

NEWSLETTER

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #237

SEPTEMBER 1999

BOARD MEMBERS

Jim Moscicki..... 464-6479
Jeff Klug..... 628-1255
Bill Rietz..... 251-7106

PRESIDENT: Dave Phillips.....251-1885
VICE PRESIDENT: Nancy Greifenhagen....255-6923
TREASURER: Sandy Berg.....628-3050
NEWSLETTER: Fritz Jusak.....253-1198

MEETINGS
EVERY FIRST
TUESDAY OF THE
MONTH, 7:15 PM

MEETINGS HELD AT MENOMONEE FALLS COMMUNITY CENTER, W152 N8645 MARGARET ROAD. (FROM APPLETON AV. & PILGRIM ROAD, GO NORTH 2/10 MILE TO MENOMONEE RIVER PARKWAY, MAKE RIGHT TURN—EAST 2/10 MILE TO MARGARET, TURN LEFT INTO PARKING LOT.)

LABOR



DAY

BAD NEWS, FIRST



As we begin our new club year, we have to put up with the nasty business of collecting dues. This year, unfortunately, the dues have gone up from \$10 to

\$15 Dollars, as voted by the membership present at the July 13th meeting. The main reason being that the club has run dangerously low on funds in the past several years. Postage for the News Letter and cost of Refreshments at the meetings make up the major expense, but upkeep of equipment such as the slide projector can produce unexpected expenses.

We are now an 11-meetings-per-year club, bringing the cost to \$1.36 per meeting. We understand that other clubs have similar dues and hope that everyone will bear with us on this. [No, Sandy is not to blame.]

OUR PREVIOUS MEETING

Our last meeting was attended by 12 members and guests who displayed their pictures for the selection process to determine which are

suiting best for the MAUDE SHUNK LIBRARY exhibit in Menomonee Falls.

We had a fine assortment of pictures to choose from. The selected group of 30-some images promises to make a great exhibit, which will be at the library through the month of August. Don't miss it!

First Meeting of the Year—Sept. 7th.

Our first meeting of the club year is almost upon us. Be aware that, for this meeting, we will be in room #106, about four more doors down the hall. Future meetings will be held in our old room, as always.

The meeting will be of a standard format for our "opener." The topic is viewing and discussing the slides of this year's Wisconsin Circuit International winners and honorable mention. Here is a good opportunity to hone our own contest skills for the up-coming WACCO contest, check out what's new and what's old.

Speaking of the WACCO contest (properly referred to as the Wisconsin Area Camera Clubs Organization: FALL 1999 COMPETITION), we... The Menomonee Falls Camera Club, will be the gracious host.



LATEST BOARD MEETING

We had a board meeting on August, 17th. All three members of the Board were present: Jeff, Bill, and John. In addition, Nancy, Steve, Sandy, and Fritz also attended. We had a free-flow of ideas. Everything from the virtues of the septic tank to a field trip to the Congo to photograph Lowland Gorillas in their natural habitat was discussed. Six cups of coffee can really rev up the brain.

The meeting eventually did get down to reality and the club's activities for the new year were discussed. Much of these have to be fleshed out in more detail at a later time. Here are some of the things that have been decided:

Since we are hosting the WACCO Fall competition, we will be looking for volunteers to help out with the various duties the club is going to be responsible for, like collecting prints, etc. If you are volunteering to help, you will be on an earlier time schedule than the competition itself. More detailed information will be presented at our next meeting.

The competition will be held on Saturday, November 6th, 1999, in Waukesha. Entry forms will be on hand. Ask Bill or Jeff.

SLIDE FILMS

A reminder for your contest entries, if you are still shooting some pictures between now and the competition time.

The market is replete with many excellent slide films. Why not try a few rolls? And don't forget to make use of your filters. They work particularly well with slides.

DEMOCRATIC FIELD TRIPS

The general feeling is that we should have at least one field-trip this year. But, the question is what does everybody want to do? The membership will ultimately decide what's best for us. Here are some ideas that came up at the board meeting: The Milwaukee Zoo, Whitnall Park, Model Railroading, Flower Nursery, Mitchell Park Horticultural Domes, Lake Michigan trip on the Edelweiss.

Some of these things couldn't happen on a Tuesday evening, so special arrangements would have to be made. How well is this possible?

IN THE FUTURE

In October we may have something on pictorial composition. Other things that have come up at the meeting, possibly for November, is a set-up of a broken window with strategically placed artifacts to create an artistic composition. This is somewhat similar to table-top photography but with a new twist—and new possibilities.

Another consideration for future points of discussion was Travel Photography.

August 2000

WOW! Now we are being futuristic, almost like Science Fiction. But, it's only our Annual Library Exhibit where we're changing the rules a bit and thought everyone would like to know. The subject matter will be broader. That will make it easier for us to have pictures available for the next exhibit. Plus, we have the whole year to hunt for **that** perfect image. The theme for next year will be: NATURE — PEOPLE AT WORK — HOUSES (PLACES) OF WORSHIP. "Yeah, but how about my great picture of the submarine, I took this summer?" You may ask. The news is good. Folks do a lot of praying in their submarines.

SORRY

We are sorry. The type setting department inadvertently transposed the phone numbers of Dave and Nancy. Corrective action has been taken. Heads have rolled. We apologize for the error.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

FILTER WISDOM... OH, BOY!



When I was just a snott-nosed teen-ager, in the early 50's, black and white was king in regard to photography. Sure, there were some guys dabbling in color or chrome slides, but that was rare, not to mention expensive. And quite frankly, some of the color prints I'd seen in those days left a lot to be desired. The colors were crass and had little eye-appeal.

My beginnings in photography were strictly anchored in black and white, and it was then that I encountered my first filter, yellow.

Now, most people, when asked about filters, will probably think of the cone-shaped gizmo you put in your coffeemaker or that little thingy on the end of a cigarette. Both are intended to keep undesirables out of your body.

Photographic filters, in that respect, are really no different than any other filter; they keep undesirables away from your image.

I realize that most of us—if not all—know all of this stuff, so think of it as a review of the basics of filter wisdom. It is well known that most serious and professional photographers use filters quite extensively. Therefore, we can conclude that there must be a good reason for doing so.

Coming back to my yellow filter discovery, I was still in high school when filters were mentioned briefly as part of a one-semester elective course in photography.

My first experiment with the yellow filter was a pleasant experience. The filter darkens the sky somewhat, giving the clouds a more

dominant appearance in the scene, perfect for landscape photography.

A couple of years later, I obtained a red filter and was very impressed by the results that it yielded but soon decided that the red filter's influence was too overpowering and only useful for special effects and not for the run-of-the-mill landscape shot. The sky would be so dark as to look black; the clouds looked like cotton candy fired from huge cannons. These days, an orange filter suits me best.

One thing to do for special effects when using a red filter (with black and white film) is to purposely under-expose your scene by $\frac{1}{2}$ f/stop. The resulting image will appear as though it was photographed by moonlight. Some experimentation and the tweaking of the amount of under-exposure may be necessary for the desired result.

So this was my knowledge of filters when I temporarily lost interest in the wonderful hobby of photography, circa 1975-1985, and pursued another fascinating hobby: ham radio.

Ultimately, ham radio lost out, and I went back to photography. Photography is a more creative activity. The resulting pictures are something you can treasure for years, even hang on the wall for all to see. Ham radio, by comparison, is a lot of friendly chatter that's here today and gone tomorrow.

When I came back to photography, after about 10 years of total absence, I was in for a big surprise. The state of the art had changed so much. Cameras suddenly had the most amazing features such as auto-focus, behind the lens metering, off the film flash metering, built-in spot meters, auto program modes, and many more.

And filters, I believed had gone away after the onslaught of advancements in color photography, actually exploded in numbers.

Now we have an arsenal of filters for every photographic situation.

F How do you define a photographic filter? One book put it this way: *A round or square disc, (usually made of glass or gelatin film) that fits over the camera lens and absorbs certain parts of the incident light and transmits the rest onto the light sensitive film.*

That is a broad definition. On some lenses the filter actually can be mounted on the back of the lens. And some filters are very large, usually made of gel, to fit over the light source, as in studio applications. Also, another material that is used in filter construction is a plastic resin that looks similar to Plexiglas.

Filters made from a good quality optical glass are the most practical for camera applications; they are scratch resistant and stand up well to frequent cleaning, but they tend to be pricey.

Classifying Filters By Function

Filters can usually be placed in one of three categories:

Chromatic Filters: These filters are colored and actually change the color content of light. Their main function is to correct the color balance, or control color contrast and are often referred to as "color correction or color conversion filters."

Non-chromatic Filters: These are the filters that modify the light by reducing its intensity, cut down on glare and reflections, change the sharpness or focus range, or remove part of the non-color spectrum that your film is sensitive to, such as the ultraviolet ingredient in daylight. You will find that some of these changes will be accompanied by an

apparent shift in color of the final image, but this is considered a secondary effect.

"Hollywood Type Filters": These are a diverse group of **special-effect** filters sometimes light-heartedly referred to as Hollywood filters.

These filters are designed to produce a wide variety of effects that go beyond what may be considered visual reality. Special effect filters utilize both chromatic and non-chromatic features.

With the exception of being able to increase the brightness of the light source, special effect filters can affect the image in either subtle or more dramatic ways, and their results can be altered by the changes in the ambient light itself.

For example, the effects of a diffusion filter on a highlight area are much greater with a smaller light source. More about these exciting filters later.

Understanding Light

Photographers have many options in selecting a source of light for their photography. He/She can use daylight, electronic flash, incandescent light bulbs, office neon lighting, etc. And all these various sources supply a light that is balanced differently, one from another. Our brain compensates for these different types of lights and we perceive them mainly as "white light."

Daylight, for instance, changes its color balance many times a day. Morning light is different from the light at noon or evening. Film is not able to see all light as white. So films are specially designed (balanced) for their own intended purpose, for example, daylight film versus tungsten light film. Shooting tungsten-balanced film in daylight will result in pictures that are too blue, while shooting daylight-balanced film under tungsten lights will make them a warm orange. This is not to say that a person should never use these films

in that fashion, because from a creative standpoint, this may be the effect that is desired.

White light, then, is said to consist of three primary, or basic, colors: Red, green, and blue. They are also known as *additive primaries*.

We also have to deal with *subtractive primary colors, cyan, yellow, and magenta*. These colors are formed when equal amounts of two of the primary colors are combined.

Mixing blue and green yields cyan.

Mixing green and red yields yellow.

Mixing red and blue yields magenta.

CAUTION: Do not confuse this mixing of the primary colors with the mixing of pigments, as you do with paint. In pigments, mixing red, green, and blue would produce an ugly-gray mess.

We also have to consider complimentary colors. Each is the complement of the other in its pair of colors. Each one has the effect of neutralizing (absorbing) the other in its pair. The pairs are: Red and Cyan, Green and Magenta, Blue and yellow. These colors are located opposite one another on any color wheel and are important in understanding color filters.

Mother Nature provides us with so many environmental light modifiers to where "white light" is the exception rather than the rule. Pollution, dust, clouds, time-of day, mist, rain, and haze, constantly vary, causing a shift in the balance of light.

Degrees of Kelvin (Color Temperatures)

In order to get a handle on all the different shades of color, scientists have devised a way of talking about colors without actually naming them, thereby avoiding the *yellowish orange with a green tint* kind of babble that is still not a good description. They are using the Kelvin Color Temperature System, which expresses colors in degrees of Kelvin. Ironically, the warmer colors such as red and yellow

low have a lower value (of degrees Kelvin) than the cooler colors, such as blue and green. Go figure.

Here are some common light sources expressed in *degrees of Kelvin*:

Clear, blue sky:	10,000-15,000
Overcast sky:	6,000-8,000
Sunlight, average (noon)	5,400-6,000
Electronic flash (studio)	5,400-5,600
Studio tungsten bulbs	3,200-3,400
Household lighting	2,500-3,000
Wax candle	1,200-1,500

Daylight film is balanced for 5,500° K

Tungsten type B film is balanced for 3,200° K

With this system you are able to express any color very accurately. Some light meters can read in degrees Kelvin, but most photographers really don't need to worry about these values in such a precise manner. Although, it is good to keep in mind the differences between cool and warm light when working with filters.

How Do Filters Work?

As stated in the definition, the filter absorbs parts of the incident light and allows the rest to pass through, depending on the type and color of the filter as we will see later when specific filters will be discussed.

The absorbing of some light and letting the rest pass is known as the "subtractive process". A color filter will absorb most of its complementary color and pass most of its own color. For instance, a yellow filter will absorb blue; a red filter will absorb cyan; a green filter will absorb magenta; and this will work in reverse, too. A blue filter will absorb yellow.

Since filters absorb part of the light that enters the lens (or leaves the lens, when the

filter is mounted on the back), some allowance must be made to compensate for the loss of light and prevent underexposure. That is why filter manufacturers will furnish a “**filter factor**” with each specific filter.

The filter factor is expressed with a number and the x (times) symbol, for instance 1x, 1.4x, 2.0x, and so on. The factor tells how many times to multiply the light intensity of the normal exposure, the one you need when no filter is used, to make up for the filter’s losses. For instance: Let’s say the photographer picked a lovely scene, took a light reading and then decided to use her favorite filter, which has a filter factor of 2x. Two times (or double) the light of the unfiltered exposure is required. How do we accomplish this? Well, either by opening the aperture by one f/stop or cutting the exposure duration in half.

If the filter has a factor of 1x, and many filters are rated at 1x, no exposure compensation is necessary. Any quantity (of light) multiplied times 1 remains the same.

Here are some filter factors expressed in f/stops to be added to the normal exposure.

1x = none 1.4x = ½ 1.7x = ¾ 2x = 1
2.8x = 1½ 4x = 2 5.7x = 2½ 8x = 3
16x = 4 32x = 5 (Get the picture?)

In most cases where the camera is equipped with a TTL (through the lens) meter, the camera will automatically compensate for the filter factor and the lucky photographer can concentrate on composing the scene without clogging her brain with filter calculations.

My Source

Much of what is stated here, I have absorbed from readings and many trials and errors over the years, but I don’t always use filters as much as I should. So to re-acquaint myself with the topic of filters, I have acquired a book that I use as a guide and have quoted from, in essence but not verbatim.

The book is extremely readable and has many, many wonderful illustrations. I recommend it highly to anyone interested in fine-tuning their “filter expertise.” The name of the book is *The Photographer’s Guide to Using Filters*. By Joseph Meehan. The publisher is AMPHOTO BOOKS.

STEP IT UP

One important piece of advice many photography books and experienced photographers passed on to me is to buy **big**. Sadly, for me this bit of advice came late as I already had a small collection of filters.

The idea is to buy a filter quite a bit larger than required and use step-up rings to make the filter fit. Step-up rings are relatively cheap, and their advantages are obvious. They give the photographer the freedom to use relatively few filters on a larger variety of lens sizes. Each lens would require its own step up ring, which would cost less, by far, than a dedicated set of filters.

Just for the record, step-down rings are also available.

Most lenses have a filter thread of 49mm to 72mm. The photographer will have to make a judgement as to what size of filter he can practically afford and whether any telephoto lenses are part of the future plans. Serious camera stores have many different combinations of thread sizes available.

FILTERS... FILTERS... FILTERS

Now we can look at the various filters in more detail; I would like to start with a particular filter that is close to my heart, that is, in my opinion, the most important filter for general photography a person can own. It has several uses and can be used with color as well as black and white films. Should the photographer want to own only one filter, this is the one, the one that in subtle ways affects every picture taken.

What is this filter that I so highly recommend? **It's a polarizer!** A.K.A. polarizing filter or polarizing screen.

A polarizing filter is a non-chromatic filter: It does not cause a color shift in the light passing through it, but it does block certain kinds of light, thereby acting somewhat as a neutral density filter, although with a twist.

A word about neutral density filters, later.

Polarizers are widely known for their ability to reduce the effects of glare, especially the glare coming off non-metallic surfaces. Shiny metal parts such as chrome are not affected by polarizing filters.

The fact that almost all surfaces give off some degree of glare is what makes the polarizer such an important filter.

When surface glare has been reduced to a minimum (in a picture) the colors will appear stronger—more saturated. The picture will look crisper and sharper.

The polarizing filter also darkens the sky drastically, making it much bluer by sharply reducing the atmospheric scatter of light. This scatter is the result of light glaring off small particles of pollution and moisture. The filter actually alters the physical shape of light, but not the color. And it does it for color and black and white images.

When shooting through large storefront windows—for whatever reason—the polarizer is an absolute necessity. The same can be said for shots through water, where the contents of the water, such as pebbles or fish are the intended subject; this filter will do the job.

The only negatives to this particular type of filter are the price (look for quality and bite the bullet), and the filter factor (2x to 2.5x) because it blocks out a fair amount of light. But, remember, it's the kind of light that's not desired in the first place.

The construction is also deluxe. The polarizing filter is made up of a series of crystals

lined up to block the polarized light as well as the subject's diffused light that happens to be in the same plane as the glare.

In addition, the filter actually is an assembly of two filters mounted in a common ring. The outer element is rotatable. On a single lens reflex camera, the photographer can observe the result of his rotations and set the outer element for the desired effect. He can actually see the sky darkening or reflections disappearing as the outer ring is turned.

One point of importance to remember: Polarizing screens come in two flavors, namely linear and circular. Do not buy the linear polarizing filter, instead, buy the circular polarizing filter.

Here is why: Linear polarizers do not work well with auto-focus cameras. At best the results will be inconsistent with respect to "in focus" shots. But, the circular polarizer works great with auto- or manual focus cameras. The linear polarizer is suitable for manual focus cameras only. Both types look identical to the naked eye.

ULTRAVIOLET LIGHT

Ultraviolet light is not desirable in color photography; with color films, best results are obtained when the ultraviolet light is removed. The tool for the job is a filter commonly known as the UV filter.

UV filters, like the polarizer, are mainly non-chromatic (clear), but some of the very powerful types, that remove absolutely all of the ultraviolet light, have a very pale pinkish or yellow hue to them, and these should not be used for color slide photos. However, they are all right for black and white film and even color print film. The color lab will compensate for the pinkish cast, and if printed with the proper correction filters, the pictures will look normal.

The blue tint that ultraviolet light imparts on the image (in slides) will have the same effect as haze on the image quality.

Many photographers use the UV filter automatically, at all times. The clear filter has a filter factor of 1, so it doesn't rob any light of the visible spectrum and acts as a protective shield for the costly lens.

UV filters are not expensive.

HAZE

Haze, or atmospheric haze, is a general term that refers to a combination of tiny water droplets, dust, and, increasingly, pollution, which unfortunately is becoming more and more the predominant component. This mixture hangs on the horizon, causing a scattering of the light rays. This effect of haze is a noticeable bluing in color pictures, while black and white pictures will suffer from a general loss of contrast and a "dull graying" of distant objects.

Haze filters are basically the same as UV filters, only more powerful, and they may have a slight warm tone to them. These filters are produced with slight variations. Some are called Sky filters.

These filters will work well with color slides, provided the slight warming effect will agree with what the photographers had in mind.

NEUTRAL DENSITY

ND (neutral density) filters are in a category of their own. Their sole purpose is to reduce the amount of light reaching the film without changing any other attributes of the light. Therefore, the need and use of these filters is rather limited.

