

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



Camera Club

People with an Interest in the Art of Photography

VOLUME #248

•• Our 25th Year ••

SEPTEMBER, 2000

BOARD MEMBERS	
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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

WELCOME TO ANOTHER YEAR, ENTHUSIASTS AND NEW MEMBERS. LET'S MAKE IT A GOOD ONE!

Next Meeting: Tue. Sept. 5th. 7 PM.

Did the summer fly by fast, or what? It feels more like we never even had a summer this year. Ainna?

Anyway, we're ready to have at it. Our first meeting of the club-year will have the traditional flavor. We will review, and hopefully discuss, the slides of the Wisconsin Circuit International winners and honorable mention.

The object here is to see what our fellow photographers are doing, thereby sharpening our own "photographic senses."

We're not talking about copying or plagiarism, but if one good idea leads to another, it will have been a worthwhile effort.

So, "you all come on down," to our first meeting.

The July Meeting in Review

The July meeting went off without a hitch and proved to be pleasant. Members brought



in their favorite photos, giving us a large selection for the process of choosing the most appropriate ones for our Menomonee Falls Library Exhibit

We had an array of impressive pictures. The exhibit, this year, should be a great success. Anyone with the time available should go and spend a few minutes at the library, view the fruits of our labor.

Attendance at the meeting was traditionally light, being how many have already begun their planned vacation activities.

We did, however, have some interesting visitors checking us out. We will soon find out how impressed they were. If the membership increases, we have the answer.

THE BOBBI LANE SEMINAR AND OUTDOOR WORKSHOP took place at Klug's Photoworld in its entirety. The morning seminar part was originally planned to be at the Menomonee Falls Recreation Center but was moved to Photoworld for efficiency and convenience.

The number of people in attendance suited itself well for Photoworld; it was a full house and what appeared to be an even mix of men and women.

Bobbi Lane was her usual energetic self as she enthusiastically discussed—in great detail—the effects of lighting on the human form, in particular the impromptu, modern-day outdoor portrait.

Her philosophy is that available light is king, and if it doesn't suit the pictures need, the light can be manipulated by using portable reflectors. She also advised against the use of fill-flash, so often used by other accomplished photographers.

We learned quite a bit about how the angle of the light source can affect the mood of a portrait, how to slim down the appearance of a round face a bit, how to get proper highlights in the subject's eyes and what errors to look for. And in the process, we also learned a few moves of calisthenics—that's right... calisthenics. It's hard to explain. You had to be there.

Bobbi Lane seriously recommends using an incident light meter, which works in the opposite fashion of the reflective meter in your camera. Hollywood and fashion photographers commonly use an incident style meter.

The workshop portion of Bobbi Lane's Day took place in the afternoon at the great outdoors of Klug's Photoworld. For those who participated in that particular session, it was a strictly hands-on experience. People were divided into small manageable groups and worked with models that were provided for the event. Bobbi made use of a Polaroid

back on her medium format camera, giving instant visual back-up to her lecture. The weather was cooperating.

This was a WACCO event with members from various clubs participating. Our club was well represented.

OUR OCTOBER MEETING

A word about our up-coming October Meeting: This is the meeting where we will select the 7 slides from our membership to compete against the other clubs and their slide selections. So be prepared and bring in your best slides.

If you are a little foggy about this project, refer to your July newsletter, page 2 (The PSA Club Showcase).

SWMCCC

For the record, 4 of our members made it to SWMCCC (*pronounce SWIM-see*) this year. Bill Rietz received an honorable mention for one of his portraits.

Give us your ideas!

We recently had a planning meeting of the club board and officers. Many ideas were tossed about as to how we could make this year a good one.

We've all heard the old wisdom "two heads are better than one." Using the same reasoning, one might expect that 26 heads are better than 6.

So we are asking that anyone with a good idea, or what seems a good idea, to come forward and express their thoughts. It's your club and your idea could make a difference.

Club dues will be due again.

Yes, it's time to start thinking about paying the dues. Universally, no one is happy about this. Like a toothache, the sooner you take care of it, the sooner you will feel better. So who wants to suffer?

Our Library Exhibit.

As usual, we had an impressive collection of pictures at our Library Exhibit Event, running for the month of August. Let's hope everyone took the opportunity to visit this fashionable exhibit.

