generally look better if underexposed but since your meter is looking directly into the sun, it tends to overexpose the scene, so compensate -1 to -2 for better results. Same with

back-lighted subjects: to avoid a silhouette affect, compensate your meter +1.5 to +2, depending on the brightness of your background.

When a picture is really important and you want to be sure to bring home good results from your 2-zillion-mile trip, use the bracketing technique. Bracketing is the simple technique of taking several pictures at two or three different, but intelligently selected, exposure settings of the same subject.

I was occasionally employing this technique in my younger, less experienced, years, before I even knew they had a name for it, namely bracketing.

All you do is set your camera at its best possible exposure setting, in your opinion, and then you shoot a picture on either side of it, like, -1 and +1. Or, if you wish to cut it a little finer, go ahead, use -1/2 and +1/2 if you feel that this will work best.

Nowadays, many cameras have automatic bracketing features which are handy shortcuts for the busy photographer.

The most important thing to remember is not to be a slave to your automatic meter. Every now and then, show him who is boss and compensate, over-ride, adjust the ISO setting, or use any other creative method you'd want to experiment with, until your freedom comes through in your pictures.

* * * * *

BRANCHES

The art/science/industry/history of Photography is like the giant oak tree in your local park. It has a huge trunk that goes straight up and then explodes into an array of many branches. These branches, a few feet down their growth, will sprout out again. And so it is with photography, where we have the trunk from which evolve the various branches, or different aspects, of the main topic.

And our club, quite frankly, deals mainly with one branch, the *hobby* of photography.

Menomonee Falls Recreation Department

Camera Club

People with an Interest in the Art of Photography

Volume No. 232 - MARCH, 1999
Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building. W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

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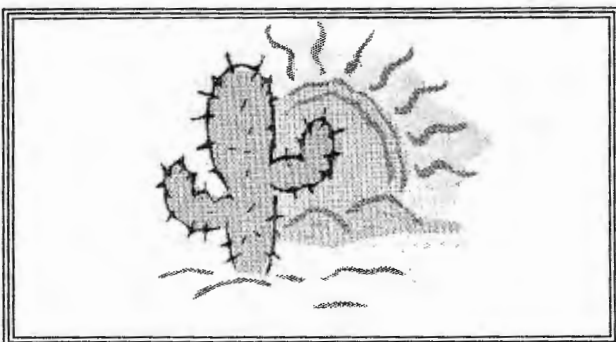
Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106



Tue. March, 2nd - NEXT MEETING!

The focus of our next meeting will be to critique our own work. The critiquing will be done by a knowledgeable non-member of the club.

This is an opportunity to find out how you are doing, what your are doing right, and how to improve what you have done. Additionally, you will be able to learn from your fellow members'



work.

This promises to be an interesting evening.

Each member should bring a **Total of Four** images maximum, prints or slides, or a mix of slides and prints. For viewing purposes, the prints should be a minimum of 8 x 10 in size.

One thing to remember: prints look better and are more impressive if mounted and matted.

Photographer: Would you please look straight into the camera?

Yogi Berra: I can't do that. That's my bad side.

* * * *

April: MODEL SHOOT

Very tentative. More info next news letter.



A Summary of our Last Meeting

Our February meeting was well attended. We had nineteen photographers present and busy snapping table-top "scenes."

Every technique known was being employed by various people, from duct tape and cardboard tubes to macro lenses. That, of course, included diopter lenses, lens inverters, and "good, old" extension tubes.

The meeting room was cluttered with tripods, cameras, and three set-up tables, complete with lighting stands and laden with all sorts of odd, and common, objects.

While some tried to arrange scuba diving gear into an artistic pattern, others labored with crayons, colored-glass marbles, figurines, old coins, and other collectibles.

This kind of activity is well suited for the winter season.

"Ada-boy, Dave!!"

Dave Phillips has volunteered to bring the munshees to our next meeting. Rumor-mill has it that Dave brings the good stuff. Two thumbs up for Dave. We appreciate it. You bet!

OUR SURVEY STILL UNDER WAY

Return on our survey is a bleak 27% at this time. Since it was not mandatory, no complaint is intended here. Also, no dead-line was given. So we will wait until next month before evaluating the data.

The indication is, so far, that 73% of the membership is blissfully happy with the way things are going.

CONTEST REMINDER

Don't forget the WACCO Contest: Spring 1999 Competition

Hosted by Racine and Kenosha Camera Clubs

Saturday, May 1st., 1999. Time: 11:30 AM (North View)

at UW-Waukesha, WI 53188

Prints may be delivered in person from 10:30 AM to 11:30 AM, May 1st, and must be picked up after the judging. Reasonable care will be taken, but WACCO will not assume any responsibility for loss or damage. Slides will be returned by mail in their original containers.

Slides and entry forms must be received by April 24 th, 1999.

Jeff Tamms (414) 961-7114
Jeffrey R. Klug (414) 628-1255

WACCO Spring Competition
P.O. Box 26304

Milwaukee, WI 53226

A WORK SHOP OPPORTUNITY

Check out the **Bobbi Lane Travel Photography Work Shop, April 17th., at the University of Wisconsin, Waukesha: Lunt-Fontain Theater.** Time:9:00 AM until 4:00 PM. Cost \$25.00, lunch included.

Bobbi Lane is an artistic and innovative photographer. She snaps primarily people on location for corporate and advertising accounts as well as photographing "real people" and travel stock pictures.

Lane also is an award-winning photographer. Her work has appeared in *Petersen's Photographic Magazine*, *Outdoor Photographer* and *Family Photo*, among many others. Most of you picked up the informational flyer at the last meeting. Should you need more information, contact a club officer. There is no way that you'll walk away from this one without learning something of value.

SOMETHING TO SHOOT FOR

Special meeting **July, 13th, 7:15 PM**, to choose pictures for the Menomonee Falls Public Library Exhibit from among the club's membership. This event is a ways into the future, but time passes quickly. It's a good thing to keep in mind as you venture out to do some shooting. Pictures should fit the theme "**Faces and Places of Menomonee Falls.**" More information in future news letters.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



**XPAN, YOU SAY?
HOW NECESSARY IS IT,
ANYWAY?**

As I picked up the Feb, 99, issue of **Petersen's Photographic Magazine**, I didn't pay a whole lot of attention to the front cover. It always looks pretty much the same, usually showing a glitzy picture of some new camera or other photographic gear that, by the time you're done with the magazine, you will be convinced you must own or die.

So it was not a surprise to see the before-mentioned glitzy camera picture on the cover. My lazy mind came to an automatic conclusion: Probably a new kind of Leica, or maybe a point-and-shoot Contax. Don't laugh, it had that look.

Anyway, something caught my eye and I took a closer peak at the picture of the generic-looking camera. Upon the front of it, next to the lens, I found inscribed an unmistakable trademark that jumped out at me: H-A-S-S-E-L-B-L-A-D.

So, what-do-ya-know, Hasselblad jumped into the 35mm market, the 35mm rangefinder camera market, to be exact.

I would have bet some heavy money against the odds of this ever happening. And you've got to ask yourself, why?

The camera is handy, looks clean, and has some interesting features, but isn't the market bulging at the seams from a plenitude of this type of gear? I sure think so.

The size of a normal 35mm image is 24mm x 36mm. The sprocket holes take up some of the over-all film strip width. The XPAN has a panoramic feature that allows for a true panorama setting with an image size of 24mm x 65mm, nearly twice as long as a normal shot.

Do not confuse this with the panorama pictures created with an APS camera. In that case the picture is created from a larger negative as well, but also some serious cropping is part of the processing stage to enhance the panoramic effect.

That means that the negative area is somewhat

smaller and not as well suited for enlargements. The XPAN is definitely a better choice if enlargements are the ultimate goal.

The price of this jewel is about \$1450.00 at present, but don't expect a lens for that price. Slap another \$300.00 on top of it and they will include a nice 45mm. f/4 lens with it.

For more information, contact Hasselblad USA, Inc., 10 Madison Rd., Fairfield, NJ 07004.

Internet: www.hasselbladusa.com.

* * * *

CLOSE-UP AND PERSONAL

Our last meeting on Table-top Photography had me thinking. (Oh,no.)

I came to realize that the difference between table-top and close-up photography is very minute, or say, the dividing line is rather thin.

Close-up photography can probably be defined as anything photographed at a closer distance than 18 inches, the usual limit of a 50mm lens on a 35mm SLR.

Close-up photography offers a thrilling world of imagery. Subjects are all around us that offer beautiful and dramatic detail that can be caught at close distances, detail that is usually overlooked at normal shooting.

Nature provides countless opportunities to develop the eye and skills for close-up photography. In any backyard or garden there will be the design of a spider web, the shape of a flower bud, the texture of dewdrops on a rose petal, or the dazzling pattern of a butterfly wing.

Naturally, the closer your camera is to your subject, the larger it will appear on film. Unfortunately, not all lenses will allow the close range that is desired for this type of shooting.

Not all is lost, however, since there are several techniques available to the photographer that allow him/her to get these close images; the limit being the photographers skills, temperament, patience, and the depth of the old pockets. Wealth helps.

The following is really a bare-bones listing of the various techniques employed; many books are available on this subject so that knowledge, from the experts, can be found easily.



BE A "CLOSE-UP" SLEUTH

- **ACCESSORY CLOSE-UP LENSES:**

One option for increasing the image size of an object is to attach accessory close-up lenses to the front of the normal, telephoto, or zoom lens on your camera. These lenses have threaded mounts and screw into the camera lens like filters. They can be used singly or stack-mounted.

Sometimes these lenses are sold in kits of 3 or more and are often referred to as "Diopter Lenses." Their magnification ranges from +1 to +10 diopters; the higher the number, the closer the camera can be to the subject.

Also available are variable close-up attachments that offer a range of diopters, like from +1 to +10, all in one unit. These give ease of operation, but sharpness generally suffers.

The advantage of close-up lenses is reasonable prices. The disadvantage is loss of sharpness, particularly when working extremely close.

The cheapest ones on the market are mainly of poor quality.

- **LENS REVERSING RING (MOUNT)**

In a somewhat simple but limiting way to make close-ups, the lens is reverse mounted - end for end - onto the SLR camera. The lens may be a normal or wide-angle lens. Reversing the lens allows it to focus closer to the subject, yielding a bigger image on the negative. However, the

exact distance to the subject depends on the specific focal length of the reversed lens.

A special lens reversing ring or macro adapter ring to attach the lens to the camera is recommended; otherwise the reversed lens would have to be held physically in place. Obviously, the focus and exposure will have to be set manually since any mechanical or electronic connections to the camera were disengaged when the lens was reversed.

Despite the unconventional use of a reversed lens, this arrangement of its optics produces surprisingly sharp images at close range. Try it.

Advantage: Reasonable cost.

Disadvantage: Limited use, cumbersome. Exposure meter comes in handy.

- **EXTENSION TUBES**

A popular way to get close-up photos is by inserting *nonoptical* lens extension attachments between the camera body and its lens on an SLR. These are either one or more rigid metal or plastic *extension tubes* (also called extension rings).