ND filters do their work via the application of neutral-gray, light-blocking substances suspended within the filter, the darker the filter's appearance, the higher the filter factor, or, rather, the light blocking capability.

These filters can range from a neutral density of 0.1 (which has a filter factor of $1\frac{1}{4}$) to a density of 4.0 (with a filter factor of 10,000).

Granted, most amateur photographers don't have much—if any—use for this type of filter, but there is one dandy variety that can be extremely useful in landscape photography applications. This type is called **graduated neutral density filter**. It's not evenly gray like the conventional ND filter. Instead, it's very dark at the top and gets gradually lighter toward the middle and has virtually no filtering in the bottom half.

Use this filter for landscapes with great cloud formations and turn them into stunning cloud formations. Many professionals use them. Try to mentally visualize what this filter can do and how to use it advantageously. Prices can range from expensive to outrageous for the graduated variety.

CLOSEUP LENSES

Many educational texts on filters include closeup lenses and actually refer to them as "closeup filters." One can argue whether these are a type of filter or an auxiliary lens. They are also known as diopter lenses.

Closeup lenses will not be part of our topic.

HOLY TOLEDO

Looks like I have used my allotted number of pages. We don't want to pay the extra postage, do we? Besides, its time for me to stop gabbing and take a break.

This is a good spot to break it off, but be warned, the remainder of this topic will be grist for our next issue.

So 'til next time, toodleloo. —Ed.



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MEETINGS
EVERY FIRST
TUESDAY OF THE
MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

FIRST MEETING OF CLUB YEAR

We began our new Club Year. The first meeting is history. Attendance was 20 members and guests who checked us out as we reviewed photos of the Wisconsin Circuit International winners and honorable mention.

Steve Haynes assisted our new president, Dave Phillips, by running the slide show, along with offering a few comments.

Jon Moscicki put the finishing touch to our meeting by doing a little impromptu "show and tell" about his latest adventures in the exiting world of digital photography. He scanned and improved some photographs from the early 1900's. The results were impressive, to say the least.

ANNUAL DUES ARE DUE

Many members have paid their dues at the last meeting. Sandy was busy counting the cash and that made her smile.

If you haven't made Sandy smile yet, you will have an opportunity to do so at the next meeting. The amount will be \$15.00 as we have announced, with some sadness, in our last newsletter.



HAPPY HALLOWEEN

The board had several meetings to plan our year, and I've been told that things are taking shape for a productive season.

Next Meeting: October 5th, 7 PM

The topic of our next meeting will be **Composition**. Gerry Emmerick, a member of the Photographic Society of America, Chapter Division, will make the presentation.

As we all know, composition can make or break the picture. While some people have a natural flair for composition, most of us have to study its principles closely.

More important CLUB NEWS follows. Please turn to page #2 to stay totally informed. Thank you!

NEWSLETTER

DON'T FORGET WACCO

Don't forget about the WACCO (Wisconsin Area Camera Clubs Organization) Fall 1999 Competition hosted by you know who—the Menomonee Falls Camera Club.

The event was casually mentioned in the last newsletter, but here are the facts:

When: Saturday, Nov. 6th, 1999.

Where: UW-Waukesha, 1500 University Drive, Waukesha, WI 53188

Time: 11: AM – North View N133

For instructions, see the yellow forms, which will be available at the next meeting. Time has a way of passing, so start thinking about your entries now.

HELP...! HELP...! HELP...!

Remember, we're hosting the above mentioned competition. It's our turn in the barrel, so to speak. We're still looking for people to commit themselves to be useful by donating their time and energy for the betterment of humanity. Please sign up now, and volunteer to help at the Fall Competition. It's not all work. You will have fun, too.

Alright, now! Who broke the window?

For November, we're going ahead with our Still Life Workshop, as mentioned in the last newsletter. Jeff Klug will provide us with a couple of rustic—and somewhat broken—windows for the “set up.” Occasionally pictures of this type are published in some photography magazines.

The windows alone won't do the trick; we need some unique objects to place strategically within a window to create an artistic scene. Use your imagination... start to scrounge... for items that you think may make a good addition to the window. And then shoot it and turn it into art. Sounds easy??

PHOTO JOURN ALISM



Want to rub elbows with the pros? Interested in Photojournalism? Wanna hear from the experts? Well... Here is your chance, a chance to do all of the above, but for a price.

We had a call from an old friend. You all remember the Journal Sentinel picture editor and photographer, Mark Hoffman, who was the speaker at our May meeting?

Well, he remembered our club and passed on a bit of information.

The National Press Photographers Association is holding a seminar in Milwaukee this year. (Also in Pittsburgh, St. Louis, Albuquerque, and San Francisco.)

Milwaukee's is on Sunday, October 17th. And, hold on to your hat, the price is \$55.00.

The theme for this event is **Renaissance 1999**. There will be a faculty of 8 photojournalists who have gained recognition in their field. Presumably, they will make an effort to pump up the troops, in a manner of speaking. Fill them with pride, and surely proud they should be, for photojournalism is a demanding field. “Begin the new millenium energized in your pursuit of excellence in photojournalism,” their flyer says. And you may read about it; a flyer will be included with this bulletin.

We think there are enough copies to go around. Attendance, of course, is strictly voluntary. It's all up to the individual. It was kind of Mark to pass on the information.

----- CLUB NEWS -----

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FILTER WISDOM... CONTINUED

Let me make a solemn promise right from the start: I WILL FINISH WITH THE BUSINESS OF FILTERS IN THIS HERE ISSUE, OR MY NAME IS DUSTY LENS KAP. Sure, it's a boring topic, but acquiring the habit of using filters can pay off in many unexpected ways.

Just a quick review is in order, so we can get back into the thick of things. I need the review as much as anybody. Here we go:

1. Filters serve different needs and consist of 3 major types.
2. **CHROMATIC FILTERS** have a tint of color and actually change the color content of the light that exposes the film.
3. **NON-CHROMATIC FILTERS** have little or no apparent color tint. These filters modify the light in some other way by reducing light intensity, cutting down on glare, reducing sharpness, eliminating—to a certain extent—undesirable reflections, or removing some non-color entity from the spectrum, such as ultraviolet light.
4. **HOLLYWOOD TYPE FILTERS** are used for special effects. A whole raft of them awaits those who seek filters for unusual and creative specialties.
5. When **THE COLOR CONTENT** of a light is changed, so is the **COLOR TEMPERATURE** changed, of this particular light. Color temperatures are expressed in Degrees of Kelvin. Orange light is low in degrees Kelvin, but as it

turns more toward blue, the number of degrees Kelvin rises.

6. One of the most troublesome light modifiers is pollution, and it constantly varies.
7. A filter allows its own color to pass and blocks—to one degree or another—all other colors via the subtractive process. This is very easy to understand in terms of the additive primary colors: a blue filter transmits blue and blocks red and green, a red filter transmits red and blocks green and blue, a green filter transmits green and blocks red and blue.
8. The circular polarizing filter (polarizing screen) is a great gizmo.

WRATTEN

When shopping for filters or just looking at catalogs, it becomes apparent that many filters are identified by weird code numbers such as 81A, 82B, 8, 12, etc.

These filter designations are part of a system used throughout the United States known as the Kodak Wratten system. Many filter manufacturers use this system, but some differences in color and density may vary from brand to brand.

WHERE'S YOUR HOOD?

A lens hood practically becomes a must when using filters because of the increased chance of glare, which is caused by putting another surface in the light's path to the film.

In case of screw-design filters, the lens hood can merely be added to the stack.

FILTERS FOR BLACK AND WHITE PHOTOGRAPHY

Filters were first used in black and white photography. Today's filters, for black and white work, are intended for use with panchromatic films and are strongly chromatic,

that is, they have strong colors that block wavelengths sufficiently enough to produce shifts in gray tones.

The most commonly used filter are the 8 yellow, 21 orange, 25A red, 11 green, and 47 blue.

The question that comes to mind, "How do these colors affect the panchromatic image?"

Looking at it in basic terms, yellow, orange, and red, all darken a blue sky in varying degrees. Blue will lighten a blue sky, but will darken red, like the lips in a woman's portrait. Green will lighten foliage in a landscape and can thereby create an unusual look.

To get a better feel for what these colors can do, one only has to imagine a deep blue plastic dish filled with the following items: Two bananas, an orange, two tomatoes, and a green pepper. We will now take an imaginary table-top picture of this arrangement, one with each of the before mentioned filters. In reality the results would be as follows:

NO FILTER: Blue dish (medium gray), bananas (light gray), orange (dark gray), tomatoes (very dark gray), green pepper (very dark gray).

8 YELLOW: Blue dish (dark gray), bananas (almost white), orange (light gray), tomatoes (medium gray), green pepper (medium gray).

25 RED: Blue dish (black), bananas (white), orange (white), tomatoes (light gray), green pepper (very dark gray).

47 BLUE: Blue dish (almost white), bananas (dark gray), orange (black), tomatoes (black), green pepper (black).

The above results can be altered to the effects desired by using filters of different densities or shades. For instance, instead of red or yellow, use an orange filter. A green filter also behaves in the same predictable manner, it lets green pass and blocks other colors in varying degrees.

SNOW SCENES: The shadows in snow scenes have a bluish tint that we are seldom aware of, but it's there and will wash out in a black and white negative. To give your shadow livelier details, use a yellow filter to bring the blue patterns into a visible gray tone.

STACK 'EM: Try using a red (or yellow) filter in combination with a polarizing filter. You guessed it: The sky will be close to black for an eerie, pseudo night shot.

Of course, all of the Hollywood special effect filter work in black and white, too. Same holds true for graduated filters, which we will read about later.

FILTERS FOR COLOR PHOTOGRAPHY

When Color Photography first became a common consumer item, I figured that's the end of all this filter business. Boy, was I ever wrong. (Not so unusual for me!)

Filters cropped up like mushrooms after a good rain. The first types that came to my attention were called **ENHANCEMENT FILTERS**.

A less commonly known name for enhancement filters is *didymium* filters. No kidding. Keep this in mind in case it comes up at the next cocktail party you're attending.

What do enhancement filters do? They enhance! Your pictures, that is. They have the unique ability to enhance (the appearance of) warm colors in a scene without significantly affecting the greens and cool colors.

Enhancement filters are particularly effective with fall foliage. What may be a great fall picture can be turned into a dazzling fall picture, with one of these filters. One drawback, however, is that they tend to slightly warm up the white tones in a scene, which I never found objectionable, personally.

Again, let me recommend that the addition of a polarizing filter will further expand the results that can be expected.

As with all filters, be aware that there will be some kind of filter factor to be taken into account, unless the camera is equipped with a behind the lens meter.

Another thing to remember is that filters, which affect pictures in a subtle way, will work best with color slides. That is not to say that they will not work with print film, but the process of color prints involves filtration during printing. So the lab may inadvertently filter out the effect that you and your fancy filters feverishly worked to create. On the other hand, most labs, when you order enlargements, can be persuaded to print a picture in warm tones or blue tones or somewhere in between.

I have already taken black and white negatives to a lab, and had them printed in sepia tone and in blue for special reasons. These prints are technically color prints. Although they are a bit unusual, they can look quite pleasing to the eye.

There is nothing like color slides, however, to show exactly what you had intended when you snapped the picture. So color slides is the way to go when trying out filters and studying their effects.

THE 812 WARMING FILTER

The warming filter is similar to the enhancement filter but different enough to matter. It can be used for portraits and scenic photographs but is generally used in pictures of people.

Skin tones of lighter-skinned individuals are very sensitive to the changes in the color quality of light sources as well as film emulsion types.

Various filtration techniques solve this problem, and warming filters are often employed. The Tiffen 812® warming filter is a Tiffen exclusive for improving skintones in

outdoor photography on sunny or cloudy days.

The filter is particularly good at absorbing the blue cast often seen in the shadow areas of pictures taken outdoors or with electronic flash.

A cousin to the warming 812, is a filter known as the **Sky-1A** filter, although with slightly less warming capability. It is popular for general photography and blocks about half of the ultraviolet light, which is the cause of the bluish shadows that diminish the eye appeal of your photos.

There is no law that says we can't use an altogether different filter for the duty of warming up an image. Say, we are looking at a terrific sunset. But we want to make it look even more spectacular than it already is. So, why not borrow an orange filter from the black and white group, such as the #6 medium, intended to darken the sky moderately and bring forth stunning clouds in B+W films.

Using this filter on a sunset will result in a blazing hot image that is bound to make an impression, especially if the picture has other interesting elements in it.

Will people say it looks too phony? Maybe. Experimentation is the key to success. By trying some of your own ideas, you will know what results to expect the next time around.

COLOR CONVERSION FILTERS

Color conversion filters convert the color of the light source to the color of light required for a particular film or situation. They will change the color temperature of the ambient light up or down by a predetermined number of degrees Kelvin.

For instance. If we have daylight-balanced film in our camera (the kind of film most of us use), but want to take pictures indoors where tungsten light is furnishing the illumination and we have no flash; then, we reach for a conversion filter, probably a series 80 (deep blue). We have now converted the

tungsten light (low in degrees Kelvin) to daylight (high in degrees Kelvin) as it passes through the lens. The happy result will be normal-looking pictures. Without the filter, the pictures will look way too orange.

Conversely, there is a filter available that allows the use of tungsten balanced film to be used in ordinary daylight. Without the filter, these pictures will look very blue.

By the way, this might be just the ticket when shooting winter scenes. The extra blue makes Jack Frost more visible, at least emotionally. So try some tungsten balanced (also called type B) film without a filter, out in the daylight. But if the blue effect is not desired use an 85B conversion filter; as one might guess, it's a chromatic type filter in deep orange.

COLOR COMPENSATING FILTERS

Color compensating filters are mainly used by professional photographers who are trying for a special but well preconceived effect. These come in 6 colors of various chromatic strengths each: blue, green, red, cyan, magenta, and yellow.

By using these filters in various combinations or singly, certain unwanted colors can be removed from the photographic image. Or experiments with color renditions can be performed to bring out the most desirable colors in a scene.

When we speak of color, as we remember from the last bulletin, we're talking about color of light—and not pigments in paint. And that light consists of equal amounts of the primary colors, red, blue, and green (reading the color wheel counter-clockwise). These are known as the *additive* colors because when all three are added, white light is the result.

However, there are three *subtractive* colors that are part of the color wheel, namely: magenta (purplish red), cyan (purplish blue) and yellow.

These *subtractive* colors are formed when only two of the primary colors are blended.

Blue and green = cyan; green and red = yellow; red and blue = magenta.

So, now when we look at the color wheel, complete with its 6 colors, reading counter-clockwise we have: red, magenta, blue, cyan, green, and yellow.

That's why compensating filters come in 6 colors; it is the only way to cover every situation a photographer may encounter.

LIGHT BALANCING FILTERS

Light balancing filters are used for "tweaking" the tonal values of your photo image to obtain better results under certain conditions. These are chromatic filters, but their color tints are rather faint.

Conditions such as a cloudy day, shooting in the early morning, in out-door open shade, or electronic flash, can affect the way colors in your photographs will appear. Often, colors will render too pale or unnaturally strong. Light balancing filters can provide the necessary fine-tuning adjustments to produce optimal colors.

Commonly, there are 5 filters that yield various degrees of warming. Listed in increasing intensity they are: #81, #81A, #81B, #81C, #81EF.

And we have 4 cooling filters. Listed in increasing intensity they are: #82, #82A, #82B, #82C

KEEP IN MIND THAT MOST FILTERS HAVE SOME KIND OF FILTER FACTOR, WHICH MEANS THEY "STEAL" SOME OF YOUR LIGHT. CHECK THE MANUFACTURER'S SPECIFICATIONS IF EXPOSURE IS DONE MANUALLY!

HOCUS, POCUS

At this point the reader may say, "What is all this malarkey about warming filters, enhancement filters, color compensating filters,

sky filters, color conversion filters, light balancing filters, filters, filters, filters. Don't they all do exactly the same damn thing?"

This not such a dumb question. The functions of these various types of filters certainly do overlap, and others do very similar things, but they do not do exactly the same thing.

The casual filter user will probably go for the UV filter, sky 1-A, filter, warming, and enhancement filters, while the other variety is for the professionals and aficionados.

The object is to improve the quality and eye-appeal of the photographic image. Period.

If one can have a little fun in process with some experimentation, so much the better.

HOLLYWOOD FILTERS

Hollywood filters are special effect filters that don't fit into the categories of the other filters. The name is a sort of catch-all nickname that fits like an umbrella over a whole slew of filters, from the exciting to the bizarre.

These special effect filters were originally designed for movie and T.V. productions, hence the name *Hollywood* filters.

Because of the great number of filters available in this category, I will only mention a few of the most useful ones.

Usefulness, on the other hand, is determined by personal preferences. Therefore, my own preferences will shine through. In the search for the individuals own ultimate dream filter, I recommend that she/he seek out manufacturers advertising brochures, as I did. These are plentiful and can be gotten from most serious photographer's supply sources.

It practically goes without saying that these brochures were extremely helpful to me in writing this portion of the newsletter. I used them in combination with one of the finest books on filters available, in my opinion. It is: *The Photographer's guide to using FILTERS.*

By *Joseph Meehan.* The publisher is AMPHOTO BOOKS.

For the manufacturer's brochures, I have used TIFFEN, who is one of the most prominent brand names. The Tiffen literatures are very explicit and loaded with information and color pictures. Equally informative is the information published by the manufacturer COKIN. They have a 100-page booklet detailing the use of their filters. Their line of filters is absolutely complete and abundantly augmented with Hollywood filters, yielding effects of every kind.

Cokin filters are unique in design in that they require a special filter holder and many filters are made of "organic" glass. They require special care and handling which make them unpopular with some photographers. But they are really terrific for creative work.

Other filter brand names are HOYA, HELIOPAN, AND B&W.

How do you determine quality? Be informed. Buyer beware, and you get what you pay for—most of the time.

GRADUATED FILTERS

Color filters and neutral density filters also come in graduated densities. These are really handy for landscape photography. Graduated filters are what the name implies, they are graduated in density. That is, they are more intense, let say, at the top and less intense at the bottom, in other words, they are of high performance at one end and of low performance at the other end.

The effect of these filters does not hit the photo evenly. The photographer has a choice of which part of the picture gets the greatest effect from the filter.

A neutral density filter may be installed with the "heavy" end toward the top, in landscape photography, to cut some of the brightness from the sky. Check out the possibilities of graduated filters, they are great when employed properly.

Disadvantages? Yes! They can put a crimp in your money belt.

MIST FILTERS AND FOG FILTERS are not what one might think. They don't filter mist or fog out of the image; they filter it in. So if you see an interesting scene but decide to come back on a foggy day to get the best effect, you can save yourself the hassle, just grab for the fog filter. Bingo, you're in business.

SOFT FOCUS FILTERS can be used for landscapes and portraits, but they are more commonly used in close-ups of people. They render the photo slightly fuzzy without giving that out-of-focus impression. Some of these filters come with a clear center spot, so only the subject is in sharp focus. Different strengths are available.

CONTRAST CONTROLLING FILTERS are for controlling the contrast of a picture. If shadows are a major problem, these filters can be an aid to improvement. They come in different flavors, such as Ultra Contrast, Low Contrast, Soft Contrast. Manufacturers' descriptions vary.