Would it be even nicer if every picture displayed a title and name of the artist, similar to our Picture of the Month display at the Community Center?

Many artistic exhibits seem to display their art in this manner.

The Milwaukee County Fair.

Speaking of exhibits, how many of you made it to the Milwaukee County Fair this year? And if you did go, did you stop at the Youth Expo Building?

The Youth Expo Building had, among different exhibits, a small display of photographs, about 40, supposedly taken by young people. These pictures were pickings from some kind of contest. One display panel was titled "The Ten Best." The photographers were an even mix of boys and girls, ages 6 to 18 with most pictures taken by children ages 9 to 14, according to what was seen.

The name of the youth organization that sponsored this display has escaped me—sorry.

What can be said about these pictures is that they were beautiful, well composed, and diverse in subject matter.

There was a tinge of doubt in the viewers mind whether all these great shots were really taken by the person whose age was listed below, or if, maybe, "mommy" or "daddy" actually had their finger on the button. The answer to this question will not be known.

The upside to all this is that we have a good share of young people in our populace who

realize that photography can be a form of artistic expression.

How many of these kids will, in the future, become members of one of our area camera clubs?

The Kodak Brownie is 100.

George Eastman and his Kodak Company revolutionized photography a century ago, with debut of the \$1 Brownie camera—an immediate hit with children and adults alike. In honor of this centennial celebration, the George Eastman House International Museum of Photography and Film in Rochester, New York is presenting the exhibition "The Brownie at 100" through November 5th.

The first Brownie was intended as a children's camera, but its easy usage and affordability quickly popularized the camera and transformed the photography industry. The exhibition will feature 150 Brownie cameras, as well as a history of early cameras, related Brownie technology, and related paper artifacts, such as early Kodak orders for the camera, early advertisements, correspondence leading up to the invention and illustration of the camera's manufacturing.

The George Eastman House International Museum of Photography and Film is located at 900 East Avenue, Rochester New York, NY 14607-2298. For more information, call 716-271-3361 or visit their website at www.eastman.org. From Pertersen's Photographic Magazine (July, 2000)

* * * * *

Like almost everything in life, Photography has a history. It's not a long history as histories go, but it sure is an interesting one. Please read about the humble beginnings of this science/profession/industry/hobby in the next section of this newsletter.

On Assignment

Over my short stint as a member of the Menomonee Falls Camera Club, I have heard people say that they want to shoot more photographs. Another thing I have heard people mention was that they would like to learn more about photography and different imaging techniques.

At the MFCC board meeting in August, I suggested that it might be informative, educational, challenging, and stimulating to have a photo assignment each month. Then during the month each club member could be invited to tackle the assignment and bring the results in the form of slides or prints to the next meeting.

The results could be reviewed by all. We could see how other members solved the same assignment that was shot by all. Problems and solutions could be exchanged for the benefit of all. I would suggest the review and critique of the assignments take up only about fifteen minutes of our regular meeting before the main program for each meeting.

The board seemed to like the idea of individual photos shoots and reviews. With my suggestion of photo assignments, the board suggested that I should develop some projects. My goal is to develop one or two assignments per month. One would be designed for a member with basic to intermediate photographic skills. An a second project that would be more challenging to the club member with more advanced photographic skills. These challenges could be of a technical nature, or a conceptual nature, which the photographer visualizes a theme, concept, or idea.

I plan to call this project, "*On Assignment*." To allow members an opportunity and time to shoot, and get their results processed, our first review session will occur at the beginning of our October 2000 meeting. -- Don Gorzek

Look East Photographer, Look East — The Beauty of Ground Fog

Number One: Due at the October meeting

With the warm days and cool nights in August and September, atmospheric conditions are right for the formation of morning ground fog.

Ground fog forms when the ground level humidity is high and the overnight air temperature drops, reaching the dew point. The ground fog occurs usually with clear sky above. The fog will dissipate an hour or two after sunrise, as the daytime temperature rises. This atmospheric occurrence lends itself to some interesting and beautiful photographs.

As in real-estate—ground fog photos have three rules, location, location, location.

First, scout for a shooting location days before you plan your ground fog shoot. Remember that your camera position will be facing east towards the sunrise. The sun will backlight the fog, and make it glow.

Second, find a location that is elevated, so you can view and photograph the terrain that is beyond where you predict the ground fog will occur.