By increasing the distance of the camera's lens to the film plane, the camera can be focused closer to the subject, thus increasing the subject's image size. Only single lens reflex cameras are suitable for lens extension devices because SLR lenses can be detached from the camera body.

Extension tubes usually come in sets of 3 pieces, 1 short, 1 medium, and 1 long. The lengths are specified in millimeters, such as 13mm, 21mm, and 31mm. The three tubes can be used singly or in any combination with one another giving the photographer a choice of seven different lengths.

Extension tubes come in automatic and non-automatic "flavors." The extra cost of automatic extension tubes is well worth it. The aperture will still operate in its usual manner, as without extension tubes, allowing for wide-open focusing.

When the lens is mounted to an extension tube or tubes, the f /stop numbers no longer apply. The f /stop number is a function of the lens-opening and the distance of the film plane from that opening. So if the lens now has been extended out, let say 21mm, obviously, the aperture has moved accordingly and $f/8$ on the lens barrel now is something more like $f/32$ or perhaps $f/64$ effectively. Manufacturers usually include charts with their extension tubes providing the photographers with exposure factors, so they can figure the exposure needed for a particular image.

But if the camera is blessed with a behind-the-lens meter - and in this case it is a true blessing - the photographer can forget all about exposure factors, the trusty, built-in exposure meter still functions normally, true to form. No sweat, no strain, the photographer can give all his/her concentration to the subject at hand.

Advantages: Extension tubes are well suited for close-ups and perform well at very close ranges.

Disadvantages: Exposure factors are troublesome, but automatic metering negates this problem. Cost is moderate.

• EXTENSION BELLOWS

Another device, and it really is similar to the extension tube, is the extension bellows. Like the tube, the bellows fit between the lens and the camera body on a 35mm SLR.

In all cases of close-up photography, the use of a tripod is highly recommended, but when using the bellows it is an absolute must. Also, seriously consider the use of a cable release. The slightest vibrations will nullify the quality of your costly equipment by yielding poor (blurry) results.

Extension bellows is a device that is built with great precision and allows the photographer to get extremely close to his work. The bellows comes equipped with a racking mechanism so the lens's extension distance is infinitely adjustable by racking the lens in or out. By comparison, the tube is rigid and the extension distance is fixed.

The only disadvantages of bellows are the cost

and the size. The racking mechanism with its knobs, rails, and bellow frames can be quite sizable and heavy. It can still be considered portable but not swiftly.

Because of the racking mechanism, etc., the cost is high for the low volume of work a photographer will be doing with it, unless close-up photography is his/her specialty.

As a rule of thumb, just remember that whenever the extension distance of the lens equals the lens focal length, the subject will be recorded life size or 1 to 1. For instance, if a lens of 50mm is extended by an equal length (50mm) for a total length of 100mm, the image on the film will be life-size, which is a one-to-one reproduction ratio. If the same lens is only extended one half of that distance, to a total of 75mm, then the image will be one-half of life-size or 1 to 2. And so on.

• MACRO LENSES

The ultimate close-up device is a macro lens. Some camera makers refer to them as micro lenses.

A macro lens is considered a multi-purpose lens because it can be used for close-ups or serve as a normal or telephoto lens.

The most common focal lengths of macro lenses are 50mm, 60mm, 100mm, 105mm, and 200mm.

In addition to serving as a normal or telephoto lens (in case of the higher mm ratings), the *true* macro lens allows for focusing from infinity to within inches (or millimeters) of the subject.

To be considered a true macro lens it must be capable of producing at least a 1:2 image without additional attachments. The more expensive lenses will do a 1:1 image size.

Technically, recording a subject life-size or larger on the film is termed **Photomacrography**.

Some zoom lenses offer macro features that will yield image sizes of 1:6, 1:4, and 1:3. These come in handy, but they are not true macros.

The advantages of a true macro lens are many, including excellent sharpness, versatility, and convenience. The disadvantage is only one... one that will shred your pocketbook. The price of a good macro lens is an arm and a leg, and just maybe, an additional pint of blood.

* * * * *

We've all heard of ILFORD at one time or another, the company with a serious attitude about its products, especially their various films and photographic papers, and usually, they lean toward the professional's needs.

So it's a mite unusual that they're announcing their new print film *ILFORD COLORS* as a film specifically designed for "shooters."

Their motto is: **Colors Like the Rainbow, Pictures Like a Pro.** "The film that the professional will use when he shoots for fun," they go on to say.

The name of this film has a modest ring, but it promises to have full color saturation and range. Prints come out looking a little on the warm side without the usual blue shadows. This makes it a perfect film for point-and-shoot type cameras, since they depend a lot on fill-flash.

The film is available in ISO 100, 200, and 400. So, go out and grab some.

* * * * *

Have you ever tried a chromogenic black-and-white film? A film that yields a black and white image but uses conventional color film developing chemistry is often referred to as a chromogenic black-and-white film. Such a film is the ILFORD XP2 SUPER. The SUPER stands for the improved version, which is supposed to make better black and white images on color print paper. That has been a problem in the past and you'd probably still get better results printing these black and white "color" negatives onto true black and white paper.

Have you hugged your enlarger, lately? It's time to do so, if you're lucky enough to have a darkroom.

A FACT AND NOTHIN' BUT A FACT

More and more photographers are using their 35mm gear for photojournalistic wedding photography in addition to their medium format images.

* * * * *

OH, THOSE PERPLEXING ABBREVS.

AA = size of batteries often used to power cameras, flash, and other photo equipment.

AE = auto-exposure, short for automatic exposure.

AF = autofocus.

APS = Advanced Photo System; commonly refers to a small-format type automatic camera.

ASA = American Standards Association. Former rating system in the U.S. for film speeds. Superseded by ISO.

CdS = cadmium sulfide: a type of light-sensitive cell used in older light meters.

DIN = Deutsche Industrie Norm. A German (European) rating system for film speeds superseded by ISO.

DX = data exchange. A symbol indicating a film cassette is encoded to set an automatic camera to the film speed.

EE = electric eye; a name for early auto-exposure cameras.

EI = exposure index; term for the speed of a film whenever the film is rated at other than standard ISO.

EV = exposure value; system of numbers to indicate the range of sensitivity of a camera's exposure metering system or a handheld exposure meter.

f/ = f/stop; a number indicating the relative size of the lens opening, also called aperture.

ISO = International Standards Organization. Numbers indicating the relative speed (sensitivity) of films.

LCD = liquid crystal display; electronically powered display panels for cameras, flashes, digital readouts, etc.

LED = light emitting diode; tiny lights on cameras or other electronic equipment, signaling various functions.

OTF = off the film; implying that the exposure meter of a camera reads the light at the film plane, esp. for flash.

P&S = point and shoot; name for a compact, automatic camera.

SBC = silicon blue cell; a type of light-sensitive cell used in either on-board or hand-held light meters.

SPD = silicon photo diode; type of light-sensitive cell used in either a camera's exposure meter system or hand held.

TTL = through the lens; indicates that the camera's exposure meter system reads the light that passes through the lens, a very accurate way to read light.

Menomonee Falls Recreation Department

Camera Club

People with an Interest in the Art of Photography

Volume No. 233 - APRIL, 1999
Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building, W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

President: Steve Haynes	251-3791
Vice President: Steven Kilkenny	255-0796
Treasurer: Sandy Berg	628-3050
Secretary / Newsletter: Fritz Jusak	253-1198

Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106



HAPPY EASTER TO ALL

Next Meeting, Tue. April 6th

Our April Meeting will be held at Klug's Photo World, Jeff's studio, at 7:00 pm in Hubertus.

The topic will be a model shoot. Real... live... hands-on. Bring your camera and join us in the club activity of model photography. The club will provide the models for this event.

This is a great chance to take all the "people pictures" you want, work for the experience.

Things to bring are your camera, some normal speed daylight (ISO 100 or 200) film, and, possibly, a tripod. Studio strobes will be set up and ready to go.

See directions on how to get to the studio's location on page 2 of this newsletter.

The Menomonee Falls Camera Club, as always, would like to thank Jeff Klug for hosting the April meeting at his studio. The opportunity is greatly appreciated.

Pretty soon... May!

Before we know it, May will be here. Our tentative plans for the May meeting will be a one-hour program by a Journal Sentinel Photographer along with the showing of a video tape.

Photo journalism is an interesting field. Some of the pictures by these photographers are great.

Stay tuned.

About Our Last Meeting

Our last meeting, March 2nd, went well. We had 22 people present, give or take. Counting an accurate attendance can be difficult with people milling around and some coming after the meeting has started.

Our topic was to critique our work, and the person at the helm, the "Critiquer", was Jeff Tamms of the Photo Pictoralists and Chairman of the Wisconsin Circuit. Being affiliated with many contests, well qualified him for the job. And a good job he did.

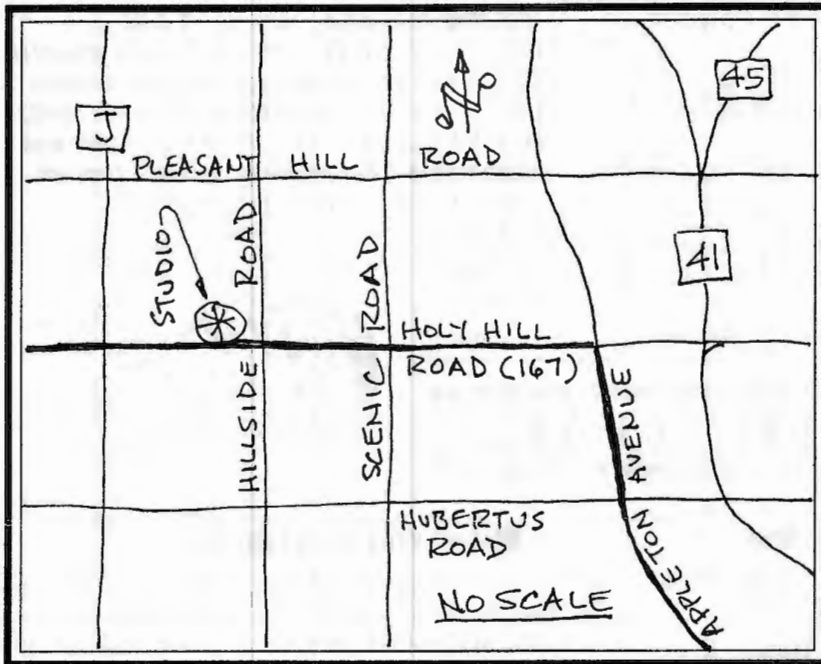
His mild-mannered demeanor and gentle style of critiquing made it interesting and created a learning-experience at the same time. Jeff made many good suggestions in the course of his critique and, ultimately, he found some good in every picture.

—THINK—



MODEL SHOOT!!





Directions to Klug's Photo World: From Menomonee Falls, take Appleton Avenue (Highway 175) north about 6 miles to Holy Hill Road (Highway 167). Turn left (west) onto Holy Hill Road and travel about 3 miles. Klug's Photo World is located on the right side of the road, 4298 Highway 167. The driveway is located 50 feet before the parking lot for the famous Apple Barn. Should you pass the Apple Barn sign on the right side of the road, you have gone too far. Double back and try again.