STAR FILTERS will yield exciting and dazzling star effects generated from original point or reflected light sources, with added glitter and sparkle. Absolutely great for water scenes, candle flames, street lights, and the like. Night photography, anyone?

DIFFRACTION FILTERS will liven up your picture with great splashes of color from reflected light sources. Great for pictures of shiny objects; also good for lights from strong sources such as street lights. A little tricky to use, follow instructions.

PASTELS-DIFFUSERS have a mottled texture along with a mild color tint. These filters bring a gentle, romantic atmosphere to your photos, by allowing a gentler, nuanced interpretation of your subjects, far removed from aggressive lighting, bright color, and clashing of contrasts.

SUNSOFT FILTER (COKIN) is a special combination of soft focus and warming effect filters, all in one. It works for landscape or portrait shots. It is ideal for glamour photography because it gives the skin a pleasant golden tone and softens small imperfections.

CHAMPAGNE SOFT (COKIN) is pretty much the same as the Sunsoft, except the color tint is more intense and on the pink side to give models a natural tanned look. Pictures will look slightly orange and give pleasantly warm results.

SEPIA COLOR FILTER (COKIN) Although, this is technically a color filter, it is more or less used for a special effect. It takes your picture back in time. The brownish results that this filter is capable of, will resemble pictures that are very old.

TOBACCO FILTER This filter is similar to the sepia filter, only slightly more on the reddish side. The resulting pictures are like the sepia pictures but with a little more impact.

WHACKY POLARIZERS are polarizing filters that have color added to them. And they are not made to reduce reflections. Quite to the contrary, they add reflection in varying degrees, depending on the scene that's being photographed. These reflections will look unusual, and they will have their own particular color.

THERE ARE MANY MORE special effect filters that I did not mention. Variable color filters, special shape filters, such as hearts and keyholes, double exposure filters, split image filter, multi-image filters, and on, and on.

The thing to do is to get your own literature and pick what suits **your** fancy. Obviously, you can't try them all; it would drive you into the poor house.

So for now let me say: Enjoy the Fall Season and happy filtering. OK? —Ed.

NEWSLETTER

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #239

NOVEMBER 1999

BOARD MEMBERS

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MEETINGS
EVERY FIRST
TUESDAY OF THE
MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

OUR OCTOBER MEETING

Our last meeting was attended by 18 photo enthusiasts, and after a slow start, it went very well.

The speaker, for the evening, was Gerald H. Emmerich, Jr, who presented a slide show of his own, successful work called "PUTTING SNAP IN YOUR SNAPSHOTS." Gerry is an energetic speaker, an apparently prolific photographer, and a contest winner extraordinaire.

His slide show of about 65 slides stressed the importance of obeying the rules of composition. But Gerry actually carried it one step further; understand composition, but also, know what contest judges like to see. Shoot your pictures with the idea of creating a competition winner.

LIBRARY EXHIBIT

The last meeting should be an inspiration to all of us as we shoot for next year's Library Exhibit. Sure, August is a ways off, but good planning can put us ahead of the game.

MEETINGS ARE AT 7:00 PM

Recently, we have changed the meeting starting times from 7:15 PM to 7:00 PM

without much fanfare, and some members may have missed this minor point. So please make a note of the new starting times. It will increase our chances of finishing up before 9:00 PM.

NEXT MEETING: NOVEMBER 2ND



WINDOWS
LA KLUG...
A STILL-
LIFE
CREATION

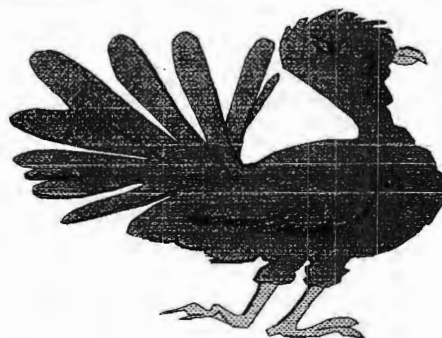
We will
have a setup
of two

windows at our regular meeting place, furnished by Jeff, to be used in a similar fashion to our table-top ventures. Two sample photos were passed around at the last meeting to solidify the idea. The windows alone won't do the trick; you must bring items—of your choosing—to place in or around these windows to create an interesting picture. That's the creative part of the project.

Essentially, we will be doing still-life photography with a new twist.

So here is a final reminder about our "Window Shoot Workshop": Don't forget to bring your camera, some daylight film, and a tripod (if you have one). Film speed should be somewhere between ISO 100 and ISO 400. The slower speeds are better suited for enlarging.

THE RECRUITING DEPARTMENT WANTS TO KNOW: Did everyone who wanted to volunteer to help at the WACCO Competition do so by now? If not, please stand up and be counted, at the next meeting. We will have a final discussion about this event. Maps will be available for those not familiar with the UWW campus.



HEY, EAT MORE COOT... OK?

Welcome, New Members:

Let's welcome the following new members: Carol Johnson, Bonnie McGrew, Virginia Wick, and last, but not least, David Deibert. We are glad to have.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

I DID IT AGAIN... THIS SUMMER.



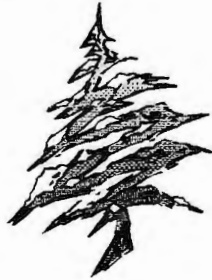
Every two or three years, the wife and I decide to spend a few days 'up north' to get away from it all, as we say. And since it's been a goodly while that we ventured into the "Wisconsin Wilderness," we planned that this should be our year. In early spring, we secured a cottage in the Tomahawk area for one solid week, starting the end of August.

As time edged closer to the departing date my photographic juices started to flow, big time. In my mind's eye, I imagined a great assortment of photographic opportunities: Sunset shots of fishermen on pristine lakes with gleaming reflections, doing their sport in silent pleasure; giant old, gnarled and knotty trees gently framing rustic, aged barns; fields filled with roaming white and spotted horses; quaint farm scenes that will have calendar publishers come begging, checks in hand; small-town houses surrounded by waves of beautiful flowers; well, I think I've made my point. When I dream... I dream big.

With the greatest of confidence, I packed 10 rolls of color slide film and 4 rolls of color

print film, but I had the nagging feeling that maybe I don't have enough. However, I resigned myself to the fact that I may have to purchase some of my film 'up north' at scalper prices. When I packed the camera, I noticed, gleefully, that a half-finished roll was still to be reckoned with.

I don't know about other photographers, but for me that was a lot of film for one week, even while stomping around a photographer's heaven, like the Northern Wisconsin wilderness.



As we started the almost 4-hour-long journey to Tomahawk, I began to see interesting scenery just as I imagined, but the farther north we went, the more monotonous the landscape became. Everything turned to an endless sameness of trees, but I remained hopeful. After all, I've heard more than once from people who have been to Tomahawk, what a quaint little town it was, nestled right in the middle of "God's Country." So I couldn't possibly be disappointed.

By late afternoon, after stopping for directions numerous times, we finally found our resort and checked into our cottage, which happened to be on Lake Nokomis. The resort was a cluster of 6 cottages, all but ours were empty. "The season is pretty much over with. You people are the only ones here this week. We're shuttin' down after this. Gonna be headin' to Florida, for the winter," the elderly Mr. Fischbein explained as handed us the keys.

The cottage was swell, nicely cleaned and well furnished, and we were only a few feet from the water. I immediately scoped out the lake for picture possibilities but did not see any. The lake appeared quite large, surrounded by a dense growth of trees. A few hundred feet from shore was a small island

with no unusual features. Like any other island, it reflected in the water.

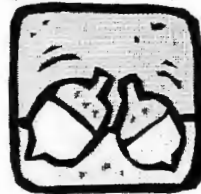


Off, in the far distance, some maniac was shooting across the water at 90 miles per hour, his engine giving off a hideous, high-pitch whine.

I could feel my heart sinking. Did I come all this way for nothing? Is there something wrong with my perception? Will things look better once we have settled in?

The next day I suffered another blow to my morale. I wanted to go sight-seeing; my wife wanted to go shopping. Of course, we went shopping, but I took the camera along for the ride, just in case.

As we strolled down the main street of Tomahawk, we encountered another couple who were apparently doing the same thing. The guy, like me, had a camera dangling off his shoulder. As we passed each other, he glanced at my camera, sort of, and I glanced at his, sort of. He had a Canon with a huge piece of glass in front. His camera was obviously better and looked more expensive than mine. Sigh.



It turned out that this was the only time of the week that I saw another person with a camera. Like Mr. Fischbein said: "The season is pretty much over with."

My wife wasn't too satisfied with shopping in only one town, so we had to branch out to neighboring towns and went as far as Minocqua, a real tourist trap. But again, I didn't see anything that tickled my photographic fancy.

On Thursday, the wife decided she needed a rest. So I took the opportunity to scout for picture possibilities. I soon discovered that the only thing to be seen was a kazillion "No Trespassing" signs. They were everywhere.

Even places that had nothing but grass or sand would have these signs in plain view. Under the words "No Trespassing" were words in finer print, explaining all the horrible things the owners will do to you, if you dare to set foot on their precious land.

Yes folks, "God's Country" is littered with thousands of "No Trespassing" signs affixed to trees, posts, walls, fences, and just about anything you can drive a nail into.

Do I blame these "landlords" for posting the signs? Well, not really; but it does make me a little sad.

The wildlife in the area was equally distrustful. I spotted a mother duck with 5 "youngens", leisurely floating on the lake, coming toward me. I quickly got a hold of some breadcrumbs and tossed them into the water, hoping to lure the ducks closer. The ducks, it appeared, took this as an act of aggression because they altered their course and drifted away from me.

On Friday, our last full day at the cottage, I took a few obligatory pictures of the cottage and surroundings. I finished up the roll that had been started. The pictures are now developed and turned out to be run-of-the-mill vacation pictures, generic in every respect.

The other 14 rolls traveled back home with us, but in three years I'll forget most of what I experienced during my week's vacation, and this whole scenario will most likely repeat itself.

CIVIL WAR REENACTMENTS, ANY-ONE?

Did any of you ever go to Greenbush to eyeball one of those yearly Civil War reenactment events held in October?

I did, for the first time, last year. Unfortunately, I didn't know what I was doing. My

wife and I got there at 3 p.m. We paid 19 Dollars to get in only to find out that the show was over. Everyone was packing their gear for the trip home. So I swiftly returned to the ticket office to vent my anger; they could have warned us, or at least offered a hefty discount.

The ticket office was closed, all boarded up with wood panels. This was a real rooking—a con job—and I will not forget it so easily.

This year, we arrived for the event at 11 a.m. and had plenty of time to look around. "Soldiers" were everywhere. Both armies (Union and Confederate) were well represented, marching back and forth in preparation for the great battle, which, we were told, would start at 2 p.m.

The armies looked authentic to my expectations. Uniforms, rifles with bayonets, insignia, cannons, wagons, and other paraphernalia, appeared to be painstakingly assembled to look like the real thing.

As I watched the bustle of the war-torn 1860's, a detachment of Confederate "soldiers" came marching past me at close range. It was a rag-tag bunch of guys—some bearded, some not—in uniform, but a few were dressed in traditional trapper garb to look like the civilian volunteers the southern army supposedly used so freely.

Needless to say, I took several photos of them as they passed. Shortly thereafter, the weather turned ugly. It was cold and clammy that day, but now it also started to rain.

My wife and I endured the rain until 1:45 p.m. and then decided to leave. We didn't see the battle—again. But we are committed; next October, if all is well, we will scoot back up to Greenbush to sample a piece of history, and hopefully, this time we'll hear the roar of the guns. It's okay because it's only "make-believe."
—Ed.

HAPPY THANKSGIVING, YOU ALL!

NEWSLETTER

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Merry Christmas

And a great Holiday Season
to all our Club Members and
their Families



Next Meeting: Tuesday December 7th (7:00 PM)

Let's all look forward to great meeting in December. We will have Jerry Napel, sales manager of the Milwaukee Helix Photoart Company, as our guest speaker. His presentation will deal with the finer points of macro lenses and digital photography; so there will be a good opportunity to learn something.

Also, the slides will be returned to the contestants who had entered them in the WACCO contest. Slide and print *Honorable Mention* winners will receive their ribbons at the December meeting. Looks like we will have a busy evening, on December 7th, so don't be bashful.... COME ON DOWN!!

Our November Meeting went off without a hitch.

Our previous meeting went very well. Attendance was 16 members and guests, most brought their camera gear plus some artifacts to be placed behind or around a broken barn window. We had two setups. Each of the windows was cleverly crafted by Jeff Klug, who paid close attention to every detail. He even left the windows in their dusty condition "to add to the realism."

Members stretched their creative minds in providing subject matter for this "still life" photo event. To be seen were things from the past, antiques of various sorts, items from Mother Nature such as dried leaves and flowers, to serve as building blocks for the artistic image. One notable item was a violin that grabbed everyone's attention. Hopefully, we will have a chance to see some of the results.

WACCO Competition

From the members of the board, a hearty thanks goes to every club member who worked at the WACCO competition. Your help was greatly appreciated.

We hope you derived some enjoyment from your labors while gaining an understanding of the inner workings of the competition procedures.

Also to be appreciated are the efforts of the panel of judges, who offered their time and expertise to fairly judge all the beautiful works entered by the members of the participating camera clubs.

It was a full and busy day, but worth it.

The Library Exhibit

Bill Rietz is passing a special thanks to all who have, on such short notice, provided prints for the exhibit at the MAUDE SHUNK LIBRARY in Menomonee Falls (on Pilgrim road, next to Pizza Hut).

We had mentioned in the past that opportunities to exhibit (other than in August) may crop up in a hurry; so it's a good idea to keep some pics on hand just for this purpose.

For those who have not seen our exhibit as yet, but wish to do so, the present exhibit will end November, 30th. Again, thanks to you all.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

WAY TO GO, TAMRON



According to the October issue of the *Rangefinder Magazine*, the Tamron lens maker has been given an award for the design of one of their lenses.

Here is what they had to say: **Tamron's** newly launched lens, the **AF28-300mm f/3.5-6.3 LD Aspherical IF Macro** was the recipient of the **Camera Grand Prix**, one of the most prestigious awards in the Japanese photo industry. The award is sponsored by the Camera Press Club of Japan.

Autofocus 28-300mm, doesn't it just make your mouth water? A lens like that just about covers all your picture-taking needs. And then there is the macro feature, to boot.

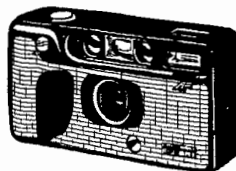
When my ship comes in, I will immediately go shopping for this wonderful piece of technology.

Many, many years ago, when Tamron wasn't such a popular name, I owned a 90mm, f/3.5 and shot many sharp and clear pictures with it. The lens served me well and produced some amazingly crisp detail.

Presently, I have a Tamron zoom lens, 28 to 85mm, that also does well, optically; however, I am somewhat less than ecstatic about their "fits-all" adapter rings they provide with their lenses, nowadays. They seem to require an inordinate amount of finger fumbling when attaching or removing the lens from the camera.

Perhaps it's just my problem. I could be lacking the level of dexterity required to perform this operation.

In any event, Tamron produces some fine lenses that are also a great value for the amateur photographer.



TEN REASONS NOT TO BUY A POINT-AND-SHOOT CAMERA

With the Christmas Season rapidly approaching, your thoughts may be focused (no pun intended) on buying a new camera, either for yourself or for someone special.

You may be undecided on whether to buy a true-blood single-lens-reflex or a point and shoot camera. Either type takes pictures, but I know what my choice would be, especially if I bought the camera for myself.

So here are 10 reasons to say NO to a "point and shoot" camera purchase:

- 1.) At first glance the price may sound good, but it really isn't. To buy a high-end point and shoot camera, you're talking \$250 minimum, most likely \$300 or more. That is half the price of a pretty good SLR, and the SLR would be a much better camera.
- 2.) According to my camera repairman, the durability of point and shoot cameras usually leaves lots to be desired. They don't have a good track record in that respect, especially when equipped with a zoom lens.
- 3.) Repairs are often not possible when the camera does go "kaput," but if lady luck is on your side and your camera is repairable—brace yourself—it can get expensive. (Told to me by the same repairman.)
- 4.) Point and shoot cameras are easier to drop because of their "bar-of-soap" design. Many don't have neck straps. Some have wrist straps. Yes, I know, I'm being picky here.

- 5.) The lenses on these types of cameras are not of the same quality as lenses seen on single lens reflex cameras. The quality of a lens becomes more apparent, and important, when enlargements of 8" x 10", or larger are made, but the lens is an integral part of the camera. The lens you got is the lens you got. Of course, a zoom lens will somewhat alleviate the problem.
- 6.) Creativity is hampered for many reasons when using a point-and-shoot. The use of filters is cumbersome. There are no threads, so the filter would have to be held in place with your other hand. (Careful, don't drop your camera.)
- 7.) Exposure, while correct, is usually strictly automatic, and over-rides are only available on the costlier cameras. Most of them won't give you any exposure data at all—you don't know what setting you are shooting with.
- 8.) Want to add a more powerful flash, one that you can mount up high for a better lighting situation? No can do! The on-board flash is all you got, and it is mounted close to the lens, a real pink-eye delight. Shoot your friends and their faces will look like waxy zombies with fire-studded eyes. However, the red-eye-reduction feature does help to prevent this calamity to a large degree but not perfectly.
- 9.) Most likely your point-and-shoot will have a tripod socket drilled and tapped right into its plastic body; but chances are there will be no connector for a remote exposure cord. Some cameras have a little device that allows you to trip the shutter with a little beam of infrared light or something similar. That, helps.
- 10.) If all this hasn't scared you off, and you're still set on getting a point and

shoot camera, there is a way you can have your cake and eat it too. Buy a ZLR. What is a ZLR? It's a zoom lens reflex. Olympus makes several models. A ZLR looks and feels like a reflex camera, penta prism and all. You still won't be able to change lenses but at least you will be viewing through the lens. And if you do all that...

WHY NOT GET A SINGLE LENS REFLEX CAMERA IN THE FIRST PLACE?

O.k., alright... fair is fair... we want to be politically correct.

So here are 10 reasons to say YES to a "point and shoot" camera purchase:

- 1.) Point and shoot cameras are compact and unobtrusive. People don't seem to take notice of them as easily as they do with SLR's. You can easily take them anywhere, literally letting you take pictures the instant the opportunity arises.
- 2.) This type of camera is well suited for use at parties or people pictures in general. Buy ISO 400, or faster, film and avoid the little built-in flash as much as possible. Flash pictures usually don't do well. Don't expect to create huge quality enlargements as in salon photography.
- 3.) Lower priced models such as the Olympus Stylus (\$80) are no bigger than a bar of soap, so they are shirt pocket friendly. Never be without the ability to take pictures.
- 4.) Many models (look for the Pentax brand) are weatherproof—also advertised as rainproof, a good deal for the camper or hiker.

Warning: You can't take it with you into the swimming pool. Submerging is a no-no.