Third, try to find a location that has a view towards the east that has rolling ground level that may develop several separate banks/areas of ground fog.

Equipment: A medium focal length telephoto lens (100 to 200mm) would compress your field of view and multiple plans of land terrain. A tripod is always a benefit to use when using a telephoto and possible slow shutter speed.

Film: Black and White Negative, Color Slide, or Color Print.

— Use a B&W negative film, and modify your processing to increase the grain. A gritty feel will add to the texture of the fog.

— Use Color Slide film, and expose some frames normally, but try some exposures with a 85B color correction filter to give your slide a warm glow. A K-2 yellow filter generally used for B&W films could be used with color film and would give some interesting results.

— Use Color Negative film, and try a graduated filter, colored or neutral density to tone down the bright sky and sun.

Variations on a Scene — The Affect of Seasons On a Scene

Number Two: Due for review and critique at the June 2001 meeting

This is a long term assignment that will allow you to photographically record the affects of seasonal changes of nature on a scene.

Pick a location and point of view (POV) that is pleasing to you, as well as being very convenient. You will be returning to this photo site numerous time throughout the next nine months.

Consider natural elements in your scene that will change through the seasons. Trees, flowers, plants will be elements of your photos that will demonstrate the most dynamic changes.

If your location offers several POVs, you may fine it is worth your time to photograph two or more scenes.

Equipment: Notebook, tripod, camera and lens that would best record your selected scene, tape measure, compass, bubble level, and protractor.

Film: While black and white film will capture changes, color slide or print film will record the dynamic color hue variations of a scene through the year.

Helpful Hints: In your notebook record as much specific data as possible—camera, lens focal length, film, exposure data, time of day, camera(tripod) height, ground reference point, framing reference point (i.e. a tree trunk at the vertical edge of the film frame, a sidewalk, fence, or hill ridge at the bottom of the frame). Make use of a compass to give a degree bearing for your camera viewing direction (degrees off of zero degrees north). Make use of a bubble level to determine a level tripod head, then use the protector to calculate the degrees of tilt, plus or minus, off of zero. If your tripod head has calibrations for pan and tilt all the easier, just record the reference marks

For the June meeting, plan to display minimum five images for review and critique. If you choose to photograph your scene on slide film, we can set up a two projector with dissolve slide show to display the evolution of your scene through the year.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

HOW DID IT BEGIN??



As a normal, intelligent, and thinking person, you may well ask yourself, “How did it all begin?” What were the humble beginnings of photography, and what did the first camera look like, and who were the people involved in the inception of photography?

I know, I know. That’s a lot of questions, but I could go on. Like, how did they come up with the word photography, anyway?

When you got questions, you want answers. To get answers, more likely than not, you must do some digging. So I procured a shovel. Here is what I found.

First, the word **photography** was created by combining two words of an old language—Greek. **Photo**, meaning light... and **graphon**, meaning something drawn or written. So the two words combined into the word **photography** stand for the process of drawing something by using light as a tool. Similarly, a **photograph**, then, is the drawing that resulted from the process of drawing with light.

This term has been in use for many, many years and is fully integrated in today’s language of civilized countries, however, the individual who coined this ubiquitous word is not terribly famous, partly because he was not a fame seeker, though brilliant and generous.

CAMERA OBSCURA

“Cameras” have been around for several hundred years—since before the 15th century. These early-day cameras were fairly big, bigger than a bread box... a lot bigger. They were built by carpenters, and some of these

devices were big enough for the user to be inside of it, to do his “drawing with light.”

“So if cameras have been around that long, how come it took so many years (late 1820’s) before anyone ever took a photograph?” you may well ask.

It has been known to man since ancient times that if you have a light-tight chamber with a small hole (aperture) in one side, an image will form on the opposite wall depicting accurately—although upside down—the view that is outside.

It is said that artists have made use of this principle and the light proof shed as an aid in drawing, although these images were not sharp and lacked detail.

In effect, these image machines resembled today’s pinhole camera, only on a giant scale.

Later, these “cameras” were made portable, at least for a four-man crew. These were more sophisticated, with a box on top of the roof that had the aperture and a reflex mirror projecting the image onto a table inside the “out-house-size” enclosure which was also equipped with a chair. The artist was now more comfortable and didn’t have to worry about going insane from looking at all those upside down images.