The phone number of the studio is 628-1255.

We are sure that you will find your way. See you at the meeting.

PIRATE'S MAP TO A GREAT MEETING

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



WHAT HAVE WE LEARNED?

Listening to Jeff Tamms' critiques, I noticed a few words kept coming up repeatedly, namely, foreground, background, impact, and empty space. And like most of us who have been into photography for some time, you're saying: *Yeah, yeah, I've heard all that stuff before... a thousand times.*

Of course this is true, but if you are like me, when you're out there shooting away at some scene that has inspired you - in the heat of battle, so to speak - you forget all about these wonderful rules, discovering your blunders when the end result, the 24 pictures, come back from the photo lab. Speaking for myself, I gotta admit, it happens time and again.

If you process your own material, you can hide many of these screw-ups, especially when you use 120-size film. In the days, when I had my own darkroom and used a medium format camera,

cropping was one of my main, creative tools. Sometimes, during the printing of a picture, a picture entirely different from what I intended would pop out at me, sort of a picture within a picture. All it took, was some severe cropping.

By turning the enlarger head on its side, I was able to project across the entire darkroom, but still use only an 8x10 or 11x14 piece of print paper, strategically taped to the wall.

Sure, some of these pictures had significant grain, but grain in itself - if your image is in sharp focus - does, in most cases, little harm. And, in some cases, it adds to the artistic quality of a particular image.

For those of us who count on others to get their pictures printed, let me itemize the points that Jeff Tamms was making during his critique. These are not a complete list, only the ones that came up repeatedly, and I expect, that inadvertently, I will put my own spin into these comments. It is not my intent to put words into Jeff's mouth. So don't consider these comments as a direct quote, but, rather, a general drift of what the editor thinks Jeff was telling us.

Watch your foreground: Too much foreground in a picture can distract from the main center of interest. The foreground takes up space for no good reason and diminishes the size of whatever you wanted to photograph in the first place. That is particularly true if the foreground is merely grass or sand, unless the foreground is part of the story you're trying to tell or inherent to the subject of your theme.

Sometimes, the foreground has its own center of interest, competing with the subject you actually wanted to show in your image, causing confusion in the viewer. That could be a rock formation or the roots of a tree, etc.

Watch your background: All of the above also holds true for the background. Unless it contributes to the theme of the main point of interest, you are better off without it. Speaking for myself, I admit that often I get so wrapped up in the image that I want to capture, that I totally forget to evaluate the background.

Realistically, we're not always able to control every element of a picture, but the idea is to do the best you can. If it were easy - and I'm glad it is not easy - everybody would take fabulous pictures and gone would be the challenge. The challenge to do better is what drives us to pursue this hobby.

Try to make an impact: If someone looks at a photograph you have taken and instantly says "wow," you've made an impact, that is, your image has impact. I suspect there are different degrees of impact, from spectacular to a more subtle impact. Perhaps subtle is not the right word, since it is the opposite of impact.

If your picture has impact, it will go a long way toward creating viewer interest.

Avoid empty spaces: If your picture consists of too many empty areas that don't add anything to its theme, the picture becomes ineffective. Just one such empty space can do its share of damage.

The rule of thirds: There is a rule of composition that states that the main center of interest in a picture should not be in the actual center of the picture, but, rather, about one third in from either edge and top or bottom. For the same reason, the theoretical horizon (or actual horizon, if the picture has one) should not run through the center of your picture.

Now back to the real world: Can you possibly obey all the above rules every time you take a

picture? Of course not. But they are good rules to keep in mind. Contest judges do make these considerations when they judge your picture.

And, if you ever find yourself in a situation where you can observe and follow all these rules, whether by luck or masterly skill, you are sure to have a great shot to be remembered and appreciated by many.

* * * * *

GO FOR THE RARE MOMENT

I have two grandsons, Alex, who is five, and Aaron, who is a little over one year old.



Naturally, as you would expect, I did my share of picture-taking, and my pictures always turned out "pretty good." The pictures

were exposed correctly; the detail was always needle sharp thanks to my quality camera.

After Alex was born, my first grandson, I was practically the only one taking pictures of him because my son and daughter-in-law had no camera.

Well, that all changed a couple of years ago when I gave them a low-end Minolta SLR for Christmas. The intent was that my son could use a good camera since he goes deer hunting every year and he wanted to record these events for everyone to see.

The camera was of a much better quality than I had imagined. It was fully automatic but had no bells and whistles for any serious photography work, but certainly was excellent equipment for someone not well acquainted with the ins and outs of picture-taking. The razor sharp f/1.8 x 50mm lens made the camera usable in almost any lighting situation. I also included an inexpensive, electronic flash.

It didn't take all that long before my daughter-in-law, Sherri, started to use the camera for her own favorite subject, Alex. I, of course, would still take pictures of the boy, too. So Alex was probably the most photographed kid on the block.

At this point I made a surprising discovery, a discovery that also disturbed me somewhat, kind of deflated my ego.

Whenever I went to visit, I would bring my

fresh batch of pictures along and show them off with pride.

Sheri, then, would bring her pictures to the table, and here is the unsettling part, her pictures would be consistently better than mine. In fact, her pictures just about blew mine out of the water.



Now, you will have to believe me when I say that Sherri doesn't know an *f*/stop from a door stop. And she isn't all that concerned about composition, either. Yet, her pictures are great. Sure, she has the all automatic Minolta, but

that alone would seem more of a handicap than an advantage.

Needless to say, the tables have turned. I no longer take the kid's pictures, and now it is she who supplies me with pictures of my grandchildren.

I've always known that Sherri had an artistic flair because of how she decorated her kitchen and painted stencils on the walls. She also sketches on occasion. Her sketches look good but she does not take is seriously.

My thoughts on why her pictures are so great is that I believe she has a flair, or sixth sense, if you will, for the *rare moment*. She senses a good picture when she sees one and probably lays in waiting until that special something occurs, then captures the moment with a click of her camera.

In my opinion *the rare moment* can be found in many types of photography. In sports photography the term *peak of action* is used. The basket ball player is three feet off the floor; the ball is half-way through the hoop; the picture tells you that the player is in the process of making an excellent jump shot, and it's all caught on film at the peak of the action. That particular moment is gone in a split-second. So it is a rare moment.

Ever see a picture of a dolphin flying through its trainer's hoop? Peak of action is as the dolphin is half through. The scene doesn't last very long and for the most part of his life, the dolphin does something else.

A young couple, just married, is making that very first cut of their wedding cake. Many people only do that once in a life time. It's a rare

moment.

Even scenery shots can include a rare moment. Pretty sunsets, at their peak of beauty, only last a few minutes. A lighthouse during, or right after a big snow storm can look very interesting for a short while. Same goes for barns or other structures.

When you go cruising with your camera, look for a rare moment, and if you find it, grab it... quickly.

* * * * *

SURVEY RESULTS

Out of a membership of 26 we had a return of 10 survey forms. Some people were quite sincere and took the survey rather seriously. Here are some comments that I would like to mention. Many returns said the same things only in slightly different ways, so I "boiled" the information down to its major components.

QUESTION #1: *What was your reason for joining?*



There were no big surprises here. We all joined basically for the same reason. Here are some of the comments:

To expand my photographic knowledge.

Expect to learn more about my personal

camera.

Learn more about new equipment, such as APS cameras for instance. Learn about accessories.

To meet people with the same interests and associate with other photographers at the local level. To meet people with similar interests and various skill levels.

QUESTION #2: *What do you wish the club would do?*

Some answered at length; everybody was kind and polite. Read on:

Right now the club is offering more than I can participate in.

Perhaps club members can be asked to list their primary and secondary interests and experiences in the field of photography. This will make it easier for others to find the help they need.

I would be interested in more information on contests and classes.

I really like the fact that the Falls Camera Club is a "laid back" type of club. I don't want to feel pressured to participate in every event held.

I learn most from hands-on programs. Programs on other than regular meeting nights for special field trips and activities would be great.

I liked the table-top meeting we had.

QUESTION #3: *Rate your satisfaction with the club. 1=poor; 2=fair; 3=good; 4=very good; 5=excellent.*

Only eight people rated the club by the numbers provided. The ratings were high, in other words, satisfaction by our members is high. Computing all the numbers sent in into an overall average yielded a 4.07.

The lowest rating entered was a 3, given by one member; all the others were higher.

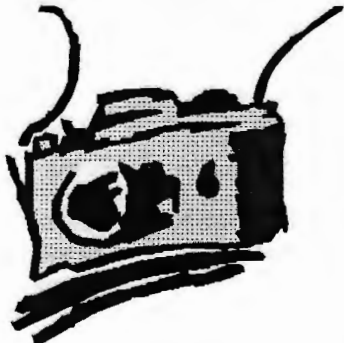
Two entries stated that they hoped for meetings to start on time more often and get right to the subject at hand, rather than wasting time with irrelevant discussions.

* * * * *

WELL, HERE WE GO AGAIN.

Three major camera manufacturers have introduced new rugged, high-performance, pro-model AF 35mm SLRs. One can only wonder how they manage to do these new camera releases simultaneously time and again. Could it possibly be that they spy on one another?

Anyway, these are exiting times for serious photographers who have the financial fortitude to avail themselves to these technical marvels.



Watch for these models as they will be available soon:

CANON: EOS-3

MINOLTA: MAXXUM 9

NIKON: F100

Expect lots of great new features and technology.

CANON has several good quality cameras on the market, already. There is the EOS2E, introduced back in 1992, and the EOS-1N on the pro side of the EOS family. But lots of the users of both of those models (and any pro/serious amateur photographer, for that matter) will be interested in the new EOS-3, because it has a lot going for it.

Like the pro model EOS-1N, the EOS-3 offers the durability of heavy-duty construction, with a die-cast aluminum mirror box and excellent sealing against water and dust.

The AF (auto focus) system also out-does its predecessors. While the EOS-1N and A2E have five-point AF areas with one cross-type sensor, the new EOS-3 has 45 AF areas, including seven cross-type sensors.

You can let the camera select the focusing point(s), do it yourself manually, or use the the EOS-3's third-generation version of Canon's exclusive Eye Controlled Focus, in which you can select the focusing point just by looking at it in the viewfinder - whether holding the camera horizontally or vertically. The EOS-3's Eye-Control response time is about twice as fast as the second-generation EOS Elan IIE's, and more than three times faster than the pioneering A2E's.

The camera offers 21-zone evaluative metering (compared to 16-zone of its forerunners), plus center-weighted averaging, and 2.4% spot metering.

Exposure modes include shiftable program AE (auto exposure), shutter- and aperture-priority, metered manual and DOF AE (in this, you focus on the nearest point you want in focus, then the most distant, and the camera will set the required focus and aperture to provide the needed depth of field). There are also 3 automatic exposure

bracketing settings.

Shutter speeds in many increments up to 1/8000 and a flash-sync speed of 1/200.