- 5.) You don't need to be a photo-wizard to take acceptable pictures. These cameras can be a source of pleasure for those who enjoy, and are satisfied with, taking garden-variety snapshots without delving into the technical matters of photography.
- 6.) When it comes to point-and-shoot cameras, the economic laws of supply and demand apply very well. There is an abundance of choices and price ranges available in the market-place. Deciding which one to choose can be agonizing
- 7.) Some models are equipped and built according to the modern and somewhat high-tech APS system. The acronym APS stands for Advanced Photographic System.
- 8.) APS point and shoot cameras make film loading and negative handling even simpler than it already is with standard 35mm cameras. APS cameras do not use 35mm film cartridges.
- 9.) Point and shoot cameras are much better than the old instimatic type, or box type, cameras. The optical quality of most modern-day point and shoot cameras, even if not top notch, are quite good compared to the low-priced cameras of yester-year.
- 10.) One variety of point and shoot camera that is intriguing, is the disposable, or often called, one-time use camera. When you absolutely don't want to risk putting your camera in harm's

way, even an eighty dollar one, you grab for the disposable variety and only risk between 10 or 15 dollars. Consider it the next time you go to a sandy, windy, and wet beach.

I WANNA BE NEGATIVE.

Since I made mention of the APS cameras, I would like to say that in my opinion the effective negative size of these cameras is a little too small for my taste. The standard 35mm negative is as little in size as I am willing to go. Quite frankly, even 35mm often seems a little too small.

Anybody who owns a medium format camera can attest to the pleasure derived from looking at those "huge" negatives loaded with an infinite amount of detail visible to the naked eye.

This pleasure repeats itself when you step into your darkroom and start to print from these medium format negatives. More often than not, an image can be improved by cropping. Well, with a medium format camera, you can crop to your heart's content. You may even discover a picture within a picture when doing some "extreme" cropping.

APS film is 24mm wide but the effective negative size is even less because of the sprocket holes and a data strip that the camera uses to record pertinent information.

On the following page I will try to recreate these negative sizes in full scale for your comparison.

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO YOU ALL. Prosperity and happiness in the year 2000 and beyond.

— — Ed.

NEWSLETTER

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #241

JANUARY 2000

BOARD MEMBERS

Jim Moscicki..... 464-6479
Jeff Klug..... 628-1255
Bill Rietz..... 251-7106

PRESIDENT: Dave Phillips..... 251-1885
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TREASURER: Sandy Berg..... 628-3050
NEWSLETTER: Fritz Jusak..... 253-1198

MEETINGS
EVERY FIRST
TUESDAY OF THE
MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

HAPPY

2000

NEXT MEETING JANUARY 4th AT 7:00 PM

The first meeting of the new millenium is imminent. You all come on down... You hear!

Scheduling problems are still giving us grief, but we are not out of business. We will have a video presentation of two topics, namely, Scenic Photography, and Nature Photography. This should last the major portion of the meeting, but most likely we will have time for a discussion and visiting.

OUR DECEMBER MEETING

Editor's Note: Unfortunately, I could not attend the meeting because of circumstances beyond my control, but the club's leaders have informed me of the course of the evening.

Attendance was 15 members, but the meeting did not go as announced in the previous newsletter. Jerry Napel, sales manger of the Milwaukee Helix Photoart

Company, our planned guest speaker, could not be present.

Bill Rietz and Jeff Klug did some shifting of schedules and presented their show and tell program on the usefulness of photographic filters with a slide show and discussion, which was supposed to take place at a later date.

Plans are underway to reschedule Jerry Napel for another time.

Congratulation are in order for Jeff, Bill, Sandy, and Virginia for their Honorable Mention resulting from the WACCO competition.

The old master, Jeff, actually snagged three ribbons. How does he do it?

DON'T LET THE SNOW BOTHER YOU. Use it. Use it for your next fantastic snow scenes. Heavy snow falls are ideal for taking some unusual pictures.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



MEET GEORGE



George Eastman is his name; photography is his fame. In 1888 he introduced the Kodak camera which made photography accessible to just about everyone.

The Kodak was the first camera specifically designed to use rolled film, an advance that made cameras lightweight, easy to use, and relatively inexpensive.

George Eastman (1854 – 1932), was an American bank clerk and amateur photographer. In 1878, at age 24, he began making gelatin emulsion plates for his own use, invented an emulsion coating machine and set up commercial production of plates in Rochester, NY as the Eastman Dry Plate Company in 1880. By 1888, he marketed the enormously successful No. 1 Kodak, the first simple camera backed by a D & P service. "You press the button, and we do the rest." was Eastman's slogan.

The camera sold for a total sum of one dollar, the film cost 15 cents.

George Eastman, a self-educated man, dreamed up the word Kodak for his trademark. He felt it was easy to remember and easy to pronounce by peoples of various non-English-speaking countries.

Prior to Eastman's enterprising genius, photography was an expensive and cumbersome hobby practiced by only a few. Now, photographers no longer needed an intimate knowledge of chemistry. By requiring less paraphernalia to take pictures, the average person became more easily interested in this fascinating hobby. People started to take pictures of each other, just what George Eastman had in mind. So, in 1892 he founded the Eastman Kodak Company, at Rochester, New York.

The company was one of first firms to mass-produce standardized photography equipment. They also produced flexible transparent film, which proved vital in the subsequent development of the motion picture industry.

Eastman Kodak also developed printing papers and other items for the photographer, and the company became wildly successful, turning the founder into a multi-millionaire.

In a nutshell, George Eastman's major accomplishment was to popularize photography. He was associated with his company in an administrative and an executive capacity. He could be called the Bill Gates of photography.

Wealth did not go to George's head. He turned into one of the outstanding philanthropists of his time, donating more than \$75 million to various projects.

Calendars and other imperfections.

Over the years, people have had a tough time with calendars, trying to get them to work well in the “real” world.

The measurement of a year is based on one revolution of the earth around the sun and is referred to as a solar year. Trouble is, a solar year contains 365 days, 5 hours, 45 minutes, and 45.5 seconds. Not too handy, you must admit.

Ancient peoples measured time by the passing of full moons, or the number of days required for the moon to circle the earth, which takes 29½ days—also called a lunar month. A year’s worth of lunar months results in a year having 354 days. That’s 11¼ shorter than a solar year.

In the modern calendar, the length of a month is approximately one-twelfth of a year (28 to 31 days) and adjusted to fit twelve months into a solar year.

We have almost as many calendars as we have religions. The Jewish calendar is derived from the ancient Hebrew calendar and has been unchanged since about AD 900. It is the official calendar of the modern state of Israel. Jewish people throughout the world use it as their religious calendar.

Other religious calendars are the Islamic calendar, the Aztec calendar, and the Mayan calendar.

The Romans also had their own calendar, introduced in about the 7th century. This calendar, however became hopelessly confused as high-ranking officials tinkered with it so they could use it to their advantage, such as prolonging their term in office or to hasten, or delay, an election.

In 44 BC Julius Caesar changed the name of the month Quintilis to Julius (July) after himself. The month Sextilis was renamed Augustus (August) in honor of the Caesar Augustus, who succeeded Julius Caesar.

Some authorities maintain that Augustus established the length of the months we use today.

Eventually, the Gregorian calendar, or New Style calendar, was slowly adopted throughout Europe. It is used today throughout most of the Western world and part of Asia.

The Gregorian calendar is also called the Christian calendar because it uses the birth of Jesus Christ as a starting date. Well... Almost.

Although the birth of Christ was originally given as December 25th, 1 BC, modern scholars now place it about 4 BC.

Don’t ask me how they made that determination. I don’t know.

But then we could actually say that Christ was born in 4 BC (four years before Christ).And you are saying, “Huh?”

It ain’t a perfect world, folks.

Source: Microsoft Encarta

IT’S HISTORY

As long as I have my “historical thinking cap” on, let me include this fact about photography: The world’s oldest surviving picture (perhaps the first ever) taken with a camera and light sensitive materials was taken in 1826 by a French fellow, Nicéphore Niépce (pronounced Nee-eeps’). The scene taken from his window, in France, consists of two rooftops and a pigeon house, and part of another house. The exposure time was 8 hours.

The camera used was a camera obscura. More about this tale in future newsletters.

This new year’s eve, party hearty. And the next morning, you pop an aspirin, turn on your computer, and then... and then...
WHO KNOWS??

Notable among his contributions were a gift to the Massachusetts Institute of Technology and endowments for the establishment of the Eastman School of Music in 1918 and a school of medicine and dentistry in 1921 at the University of Rochester.

After retirement, Eastman died by his own hand, leaving much of his vast fortune to the University of Rochester.

Sources of information: Microsoft Encarta, The Story of Photography by Michael Langford, and Photo Speak by Gilles Mora.



Millennium, Shmillennium

WHO KNOWS?

I am about to commit a sin, the sin of writing about something that has very little, if anything, to do with photography. Nevertheless, the topic is timely, and I promise that it won't happen again—at least not for quite a while.

Anyone who has not lived in vacuum during the past few months is aware that we are about to sail into another millennium; our third one, I think.

A millennium takes up a goodly amount of calendar space, a thousand years to be exact. And theories are running abound as to all the evil occurrences that are about to happen because of the new millenium.

I came face to face with reality while working with some machine specifications at my place of employment. Each machine we build has an estimated shipping date, which we employees must hold to satisfy the customer. It's the company's way of keeping our noses to the grind stone.

As I looked at one set of specs, I noticed the shipping date. It said, "03/31/00."

To be honest, the two 0's just don't look right. Something is fishy.

What's going to happen to the old phrase that my younger colleagues throw at me when I complain about the moral fiber of this "modern" society: "Hey, man, lighten up, this is the nineties!" Perhaps soon they will reply by saying: "Hey, man, this is the zeros!" Well, I guess not.

And how about the semi-heated debate over whether the new millennium starts this coming year or in the year 2001?

By some weird twist of the imagination, it can be made to look like the new millenium does not start until after the year 2000, namely 2001.

Personally, I don't give a hoot. When my calendar says January, 01, 2000, that's good enough for me; it's the new millenium. To be sure, I will miss the trusty old 19 on the face of my nice, new calendar.

NEWSLETTER

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #242

FEBRUARY, 2000

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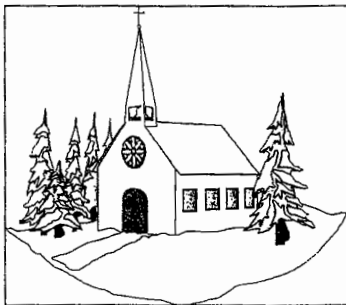
MEETINGS	
EVERY FIRST	
TUESDAY OF THE	
MONTH, 7:00 PM	

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Feb. 1st, 7 PM

Brace yourselves for the next meeting and be prepared; it's Critique Time. Many of you will remember the critique session of last March. It's a lot of fun, plus you get a chance to see what your fellow club members have been doing. And how the "judge" feels about your work.

Find out what you are doing right and what you are doing wrong.



The person doing the critiquing this year will be Jim Sernovitz, who has been involved with camera clubs for many years. Jim also has experience in photography at the professional level, having operated processing labs from IHR type to high-end color labs to digital.

So, it's fair to say that Jim has been well immersed into the ins and outs of image making, and, no doubt, we can learn from what he has to say. Please come on down.

The rules are the same as last year. I will repeat them for our benefit: Bring with you up to 4 images, more if you want. A lot depends on how many members show. Not everyone may bring 4 pictures, depending on how much picture shooting was done. Last year we ran quite late.

Both, color slides and prints are welcome, but prints should be at least 8 x 10 in size to get a feel for the greatness of your work. Bigger than 8 x 10 tends to be even more impressive.

IT'S IRONIC

Sometimes you try to do the right thing , and suddenly you are worse off than before. That's what happened when I upgraded my printer to a photo-quality type. The idea was to embellish the newsletter with photographs from various sources, but it's not going to work.

The printing process is not able to handle the delicate shades of color nor the dainty tones of gray that the printer will produce.

NEWSLETTER

It is for that reason the logo page had to be changed, again. The box with the gray background has been eliminated and the word "Camera Club" made larger, bringing everything into a black or white situation. The overall effect is quite good.

It is hoped that black and white photos can still be published in our newsletter but further experimenting has to be done first.

ABOUT OUR LAST MEETING

Our January meeting was up-beat and well attended with 19 people showing up. There seemed to be more mingling and socializing than usual, of our members, before and after the two videos that were presented for the evening.

The first video covered Scenic Photography and Composition, while the second showed the how-to of Nature Photography.

We have seen several videos of this type in the past, but they always seem to be inspirational by supplying us with the stimulus to grab the camera and get going.

Success is the ability to go from one failure to another with no loss of enthusiasm.

—Winston Churchill

WACCO Seminar

Don't forget about the WACCO seminar coming up in early spring. It will be on Saturday, March 18th, 9 AM to 3PM. The details and sign-up forms are available from the club leadership for those who did not get them at the last meeting. The price per person is \$30.00, including lunch. The place is at the Best Western Hotel, Milwaukee (near the Airport).

Call Jeff Klug at 262-628-1255 if you have any questions.

One word of caution: The space available limits the event to 125 people, so ordering your tickets early is a good idea. You snooze, you lose.

Thanks to Jim Reit.

A thanks from the membership to Jim for faithfully lugging the big, old percolator to our meetings just so we have hot water for coffee or tea. It's appreciated.

Spring 2000 and the WACCO Comp.

Spring is a way off, but let's talk a little about the WACCO spring competition. According to the last Competition Committee Report the subject matter for spring will be: [Unusual Mailboxes], [Fruits and Vegetables], [Statues and Carvings, etc.]. For Nature, the category will be [Wild Animals].

These are not cast in concrete. There will be another meeting in February, but in the meantime, this is something to think about.



**Have
You
Hugged
Your Valentine,
laterly?**

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

What's Normal, Anyway?



The question is two-fold. What's normal, anyway? And what has Pythagoras to do with it?

Well, Pythagoras was a very smart dude of Greek nationality who lived from 580 BC to 500 BC. He was known as a philosopher and a mathematician who was clever with the geometric figure commonly known as the triangle. The discoveries he made about a particular kind of triangle, namely the "right triangle," still stand today. Thanks to one of these discoveries, we are able to calculate, with relative ease, the length of a diagonal

When I asked, "What is normal, anyway?" I was saying it in reference to lenses, photographic lenses, to be exact.

We all heard the phrase "normal lens" at one time or another, and most of us, if not all, know what this phrase means. It is the most commonly used lens with a specific camera, the lens that "sees" the picture approximate like the human eye.

For the 35-millimeter camera the normal is a 50 millimeter lens. Actually, it is more of a range of millimeters (of the focal length) than an exact amount. So a normal lens for your 35-millimeter camera could be from about 45mm to 55mm, and perhaps the range can even be widened some more.

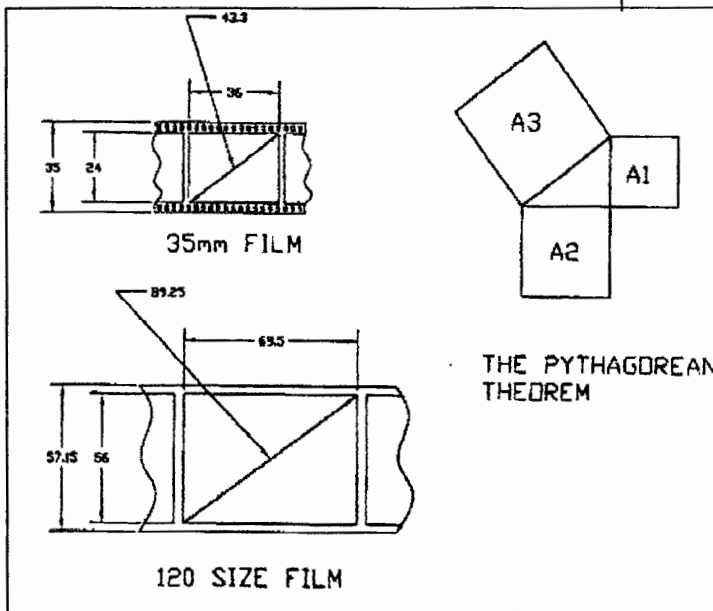
Does this mean that the 50mm focal length lens is the normal lens for all cameras? Very definitely not. The medium format camera that has a 2 1/4 x 2 3/4 negative has a longer lens considered normal and the 4" x 5" view camera has an even longer lens as its "normal." It becomes clear, then, that for each particular negative size we have a different focal length that is to be the normal. **Go figure!**

Lucky for us, Pythagoras showed up about 2500 years ago with a load of brain cells the size of city hall.

As he pondered the right triangle, (a triangle that has a 90 degree angle) he made a strange discovery, the importance of which has vibrantly survived to the year 2000, and obsolescence is not in sight.

As you might expect, this discovery is named after its author. Geometry teachers worldwide proudly refer to it as the *Pythagorean Theorem*.

What is the Pythagorean Theorem? It is a statement that every basic Geometry student



line within a rectangle.

Of course, the immediate reaction to this bit of information is, "So what?"

must learn and understand. The theorem states: *The square of the length of the hypotenuse of a right triangle equals the sum of the squares of the lengths of the other two sides of that triangle.*

The "hypotenuse" is the longest side of the right triangle and is opposite the right angle, which is 90 degrees.

I have included a sketch on page 3 to help visualize the statement; the triangle with the three squares attached to it is a graphic depiction of what Pythagoras said. In easy to understand language, it says that the area of square A3 is as big as the areas of the squares A2 and A1 combined.

O.K. Back to this normal lens business. What is a normal lens?

Well, photographically speaking, the normal lens for a particular camera is roughly equal in millimeters to the diagonal of the camera's negative rectangle.

This knowledge won't make you a better person or improve your image making skills. It's just a little inside information to provide food for thought.

Now, let's apply the Pythagorean theorem to see how it works for a 35mm negative.

The tiny 35mm negative scales 24mm x 36mm. (Refer to the sketch on sheet #3) If we draw a diagonal through it, we get two identical right triangles. According to Pythagoras, $24 \times 24 = 576$, similarly, $36 \times 36 = 1296$. If we add these two values we get 1872. Now we know that the square A3 has an area of 1872 square millimeters for a 35mm negative.

If we know the length of one side of A3 (all 4 sides are of equal length because it is a square), we will know the length of the "normal lens."

The last step is easy if you have a calculator with a *square root* button. Just enter

the 1872 and hit the button. Your answer will be 43.27mm.

So, technically the normal lens for a 35mm camera would be, let say, 44mm. Some range finder cameras come with a 45mm lens, and most single lens reflex cameras have a 50mm lens, but as I said, these values are not necessarily exact but will get you within range. Lens manufacturers do have other aspects to consider besides this.

If we were to apply the same methods to a medium format, $2 \frac{1}{4} \times 2 \frac{3}{4}$ negative, we would get a normal lens of 90mm. Here is how: Actual negative size is 56mm x 69.5mm. So we get $3136 + 4830.25 = 7966.25$. Now hit the square root button, and voila! 89.25mm.

I know... I know... It's boring, boring, boring. Sometimes life is like that.

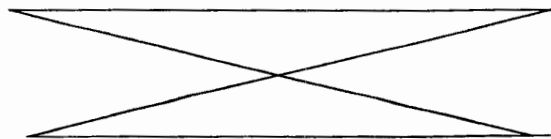
Just for grins, I calculated the normal lens for a large format, 4 inch x 5 inch, negative and the result was 162.6mm. Let's say for a 4 x 5 view camera, the normal lens should be around 160mm. I never owned a 4 x 5 camera, so I really don't know if that's true, or not.