Another inevitable improvement came along soon, the enlarging of the aperture and equipping it with a lens from a telescope. The result was a brighter, crisper image.

This was mentioned in the writings of Leonardo da Vinci (1452-1519) but later described in great detail by a fellow named Giovanni Porta.

This artist’s aid or nature sketching device became known as **camera obscura**, Latin for “dark room.”

Another artist, sculptor, and architect of the times was Michelangelo (1475-1564).

And, as a historical perspective, Christopher Columbus (1451-1564) made his famous second voyage in 1493.

LIGHT SENSITIVE MATERIALS

As artist's made use of their camera obscuras, which by the 17th century have been reduced to "breadbox-sized" table top models, the desire to eliminate the tedious drawing process became paramount. Tracing the projected images took some skill and a lot of time. Also, it has been known for centuries that certain materials are affected by the sun—either darkening or fading when left exposed for long periods.

In 1727 a Professor J. Schulze was experimenting to make phosphorus by using a glass flask containing powdered chalk and nitric acid which accidentally contained some silver.

Working near an open sunlit window, he observed the white mixture slowly darken but only on the side of the flask facing the sun. He also discovered that the darkening became more rapid when the silver content was increased. Schulze came to realize that the darkening must be due to the sun because he didn't have the same results by using fire.

Professor Schulze's results were published widely but only regarded as a trick of science, suitable for entertainment only.

You might expect that someone would put together the artist's camera obscura and the scientists light responding material, but in truth not much has been done along those lines.

TOM WEDGWOOD

The first hint in the right direction came along with Tom Wedgwood (1771-1805) English, son of Josiah Wedgwood, famous Staffordshire potter who managed to create "sun pictures" by placing opaque objects such as leaves in contact with leather which has been treated with silver nitrite or silver chloride.

Left to expose in the sun light, the uncovered part of the leather darkened. When the leaf was removed, it's white shape remained.

Wedgwood had no way to keep the white image from gradually darkening, too, despite washing the leather in soap and water or varnishing the piece when dry.

Tom tried to use one of the family's camera obscuras by using nitrate-coated paper to create images that may be useful for their pottery business. In the end he concluded that the camera's image must be too faint to record.

He abandoned the idea, never realizing how close he came to inventing photography. Wedgwood's results were published in 1802, about two years before he died.

NICÉPHORE NIÉPCE

The next stage of improvement was to occur nearly twenty years later, in France. Here Nicéphore Niépce (pronounced Nee-eeps) (1765-1833) French. Nobleman, landowner and amateur scientist, was trying to record a camera obscura image directly onto a chemically treated stone or metal surface. He hoped this could be inked and printed by a newly invented process called lithography.

According to Niépce's letters, by 1816 he had been able to record an impermanent form of result with reversed tones—whites reproduced as black (a negative)—using silver chloride sensitized paper.

But Niépce was looking for a picture with light parts in an acid resisting material on a metal base, which could then be etched to absorb printer's ink.

He had finally succeeded with a process using white bitumen on dark metal that yielded an image similar in tones as the original image, and Niépce called his process "heliography," meaning "sun drawing." These he used for making contact prints from engravings on translucent paper.

In 1826 he succeeded in using a plate in a camera obscura to record the view from the window of his top floor workroom. **The exposure time needed was about 8 hours.**

This crude-looking image is the first permanent picture taken with a camera obscura. The picture is still in existence today. Niépce's light-hardening heliography process was eventually used in modified form for printing plates, but always remained too insensitive for direct practical use in the camera.

LOUIS DAGUERRE—GRANDFATHER OF PHOTOGRAPHY

One of the few people who heard of Niépce's experiments was the Parisian artist, scenic painter and showman Louis Daguerre, (1787-1851) French.

Daguerre had already built a reputation staging "dioramas"—entertainment in which large painted panoramas and specially controlled lighting effects produced a visual spectacle featuring unfamiliar parts of the world.

Daguerre used camera obscuras to make accurate sketches for his diorama shows and interested himself in trying to produce the images chemically, using silver compounds.

Daguerre first cautiously corresponded with Niépce, then eventually went into partnership with him to pool their secrets, and profits, of heliography. The partnership was fruitless.

The bitumen process was not sensitive enough, and Niépce was unwilling to experiment further with silver salts, as urged by Daguerre.