Eighteen Custom Functions allow you to tailor camera features to suit your shooting preferences. And, the camera accepts the full line of nearly 50 lenses.

When **MINOLTA** discontinued the Maxxum 9xi a couple of years ago, it left the company without a top-end pro model camera in the market place. The new Maxxum 9, with its armored metal body, high performance, and top shutter speed of 1/12,000 second, gives Minolta a true pro camera once again - and at what should be a very competitive price.

Featuring zinc die-cast bottom and side covers and a corrosion-resistant type 304 stainless steel shell with a scratch-resistant UV-hardened polymer coating, the Maxxum 9 is well suited to the rigors of pro photography.

With Eye-Start automation you activate AF and AE systems the instant you bring the camera up to your eye (and it can be switched off if desired).

AF modes include single-shot, continuous predictive, and automatic, in which the camera automatically sets the appropriate mode for the subject. Minolta's AF systems in higher-end Maxxums have been excellent for years, so expect the Maxxum 9's Auto Focus system to perform very well.

Other quality Maxxums have employed Minolta's near fool-proof 14-segment honeycomb metering, and the Maxxum 9 continues the trend, also providing center-weighted average and spot metering modes. Exposure modes include shift-able metered-manual, aperture-priority and shutter priority. By pressing the AE-lock button while turning the front dial, you can change the manually set shutter speed or aperture without altering the overall exposure.

Two rewind modes are doable, high speed or silent operation. Multiple exposures are possible.

This camera is the only pro AF 35mm SLR with a built-in flash. Program Flash, which provides more power and high-speed sync (at shutter speeds up to 1/8000 - normal maximum flash-sync shutter speed is 1/300 sec.).

Other features are an electronically vertical-

travel, focal-plane shutter with speeds from 30 seconds to 1/12,000 sec. plus B.

The photographer has the ability to automatically advance a re-loaded roll of film to the desired frame number.

That **NIKON's** new AF SLR is the F100 and not the N100 is significant. Rather than just a next generation replacement for the popular N90s the new camera is a member of Nikon's F-series family of hardy pro cameras. The F100 has a lot of the flagship F5 pro model's technologies and capabilities put into a rugged, yet light weight and less expensive body. And that is a wonderful thing for serious shooters.

Featuring such pro-level design points as a front body and top and bottom covers of rugged magnesium alloy for strength and precise alignment, sure-grip, impact resistant rubber on critical surface areas, strategically placed O-rings to keep out moisture and dust, coreless motors and floating mechanisms for quick, precise and silent operation, the F100 is nearly a pound lighter than the F5, yet totally sturdy.

Performance features are impressive. Five-area Dynamic AF, which works equally well with all AF-Nikkor lenses, lets you select the initial focusing area, then keeps focusing on the subject if it moves to another AF area.

Ten-segment 3D Matrix Metering analyzes the entire scene, taking into consideration subject-location data as well as brightness and contrast data, and using a database of 30,000 actual scenes to determine the best possible exposure, instantly. Spot metering, which reads only the central 1% of the scene is conveniently indicated by a 4mm-diameter circle in the center of viewfinder.

Other features include shutter speeds from 30 seconds to 1/8000 plus B, an all-mode depth-of-field preview button, multiple-exposure capability, auto DX film-speed setting from ISO 6-6400, and more.

Twenty-two Custom Settings allow you to change the camera's default settings to suit your needs. And the camera accepts the full line of AF-Nikkor lenses and a wide system of accessories. Lenses range from 16-600mm. Current Nikkor manual lenses can also be used with this fine camera.

* * * * * Read more about it in the March, 1999 issue of PETERSON'S PHOTOGRAPHIC magazine. -Ed.

Menomonee Falls Recreation Department
Camera Club
People with an Interest in the Art of Photography

Volume No. 234 - MAY, 1999
Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building. W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

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Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106



Think Spring

Next Meeting, Tue., May 4th.

Our May Meeting will be held at the Menomonee Falls Community Center (home base), and it promises to be a really interesting evening.

We will have a program presentation, which includes a video show, discussion of equipment, plus questions and answers about the trials and tribulations of a photojournalist.

The Journal Sentinel and one of their helpful editors have agreed to lend us a genuine newspaper photographer for the evening.

Every issue of the Journal Sentinel is loaded with pictures of every type, yet, how many of us have ever seen one of their photographers in action?

How does a newspaper photographer deal with the many people from all walks of life that he/she encounters during work assignments? How do they manage to be at the right place at the right time? What are the legal ramifications of the often-seen "man-on-the-street-type" pictures? Do they need consent to publish, something akin to a model release? Do newspaper photographers shoot more freely, now that most of the pictures they take are digital? How many shots constitute an average work-day?



What type of equipment do they favor and why? Are we amateurs better off because photography is still a *hobby* for us, instead of a daily grind?

There are many more questions one could ask! **But if you want answers, come to the meeting.**

Let's look forward to a good one.

Our Previous Meeting

Our April meeting at Klug's Photo World went off well, according to reliable sources. We had nine photographers in attendance (model shoots traditionally have a lower attendance) and five hard-working models doing their stuff.

Your editor regrettably was not able to attend due to an urgently needed root canal on tooth #15, which has painfully come into the limelight on the prior weekend. After an hour-and-a-half of *open wider, please*, model photography was out of the picture.

Bring 'em in, hey!

We respectfully urge the photographers from the model shoot to bring in their results for viewing at the next meeting.

Get Political in June

Would the world still turn without politics? We will never know because there will never be no politics.

In June, we will have our Club Elections, so give it some thought. We need people to come forward to be nominated and, possibly, serve the club in the following positions: **President, Vice President, Treasurer, News Letter Editor.**

Steve Haynes is in his 2nd continuous term as president. He has done a great job and earned himself a break. Also keep in mind that none of these positions is insurmountably tough. As in real life, the higher up the ladder you are, the less you do. Think about it. Thank you.

Have I seen you at the Bobbi Lane Seminar?

Enjoy the Spring -- Ed.

EVENT OF SPECIAL INTEREST

The SWMCCC (SWIMsee) Weekend Seminar of Photography (Holland, Michigan) will be July 22nd through 25th this year. Many satisfied past participants among club members. Total cost for this extended weekend is approximately \$200.00, including classes, lodging, and meals.

Sign-up forms will be available at the next meeting for those who are interested in going. Bill Rietz is your man, if you have any questions.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.

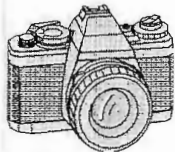


TRIVIAL PURSUIT

Presently, there are many different models and types of cameras in the marketplace with price ranges from reasonable to preposterous.

But after all is said and done, all these cameras have the same major components, such as lens, shutter, meter, film winding mechanism, penta prism/view finder, built-in timer... Well, you get the idea.

If you are like me, you either have had or will have in the future, some problem with any one of these features, but not all.



My problems, over the years, have been: a stuck aperture (wide open), a jammed shutter, an out-of-kilter penta prism due to impact damage by previous owner, a lazy mirror (wouldn't come back down after the picture was taken), and a film winder problem; my negatives suddenly started overlapping by about 25% on each side, resulting in some very unusual prints.

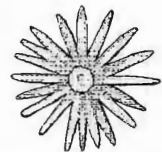
I didn't start this little article to write about camera features that can cause trouble. Actually, I want to discuss a feature that every camera has, and it never (yes, never is a long time) causes any trouble at all. This feature is necessary for many photographers, in fact, the more serious the photographer, the more necessary this feature becomes, and it performs its duties in a quiet, efficient manner.

Most cameras of yesteryear had this feature. Remember the Kodak Retina S1? Or, how about



the Konica Auto S2? ...Yahica EZ-Matic? ...Canon 7S? ...Leica M4 (price \$543.00 circa 1970)? ...Mamiya/Secor? ...Petri FT? ...Zeiss Ikon Icarex 35S? ...Miranda Sensorex? ...Beseler Topcon D1? ...Nikkormat FTN?

...Alpa D (price \$529.00 circa 1970)? ...Kowa Six? ...and the Minalta Autocord ...and the Mamiyaflex C330. Twenty - thirty years ago, these were noble workhorses, not necessarily the very best, but, nonetheless, relatively popular. And all these fine cameras had this trouble-free feature I am talking about. Not a peep out of any of the photographers using these cameras.



By now I can feel that you are getting wise to me so I might as well spill the beans.

I am talking about the little tripod socket in the bottom of your camera. Has it given you any grief, lately? Like the navel in your abdomen, it has been taken for granted by people forever and ever, and that is the reason we know so very little about this, so called, tripod socket.

One winter night, some years ago, sitting in my comfy easy-chair, my camera in my lap, I started to contemplate my tripod socket.



I noticed that the Pentax had it's socket dead center in the bottom, right under the lens, while other cameras I remembered, had their sockets off to one side. Was there a reason for it or

were they just trying to be cute.

Another question popped into my head. What

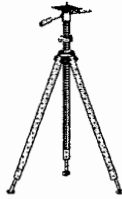
size is this thread, anyway? Obviously, it would be a metric-type of thread since everything on a camera is expressed metrically. The film is 35mm wide; the lens has a focal length that is expressed in millimeters, i.e. 50mm; the thread for the screw mount of your filter rings is expressed in millimeters. So, certainly, the tripod socket thread is some diameter of so-and-so many millimeters. Right?



Well... The logic is good. Unfortunately, we don't live in a logical world. Let me tell you what I found out.

First, I am a mechanical draftsman and machine designer by trade; my company builds custom machinery, so nuts and bolts are my bread and butter, in a manner of speaking.

I eyeballed the little threaded socket with the assumption that it is metric but realized it was a course thread that came mighty close to either a #10 (3/16")-24 or a 1/4"-20 size thread of the American variety.



So, the next day I borrowed one of each of these bolts from my company's assembly floor and put them into my pocket for a later experiment.

Lo and behold, the 1/4"-20 (that's 20 threads per inch) screwed right into the socket with the greatest of ease. Surprise, surprise.

There are 25.4mm in an inch, therefore, 1/4" equals 6.35mm and 1/20" equals 1.27mm, according to my calculator. There may be a metric thread size that comes close to that. So the possibility exists that by coincidence, both a metric and an American screw can fit, but I doubt it. I don't know of any metric thread size that would work.

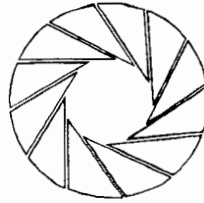
By now you all think that it's been a long hard winter for me. *Fritz is getting a little balmy in the head.*

You're probably right. Maybe we should call this column "photographically babbling."

* * * * *

LENS LINGO

If I had to guess -- a semi-wild guess -- I would say that 1950 was the year I realized my



love for photography. That is when I started to take a closer look at the various cameras that in one way, or another, came into my presence.

Looking at them always stirred a sense of mystery in my, in particular the lens.

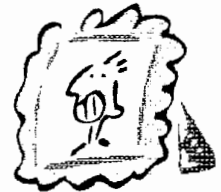
In my own ignorant way, I always judged the value of a camera by the size of the lens (the glass) it had. Later it became obvious that this notion was not so stupid after all.