How about an 8 x 10 negative, Ansel Adams' favorite. According to my calculations, the normal lens should be around 325mm. Who knows whether this is true?

Be advised that you can convert inches into millimeters by **multiplying** inches by 25.4 and, conversely, convert to inches by **dividing** millimeters by 25.4.

You may be glad to find that this little article has run its course and has finally come to an end.

Frankly, so am I.



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One thing that may be a good idea is to feature businesses, in future newsletters, that may be of benefit to us photographers. In this way we can decide what our options are when we need a photographic service or wish to buy a piece of equipment.

Some time ago, I wrote about a camera repair shop because they fixed two of my older cameras. Even though it cost me enough money, I was generally satisfied with the work they did, and I decided to talk about it. Quality seldom comes at a rock-bottom price; we should always take this fact into account.

It was by chance that I overheard one of our members talk about ALLIED DIGITAL PHOTO at the last meeting. Realizing that the place was close to my residence, I stopped by with a couple of my color slides to see what they can do, testing the waters so to speak.

I was pleasantly surprised at the fine quality prints that resulted from my slides. Getting good color prints from slides has always been a problem for me.

The lady at the counter turned out to be the owner/operator. She is very personable and has an apparent enthusiasm for pictures.


She seemed dedicated to quality, too. I had ordered one 10 x 15 of each of several slides. One she printed twice because it did not turn out to her satisfaction the first time around, and another slide she printed 5 times because of a stubborn dust problem.

Had she not pointed out the dust specks to me, I may have never noticed them.

The printing process used at Allied Digital is digital. The slides were scanned and then printed on a large machine. I was allowed to step behind the counter and watch the whole ten-minute procedure.

The process is by Fuji, supposedly the latest state-of-the-art color print technology. It is not inkjet or laserjet printing. The image is produced on silver halide color paper, just like a normal color print. All that I can attest to is that my prints looked pretty good.

You will see them at our February meeting.



the camera case & TV

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- Photo • Photo • Photo
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800-773-3190
Monday-Friday 9-8 Saturday 9-4

The Camera Case of Hartford is having a Kodak seminar, supposedly in April. This is a little more than a rumor, but at the time of this writing nothing positive for this event is available.

I visited their store and was told "yes" a seminar is being planned. Apparently the details are not finalized as yet. The Camera Case Company is waiting for more information from Kodak, I was told.

It is hard for me to foretell how many of us will be interested in attending, but I will keep tabs on the situation and report my findings in the next newsletter.

From the indications I gathered, the event is not imminent. We should get a chance to get the information in time to avail ourselves to the seminar, if we so desire. —ED.

THE POOR PHOTOGRAPHER'S EXPOSURE GUIDE.

THE f/16 RULE OF THUMB: On a day of bright and hazy sun with distinct shadows and a light scene such as a sandy beach or snow landscape, use the aperture f/16 and a shutter speed that is equal to the ISO rating of the film, i.e. 160, 200, or 400.

For all other conditions, see swell table below!

CONDITION	ISO-100	ISO-200	ISO-400
Bright or hazy sun on light sandy beach or snow scene.	f/11 @ 1/250 sec.	f/16 @ 1/250 sec.	f/16 @ 1/500 sec.
Bright or hazy sun with distinct shadows. Normal scene.	f/8 @ 1/250 sec.	f/11 @ 1/250 sec.	f/16 @ 1/250 sec.
Weak hazy sun with weak shadows.	f/5.6 @ 1/250 sec.	f/8 @ 1/250 sec.	f/11 @ 1/250 sec.
Cloudy bright with no shadows.	f/5.6 @ 1/125 sec.	f/5.6 @ 1/250 sec.	f/8 @ 1/250 sec.
Heavy overcast or open shade.	f/5.6 @ 1/60 sec.	f/5.6 @ 1/125 sec.	f/8 @ 1/125 sec.

Exposure compensation: Back-lighted objects need to be increased by one or two f/stops. Example: When f/11 is called for use f/8 or f/5.6, or both if picture is important. Good judgement is important here. Exposure compensation also applies to cameras with automatic exposure meters.

Note: f/4 at 250th sec. = f/5.6 at 125th sec., etc. (f/22 x 2 = f/16; f/16 x 2 = f/11; f/11 x 2 = f/8; f/8 x 2 = f/5.6; f/5.6 x 2 = f/2.8; f/2.8 x 2 = f/2.0, for volume of light entering the camera.)

CONDITION	ISO-100	ISO-200	ISO-400
Fairs and amusement parks at night.	not recommended	f/2.0 @ 1/30 sec.	f/2.8 @ 1/30 sec.
Brightly lighted street scenes at night.	not recommended	f/2.8 @ 1/30 sec.	f/2.8 @ 1/60 sec.
Night-time ball games.	not recommended	f/2.8 @ 1/60 sec.	f/2.8 @ 1/125 sec.
Neon and other lighted signs.	f/2.8 @ 1/60 sec.	f/4.0 @ 1/60 sec.	f/4.0 @ 1/125 sec.
Floodlighted buildings, fountains, and monuments.	f/4.0 @ 1.0 sec..	f/4.0 @ 1/2 sec.	f/4.0 @ 1/4 sec.

----- USE SOLID SUPPORT OR TRIPOD FOR SLOW EXPOSURES -----

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #243

MARCH, 2000

BOARD MEMBERS	
Jim Moscicki.....	464-6479
Jeff Klug.....	628-1255
Bill Rietz.....	251-7106

PRESIDENT: Dave Phillips.....	251-1885
VICE PRESIDENT: Nancy Greifenhagen....	255-6923
TREASURER: Sandy Berg.....	628-3050
NEWSLETTER: Fritz Jusak.....	253-1198

MEETINGS EVERY FIRST TUESDAY OF THE MONTH, 7:00 PM
--

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting : March 7th, 7:00 PM

We call the next meeting "Fun with Mylar," reflective Mylar, that is. We have all seen this particular kind of Mylar; it looks akin to aluminum foil, only smoother and comes in silver or gold finishes. It makes an excellent reflector and would rival the old mirror, except Mylar is too flexible, so your reflection would be distorted, probably in a ghastly way.

However, this time we will take advantage of Mylar's negative qualities to create some unique images.

At the meeting—the usual place—two setups will be provided for creating divinely distorted images produced from your slides.

What you should bring: A few slides, buildings and still life subjects are best suited for this project. If you can't bring any slides, don't worry, we will have some on hand.

Any film, slide or print film, is acceptable, but it should be the daylight type. The speed is your choice.

Your lens should be a short telephoto, or better yet, a 70-200mm zoom lens. A zoom lens will provide more operating freedom.

Don't forget your trusty old tripod and a cable release for sharp results.



Our February Meeting in Review

Our last meeting went well. We had 16 photographers present and ready to take it on the nose from our able critic Jim Sernovitz.

Jim made some good suggestions and stressed the importance of applying the rules of composition. The rule of thirds, and leading lines (leading into the picture instead of leading out) are some of the more important aspects of composition.

The membership supplied a good selection of images for this event.

NEWSLETTER

WACCO Spring 2000 Competition.

For those who missed the last meeting:

Please refer to the final page of this newsletter for the details of the Wacco Spring-2000 Competition. What you see is not an official entry form; they will be available at the next meeting, complete with more entry instruction on the back. The final page is merely intended to provide advance information, so you can make your plans.

WACCO Fall 2000 Competition.

Jumping the gun a bit, here is some news about the Wacco Fall-2000 Competition.

General topics will be Spring, Humor, Airplanes, Nature slides (Insects/Spiders, etc.)

The competition will be held in Rhineland, Wisconsin on Saturday, September 30th. In addition, plans are to have photo shooting activities on Thursday, Friday, and Saturday, allowing people to choose how many days they want to enjoy this event.

We hope to have more information available on lodging and photo opportunities by our upcoming meeting.

Thanks, Lisa Winters!

I must express my heartfelt thanks to Lisa from the Menomonee Falls Recreation Department for pointing out to me—with the utmost of tact, I might add—that I screwed up; we have a glaring error in the header of our newsletter.

In the little box that says, “Meetings every first Tuesday of the month, 7:00 PM.” I had used a rather creative way of spelling Tuesday.

Twelve lashes with a wet noodle for your editor and his trusty (or not so trusty) spell checker.

Testing my spell checker again, I wrote “Tuesay,” just like I did before and ah... this time the spell checker underlines the word in bright red, just like it’s supposed to.

I confess to being a *not so hot* speller and even a less capable proof reader, giving us ample

opportunity to have a good laugh, now and then.

Just a Minolta ad.

There are times when I see or hear things that make me proud of being involved with photography, if only in a humble way.

One such time was New Year’s Eve, 12/31/99, when the Milwaukee Journal published its “Our Century in Photos” section, depicting some of the most noteworthy pictures of photo-journalism taken during the last century. What an interesting selection they published.

On a less splashy note, but to me, just as thought provoking, is an ad on the back cover of February’s Popular Photography magazine by Minolta. The advertisement, if you look close, is about light meters. But what catches your eye first, are the words of a professional photographer.

His name is Elliot Erwit. I have never heard of him. Below are his exact words as they appear in the ad.

**To me, photography is
an art of observation.**

**It’s about finding something
interesting in an ordinary
place.**

**Something that others
might not have seen.**

**Sometimes what you
find is tragic. Sometimes
funny. Sometimes beautiful.**

**I’ve found it has little to
do with the things you see
and everything to do with
the way you see them.**

It’s not easy to disagree with Mr. Erwit. His words express the fundamental reason we all pick up the camera. Although, a couple of weeks at Grand Teton Park would help.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

Am I mad???



Ever since I've learned to speak the English language, I have become aware of its quiriness.

Take the word "mad," for instance. How can a word consisting of only three letters have so many different meanings?

And then, I hope, you can appreciate my surprise when I discovered that a "fat chance" and a "slim chance" mean exactly the same thing, while a "wise guy" and a "wise man" are worlds apart. Is it any wonder that we as a people sometimes become distrustful of one another?

So when I pose the rhetorical question "Am I mad?" how is a person to know the meaning of my question? Am I mad as in angry, ticked off, or mad as in love, mad about Mabel?

Well, it's neither. There is another meaning that comes straight from the old king's lingo. I'm talking about loony tunes, cuckoo-land, not wrapped too tight. Caesar didn't burn Rome because he was angry; he burned it because he was mad. (See what I mean?)

I'm bringing this up because of my little abnormality—an idiosyncrasy, if you will—that I have kept a well-guarded secret for some time now. But I have decided to come out of the closet with it, since a recent article published in a well known magazine by an esteemed expert, tells me that what I am doing may be "cutting-edge" kind of thinking.

Unfortunately, I don't remember the name of this expert; there are so many—almost as many as there are people, nameless, faceless. They are always yammering on about this or that, telling us what to do, claiming to know what's good and what's bad for us.



For the purpose of this discussion, I will do what everyone else does. I will refer to this huge mass of experts as "they." And I truly believe that they know what they are talking about.

Anyway, in the before-mentioned article, they were saying that people in certain sports like golf, tennis, swimming, and the like, can improve their general skill levels by practicing their sport mentally, going through the motions in their minds, without actually being in the game or physically doing it. (To borrow a phrase from Jay Lenno, "I'm not making this up, folks.")

Now, let me see if I understand this correctly. What they are saying is that a golfer, for instance, can improve his golfing skills by sitting in his favorite overstuffed Lazy Boy, a cold bottle of beer in one hand, and a corned beef on rye in the other, as long as he is thinking—good and hard—about his golf swing.

Isn't that amazing? All this time, and my lips still quiver with hesitation when I speak of it, I thought I was nuts. You see, I practice mental photography. Right, mental photography, no camera, no film, just my brain.

It started harmless enough. I would see a good scene while driving, maybe a barn, or a field with livestock, or whatever, but I didn't have the time to stop just then and shoot the picture, so

I'd mentally analyze the situation and decide how to shoot it in case I ever returned.

Mentally, I would select the best vantage point, use of filters, set lens opening and shutter speed, figure out the best time of day with the aid of the compass in my car. And believe it or not, I always used a tripod. As a mental photographer, I was, oh, so clever. My pictures are always perfect, beautiful beyond anyone's wildest dreams.

But I wasn't satisfied. I pressed on and degenerated further. Transplanting trees was my next delight. When I saw a scene that could be improved by a big old tree, I plucked one from somewhere (anywhere) and flopped it into my semi-imaginary scene. Beautiful, just beautiful...

At the height of my derangement, when I eyeballed a grubby junkyard near East Troy and grabbed Colorado Springs' Pikes Peak mountain range, along with couple of birch trees, and "installed" the whole kittin-capoodle [sp?] behind the junkyard, I figured that maybe I wasn't normal.

Well, I can't tell you how happy it made me to see the before-mentioned, enlightening magazine article, written by an expert, no less, describing, in essence, my mental technique of doing things, and prescribing it for certain athletes as a valuable tool for self-improvement. I was off the hook, exonerated by nameless, faceless experts, taking me from deranged to cutting edge in the blink of an eye.

Something just jumped off the bottom of my brain pan and came to the fore. Some years ago, I read a book written by Ansel Adams in which he published his picture taking secrets and went into great detail on his particular techniques, promising that you, too, can take fabulous pictures like the "old master" if only you understood his wisdom and followed it.

One statement Mr. Adams made baffled me, and I clearly remember it as though I had read it yesterday. He wrote, "Whenever possible, I like to pre-visualize my images."

I wondered what he meant by "pre-visualize my images." Could it be that the old bugger was into mental photography? When a hot-shot like Ansel does it, we call it "pre-visualizing," however, for a klotz like me, it will be "mental photography," giving the whole thing a kind of nutso connotation.

Now it's time for me to give these so-called experts a piece of my mind as I take umbrage with their idea that this mental thing can improve one's skills. Unlike the lucky golfer, or other athletes, my photography hasn't improved one iota. My brain still does, and always will, turn to mashed potatoes the instant I pick up a camera.

Fat chance that I'll ever rise to greatness. Or should I say slim chance?

◆-----◆
Stop the press!! New information about the Kodak Seminar sponsored by THE CAMERA CASE camera store of Hartford, Wisconsin. Phone 1-414-673-3190.

This seminar will be held on Tuesday, April 11th from 7:00 PM to 10:00 PM. at the Kettle Moraine Bowl, located at the intersection of Highway 175 and Highway 60. Admission is \$15.00 per enthusiast.

As it stands now, you must purchase the tickets at the camera store in Hartford. Whether tickets will be available for walk-ins at the Kettle Moraine Bowl is not certain.

This seminar, like most, may prove to be interesting.

.....
David B. Jenkins, who?

I came across an interesting article in the December 1999 issue of The Rangefinder Magazine by David B. Jenkins, a photographer of whom I have never heard. Obviously, he is accomplished in his profession; he has a good philosophy about the art of photography, and a good writing style. I will quote him extensively, keeping my words in italic and his in standard fonts. This will save me a fist full of quotation marks and, I think, will be easier on the eyes for you, the reader. Also, for the purpose of brevity, the article has regrettably been edited rather severely.

THE 3 STAGES: Photography as "The Art of Self-Effacement"

Most of us go into photography [*backwards*]: we fall in love with the equipment first.

No question, of course, that photographers have a deeper involvement with their tools than practitioners of most other arts and crafts. Nobody, except maybe computer geeks, talk as endlessly about equipment as photographers do. We have a love affair with cameras that just won't quit.

Wasn't it plain old love of gadgets and tinkering that first got a lot of us hooked on photography? I mean, who could resist those miniature mechanical marvels with all their enticing whirs and clicks? A real grown-up toy, for sure.

And fun...!? A little expensive, maybe, but man, what fun! In fact, it is so much fun that some stop here and never go on to become photographers. We would never admit it, even to ourselves, but sometimes the pictures are only byproducts of the real fun: playing with our cameras.

Playing with photo equipment is good, clean fun. But it's not photography.

The second stage of progression in photography is the involvement with photography itself. Developing film, making prints, experimenting—it's a whole new world of things to learn and do. At this level pictures become more than a byproduct. Good pictures are an earnestly sought goal. There's a lot of emulation, imitation, and even outright copying as we seek to master the medium and find our individual place with it.

In addition, any number of seminars and workshops stand ready to teach us to make photographs just like the hot photographers of the hour.

Many technically capable amateurs and not a few professionals arrive at this point and never go any further.

To learn the true meaning of photography, to come to a place where we can make photographs which are truly our own, we must advance to the third level: involvement with the subject.

The things we have learned about equipment and the photographic process in earlier stages are not forgotten or set aside; they are relegated to the proper roles as means to an end. And the end is the presentation, the revelation of the subject.

Dorothea Lange kept a quotation by the English essayist Francis Bacon on her darkroom door: "The contemplation of things as they are, without error or confusion, without substitution or imposture, is in itself a nobler thing than the whole harvest of inventions."

Contrary to what you've probably been taught, photography is not an art of self-expression. Photography is above all others the art of self-effacement. Photography

reaches its highest plane when the photographer has so mastered its tools and processes that he is able to use them to take himself out of the way and allow the subject to speak, to reveal itself through his skills. It is only then that the photographer fully and truly expresses himself.

It enables him to reveal the essence of what lies before his lens with such clear insight that the beholder may find the recreated image more real and comprehensible than the actual object. (Edward Weston, "Seeing Photographically," *The Complete Photographer*, January 1943.)

Our work as photographers is to isolate and clarify so that others may through us see the things that are around them.

What subject? I can't answer that question for you. Edward Weston found his universe in peppers, shells, and rocks. Steiglitz found his in clouds, Ansel Adams in the forces of nature. Dorothea Lange found hers in the faces of the poor and dispossessed, and Cartier-Bresson found his in the patterns of everyday life. I have found mine in the play of light across a human face, and across the face of the land. Ultimately, your answer will come out of your world view.

I believe that this world was created by a loving and sovereign God, and is filled with both beauty and mystery. I believe he created man in his own image, and although man has fallen and that image has been broken and marred, it still exists. Man is thus both noble and savage, and the world is a place of both darkness and light, of chaos and order. I want my photographs to show a world of beauty and mystery, of light and darkness, of nobility in the midst of savagery. There is chaos, but underlying it, there is order.

Your way of looking at the world may be different from mine. If it is, your photographs should show the difference. Your photographs must be yours. They must come from your heart, your way of seeing life and the world.

So what subject? The whole world is before you. What are you waiting for?

So... These were the words of photographer David B. Jenkins. He's been down that road, I can tell. Some of the things he said hit home; I can feel the meaning of it all, and I have come to understand that I, for one, have not reached level 3 as yet.

Jenkins gets downright poetic near the end to drive his point home, in the reader's mind.

As for the phrase "self-effacement," I had to consult my dictionary. It's a derivative of "self-effacing," meaning: not drawing attention to oneself; being humble. I should have concluded it from the text, but I'm glad to have looked it up. —Ed.