By the time Niépce died, four years later, little progress had been made.

Louis Daguerre continued, using metal plates. This time they were copper plated with silver and made light sensitive by use of iodine vapor, which formed a layer of silver iodide, but even with the best available lenses

the material was by far too slow in its response to light.

A little later Louis made a discovery that could be considered a major break-through. The turning point came when he discovered that by holding his exposed plate over warmed mercury, the image intensified or "developed." By 1837 he had perfected the system to a workable state; an only 30 minute exposure was needed for most brightly lit views. The finished result was a detailed whitish image on a silvery background.

Naturally, Daguerre called his system *the daguerreotype* process. This was truly the first widely successful process of photography. It became very popular with the general public. Only the rich could afford to have paintings made of themselves. Now there was a magic process by which images of superior likeness could be drawn by action of light itself. Newspapers called the shiny metal picture "a mirror with a memory."

Once the news of the new process spread across Europe, ideas for chemical improvements soon appeared. Equally, a new lens especially designed for daguerreotyping by Josef Petzval of Vienna offered a wider aperture (f3.6 instead f11) that made the camera image ten times as bright.

From 1841 onward, therefore, exposure times were reduced to approximately one minute.

Portrait studios were soon set up, and people flocked to them to "have their likeness taken." Everyone marveled at the detail and accuracy of the daguerreotype images. Never mind that the image was reversed from left to right. People saw themselves the way they saw themselves in a mirror.

AND ALONG CAME TALBOT

Meanwhile, in England, landowner and amateur scientist William Henry Fox Talbot (1800-1877) had been working on his own system of recording images in the camera ob-

scura. In 1834 he experimented with writing paper dipped in silver chloride, which was dried and exposed to sunlight under objects such as laces and leaves.

Talbot had similar results to those of Wedgwood; the silver salts darkened where uncovered by the objects. However, Talbot had discovered two important improvements.

First, the resulting white part of the image could be prevented from eventual overall darkening by bathing the paper in a strong salt solution. Second, although the image was negative, he realized that it may be printed by light onto another sheet of sensitized paper, thereby creating another copy. This one, of course, would have its black and white values reversed and the image now appeared to have the correct tone values for a positive image.

Another gain is that the image is no longer reversed from left to right as it is in a daguerreotype.

There is one down-side to Talbot's positive image; that is the fibrous paper being used as a negative will copy the fiber structure onto the positive image. As can be imagined, this process robs the final image of a certain amount of sharpness.

Talbot tried to combat this problem, with some success, by using various wax compounds on his negative. The waxing enhanced the transparency quality of the negative but did not totally eliminate the fiber problem.

In about 1839 Talbot got wind of the exciting happenings in Paris in regard to Daguerre's picture making invention, and he feared that they might both be working on the identical process. So he hurriedly decided to publish his work as far as it went, preparing papers on "photographic drawing."

These papers were read to learned societies in London.

The sudden publicity resulted in several beneficial ideas. Sir John Herschel advised that hyposulphite (today called sodium thio-

sulphate) of soda would form a better fixing agent than salt.

The terms "negative" for Talbot's camera result and "positive" for the final correctly toned print, and "photography" (light drawing) as a general name for chemically recorded images were all suggested by Sir John Herschel.

So there you have it. A nice cocktail party trivia tidbit. Who came up with the terms "negative" "positive" and "PHOTOGRAPHY?"

Sir John Herschel did, that's who.

Herschel was a prominent astronomer, and brilliant physical scientist, and a friend of Talbot.

Unlike Talbot, he shared his discoveries with open generosity. Herschel was later knighted.

THE BALL STARTS ROLLING

By 1840 Talbot had improved his process by changing to silver iodide and using a developer solution to strengthen the faint image. Shorter exposure time could now be given.

He eventually patented his improved routine and named his process "the calotype process."

Within the short space of three years the world had been presented with two rival systems of photography. **Only one was to survive.**

----- **To be continued** -----

Note: For my source of information I relied heavily on two books, *Story of Photography* by Michael Langford and *A World History of Photography* by Naomi Rosenblum, a magnificent work.

Both books are crammed full of information and wonderful illustrations. Anybody interested in the history of photography can spend many pleasant hours with these two volumes. All the information here came from these books plus the Encarta electronic encyclopedia.

The text was freely edited and in some cases rewritten to reduce its length.