Most cameras in those days of years long gone had lenses the size of a dime or, at best, a nickel. And they were always of some odd-ball type, like f/6.7 - 47mm Anastigmat. These lenses surely did not look impressive, but the word *Anastigmat* stamped onto the lens barrel intrigued me; I didn't know the meaning of the word.

Whatever it meant, it had to be something good or they wouldn't have bragged about it. Five years later, I decided to look into it.

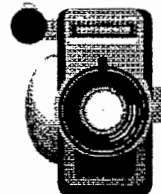
An *ANASTIGMAT* is an anastigmatic lens, and anastigmatic means "not astigmatic," and astigmatic is the adjective form of astigmatism, and astigmatism is a bad thing, and please quit yawning.

Astigmatism is a **refractive** defect of a lens that prevents focusing of sharply defined objects. More about this later.



Even your eyes can suffer from astigmatism.

The word anastigmat is no longer stamped onto lens barrels, but don't worry, all lenses worth their salt are anastigmatic nowadays, trust me. As a matter of fact, modern lens specifications can be hair-raising, as I saw in a recent advertisement in one of the major photography magazines. A major lens manufacturer had this to say about one of their lenses: *AF28-300 Hyper-Zoom (IF) Hybrid Aspherical (SLD) APO, multi-coated lens, made of 13 elements in 9 groups.*



And then it went on to say that the lens will give you unprecedented image quality in color and black and white. The ad didn't say

anything about astigmatism.



The trouble with lenses can best be explained when we have a basic understanding of light. For this little, superficial treatise, we're talking really, really basic.

Light is a radiant energy that obeys certain laws of nature that can best be explained in terms of a stream of particles, pellets of energy called photons (rays), or in terms of a train of transverse waves which are used to explain the propagation of light through various substances and some of the phenomena of image formation. The "light wave" oscillates. The number of complete oscillations, or vibrations per second of a point on the light wave is known as the frequency. The frequency determines the wavelength; different frequencies result in different wavelengths. **Differences in wavelengths manifest themselves as differences in color in the visible spectrum.** White light is simply a mixture of visible wavelengths.

For all practical purposes, light from far-away places travels in a straight line and parallel and at a constant speed in a vacuum. The velocity of light in material substances is usually less than in a vacuum, in other words, it travels fastest in a vacuum.

Also, in material substances this velocity is different for different wavelengths, resulting in a phenomenon called "dispersion."

As light enters a substance, say a glass prism, it will slow down some at the point of entry where it will be thrown off its straight course and bend a certain amount. This bending is called **refraction**, and because each wavelength now travels at a slightly different speed we see the resulting "dispersion" as an array of rainbow-like colors.

When the light enters the prism, in addition to the refraction of light, some light will be lost to a given amount of reflection. As light travels through various substances, there will always be some reflecting involved.

The fact that we have **refraction** when light travels from air into glass is actually a good thing, since lenses are made of glass. Lenses

wouldn't work if it weren't for the strange phenomenon of refraction. Most lenses have spherical surfaces, refracting the incoming light toward the center axis. However, the aperture in the lens, if it is very small, can also cause some amount of refraction of its own, and the lens designer has to, in some way, deal with it.

Unfortunately, as we know, along with the desired refraction we also have to accept dispersion and reflection which have caused lens builders some serious headaches over the years.

And then there is the fact that no matter how well you design and build a lens, it will never be absolutely perfect. Even our best lenses are no more than a compromise, a trade-off of the lesser of the undesirables, accepting only the ones that can be lived with.

We will see what some of these undesirables are and how lens engineers try to reduce their effects on your image. Keep in mind that there is no such thing as a perfect lens but that we are getting closer to perfection year by year.

The effects that lens imperfections have on your image are, of course, negative. They deteriorate the quality of the image by minute amounts. These negative effects are called **aberrations**.

The normal dictionary definition for the word **ABERRATION** is: deviation, or departure, like in "departure from what is expected." So, if your lens does anything other than what it's supposed to, and, particularly, if it is an undesirable thing, you can consider it an aberration.

O.K., if aberrations are so bad, then why don't we just do away with them? Hey, good idea. Unfortunately, it's impossible.

Aberrations are image defects that result from limitations in the way lenses are designed. Better lenses have smaller aberrations, but aberrations can never be eliminated, just reduced. Lets look at some of the more common aberrations of a lens.

Spherical aberration: Light passing through the edge of the lens is focused at a different distance (closer in simple lenses) than the light striking the lens near the center.

Coma: Off axis points are rendered with tails, reminiscent of comets, hence the name. It can be shown that coma must occur if the image formed by rays passing near the edge of the lens has a different magnification than the image formed by

rays passing near the center of the lens.

Astigmatism: Off-axis points are blurred in their radial or tangential direction, and focusing can reduce one at the expense of the other, but can not bring both into focus at the same time. Try to think of it as the focal length varying around the circumference of the lens. (Optometrists apply the word "astigmatism" to the defect in the human eye that causes 'on axis' points to be similarly blurred. That kind of astigmatism is not quite the same as the astigmatism in photographic lenses.)

Curvature of field: Points in a plane get focused sharply on a curved surface, rather than a plane (the film). Or, equivalently, the set of points in the object space that are brought to a sharp focus on the film plane from a curved surface rather than a plane. With a plane subject or a subject at infinite distance, the net effect is that when the center is in focus, the edges are out of focus, and vice versa.

Distortion (pincushion and barrel): The image of a square object has sides that curve in or out. (This should not be confused with the natural perspective effects that become particularly noticeable with wide-angle lenses.) Distortion occurs because magnification is not a constant, but rather varies with the angle from the axis of the lens.

Chromatic aberration: The position (forward or back) of sharp focus varies with the wavelength (or color) of the light. While all the colors may be in focus, they are not all in focus in the same plane. Only one color range appears sharp on the film.

Lateral color: Magnification varies with wavelength (or color). Remember, it is the wavelength that determines the perceptible color of light. Think: Rainbow.

Hmm. I wonder how many of the membership are still with me. Could it be that most of you have dozed off and don't give a hang about lenses?

Sorry if I have drawn this out too far. The subject is such that once you get into it, it's hard to get back out, gracefully.

The time has come to get back to the original lens specifications of the magazine ad as mentioned on page 3.

For the reader's convenience, I will repeat these specifications so we can have a closer look as to what these qualities of this lens will do for you,

the photographer.

AF28-300mm Hyper-Zoom (IF) Hybrid Aspherical (SLD) APO, multi-coated lens, made of 13 elements in 9 groups.

Hyper-Zoom: I'm sorry, this term is new to me. However, if you look at the range of the lens, 28mm to 300mm, it appears to be quite an extreme range. Most 300mm zooms start around 90mm. *Hyper* is not a word, but rather, a prefix meaning *excessive, above and beyond, etc.* That would certainly be the case here.

(IF): Internally Focussing. Newer lens designs have come along with internal lens elements that move in and out rather than just the front element. With internal focussing, lens designers are able to keep down the length (and therefore the weight) of a lens. IF is more efficient. Without it, this particular lens may look like a hunk of stove pipe.

Hybrid Aspherical: Originally, all lens elements were spherical in shape. The lens surfaces were always part of a sphere. But nowadays, spherical lens elements are combined with some non-spherical lenses (lenses that are close to flat or parabolic, or any curved, non-spherical surface), used to reduce aberrations and enable a more compact lens size. The word "hybrid" means something like "crossbreed," in this case, a crossbreed between spherical and non-spherical lens elements.

(SLD): This stands for *Super Low Dispersion* glass. Also (LD) and (ED) *Low Dispersion and Extra-Low Dispersion* respectively. To refresh your memory: **Dispersion** is a phenomenon in which white light rays deviate by different wavelength amounts, resulting in a spectrum. The rainbow created by a prism is a result of dispersion.

Optical Glass: A note about the glass used for lenses. It is a transparent material, especially formulated to be clear, free of defects and distortions, and to withstand heat and humidity. It also must not be too soft. There are many types of optical glass, each classified according to refractive index and light dispersive qualities. Two or more types of optical glass are typically used in the component elements of a high-quality photographic lens. Each compensating the shortcomings of the other.

APO: APO is a lens designation for a lens system in which **chromatic aberration** has been corrected for three or more colors. **Apochromatic**

lenses are used in photoengraving applications and telephoto lenses that have large maximum apertures.

Multi-coated lens: Why do the lens manufacturers coat (or even multi-coat) a lens? To make it look pretty? To make it scratch-proof? No, not exactly.

There is another problem with lenses. It known as **lens flare** or just **flare**.

Flare: The soft effect visible in a picture resulting from stray reflected light which passes through the lens but is not focused to form the primary image. It can also show up as white areas in your picture, in extreme cases and usually occurs when shooting back-lighted or side-lighted subjects. Flare can be controlled by using **optical coatings**, light baffles and low reflection surfaces. A photographer can further help herself by the use of a lens hood (shade), a very effective way of reducing flare.

A **word of caution** about coated lenses (and you should assume that they all are), do not clean the surface of your lens too vigorously or use any solvents on the lens surface, lest you wear off the coating and diminish the performance of your valuable lens. Lens coatings are designed for anti-reflectiveness but not necessarily for toughness.

Thirteen elements in 9 groups: Have you ever seen the cross-section of a lens assembly (the lens barrel with the lens elements inside) and were astonished as to how many individually mounted lenses were inside? I have. My first thought always was: is it really necessary to have all those lenses in there?

I still ask myself that question from time to time, but I now believe that it is. These lenses are all designed to work in unison, fighting as many aberrations as possible. Some lenses are concave and spherical, some are aspherical, and some are cemented together so there is no air in-between, all done for the common good of your final image.

A **group** can be a single lens element or one that has two or more lenses cemented together.

"Thirteen elements in 9 groups," then, means there are 13 lenses in the lens barrel, and 5 of them are cemented in some kind of arrangement.

There are a few other words in THE ARSENAL of LENS LINGO that I would like to mention briefly, as long as space permits.

Resolution: Also known as the resolving power of a lens. It is the ability of a lens to reproduce small details. One of the measurements of the lens performance is given in lines per millimeter (1/mm) and indicates how many black lines placed at equal intervals within 1mm can be resolved by the lens. One millimeter = 1/25.4 inch.

Vignetting: Progressively diminished illumination on the film from the center to the corners. There are two kinds of vignetting: Natural vignetting, caused by the lens, and vignetting that is caused by improper use of accessories such as a lens hood or filter.

PC: PC means perspective control. When shooting a tall building with the camera and wide-angle lens tilted to fit the building into your picture frame, the plane of your film is no longer parallel to the subject (the facade of the building), resulting in the convergence of the building's straight lines. The building appears to be leaning backwards.

The lens barrel of a PC lens can be shifted, enabling the photographer to properly frame the building without tilting the camera, thus keeping the lines of the building straight.