Menomonee Falls Camera Club



Wisconsin Area Camera Clubs Organization

SPRING 2000 COMPETITION

Hosted by the WACCO Competition Committee

When: Saturday, May 6th, 2000

Where: Best Western Midway Hotel Milwaukee/Airport
5105 S. Howell Avenue, Milwaukee, WI 53207 (414) 769-2100
Time: 12:30 PM - Competition in the Symposium Room

Categories

General Slides	Nature Slides	B & W/Color Prints
Unusual Mailboxes (U)	Wild Animals (W)	Nature (N)
Fruits & Vegetables (F)	Open (all others) (O)	Open (all others) (O)
Statues & Carvings (S)		
Open (all others) (O)		

The letter in the parenthesis () indicates the code letter to be used on entry forms.

Instructions

Prints may be delivered in person from 11:00 AM to 11:30 AM, May 6th, and must be picked up after the judging. Reasonable care will be taken, but WACCO will not assume any liability for loss or damage. Slides will be returned by mail in their original containers.

Election of General Slide Class B will be made by placing the letter "B" in the General Slide box on the Entry Form & Report Card (Any other mark will place the slides in Class A).

Slides, entry forms for ALL divisions, and fees must be received by April 29, 2000.

Send to: WACCO Spring Competition
P.O. Box 26304
Milwaukee, WI 53226

For questions call Scott Mulcahy - (262) 677-2031 or Jeffrey R. Klug (262) 628-1255

Complete form, detach & include with entry form(s), slides & check (payable to WACCO)

Name: _____ Phone: _____

Entry Fees:	\$4.00 for 1-4	General slides	\$ _____
	\$4.00 for 1-4	Nature Slides	\$ _____
	\$4.00 for 1-4	Black & White Prints.....	\$ _____
	\$4.00 for 1-4	Color Prints.....	\$ _____

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #244

APRIL, 2000

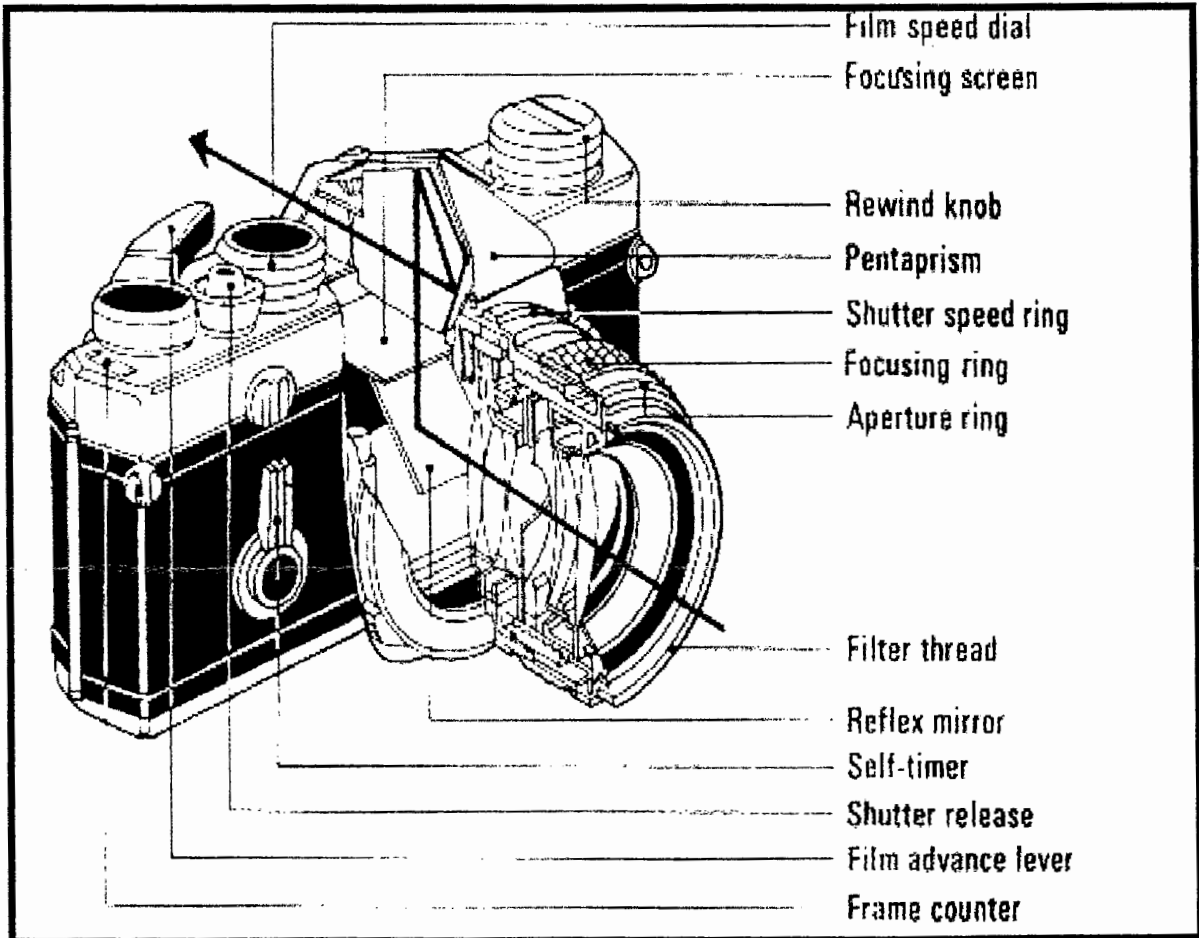
BOARD MEMBERS

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MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460



The 35mm Camera: Fantastic Technology, Mechanical Marvel... Endangered Breed?

NEWSLETTER

Allied Digital Photo

Commercial & Retail Services

Prints From

Conventional Film, APS,
PC Card, Smart Media, FD,
CD-R, MO, Zip, Photos,
Internet Downloads

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Editing Discolored Pictures

In-House Services

Color & B/W Copying
Picture Restoration
One-Hour-Photo Processing



FUJIFILM

(262) 251-8805

<http://www.AlliedDigitalPhoto.com>

N112W16296 Mequon Rd, Germantown, WI 53022

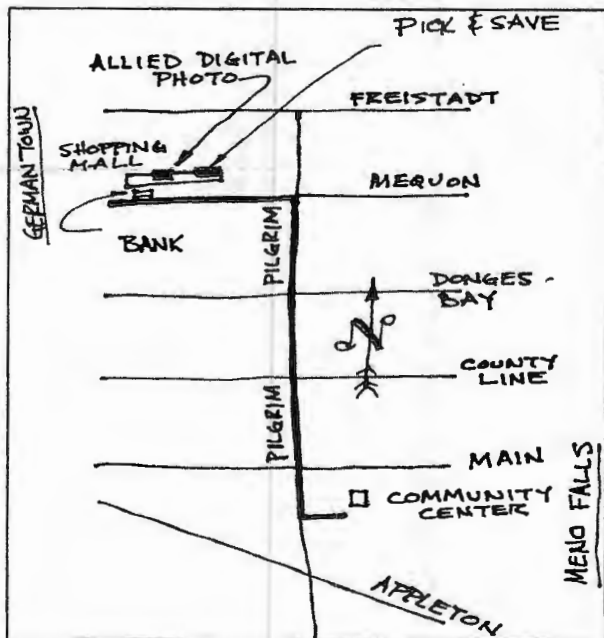
Next Meeting: April 4th, 7:00 PM

Go directly to Allied Digital Photo!

The next meeting will be of interest to anyone who occasionally needs to have some processing or printing done.

We are invited to go to **Allied Digital Photo**, a multi-service company. Don't let the word "digital" in their title mislead you; they make great prints from negative and slides, too. They can be your regular processing lab and will do a better job than most.

Want to find out more? Please come to the meeting. Allied is not far from our normal meeting place, less than 10 minutes driving. The map shows the location in relation to the Menomonee Falls Community Center.



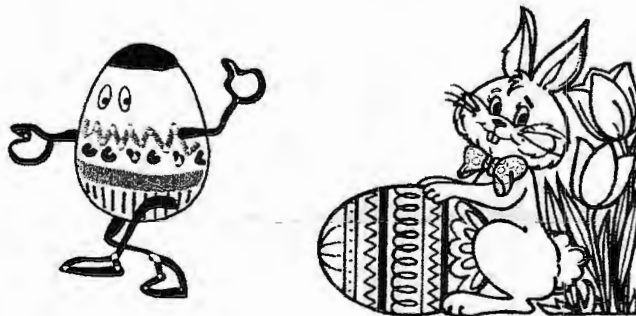
As you turn left, onto Mequon Road, you will see a McDonalds restaurant. At this point keep on going until you see the next shopping mall. Allied Digital is clearly identified by a big red, lighted sign atop the roof of the building. The nearby Associated Bank is also easy to spot.

Our last meeting, Fun with Mylar, was attended by 18 people—give or take. Everyone was taking pictures and milling about, making it difficult to get an accurate count.

Taking photos of images that have been reflected off Mylar can yield unusual results; and we were certainly trying our best to make a success of it. Only time will tell what results were achieved. One can never be certain as to what might develop.

It goes without saying—but should be said anyway—that we appreciate the efforts put forth by Jeff and Bill whenever we have a hands-on meeting such as table-top shoots and the like.

Don't forget: WACCO spring competition is Saturday, May 6th ! Just do it!!
YOU SNOOZE; YOU LOSE.



HAPPY *Easter*



PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



TO LEAP... OR NOT TO LEAP...

Please, when you read this, keep in mind that I am ignorant—when it comes to digital photography, that is. However, when it comes to other walks of life, I'd like to keep my opinions to myself and keep everybody guessing.

Ever since I upgraded my printer to “photographic quality,” I have been having fun scanning some of my trusty old 8 x 10's and printing them. Sometimes I play around with a photograph by “massaging” the image to make, so-called, improvements.

My photo-editing software is very basic; it's only what came gratis with my scanner. But what has me flummoxed is that I get quite a bit of enjoyment out of it, to the point where I feel the urge to get more involved.

So that's where the question surfaced in my mind, “Should I go ahead and take the plunge? Should I squelch my urge, or should I open my wallet (rather wide, if necessary), throw cautions to wind, and buy, buy, buy?”

The conventional photographer has his camera (most likely several of them) and a darkroom, a darkroom chock-full of paraphernalia required for the production of prints, or he/she relegates that particular task to some—hopefully trustworthy—picture lab.

The digital photographer doesn't need all that stuff; all he or she needs is a computer.

Right?

Wrong, Charlie Brown.

I did some preliminary investigating, and my discoveries put a damper on my dreams.

My Pentium II, 400 MHZ computer is nice but a bit slow for digital photography, I was told. The computer is also shamefully low on RAM's. You need at least another 64 megabytes on top of the 64 you now have, I was told.

How are you gonna store all them pictures you'll be taking? I was asked.

The shrug of my shoulders generated more advice: You need a CD Writer, I was told. And not a cheap one either, they are too darn slow. Get a good one and get the speed.

Got no more sockets in your computer, you say? Well, then get an external USB CD Writer. They only cost 200 bucks more, but that's what you need to store all that junk.

They haven't even seen my pictures yet, and already, they are junk.

Some of the salesmen who considered themselves more savvy, added to my confusion by referring to these CD writers as “CD burners.” What's burning, anyway? Were we talking about the same thing?

Other useful information I gathered was that the brand printer I have is, naturally, not the best suited for photo printing, and my 15-inch monitor will eventually make me yearn for something more humungous, like a 19-inch.

Ok, admittedly, by now my eagerness to leap into digital photography has developed a few chinks, but I was generally still undaunted.

So, off I went, some time later, to look at and feel some real, “in the flesh” digital cameras.

Oh, gowd!

Everybody makes them. Some of the trade names, I can't even associate with camera manufacturers. Hewlett Packard, Sony, Epson, and some I can't remember. Of course the old familiar names like Olympus, Nikon, Kodak, and so forth, were also well represented. These cameras generally looked pretty good. You could tell... They were cameras, and their values were obvious because they were displayed behind glass in a secure display case.

Then I saw other digital cameras at one of the local electronics stores, sitting on a shelf, being held captive by thin wires.

At first I thought there had been a terrible genetic disaster in the camera industry that had morphed some of the cameras into pretty abominable-looking contraptions. Do these cameras really have to look like that? Don't the digital camera guys talk to the film-camera guys?

I picked one off the shelf. It had the heft of a dime-bag of pop corn. The lens was the size of penny or a nickel and it was a 3x zoom; a larger statement on the front of the camera said "1.1 Megapixels" in proud lettering. The sign on the shelf where the camera was located said, "Reduced \$100," bringing the total price down to 589.00 clams. I gulped.

A friendly young salesman noticed my perplexed expression and came to my aid, and after chatting with him a bit I discovered that this was the wrong camera for me. He would not recommend this 589-dollar camera for any pictures over 5 x 7 in size if I desired "photo-realistic" quality.

That's what I love about the new technologies, you can go on forever learning new terms of flimflam.

Simply put, I need about twice the quantity of pixels—2.0 to 2.5 megapixels—for, you guessed it, about twice the money. These are the types of cameras you can expect to see in

the glass case. And for about 1000.00 to 1200.00 dollars you can own one. You can even make 8 x 10 photo-realistic prints in the comforts of your own home office, right on your inkjet printer.

So here is what I've learned so far. If I purchase a 12-hundred dollar camera, upgrade my computer in four different areas, acquire some decent photoshop software, add some storage device peripherals such as a CD "burner" (see how savvy I am?), I will be a player in the field of digital photography. But there is a chance that I may not like my printer and monitor, so there is a possibility of overwhelming urges for more spending.

Now here is the surprising part, and it amazes me. My spirit has been dampened, yes. But I'm also not totally intimidated by all this.

The writing is on the wall, been there for some time: Digital photography is in our future; it has many positives, and yes, it has some negatives, but it has come a long way in the last two or three years. I expect to overcome my petty dislikes and eventually will embrace this new hobby wholeheartedly.

One of my pleasures of 35mm photography is to create 11x14 inch frame-worthy pictures suitable for displaying on my living room wall, or the like. This type of art is often referred to as "salon photography."

There are presently labs in existence that will make up to 10 x15 inch pictures from your digital camera's media. Nothing will have changed for me. Instead of taking a negative or slide to the lab, I will take my camera's smart card (or whatever it may be called) to the digital lab for printing.

Chances are that I will run digital and film photography side by side, unless, someone can recommend an upscale bronzing place to me that will bronze my 35mm cameras for posterity and nostalgic reasons. I could use a nice paperweight or two. -Ed.

THE WACCO SEMINAR, March 18, 2000 was a nice time. The six-hour seminar was broken down into approximately three equal segments and one hour for lunch. The lunch, served by the Midway Hotel, was great. Actually, the whole setup was well done, the meeting room facility seemed ideal for what we were doing.

Here is a synopsis of the three topics discussed at the seminar:

The how-to of doing slide shows.

By Gerald H. Emmerich, Jr.

Gerry showed us how he assembles and presents slide shows from his collection of wonderful slides taken in many different locations and countries. He visits places like Hawaii, Sweden, and Canada. I would classify him as a prolific photographer.

His slides are usually rich in color, well composed, and fun to look at. He uses two slide projectors, affording him the capability to fade one picture out and simultaneously fading the next picture in, eliminating the abrupt, klick-klack picture changes that are usually seen.

Then, by paying attention to the sequencing of his images, by using composition and color to his advantage, an interesting design—or third image—can be seen for a fleeting moment, as the departing image and the arriving image are of equal strength in their fading processes. Well done, Gerry.

An Introduction to Digital Photography.

By Jon Moscicki, MFCC

Jon realizes that most of us are not well acquainted with the finer points of digital photography. (I wrote my little ditty on the subject before the seminar.) So he gave an introductory show-and-tell, including some handy tips for us “digital freshmen” interested in breaking the ice and taking the plunge. He stressed the point that you don’t have to be a

millionaire or own an oil well, although it may help, to start enjoying this fascinating aspect of photography. Humble beginnings can lead to great successes.

Jon discussed terminologies, such as the famous “megapixel” and others. He also showed two cameras and told what to look for when you buy one, discussed printers, camera storage media, down-loading, computer upgrading, latest ink improvements, and other related topics.

His show was well planned and had good cohesion due to his projected visual aids. What kind of projector was that, Jon?

The Best Presentation I’ve Ever Seen on an Old Topic:

COMPOSITION

By Bob Schaap, Image Makers

Bob tells us that he views the “rules” of composition not as iron clad commandments but, rather, as guides. Guides that sometimes may be ignored if the subject matter allows it. But you have to be careful, he cautions.

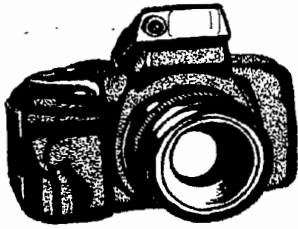
This intelligently organized slide presentation with examples of well and badly composed pictures projected side by side, for the viewers instant comparison, made this show stand out from others of this type.

In addition, Bob injected inside tidbits as to what motivated him to shoot an image or problems he may have encountered. He is obviously a man at ease with speaking to large crowds and laces his wisdom with a gentle wit that evokes laughter and is a joy to experience.

He also offered, for the taking, a pamphlet: Photographic Composition by Bob Schaap. I will publish some of the contents in the future.

Want to hear a rumor? July 22nd, Bobbi Lane is coming to town. Remember her from last April? You can experience another one of her seminars plus take part in a workshop with Bobbi at Klue’s Photo World. Can this be true??

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #245

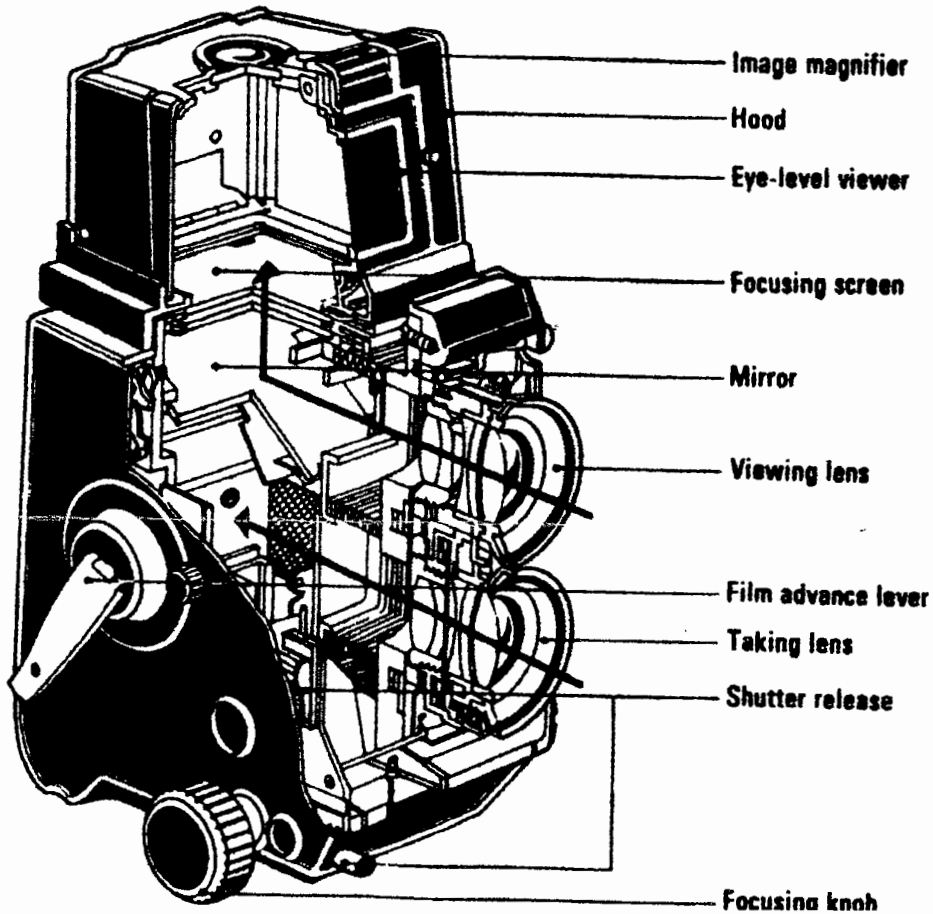
MAY, 2000

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MEETINGS EVERY
 FIRST TUESDAY OF
 THE MONTH, 7:00 PM

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AN OLD WORKHORSE. DO YOU HAVE ONE IN YOUR CLOSET??

NEWSLETTER

Next Meeting: May 2nd, 7:00 P.M.

Remember December, 1999? We were going to have a guest speaker, Jerry Napel. But it fell through, Jerry could not make it.

Well he is on for our next meeting, and here is the information, to refresh your memory.

Jerry Napel is the sales manager for the Milwaukee Helix Photoart Company. His presentation will deal with the finer points of macro lenses and digital photography. We can surely all learn something. Lets make it a good meeting; you all come to the Community Center.

April Meeting at Allied Digital

We had 15 people in attendance and everyone had a good time.

After a quick meeting in the back room of Allied Digital Photo to take care of the usual club business, we were introduced to some state-of-the-art print-making equipment.

Don't let the name "Digital Allied" fool you; they do more than just digital photography. The manager ran a few demos on printmaking and told us about their wide range of services, and, yes, they do digital work, too.

If you have any kind of printing to be done, this may be the lab for you. We wish them well.

Picture of the Month? Why not?

Here is a bit of good news. It's something that will benefit the club and broaden our base of activities.

The Menomonee Falls Recreation Department has agreed to let us display one picture each month in their office window. All we have to do is decide which picture it shall be.



Here is what we will be doing: At the May meeting, the names of members who would like to participate will

be placed in a container, and in the order that their names are drawn, their pictures will be

displayed. Those unable to attend the meeting, may call Bill Rietz, if interested.

Here are a few guidelines we would like to follow:



The picture to be displayed will be the choice of the photographer. Print subject must be suitable for display in primary school and community center area. Print size must be at least 8 x 10 but no larger than 16 x 20. The print must be mounted and it may be matted.

Total combined size of picture and matting not to exceed 16 x 20.

No framed pictures will be accepted.

Speaking of picture displays...

August is still a ways off. But as you remember, it's Library Month. When you take aim at an image, keep the August Library Exhibit in mind.

As you may remember, we've broadened the scope of our recommended picture theme.

Focus on: NATURE, PEOPLE AT WORK, HOUSES (PLACES) OF WORSHIP.

We are hoping for a good turnout, come August!

A notable Seminar and Outdoor Workshop.

Advanced notice is given on the Bobbi Lane Seminar and Outdoor Workshop on "Available Light Portraits."

When: Saturday, July 22nd, 2000.

Where: 9:00 AM until noon, at the Community Center. Limit: 100 people.

Cost: \$35.00 per person.

Where: 2:00 PM until 6:00 PM, at Klug's Photo World. Limit: 32 people.

----- CLUB NEWS -----

NEWSLETTER

Cost: \$55.00 per person. However, if you enroll for both sessions, deduct \$10.00 from the combined price.

How many remember Bobbi Lane from the last time she was in the area? Many agreed she was great.



She is a talented and versatile photographer with especially good people skills. In other words, she excels in dealing with and photographing people.

Here is what's being offered:

The morning seminar will consist of a slide show, lecture, and instruction on the art of people photography. Both, photographic technique and aesthetic aspects will be covered. Techniques covered will include: Choice of films and exposure, lighting patterns and lighting ratios, working with and understanding available light, reflectors, and fill flash. Aesthetic aspects covered will include: Posing, high and low key lighting situations, establishing rapport and relaxing the subject, and how to achieve desirable expressions.

The afternoon session will consist of demonstrations (with Polaroids) of lighting, looking for the light and making the location work, using only existing light with reflectors and fill flash.

The attendees will break into smaller groups of about 7 or 8 people each, with no more than 4 groups. We will have models available for each group to photograph.

This will definitely be an instructive day.

Look for Flyer and Ticket Application Forms at our next Meeting.

WISCONSIN AREA CAMERA CLUB ORGANIZATION

For information on Camera Clubs write or phone

WACCO

P.O. Box 26304

Milwaukee, WI 53226

(888) 238-0616

Creative Photographers' Guild

F/Stop Camera Club

Fox Valley Camera Club

Focal Point Camera Club

Image Makers

In Focus Photo Club

Janesville Photo Club

Kenosha Camera Club

Menomonee Falls Camera Club

Milwaukee Camera Club

Northwoods Camera Club

Photo Pictorialists of Milwaukee

Racine Camera Club

Unlimited Vision Photo Club

Washington Park Senior Center Camera Club

Wehr Nature Center Camera Club

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

Bobbi Lane, the Photographer.



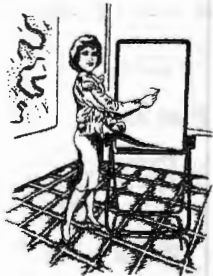
What I'm about to tell you here actually comes right off the flyer published by WACCO for the purpose of announcing the Bobbi Lane event.

She is an impressive person, I truly believe, and this info is worth reading. So I am not merely copying this article because of my lazy nature—no research required—I really do want this material to be part of our bulletin.

Ok, then, here we go:

Bobbi Lane is a successful commercial, travel, and stock photographer. Lane's multi-faceted approach to photography incorporates over 25 years of technical experience with innovative artistic interpretation. Lane shoots primarily people on location for corporate and advertising accounts as well as photographing "real" people and travel stock. Represented by Tony Stone Images, her stock photography has sold worldwide for ads, posters, and billboards.

As a teacher on the regional, national, and international level, she brings insight and enthusiasm to her hundreds of students.



Lane's excellent rapport and communication with her students, inspires and motivates while her straightforward teaching style reaches students of many different skill levels. Lane, a primary photography instructor for UCLA Extension for 12 years, was honored as the 1995 and 1998 Outstanding Teacher for Visual Arts. Lane teaches for The Calumet Institute in Maryland, The

Calumet Saturday Club, and for the Palm Beach Photographic Center. Her "Travel Photography" Workshop for the Santa Fe Photo Workshops was featured on the front page of the July 12th Travel section of the Los Angeles Times. She has also led travel photography workshops to the Caribbean, Hawaii, and Costa Rica.

An award-winning photographer, lane has worked on many special projects, including "Indian Renaissance" for the India Tourist Board. Renaissance was presented as a 45-minute, 15 projector, multi-image show set to original music and displayed on a 30 foot screen.

Lane landed the contract for photographing the Space Station Proposal for NASA through McDonnell/Douglas, photographing everything from full-scale mock-ups to people working in their environment. Her articles and photographs have appeared in Petersen's Photographic, Outdoor Photographer, and Family Photo. Her work is featured in the Amphoto book, "The Lighting Cookbook." She is currently working on a personal project about Western Pow-Wows.

Her clients include: Warner Bros., Samsung, The Bose Corp., Neutrogen, Ricon, The California Federal Bank, Unihealth, and GTE.

ANOTHER NIKON SLR.

Soon there will be another Nikon 35mmm SLR on the market, broadening the photographer's choices. It's called the N80. It has some of the innovative features of other Nikon models, such as quick autofocus, a selection of light-metering choices, and compatibility with all Nikkor lenses and accessories. The camera has many other interesting features that one might want to check out. This appears to be a mid-range camera for the advanced amateur. No price for this new product was given. Source: Peterson's Photographic Magazine (May, 2000)

••• **Menomonee Falls Recreation Department** •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #246

JUNE, 2000

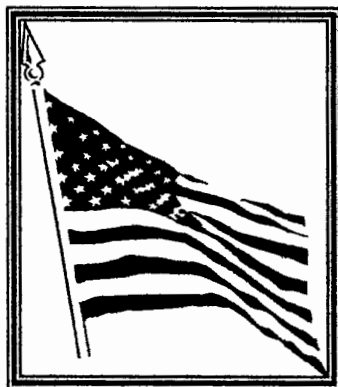
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MEETINGS EVERY
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THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460



Next Meeting: June 6th, 7:00 PM.

Surprise, June is arriving, but we are ready, ready to have a good meeting. First order of business is the election of officers. Here is where we stand, so far: Nancy Greifenhagen moves from Vice President to President as dictated by the club's bylaws.

The slate of candidates for the other positions are as follows: Vice President **Don Gorzek**; Treasurer: **Sandy Berg**; Editor/Secretary: **Fritz Jusak**. And the floor will be open for other nominations that may be desired.

After the election, it is time for our tradi-

tional outdoor picture shoot. We will do the River Walk this year, so bring your cameras and film of choice. Lighting conditions may turn dim, making the old bothersome tripod practically a must.

We've had some very good results in the past; let's see if we can outperform ourselves this time. All that is needed is your equipment and a willingness to create a great "masterpiece."

What happens if the weather is nasty? Not to worry, alternate plans have been made. You won't be dissappointed.

Come one, come all... to the next meeting!

NEWS LETTER

The WACCO Spring Competition.

Our club did remarkably well at the last competition. Here are the specifics:

•Plaques for Class "B"

Best slide of Division "B" —**David Deibert.**

Best slide of Division "B", Category: Fruits and Vegetables —**Virginia Wick.**

•Plaques for Class "A"

Best slide of Division "A", Category: Statues and Carvings —**Sandy Berg.**

Best slide of Division "A", Category: Fruits and Vegetables —**Nancy Greifenhagen.**

A note from Bill Rietz: This is the most Plaques won for a single competition, by our club, in its history. **CONGRATULATIONS**

• First Runner Up Ribbons, B&W Print Open Category —**Bill Rietz.**

• Color Slide Category: Fruits and Vegetables —**Virginia Wick.**

• Honorable Mention Ribbons

Nature Slides..... **Paul Moertl.**

General Slide..... **David Deibert.**

General Slide..... **Sandy Berg.**

General Slide..... **Jeff Klug.**

Color Print..... **Jeff Klug.**

Color Prints (4)..... **Bill Rietz.**

Color Print..... **Virginia Wick.**

B&W Print..... **Jeff Klug.**

B&W Prints (2)..... **Bill Rietz.**

Photo of the Month drawing results:

The year 2000

June..... **Jeff Klug**

July..... **Fritz Jusak**

Aug..... **Dick Knisbeck**

Sept..... **Jim Reit**

Oct..... **Ed Kolinski**

Nov..... **Don Conrad**

Dec..... **Jon Moscicki**

The year 2001

Jan..... **Virginia Wick**

Feb..... **Nancy Greifenhagen**

March..... **Sandy Berg**

April..... **Don Gorzek**

Details about the "Picture of the Month" rules were given in our May Newsletter. In a nutshell: The picture is the choice of the photographer; consider a picture of the Menomonee Falls area. Minimum size is 8 x 10 inches. The picture must be mounted (matting is optional). Frames are not allowed.

Please get your prints to Bill Rietz no later than one week before the first of the month.

Reminder: Other Wacco Activities.

The Bobbi Lane Program. July, 22nd.

Rhineland Competition. September, 30th. Details in our March Newsletter or next meeting.

The Library Exhibit will be in August. Keep it in mind when you're out and about, shooting pictures.

The July meeting Dilemma.

Our July meeting date happens to fall on the 4th this year. So we rescheduled the meeting for the 11th of July, but be aware that it will be in room 106, which is down the hall from where we usually meet.

NEWS LETTER

As most of us know, the purpose of the July meeting is to select prints from the membership for the August Library Exhibit.

One thing different this year is that photographers will be allowed to select one of their own pictures to be exhibited, and the balance of the pictures will be selected by fellow club members for the remainder of the exhibit.

A quick refresher: Suggested subjects were Nature, People at work, and Houses of Worship. Menomonee Falls Area images are preferred. Minimum size is 8 x 10 inches; all pictures should be mounted; matting is optional, and frames are not allowed.

At the end, we will finish the season with the traditional ice-cream social.

This information will be repeated in our July bulletin. The main thing to remember is that the July meeting will be held on July 11th. So we can all plan accordingly.

The May Meeting in Review.

The meeting was attended by 14 members. Our scheduled guest speaker, Jerry Napel, unfortunately, was not able to grace us with his presence.

Instead, a video on wildlife photography (birds) was shown on an impromptu basis. It was educational in that the video showed us the enormous patience required to get good images of these timid creatures, and the great lengths of tedious effort some photographers willingly endure to get these images.

MISCELLANY

Occasionally, we all end up in a poor lighting situation. There are times when we want to shoot night scenes, such as house decorations around Christmas or ordinary evening street scenes, maybe after a rain. Another example would be our club activity

of the month of March, Fun with Mylar.

It is at these times, that you wish for a flashlight. You can't read those itzy-bitsy dials and numbers under such poor conditions.

And we all know that a 5-dollar penlight would be the ideal solution to this problem. As a matter of fact, most of us probably already own one and have it tucked away in one of the drawers at home.

Well, it won't do you any good when it's resting in obscurity at home.

Why not make it a standard item of your gadget bag so you will have it handy when you need it.

* * * * *

A Film 4U?

We can really consider ourselves fortunate these days when it comes to photographic film. The choices open to us are just mind-boggling, and there are more new films being announced almost on a monthly basis.

And now we have **Kodak Max Zoom 800**, a new film from Kodak.

Now hold your horses, don't sneer yet. Yes, this film is rated at ISO 800, but it also promises great fine-grain image quality and an extended exposure latitude.

This film was primarily designed for the weak-minded, who don't want to worry about the finer points of making a correct exposure. Just think what this film might be capable of in the hands of the seasoned photographer, like us—ho, ho.

According to Kodak, all this is possible because of their patented T-grain technology and some new image layer enhancements.

Think of the possibilities. You can now expect a greater depth of field when you shoot with your favorite telephoto zoom, and maybe leave your tripod at home.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



EXPOSURE

The following has been written with the help from various sources of information, including Petersen's Photographic, The National Geographic Photography Field Guide,

John Hedgecoe's Guide to Practical Photography, and last but not least, "The School of Hard Knocks."

The school of hard knocks, over the years, has been a useful and a good teacher of photography to me. Its experiences have me forever undulating from deep depression to extreme ecstasy, and back. This may explain why I have stuck with my photography hobby for the last 50 years with never as much as a whimper or complaint.

My first "camera" was a Kodak Baby Brownie, vintage anno 1951, with a total price tag of about \$3.50, including neck strap.

It was, in the truest sense, a point and shoot camera. All that anyone could do with it was point and shoot. This type of camera went by the name "box camera," because of its strong resemblance to a box.

The camera, as I remember, was about the size of a softball, except square; the film format was what they called #127 size, reminding me somewhat of the present-day 645 negative size. It was a beginner's dream, boasting only two features: a shutter button, which looked more like a lever with about a one-inch stroke. The lever would cock the shutter and release it, all in one swell, time-saving swoop. The other feature was the film winding knob. That was it.

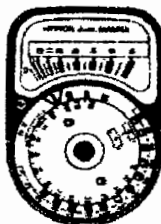
What made the whole thing so handy was the single-element, fixed focus lens, complete with a fixed aperture of (probably) $f/8$ and a shutter speed of $1/50^{\text{th}}$ of a second. What

more could a young aspiring shutterbug want, aina?

Well, it wasn't but a year or two later that I upgraded to a Kodak Pony, a 35mm-style, viewfinder camera with an $f/4.5$ Kodak 51mm Anaston Lens that had settings from $f/4.5$ to $f/22$ and shutter speeds from $1/25$ to $1/200$ of a second. There was manual focusing from 2.5 feet to infinity. Did I mention flash capability? Yes, it had that, too.

I don't know whatever happened to that camera; it's gone. But I am looking at the exact same model as we speak, one I have acquired at a rummage sale. Even though it doesn't work and is hopelessly jammed, I bought it for sentimental reasons.

The Kodak Pony is the biggest upgrade of my lifetime. I went from a harpoon to a nuclear torpedo, or at least that's how I felt at the time.



Now that I had a camera that allowed me more freedom than ever, I found myself in a brand new dilemma. Suddenly I had to be concerned about something that all photographers are concerned about, regardless of skill level: EXPOSURE SETTINGS.

When a photographer tries to create an image, he or she has to be concerned with many things, depending on the subject and how it is presented. But one thing that is a major concern, regardless of the subject, is the EXPOSURE.

To help me handle this new responsibility, I procured my first exposure meter, a Weston Master. It was a selenium cell meter. This type was not very sensitive in dim light and needed rather large cells, but looking on the "bright" side, the meter needed not batteries to perform its duty.

Some years later the light meters became more compact and performed better in low-light situations. This new breed of meter was called a CdS light meter. Their light sensitive cells were made of Cadmium Sulfide that acted as a variable resistor. The amount of electric current flowing through the cadmium sulfide cell was directly proportional to the amount of light hitting it.

The current then operated an indicator needle on some kind of dial.

Where did the current come from? you may ask. Well, the bad new was that you needed a battery to operate a CdS meter... a small battery, but nevertheless, a battery. And like all batteries, they had to be periodically replaced.

Excuse me, please, but sometimes my brain gets stuck in the past, a phenomenon I observed in older people when I was a young lad, and all I could do was grin and bear it. Much to my chagrin, I find myself joining the ranks of the guilty. I remember the "old" days with a certain fondness and find it amusing when I compare the state of photography between then and now. This is not to say that I wish to turn back the clock. I merely enjoy observing the whole picture. No pun intended.

Well, coming back to the present, I realize that we all have equipment that is crammed full of features that come under the general category of "bells and whistles." Two giants among our many modern-day "bells and whistles" featured in cameras are the built-in exposure meter for automatic exposure settings, and the automatic focusing feature, allowing for quick, accurate focusing of the subject.

So, if we have automatic exposure metering capabilities, why is exposure such an important item with today's photographers? Getting the correct exposure should be a snap. No pun intended.

There are many reasons, but much of it has to do with the fact that we use color films.

But don't think that exposure is not important in black and white photography, it certainly is but perhaps for slightly different reasons. Famous photographers of the black and white era went through great pains to get correct exposures, mostly with hand-held spot meters used in conjunction with an elaborate zone system.

Today, color film is by far more popular than black and white, and the reasons for this are obvious.

Color film can be divided into two groups, color print film, which is the most popular kind, and color slide film. Color slide film users are probably less than 10% of the total color market.

The difference between the two films is simple and well known. Color film results in an orange-masked negative image that the lab will project onto photographic color paper to create a print similar in fashion to black and white pictures. Color slide film, on the other hand, gives us a positive color image after processing, which are then mounted to produce the familiar color slides, or lantern slides, as they were originally called.