Hyperfocal distance: The closest point a photographer can focus where the depth of field includes infinity. When the lens is focused for the hyperfocal distance, the largest depth of field, covering from 1/2 the hyperfocal distance to infinity can be obtained at each f/stop. The longer the focal length of a lens, the longer is the hyperfocal distance, and the smaller the aperture (the larger f/stop number) the shorter the hyper focal distance.

Hyperfocal distance comes more into play when using manual focus lenses. It can be a very handy tool when doing landscapes.

To set your lens at the hyperfocal distance, you must have a lens barrel with depth-of-field scales on it. Many, unfortunately, don't have these anymore.

If you have a 50mm lens, for instance, and your aperture is at f/8, turn your focusing ring until the infinity mark is opposite the 8 on your depth-of-field scale. The distance opposite the point of focus indicator will read 30 feet. The 8 on the other side of the lens center will be in line with the 15 feet mark. So your depth of field for your next shot will be from 15 feet to infinity. Get it?

Good shooting, have fun, folks. --Ed

Menomonee Falls Recreation Department

Camera Club

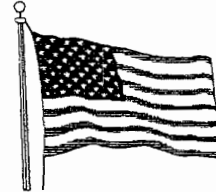
People with an Interest in the Art of Photography

Volume No. 235 - JUNE, 1999

Meeting first Tuesday of each month at 7:15 P.M. Menomonee Falls Recreation Dept. at the Community Center Building. W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

President: Steve Haynes	251-3791
Vice President: Steven Kilkenny	255-0796
Treasurer: Sandy Berg	628-3050
Secretary / Newsletter: Fritz Jusak	253-1198

Board Members	
Jon Moscicki	464-6479
Jeff Klug	628-1255
Bill Rietz	251-7106



SUMMER ISSUE

NEXT MEETING: TUE, JUNE 1ST

Our next meeting will be of interest to people who want to preserve their photos for years to come, keep them in the best of health for posterity. Lets face it, fresh pictures are nice and fun to look at, but twenty years down the road, they often become downright priceless.

Erika informed me that our guest speaker for June will be Michelle Reisenauer from **Creative Memories**. She will discuss the preservation of photos in albums.

Ever notice how old paper turns brown? That's because most paper has trace amounts of acid in it, left behind by the manufacturing process. Albums should be made of acid-free paper.

Similarly, not all plastics are kind to the photo emulsion and do more harm than good with respect to protection. Lets find out what Michelle has to say.

ELECTIONS ARE HERE!

FREEDOM IS GREAT—CAST YOUR VOTE—BETTER YET, BE NOMINATED

And serve your club in one of the following: PRESIDENT, VICE PRESIDENT, TREASURER, NEWSLETTER PERSON. It's easier than you think; and just like joining the Marines, it builds character but without all the hassle. Don't miss your chance to be at the helm and participate in the club's successful course.

A SPECIAL THANKS TO OUR PRESENT OFFICERS FOR A JOB WELL DONE. STEVE HAYNES HAS SERVED TWO CONSECUTIVE TERMS.

SUMMARY OF PREVIOUS MEETING

Our meeting of May, 4th went very well. We had nearly a full house. Before I had a chance to count the attendance, people were out of their seats, crowding around the guest speaker, Mark Hoffman. I made several attempts to come up with a count but ended up with a different number each time. We had at least 22 photobuffs present.

Mark, who is one of four photo-editors of the Milwaukee Journal Sentinel staff, did a great job and answered many questions about the profession of Photojournalism. Other than being an editor, he also pitches in and goes in the field as an experienced photographer, usually in sports. Some of his gear was on display serving as props in a show-and-tell session. We all got to feel the expensive cameras and costly lenses with enough time to take a peak through the finder.

Two brief video shows offered a good insight as to the complexity and variety of the photojournalist's daily encounters.

Let me extend my personal thanks to all the members who added an energy to the meeting by being there.

WELCOME, JOHN

Let's all give a warm welcome and a firm clasp of the hand to our newest member, John Purdy. Welcome aboard. We hope you'll enjoy our company.

FOR MORE IMPORTANT CLUB NEWS, SEE SHEET 1A. SWMCCC Fun Photo Weekend. The July Meeting. The Library Photo Exhibit.



SWMCCC Fun Photo Weekend Reminder

The discount deadline for your SWMCCC Photo Fun Weekend is getting pretty close. The cut-off date is June 15th. The pre-registration deadline is July 8th.

If you are interested in in car pooling or a convoy arrangement, see Jeff Klug for details.

Sign-up forms are available from Steve Haynes.



A FEW WORDS ABOUT OUR JULY MEETING.

Last year we met at the Menomonee Libray for our July meeting. This will not be the case any longer. We are presently enjoying some very fine facilities, so our July meeting will be held at home base, the Community Center, at 7 P.M. More about it in the next newsletter.

The program will be to select pictures from the membership submissions for the Menomonee Falls Library Photo Exhibit "Places and Faces of Menononee Falls."

We will also have a "white elephant" sale. More info next month.



PLACES AND FACES OF MENOMONEE FALLS picture submissions date (our July meeting) is getting closer. Get ready to show your stuff, prints only. They must be sizes 5x7 or larger and mounted or matted.

Let your creative juices flow or follow these suggestions: (PLACES) • Mill Park • Museum at County Line and Pilgrim • Marcus Theater • Sears Store • Office Buildings • New Constructions • Old Church on Appleton • St. Anthony's School • Appleby's at Night • Lime Kilns • Bridges • Parks • Farms and Animals •

(Faces) Who do ya know wants to have their picture taken!?! • Workers • Police • Firemen •

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



THE TROUBLE WITH BARNs

Personally, I welcome summer with open arms. Being mainly a scenery photographer—and an aging one at that—I can't say that I'm too crazy about "Jack Frost" turning my knuckles white with pain when inspi-

ration fires me up to go out and shoot some pictures.

Sure, winter shots are still on my schedule every year, but I confess that on colder days, my enthusiasm is somewhat diminished.

The great Wisconsin out-doors is an excellent resource for photographers throughout the year, offering many different scenic entities to pick from. After all, who can afford to travel to the Gand Canyon every year?

One particular item that suits itself to my kind of picture-taking is the stately, ever-present barn. Barns are old; they are imposing, weatherworn, mysterious, charming, and often in pitiful condition.

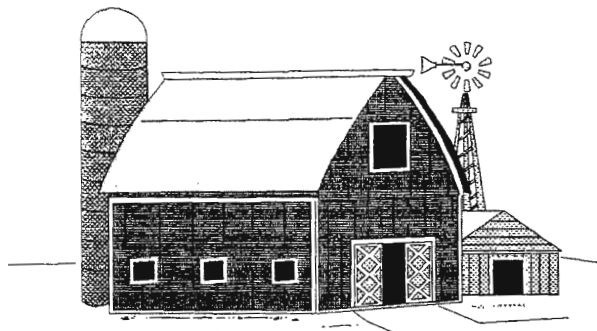
Pitiful because of the years of neglect that has many of them teetering on the brink of extinction. I look for barns as I drive down our highways and make a mental note as to their location and probability for photographic picture material.

Many of the barns along our roads and ways are just about one good, wet snowstorm away from the "big sleep." Some of my favorites have already vanished.

Another factor that contributes to their demise is the weather-worn wood, a very coveted item used by the presently fashionable crafters and arts-and-crafts supply stores.

So, every summer and fall I trot my gear out into the rural areas and make a valiant attempt to capture a few barns in their great, aging splendor, knowing full and well that there is no shortage of barn pictures and that the subjected-matter has been explored—and exploited—to the max. Every picture calendar has at least one or two great barn pictures in its collection, it seems.

Then, why do I do it? You may ask.



The answer is simply that I enjoy doing it. There is also a challenge that inherently goes along with "barn photography."

The trouble with barns is that they are always on somebody's private land. The vantage point from the edge of a highway is not always the one that will yield the best composition of the barn in question. Quite the opposite, it is usually the least suitable spot to shoot from.

The right thing to do would be to go to the landowner's house, knock on the door and ask for permission to stalk around the barn in search of the best view, but I have abandoned the idea long ago.

A mastiff, big and furry, snarling in a fit of rage and anger, came lightening fast out of nowhere, ready to pounce on me, as I was making my way up to a farmer's house to ask for permission.

That day, I became a believer in "guardian angels" for the dog came to the end of its line within a few feet from where I stood like a petrified statue. The guardian angel must have arranged for the dog to be on a line that day, an unusual circumstance, to say the least. Most farm dogs are free to roam at will.

Call it a close encounter of the heart-attack kind. From that day forth, I have opted to shoot only from the road's shoulder, but still, at least one barn owner has made his displeasure with my presence known.

On a cool fall afternoon, standing on the shoulder of a minor Washington County road, I busied myself snapping pictures of a barn that caught my eye. A creek was nearby that added



a nice touch to the scene.

Out of the corner of my eye, I saw a truck pulling out of a driveway a hundred, or so, yards way from my location. He sped directly toward me.

The driver pulled onto the shoulder and came to a sliding halt just a view feet from me, sprinkling my boots with gravel in the process.

He poked his head out of the driver-side window, "What do you think you are doing?" he yelled in an agitated manner.

Over the years life has taught me that *What do you think you are doing?* is really not a question but an act of aggression.

The man in the truck was obviously a country boy, perhaps a farmer. He looked young in his brownish, sweat-stained hat that harmonized with his three-day-stubble beard. As he spoke, I tried to make up my mind if he chewed tobacco or was in dire need dental care.

Not to agitate the man any further, I walked toward the truck and explained to him that I was an amateur photographer, always looking for picture opportunities. Then, with emphasis, I stated that I liked his barn—which was the truth.

The young man was not impressed. Alternately, he looked at me and my camera for what seemed like a long time. "You're not one of those environmentalist, whacko nuts, are ya?" he yelled, still sounding irked.

"No, I'm out on a Sunday afternoon shoot; photography is my hobby," I replied. It became clear to me that my "assailant" did not buy my story. In his mind, the reason for my being there had to be much more sinister than the balloney I was feeding him.

He looked at my car, eagerly searching for clues. "Where do you live?" he asked.

"I live in Germantown, not all that far from here," I replied, forcing myself to be friendly.

Suddenly, he put the truck in reverse and pealed back about 15 yards again dusting my boots with debris.

As he sat there watching me, I lost interest in

the man's barn, got into my car and drove off.

Not all my Sunday afternoon shooting sessions turn out to be this bad. Most of the the time it's just the gapers that stare at me as they drive by, making me feel a little foolish from time to time.

A more recent barn escapade ended on a much happier note. It restored my faith in humanity and showed how nice the world can be when people trust and respect one another.

As I was eying up a barn on a dead-end road, the owner came out of his house and walked toward me, his trusty dog aside him. Oh, oh. Here we go again, I thought. Something urged me to flee like a common criminal, but I stood my ground.

It seemed a long time before the middle-aged, casually-dressed man and his dog got close to me. "Hi, there," the man said, "don't mind my dog. It's just that he'd be disappointed if he couldn't sniff ya. He's harmless."

The dog politely sniffed my shoes and then my hands, gradually losing his interst in me.

"So, are you a professional photographer, or what?" the man asked, all the while looking at my camera. I was shooting black and white; the lens had an eye-catching, bright-red filter on it.

"No, just a Sunday afternoon camera buff." It came out like an apology.

"What do you want to take pictures of, if I may ask?"

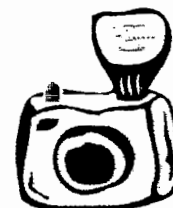
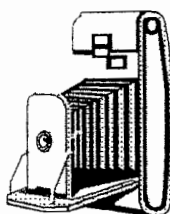
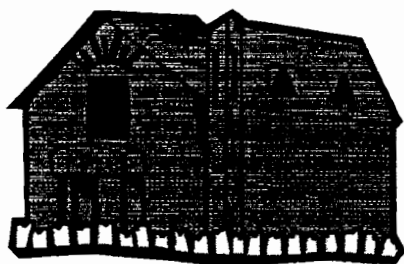
"Your barn," I responded.

A look of utter surprise came over his face. He looked at the barn, then looked at me again. "The barn... W-h-y...?"

"Because I like it, and it will probably make a nice picture," I told him.

His face brightened as though he understood what I was talking about. He became very interested in my camera as I was shooting pictures of the barn from different angles. Then he offered to show me around, let me see it form the other side.

He explained that he used to raise sheep, but somehow that didn't pay, and he got out of the sheep buisness. Then he apologized about the condition of the old barn. "It's going to hell in a handbasket." But in order to fix the barn he'd have to mortgage the house. "To put a new roof on would cost twenty grand and then some."



The barn was one of the biggest I had ever seen. The roof was sagging in the middle; the sides were almost void of paint. I tried to imagine how much paint the old, weathered wood could soak up. That's when I became aware of the problems and financial burden it may cause to keep these barns in good shape.

When I was done shooting, we shook hands. I thanked him for showing me around. He said the pleasure was all his and asked if I could do him a favor. "Can you make me a copy of the picture that turns out best and stick it in my mailbox, sometime?"

I readily agreed. About a week later I took the picture that looked best, made a 5x7 copy, complete with mounting mat, and put it in his mailbox.

* * * * *

WHY NOT ASK JEFF?

Something just jumped off the bottom of my brainpan and came to the forefront of my consciousness.

When we had our survey, two people professed to being relatively new to photography and the reason they joined the club was to learn more about what other people were doing, but they also wished that, somehow, they could learn more about their own particular cameras, in the process.

This is not easy for a club to do. Our monthly topics usually deal with a broad subject matter or some facet of photography that does not take into account specific brand names of equipment.

But not all is lost. We do have an ace in the hole.

Let me make a humble suggestion. If you have a specific question about anything related to photography or cameras, **why not ask Jeff?**

I can attest to Jeff's intimate knowledge of

photo gear.

Many years ago, I did exactly that. I asked Jeff a very specific question about a piece of equipment, and he came through with flying colors.

I did not really know much about Jeff, except that he operated the little camera and film developing store on Appleton Avenue, the store now called Bears Photo. I used to take some of my films to the store for printing and some enlargement work; he did a good job.

Also, at that time, I had acquired an old Nikon camera and an accompanying 210mm lens at an estate-type rummage sale; both items were loosely packet into some kind of box. The equipment had not been lavished with the best of care, obviously, but the price was right.

Lo and behold, when I got my treasured purchase home and tried to assemble lens to camera, it was a "no go." Making several attempts to mount the lens proved fruitless.

What frustrated me so was that there were no identifying markings on the lens as for what camera it was intended. The manufacturer was Tokina; the lens appeared to be well made, no 2-penny item.

One day, when I was taking another roll to Jeff's store for developing, I decided to take the lens along to have him look at it, see if he had any idea what camera this lens was made for. It was a long-shot, no doubt, but what else could I do?

Here is the amazing part: When I presented the lens to Jeff, he looked at it briefly with a little frown on his face and then said, "This lens will fit a Canon EOS."

He gave the lens another close scrutiny. "Yeah, it's made to fit a Canon EOS, I'm 95% sure," he said and handed the lens back to me.

As luck would have it, one of my cohorts from work owned an EOS, so I talked him into bringing his camera to work to see if Jeff was right.

Well, the lens and camera snapped together in

seconds... Jeff was right.

This story has a happy ending. I sold the lens to my co-worker for slightly more than what I paid for it and judging from the subsequent pictures he showed me with some pride, we both came out winners. "Too bad it's not a zoom lens," my friend would say wistfully.

While we are on the subject of Jeff, I would like to share a little secret with the membership. Or, maybe, it's not a secret to everyone. Jeff's last name is Klug [pronounce Kloog as in boot].

It is apparent that Klug is a four-letter word—a German four-letter word, to be exact. Not all German names have a meaning, but Klug does.

Do you know what klug means? (in German, that is)

Klug means *intelligent, smart, clever, brainy*, etc.

So, therefore, why not ask Jeff?!

* * * * *



Bobbi Lane Seminar

I know that the Bobbi Lane Travel Photography Seminar from April 17th. is history and old news by now, but I just wanted to express my enjoyment and satisfaction with this type of program. If you didn't attend, you missed out on a good opportunity to see what the pros are doing.

Bobbi Lane was interesting, energetic, and well spoken—a good teacher. Her skills in photography were obviously well refined over the years. Some of her pictures are truly amazing, in particular, pictures from her impromptu trip to

India.

This is the second such seminar I have attended. It's my hope that WACCO does not stop having these seminars in the future. It is exactly the kind of exposure (no pun intended) I was hoping for when I joined the club.

Keep up the good work, WACCO.

* * * * *

FLAPDOODLE

The self-timer on your camera need not only be used for self portraits. When doing landscape photography, use it when you don't have your cable release handy. When your camera rests on a tripod, just use your self-timer for hand-free, sharp images. CAUTION: If you use the automatic exposure feature, cover up the look-in end of your view finder. If you don't, too much light will hit your meter, resulting in an underexposed negative.

Hate your tripod? We all do, but keep in mind that even the human heartbeat can blur a picture.

RED EYE is the reflection of the flash off the retina of your subject's eye, giving that person a fiendish, or devilish gleam.

REMOVE the flash from your camera and keep it a minimum of 17 inches from the center of the camera's lens. Photos will look their best when the flash is held above the camera.

Point-and-shoot cameras have a disadvantage here. The red eye reduction feature does not work in every case. Notice the word "reduction." It does not say red eye elimination, does it?

I see various red eye elimination pens on the market. These pens have a special ink in them, designed to adhere well to the photographic emulsion so you can blob-out the red dot in your subject's eye.

Personally, I have never tried them and don't know how well they work. Being Mr. Fumblefingers by nature, I have my doubts about the use of ink pens on photos. For sure, you need a steady hand.

SNAPSHOOTERS UNITE, USE ISO 800
FILM; IT WORKS. --Ed.

Menomonee Falls Recreation Department
Camera Club
People with an Interest in the Art of Photography

Volume No. 236 - JULY, 1999
Special Meeting, read the news, please. Meeting at the Menomonee Falls Recreation Dept. at the Community Center Building. W152 N8645 Margaret Road (From Pilgrim Rd. and Menomonee River Parkway, go east. Turn left into parking lot, just before Margaret.)

BOARD MEMBERS
John Moscicki...464-6479
Jeff Klug.....628-1255
Bill Rietz.....251-7106

President: Dave Phillips.....255-6923
Vice President: Nancy Greifenhagen.....251-1885
Treasurer: Sandy Berg.....628-3050
Newsletter: Fritz Jusak.....253-1198

CELEBRATE



EXTRA! • EXTRA! • EXTRA!
—READ ALL ABOUT IT—

THE CLUB-YEAR ENDS

The club's year has come to an end on a high note: It was a great year! There will be one more meeting, a special meeting, on a special date, at a special time. The place will be our usual facility at the Menomonee Falls Community Center.

MEETING: TUESDAY, JULY 13TH.
SPECIAL TIME: 7:00 PM
THE TOPIC: PLACES AND FACES OF MENOMONEE FALLS [EXHIBIT].

Bring your pictures that you would like to exhibit at the MAUDE SHUNK LIBRARY. The membership will make a selection of pictures that are most suitable. Not to worry, we will need quite a few "master pieces" to fill the available space.

After a short summer break, we will be back starting in September.



ELECTION RESULTS ARE IN

Please notice, we have elected new officers. Well, let's say some second-term and some new. All officers have been elected unanimously, fighting off strong opponents with the greatest of ease.

We wish them all good luck and a successful upcoming year.

HAVE YOU A WHITE ELEPHANT?

Customarily, we hold a White Elephant Sale at our last meeting. One person's junk can be another person's delight. So drag your white elephant to the next meeting and convert it into gold... maybe. Or, it might be a good conversation piece for a kind of "show and tell."

OUR JUNE MEETING WENT QUITE WELL

Our guest speaker was Michelle Reisenauer who did a dandy job of impressing upon us the need to create a safe environment for our photographs, if we still want to enjoy them in our *rocking-chair-years*. She knows her stuff in regard to archival techniques.

She patiently answered many questions and valiantly stood her ground when some of our more rebellious members attempted to challenge her wisdom.

Michelle is a representative of a commercial organization called **CREATIVE MEMORIES**. She sells Photosafe Albums, Photo Trimmers, Workshops, Adhesives, and related supplies.

If you desire to crop photos in a circular fashion,

Michelle has one great device for doing just that. The price for this circle cutter, with a radius selection guide, was around \$25.00. The radius selection guide lets you decide exactly where you want the circle to be cut, and what size you need, with deadly accuracy. There are no fancy, mechanical parts involved. The thing looked as though it will last forever.

For those who have not been at our last meeting, here is where Michelle can be reached:

MICHELLE REISENAUER
CREATIVE MEMORIES CONSULTANT
(414) 679-4933

* * * * *

ICE CREAM, ANYONE?

After two years at the helm as president of the club, Steve Haynes is now happily enjoying his "lame duck" status.

Out of pure joy (and I guess, it is kind of a tradition) he is going to turn the July meeting into an Ice Cream Gala.

Now, I have to admit, I'm not aware of this tradition. We didn't do it last year. So it's possible that Steve was pulling my leg, telling me a little fib.

Can I guarantee that we will have ice cream at the meeting?

No! You'll have to come and find out for yourself.

* * * * *

SCANNING BY JON!

Our in-house digital guru, Jon Moscicki, is offering our club members who may have a favorite photograph that they want to digitally experiment with, to scan the negative and create a quality digital file for them. This is a great deal for somebody just getting started in this field.

Jon says he can scan to floppy disks or, for more volume, he can do ROM disks.

* * * * *

In Retrospect—1998 • 1999

Time has a way of zooming by. It seems like only a month ago when I wrote the first newsletter, but when I reminisce about some of our meetings, it becomes clear that we have accomplished quite a bit in the last 10 months.

It's not always easy to come up with a topic that



suits everyone's interest or needs. Through concerted efforts of the board members and club members, we have concluded another year that has given most of us a good amount of satisfaction.

Here are the highlights as remembered by perusing past issues of this newsletter.