One thing to keep in mind is that the biggest practical difference between these two films is the **exposure latitude**. Color slide film has very little tolerance for incorrect exposure, usually only +/- 2/3 stop. Color print film can generally handle an overexposure of 3 stops and underexposure of 2 stops, and the extra step in the printmaking process can correct for bad exposure to some degree. On the downside, however, a bad lab can get terrible prints form a perfect negative. We've all experienced it at one time.

On a personal note, this film latitude business is where the majority of my exposure problems arise. Many scenes include areas from the darkest darks to the whitest whites, and your film simply can't handle it all. Either the lightest areas are washed out by the light and don't show all the detail that was present,

or the dark areas are near black and hide important image details that you saw when you shot the picture. And the fact is that the best light meter in the world can't help you.

The solution to this problem is two-fold. Avoid scenes that have these extremes of brilliant whites and deep blacks or use the manual exposure compensating system, that your camera most likely has, to override your meter's judgement.

Not shooting in bright sunlight, particularly pictures of people, such as portraits, can lessen your chances of having this problem.

Although there have been many metering improvements over the past years, such as through the lens metering, center-weighted metering, multi segment "matrix" metering and spot metering (many cameras now have all these features), the photographer's intervention often becomes necessary.

The intervention is accomplished by changing the exposure value that your meter has determined, either by use of a filter or, most likely, by using the camera's compensating settings. These usually allow the photographer to change the automatic exposure setting by plus or minus (+/-) 3 to 5 f-stops, depending on the model of the camera. Unfortunately, this requires a judgement call by the photographer. Experience is desirable, but published exposure guides are available to help the less fortunate of us.

Also, and this is a no-brainer, the film speed affects your exposure settings. The speed is expressed usually by an ISO number, if the film is manufactured according to the International Standards Association standards. If not, you are likely to see an EI number or exposure index.

With all our modern films and the great technologies that come with each roll we buy, we can now expect good color saturation and a fine grain structure, even with films that have an ISO number of 400, considered for

many years to be a fast film. (The faster the film's speed, the higher the ISO number.)

I find ISO 400 films are good for general shooting, in particular for landscape scenes. But some of the very serious photographers still use ISO 100 film for its extra fine emulsion grain structure. We can't argue that these films don't make great enlargements, however, there is a price to pay in that ISO 100 is a slow film, requiring much light for the correct exposure.

With today's lower-priced zoom lenses that can go from, let's say, *f*/4 to *f*/6.3 while zooming, without the photographer even being aware of it, we can easily see the advantage of faster films. If you love to drag your tripod along to every shoot, by all means use the ISO 100 or 125 films.

We've heard the good news that films have increased exposure latitudes. So, why even worry about exposure?

As mentioned before, most every scene will have an exposure range greater than the film can handle. There will always have to be a trade-off. If the film receives too much exposure, some detail in the highlights will be lost. Conversely, if the exposure is not enough, the detail in the shadow areas will not show.

The trick is to capture an exposure that records the majority of the data that your scene has to offer. It is very important to reach for the best exposure possible by using the film's ISO rating as the center point of your exposure.

Some savvy photographers try to tinker with the manufacturers recommended ISO number to help them achieve their goal. Is that a good idea? After all, the manufacturer has spent a fair amount of money and time to research his new film. I'm sure the manufacturer does exhaustive testing on his film before it goes to market.

It is for that reason that I tend to trust the Recommended ISO number. Rather than

manually dialing in a new number, I would sooner use a compensation setting, which can be tailored to each shooting event.

To make things a little easier, the film manufacturers usually include manual exposure charts right on the film boxes.

Upon opening a box of the new "Kodak MAX zoom" film, ISO 800, I found exposure information for 14 shooting situations. A magnifying glass is recommended for reading these settings.

Even if you have all the various metering modes previously discussed, it is educational to read the information furnished and become familiar with it to improve your judgement, should you have to use it.

Also, there is an old rule of thumb known as **The Sunny f/16 Rule** that states, simply, on a sunny day set your aperture at f/16 and your shutter speed at the reciprocal of your ISO number, and shoot in the sunlight. NOTE: The reciprocal of 400 = 1/400 and of 125 = 1/125, and so on.

Again, this is good information for the back of the head. I realize that most of your shooting will be from the hip and in auto-matic.

No exposure guideline can be 100 percent accurate in all situations. There are just too many variables that enter into the picture.

Spot metering is an important tool, since many cameras now have spot meters. The problem is that it requires extensive experience in assessing tonal values. If the metered area is darker or lighter than the mid-tone of your subject, an exposure error will occur unless you compensate.

Multi-segment metering systems are not reliable—you really cannot be certain how the meter will handle a particular subject or condition. **Always switch to the center-weighted meter if you plan to override the meter.**

The peculiar thing about photographic light meters—and that means all of them that read reflected light—is that they are calibrated to give a correct reading for an average scene. And an average scene reflects the same amount of light as does a surface that is 18% gray, about the color of an old battleship.

So, for everything that your meter reads, it will tell your camera to record it as though the image wants to be an average scene.

Huh?

To explain this perplexing situation, let's go through a couple of **imaginary** scenarios. Remember, the black barn is strictly imaginary, you won't find one in real life.

Imagine that you are shooting a scene with a huge stark white barn. The barn occupies most of your negative, and your camera's meter is set to center-weighted mode. When your picture comes back from the lab, you are disappointed: The barn looks gray, not white. You speak a little French under your breath.

Imagine, under identical conditions, you are shooting a scene with a huge pitch-black barn that takes up most of your negative. When your picture comes back from the lab, you are disappointed: The barn looks gray, not black. We'll probably hear the same French expressions.

Whenever you have extreme situations similar to the ones above—could be a black horse, or white dog—it will be to your advantage to increase or decrease your exposure.

For the white barn you'd increase the exposure; you need more light than what your meter thinks. For the black barn you'd decrease your exposure; you need less light than your meter figured.

This has a way of sounding wrong, but it's not. Think about it.

Exposure Override Suggestions

Scene/Situation	Metering Problem	Solution
Snow-covered ski slope.	Underexposure will occur. (gray snow)	Increase your exposure by + 1.5 stops.
Child on a beach, bright surf and sand.	Underexposure will occur. (child will be too dark)	Increase your exposure by + 1.5 stops.
Very dark subject: A black car fills much of the frame or small object or person in front of black building.	Overexposure (gray subject)	Decrease exposure by - 1.5 or - 1 stop.
Landscape: 2/3 of frame is hazy bright sky.	Underexposure will occur. (foreground will be too dark)	Increase exposure by + 1 stop.
Backlighting—a person or object against the sun.	Underexposure will occur (subject may be a silhouette)	Increase exposure by + 2 stops; as an alternate, use flash (if possible)
Spotlit performer surrounded by a large dark area.	Overexposure will occur.	Decrease exposure by - 1 stop.
Landscape with sun in the frame.	Severe underexposure will occur.	Increase exposure by + 2.5 stops.

Note: The recommendations for amount of override necessary—from a center-weighted meter reading—are estimates for use with print film. With slide film consider these only as a starting point for experimentation or “bracketing.”

Bracketing is a method of taking several shots of the same scene at slightly different exposure levels, some slightly over and some slightly under the standard recommended exposure. This technique is very useful when the photographer is in a “must have the picture right” situation, where wasting a little extra film and processing expense is more tolerable than not getting the picture.

Special Note: (recent news) Scientific studies now indicate that an average scene actually reflects 13 percent (not 18 percent) of the light that falls on it. For the sake of consistency, gray cards have continued to be 18 percent gray. Unless you are working on something highly critical, gray cards are still useful. But if you want to be persnickety, increase your exposure by + ½ stop over the reading you get from your gray card.

Of course, what's more important is that we see everyone at the next meeting. —Ed.

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #247

JULY, 2000

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 Jon Moscicki.....414-464-6479
 Jeff Klug.....262-628-1255
 Bill Rietz.....262-251-7106

PRESIDENT: Nancy Greifenhagen.....262-255-6923
 VICE PRESIDENT: Don Gorzek.....262-251-8073
 TREASURER: Sandy Berg.....262-628-3050
 NEWSLETTER: Fritz Jusak.....262-253-1198

MEETINGS EVERY
 FIRST TUESDAY OF
 THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460



**NEXT MEETING: TUE. July 11th, at 7 PM (Note: This is 2nd Tue in July!)
 Go to Room #106—down the hall.**

Our next meeting will have its traditional flavor, namely the selecting of prints from the membership for the library exhibit. We will then finish the club-year with an Ice Cream Social. Bon appétit!

As you all know, August is Library Month, so bring your best shots to the meeting for the selection process. As mentioned in the previous newsletter, one small change will be in effect this year. That is that every member will be able to choose one of their own pictures to be exhibited, and the balance will be selected by the members until we reach the number of photos needed to do the job.

Suggested subject matter: Nature, People at Work, Houses of Worship—local subjects to be given priority.

Prints to be no smaller than 8x10 inches and they must be mounted but can not be framed. Mounting your photo in a picture mat is optional.

The Menomonee Falls Library, also known as the Maude Shunk Library, is located at W156 N8446 Pilgrim Road, Menomonee Falls.

Our June Meeting

Our June meeting was attended by 12 members, most of whom participated in our annual outdoor shooting spree. The members divided into two groups, going in opposite directions along the river. In the end, almost everybody ended up at Mill Park, cameras firmly mounted to their tripods. Even the waning daylight did not quash the enthusiasm of the participating photographers. Mill Park is a beautiful spot at dusk; the weather was perfect for the event.

Some members remained until well after dark, engaging in friendly chit-chat. Let's do this again next year.

At the start of the meeting, we had our election of officers. The results can be seen

NEWSLETTER

at the top of our title page. Nancy Greifenhagen will be our President; she had served as vice president for the last year. Our new Vice President will be Don Gorzek. The Treasurer (Sandy Berg) and Newsletter Editor (Fritz Jusak) are going for another term.

Thank You, Dave Phillips

The Board and Membership is expressing a heartfelt thank you and firm shake of the hand to outgoing president Dave Phillips for a job well done. We had a good year, Dave.

The PSA Club Showcase

Paul Moertl briefly discussed the PSA Club Showcase at the last meeting. It is an event similar to our photo competitions, only with a twist. It appears to be something new and, perhaps, a one-time event. Here is the information as Paul conveyed it:

The Region 21 PSA Club Showcase will be a judged exhibition of pictorial color slides.

Each club can enter 7 slides, with no more than one slide per photographer allowed, and no more than one slide per photographer in the entire exhibition. That means if a person belonging to more than one club enters, that person can enter only one slide for the entire event, not one for each club that he or she is affiliated with.

The selection process is to be determined by each individual club. We [Menomonee Falls] will do the selecting of our 7 slides at either the September or October meeting.

That gives us a little time to get down to some serious shooting. How about trying for originality in approach and subject matter? It would boost our esteem to do well in this contest.

The slides must be turned over to Gerry Emmerich by October 31. Tentatively, we have the March, 6th meeting set aside as our turn to judge all the slides entered in this

exhibition. If all 10 clubs enter, we will be judging 70 slides in March.

Gerry Emmerich will supervise the judging. He will be present at each club and is expected to be with us at the March meeting.

Now here is the good part; hang on to your hats: **The club with the top average score will win nothing. Yep, nothing. Nothing but bragging rights.** There will be no awards—it's all just for fun.

But, hey, who doesn't like to brag once in a while. Let's put our best foot forward! Shall we?

The are no categories. Any subject is open to be selected by our club for this occasion. We have no restrictions, except the entries can only be slides.

The participating clubs are as follows:

La Crosse Camera Club

Image Makers Camera Club

Photo Pictorialists Camera Club

Unlimited Visions Camera Club

Menomonee Falls Camera Club

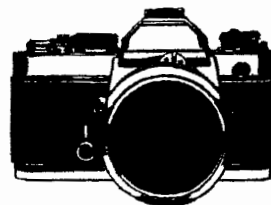
Creative Photographers Guild

Wehr Nature Center Camera Clb.

Racine Camera club

Fox Valley Camera Club

Kenosha Camera Club



PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

Things to remember.



Sometimes time has a way of passing so swiftly that we forget exactly where we are.

So here is a quick reminder of coming events that are important to

keep in mind.

- Bobbi Lane Seminar and Outdoor Workshop. **July 22nd, 2000.**
- WACCO Fall, 2000 Competition, Rhineland. **September 30th, 2000.**
- August is Library Month. Are you ready?

Have you been to the Gray Market, lately?

Imported photographic equipment comes into this country via two routes: officially imported by representatives of the manufacturer or the “gray markets” (or parallel imports) transshipped from dealers overseas and by-passing the American distributor. These products are identical as far as quality and features are concerned, but may differ in model designations.

Gray market products are usually sold at lower prices than U.S. merchandize but do not carry the manufacturer’s U.S. warranty. Often, the package may lack items normally packaged by the official importer—batteries, camera straps, cases, and instruction books in English.

If your gray market equipment needs service in—or out—of warranty, the official importer may refuse to repair the product at all or may charge fees in excess of the money you saved by buying a gray market item in the first place.

Your can avoid gray market merchandize by insisting that anything you buy carries an of-

ficial U.S. warranty from the importer. Purchasing from an official authorized dealer is a good way to make sure that the retailer stocks officially imported products. But when you order, still make certain you ask for a U.S. warranty product. The reason is that some authorized dealers sell both, officially imported and gray market products.

These cautions are especially important to keep in mind when buying through the mail service or other various shipping methods.

Want to find out if your source is an authorized retailer? Query the distributor; give them a jingle. Here is a list for your convenience:

- | | |
|--|--------------|
| CANON USA. INC. | 516-488-6700 |
| CONTAX/YASHICA | 732-560-0060 |
| FUJI PHOTO FILM USA | 914-789-8100 |
| HP MARKETING (LINHOF) | 973-808-9010 |
| HASSELBLAD USA, INC. | 973-227-7320 |
| MAMIYA AMERICA CORP. | 914-347-3300 |
| KONIKA USA, INC. | 201-568-3100 |
| LEICA CAMERA INC. | 201-767-7500 |
| MINOLTA CORP. | 201-825-4000 |
| NIKON INC. | 516-547-4200 |
| OLYMPUS AMERICA INC. | 546-844-5000 |
| PENTAX CORP. | 800-877-0155 |
| ROLLEI PHOTOTECHNIC | 888-876-5534 |
| SAMSUNG OPTO-ELECTRONICS AMERICA, INC. | 201-902-0374 |
| SIGMA CORP. OF AMERICA | 516-585-1144 |
| TAMRON/BRONICA | 516-694-8700 |

TOKINA (THK PHOTO PRODUCTS)
516-694-8700

INFORMATION FROM POPULAR PHOTOGRAPHY,
WORLD'S LARGEST IMAGING MAGAZINE (JUNE 2000)

LOOKING BACK

Well, it's that time of the year again. Time to reflect on what we have done, as the club year comes to an end. A quick review, if you will.

Obviously, we cannot please everyone all the time, and often the best plans can go awry, leaving us in a bind, scurrying for a quick fix.

But all in all, it was a good year and we can look to next year with anticipation and the realization that only through hard work, good planning, and membership participation can we reap the sweet harvest of enjoyment.

• SEPTEMBER 1999

We started the Club Year on sad note by raising the dues to cover the increases in operating costs. It was a bitter pill called "inflation" and has become an all-too-common occurrence.

We also reviewed and discussed the slides of the Wisconsin Circuit International winners and honorable mention. The idea is to see, and learn from, what others are doing.

Attendance was 20.

• OCTOBER 1999

This was a good meeting, in my opinion. We had Gerry Emmerick, a member of the Photographic Society of America, who gave a good presentation on Composition as it applies to picture making. As we all know, the composition of an image can make it great or mediocre, and in some cases it can ruin a good and worthwhile scene.

Gerry pointed out some of the basic, but important "rules" of composition and fortified his statements with successful slide images of his own making.

Attendance was 18.

• NOVEMBER 1999

We eloquently termed this meeting WINDOWS LA KLUG... A STILL-LIFE CREATION. It was a spin-off from our regular table-top sessions. Only this time we used the aid of some old and broken barn windows. The windows were genuine old barn windows. The broken part was created by the infinite genius of Jeff Klug. These windows really looked old and artistically broken.

The participating members brought in a motley collection of artifacts to be placed in front of the windows to create an artistic image suitable for photographing.

It was a good idea and worked well, but more time than the meeting session allows is needed to do this endeavor justice.

Attendance was 16.

• DECEMBER 1999

The December meeting was one that didn't pan out. The guest speaker, a staff member of the Milwaukee Helix Photoart Company, had to cancel and we were, in effect, left without a program for that evening.

It was Jeff and Bill to the rescue. They did some shifting of schedules and went ahead with their presentation on the usefulness of photographic filters, which was scheduled for another time. The presentation included a discussion and slide show of the topic.

Jeff, Bill, Sandy, and Virginia won honorable mentions resulting from the Wacco Competition at about the same time.

Attendance was 15.

JANUARY 2000

Nobody was bitten by the "millenium bug."

We had a problem scheduling a program so we went with two videos, Nature Photography and Scenic Photography.

Menomonee Falls Camera Club

The meeting actually went quite well and was informally pleasant. Members did a bit more mingling and socializing than usual.

Attendance was 19.

FEBRUARY 2000

Every now and then we have a critique of membership photos by someone who is not associated with our club. The person to do the critiquing for us in February was Jim Sernovitz, who has made photography his profession for many years. He has seen more photographic images than most of us will ever see in a lifetime.

Club members were allowed a maximum of four images each.

The evening went well. The thing to keep in mind is that when you ask for criticism, you will get it.

Attendance was 16.

MARCH 2000

We called the March meeting "Fun with Mylar." The idea was to create zany images from a quite normal slide by bouncing its projection off a piece of highly reflective but somewhat wobbly Mylar. The Mylar has a mirror-like finish but its surface is wavy, creating distortions of the original image.

Again, Jeff and Bill used their talents to furnish us with the setups and doled out advice as needed.

It was a lively meeting with plenty of socializing.

Attendance was 18.

APRIL 2000

We stepped out to look at the world. Well, at least a small part of it. The "Field Trip" took us to the facilities of Allied Digital Photo to see, first hand, how they create photographic prints by making use of their state-of-the-art equipment.

It was educational. The instant print method of producing photographs has come a long way, and now, with the aid of digital technology has reached new heights.

What will we see, lets say, 5 years from now? More digital advancements, no doubt. But film will be with us for a while longer as many photographers will tend to combine the two mediums, film and digital.

Attendance was 15.

MAY 2000

We rescheduled the guest speaker from the Helix Photoart Company, who was originally scheduled for December '99. And, as most of you remember, he couldn't make it again.

According to an article I recently read in a magazine, people are busier now than ever, in spite of all the modern conveniences they have. Therefore, people do not do as much volunteer work, or things of that nature, as they have done in the past.

As a fill in, we viewed a video on wild life photography—wild birds to be exact.

Now there was a man who had time to burn, the photographer making the video that is. To photograph wild birds in their natural habitat takes time, time, time, patience, patience, patience, and effort, effort, effort. But then most things in life worthwhile carry that kind of price tag.

Attendance was 14.

JUNE 2000

This one is still fresh in everyone's mind. See page 1 of this bulletin for details.

The Milwaukee Lakefront Art Festival had 12 photographers in its group of exhibiting artists. Pretty good, don't you think?

See you at the meeting; have a great summer.
—Ed.