• July 14th., 1998

We had a meeting at the MAUDE SHUNK LIBRARY in Menomonee Falls, where we then made our selection of photos from the general membership to be enlarged and exhibited in the library's lobby; and, by the way, this exhibit was well received by the library authorities and it's patrons, consequently, there will be more exhibits to come.

• August 4th., 1998

A special event: An outdoor model shoot at Mill Pond Park in Menomonee Falls, that turned out pretty good, even with the foreboding bad weather. It was "crummy" all day, but, just before meeting time, as if with the waving of a magic wand, it cleared and turned surprisingly pleasant.

• September 1st., 1998

This meeting consisted of a slide show and discussion. The subject: Slides of the Wisconsin Circuit International winners and honorable mention. This gave us a good chance to see what our fellow brethren and sisters are doing, a good way to stay on the *cutting edge*.

• October 6th., 1998

We brought—at least some of us—our summer pictures in for viewing by the club members. Again, the idea behind this was to see what others are doing. Personally, I always enjoy this kind of activity even though it may seem trivial. The main event was Jon Moscicki's presentation on the basics of digital photography; it was well received. It was a good learning-experience.

• November 3rd., 1998

A trip to Quad Photo was on the agenda for this

Menomonee Falls Camera Club

particular meeting. Quad Photo, a division of Quad/Graphics, is not easy to find. For most of us it was a little out of the way, yet, quite a few members and guests made it for this one. Our host who gave us the grand tour and patiently answered all the questions was RJ Hinkle (or he borrowed RJ Hinkle's shirt for the evening). Quad/Graphic employees wear a sort of uniform that prominently displays their names on the shirt. Here we saw more evidence of digital photography working its way into the mainstream. Quad Photo is strictly a commercial lab doing mainly product photography for clients.

• December 1st., 1998

First meeting in our new home, the Menomonee Falls Community Center, on a temporary basis, but it turned out to be a permanent arrangement to everyone's joyous satisfaction. Parking used to be a pain at the jr. high school, our old place. Seventeen members and guests watched a slide show, along with good commentary given by Colin Zylka of The Underwater Connection, Inc. scuba diving outfitters. He had fascinating color slides of tropical underwater photographs taken by him personally and made interesting comments on the pleasures and dangers of scuba diving around the tropical islands.

• January 5th., 1999

The topic of this event was Mounting and Matting (even, framing) your pictures. We had a surprisingly good turnout. Many don't consider this aspect to be related to photography, and it really isn't. However, since pictures are the final product of most photographic endeavors, it pays to be versed in the art of displaying your results. We had two experts, Jean and Terry, who took on the job of sharing their knowledge on this topic with our membership. They were, apparently, co-owners of a custom framing and supply business called "A and S Framing," based in Hubertus, Wisconsin.

• February 2nd., 1999

A hands-on activity, Table Top Photography, was the big deal of the evening, resulting in a good workout and experimentation in the various ways in which one can do close-up photography. This is becoming a yearly event and entails the transporting of a lot of paraphernalia to our

meeting. The meeting room was a clutter of tables, tripods, lighting stands, and many unusual articles to serve as subject matter.

• March 2nd, 1999

Twenty-two photographers came to have their works critiqued or just to look on. It was very entertaining to see other photographer's work and listen to the critiques by Jeff Tamms, who has several qualifications for the job. Everybody entered some really good pictures—you certainly want to bring your best "stuff," in this case—for Jeff to dissect. It was a great evening.

• April 6th., 1999

It was time for a Model Shoot; the club met at Klug's Photo World. This is one event I could not take part in due to illness. Prior years have proven to be good opportunities for us, at Photo World. If you like shoot [photograph] people, this event is it. Unlike the outdoor model shoots, at Photo World the surroundings, or environment, are controlled close to ideal. Thank you, Jeff Klug.

• May 4th., 1999

Videos and comments by Mark Hoffman, editor/photographer of the Milwaukee Journal Sentinel newspaper. The topic, of course, was photojournalism. This meeting went very well; we had a full house and learned a few things in the process about our local newspaper photographers.

• June 1st., 1999

Michelle Reisenauer, a representative of Creative Memories gave a lecture on photo archival techniques and family albums. This meeting is described in detail on page one of this newsletter.

• July 13th., 1999

Yet to come. Short of a crystal ball, refer to page one of this newsletter for details of what is likely to happen.

It is obvious that we had a good year. Our plate was full. I hope we all feel good about our club, but now it's time to keep an eye on the future which will be upon us real soon.

WHAT NEXT?



"So... What about the coming year? What's on the agenda?" you may ask. Quite frankly, I don't know. It will be up to the board, the officers, and the general membership to decide what direction the club should go in and what programs are to be presented at the next 10, or so, meetings.

I think we can probably have another "model shoot," perhaps with a different twist.

Table top photography seems to be an interesting activity. Can we handle another one in the coming year?

Possibly another critique session or some kind of internal picture contest could be held.

This club really doesn't have an official logo. Could we hold a logo contest? I realize, we are not artists, but a rough sketch or scheme is all that would be necessary for a contest entry. We could then find a talented person to do the finished artwork of the winning entry, and then scan it for use with our newsletter. Is there an artist in the group?

It is my understanding that just a few months before I joined the club, the membership went to the top of the Wisconsin Gas Company to shoot aerial scenes of the city. That, I think, would be worthwhile doing again, if it can be arranged. If not the Gas Company, then, maybe, another tall building of similar stature. Anybody have any ideas on this?

There will be, no doubt, a slide show of contest winning slides and honorable mention.

I noticed that the art of hand-coloring, B&W prints is making somewhat of a comeback. Fifty years ago, when color photography was the exception rather than the norm, people colored their prints, trying to match them as much as possible to the real world. But, nowadays, this technique is used in a much more creative manner. Prints are being colored for special effects rather than absolute realism. Art supply shops such as the Palette Shop are presently offering photo coloring kits, complete with 8 x10 B&W prints included. My question is: Do we know anybody that is into this kind of thing, someone who is knowledgeable enough to give a program on the subject, including a demo and sample prints. It may be interesting to see how

it's done.

Every year we hear someone suggest that we go on an outing, as a group. A trip to the Domes, the Zoo, certain parks, Pioneer Village, Old World Wisconsin, Jones Island, North Freedom, Down Town Milwaukee, etc., etc. The problem with this idea is that such an outing can only be done on weekends. Unfortunately, in this society, everybody is in over-drive on weekends, too busy with the hustle and bustle of everyday life. While a photo-outing is a really good idea, the turnout, if we actually planned an outing, would be painfully low. This doesn't mean we can't have another night-shoot right in the old Menomonee falls neighborhood.

In any case, it will take a little brainstorming to plan the year's events.

* * * * *

About Your Newsletter

It has been almost a year since I wrote the first newsletter, and for all of them, so far, I used a software program called *CompuWorks Publisher2*. It is a great product and I have become completely comfortable with it. The price was very, very reasonable, under 30 dollars. Therefore it is even more amazing to see what this program can do.

On the other hand, I now have Microsoft Word 98 on my machine. It's a powerful word processor with a multitude of features that sound tempting. Only trouble is, it appears to be more difficult to use. Complexity increases proportionately with versatility, in regard to computer programs.

Future issues of the newsletter may have a slightly different format if, in fact, they will be created by using Microsoft Word 98.

* * * * *

Thanks, Bill!!



Just a note of appreciation to Bill Rietz, who quietly behind the scenes has made an effort to keep me informed of various events and club functions via e-mail and the twisted pair (telephone). Plus he has thrown in—now and then—some valuable advice on the art of newsletter writing. As I look back at all this, I find myself, also, looking forward to another year of this kind of cooperation and camaraderie. All is well that starts and ends well.

PHOTOGRAPHICALLY SPEAKING:

Stories - Opinions - Technical Stuff - Hints and Kinks.



SAY, WHAT?!

In my last newsletter, I closed with a general statement, a two-liner that went like this: **SNAP-SHOOTERS UNITE, USE ISO 800 FILM; IT WORKS.**

Notice, it says "snapshooters." In this context, the statement isn't so terribly wrong. ISO 800 Film, such as Kodak Max, and others are good products for snap shooting. You can't turn these snap shots into 16 x 20 salon prints, but for 4 x 6 copies that you paste into an album, the results are pretty acceptable. But because I finished the June newsletter with such brash statement, I feel obligated to issue a small warning.

Back a few weeks, my wife and I were invited to a wedding. Friends of ours married off their youngest son. Since he was the last of three offsprings to be married, the families of the bride and groom planned a very nice wedding. They even hired a professional photographer, who came on the scene with two Hasselblad cameras that he used alternately so he wouldn't have to stop and reload quite so much.

As I got dressed, while putting on my tie, I decided to take my eighty-dollar point-and-shoot pocket camera along, sensing that there may be opportunities for some great snapshots. This camera, which resembles a bar of soap, is the perfect lazy-man's companion.

Blithely, I inserted a roll of ISO 800 x 36 exposure roll of film into the camera; in other words, I was taking my own advice.

The one roll of film was enough to last through the whole wedding. I positioned myself right next to the aisle and was able to take pictures of every couple coming down, including the ring bearer and flower girl. Later, everybody waited for the wedding cake routine and I had a

good chance to snap a few. At dinner, the best man did his duty by making a few anecdotal comments. Yeah, I got a few pictures of that, too. In short, I bagged all kinds of good shots.

The next day, with eager anticipation, I took my film to be processed. When I asked for 4 x 6 glossies, the lady at the counter wanted to know if I desired doubles, and I readily agreed. Why not; how often do you get a chance to take pictures of so many wonderful people.

Two days later I had the prints in my hands. Thumbing through the stack of 72 pictures quickly, I could only utter, "wow!" These were, without doubt, the worst pictures that I had ever seen in my entire life. A feeling of anger, disgust, and embarrassment came over me. Did I really take these very, very terrible pictures? Whose wedding was it, anyway? The Munster family? No, not the Munsters; even the Munsters don't look **this** bad.

The flash of the camera downright scorched the ISO 800 speed emulsion. Everybody had a chalky white complexion. The couples coming down the aisle, dressed to kill, looked gaunt, with eyes sunken deep into their heads. They looked like the undertaker was too heavy-handed with the make-up, and to make things a bit worse, the red-eye phenomenon that we are all too familiar with, was grossly overexposed to were it appeared as though these people had diamonds embedded into their retinas.

Needles to say, no one (except my wife) got to see these pictures. They are history. However, a few pictures, snapped without flash, turned out rather well.

Like many men, I don't like to wear a tie. It shuts off the circulation to my brain. For now, that is my excuse. I couldn't think. The point and shoot camera I was using has automatic exposure control, but the ISO 800 was too much of a good thing. When you use this type of film you must have a camera with a good "fill flash" mode, and then be very cautious how you shoot. Preferably, don't be lazy, use a separate flash, one you can hold up high to defeat the red-eye scourge. And, oh yes, if your pictures turn out like mine did, don't show them to your friends, unless you don't mind being the loneliest person on this here planet.

—Ed.