—Ed.

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MEETINGS EVERY
FIRST TUESDAY OF
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Meetings held at the Menomonee Falls Community Center, Phone 255-8460

**NEXT MEETING: OCTOBER, 3RD
AT 7 P.M.**

Ah, October... a beautiful time of the year.
Colors, colors, colors.

Are you ready for our next meeting? So are we.

Our October meeting will mainly deal with *The PSA Club Showcase*. Way back in June Paul Moertl made an announcement about this unusual kind of competition, and now it is time to act on it.

No need to scratch your head; we will refresh your memory, at the same time informing any new members what this is all about.

The Region 21 PSA Club Showcase will be a judged exhibition of pictorial color slides. Each club can enter 21 slides, with no more than one slide per photographer allowed—and not more than one slide per photographer allowed for the entire exhibition. Take heed, multi-club-membered photo enthusiasts.

Therefore, at the next meeting, we will examine and vote on the mater pieces that you, the membership, have offered for selection.

Our club has decided to let each member bring up to 5 slides for the process of elimination. If you don't have that many you feel will have a chance, bring what you have. There are no restrictions as to subject matter, or having been in other competitions, nor the date when the image was taken.

Also worth mentioning, and this is important: if you have no slides to bring, please don't skip the meeting. We would like to have everybody present for the voting.

Another item on the agenda is "The November Library Exhibit." Bring your WACCO Exhibited Prints and Award Winning Prints, and if you wish, prints that have been entered at the WACCO Competition (please: spring or fall 1999 and 2000 for all above), to the meeting for the exhibition planning stage. If the prints have been given awards, they should be displayed along with the respective print.

Prints that have already been displayed at the Menomonee Falls Library in the past, are not eligible.

Announcements in regard to this had been made at previous meetings. This is to serve as a reminder and to give you another goodreason to come to the meeting.

From the Desk of Don Gorzek

Last but not least, we will make an announcement about our November field trip. It will be an interesting one.

About our September meeting.

Our September meeting went as planned with 18 members and visitors present. We viewed the slides of the *Wisconsin Circuit International* winners and honorable mention recipients.

A variety of good slides were shown. It is amazing what situations people get into, especially in sports photography. To take interesting pictures, you definitely have to come out of your back yard and avail yourself of a multitude of opportunities.

Many of the slides viewed had images much like what would be seen in photojournalism. Pictures of large fires were well represented.

Sandy Berg was busy taking this years dues from willing payers. Those of you who missed the opportunity to pay will get another chance at the next meeting.

We had refreshments in the form of ice-cream sodas (floats) supplied by Sandy and Nancy and a big sack of apples, lovingly grown by you know who.

Want to lend a helping hand?

A lady by the name of Linda has talked to Nancy and expressed her desire to make use of the club's collective talents of image making.

Linda has to make an inspirational presentation called *Creative Performance Solutions* to a group of bankers, on October 23rd. So she wants to borrow some slides, for a short duration, from the membership.

The theme of the slides should express the following ideas: Massive, Solid, Powerful, Inspiring, Majestic. The Grand Canyon comes to mind, or Eiffel Tower, Sunsets.

What slides can you offer?? Oct. meeting.

On Assignment

A Raining Night in Georgia (or wherever)
--Reflections on a Wet Street

Number Three: Due at the November meeting

Night street scenes in most feature movies, TV shows, commercials, and advertising shots tend to have a special sparkle and glamor to them. This does not happen just by luck. Part of the production budget is used to pay the cost of hiring a tanker truck of water to wet down the street. The water will add contrast to the scene, by making the pavement darker. The water will also create a reflective surface that will pick up and transform illuminated signs, streetlights, traffic signals, automobile lights.

If you do not have extra money to rent a water tanker, or your garden hose is not long enough to reach your shooting location, try waiting for a rainy night to photograph colorful and exciting light images reflected off of wet streets.

Equipment: Umbrella, rain coat, camera rain hood, tripod, color film (ISO 200 to 400), notebook to record exposure data.

In most cases, you need not take your camera in to a falling rain situation. Time your shooting so you can be out at your location after the rain has stopped. The streets will remain wet and puddles will stay long enough to capture slithering strips of light reflections.

I would suggest a normal to telephoto lens for your photos. As you frame more closely on the reflections, your photograph will tend to be more abstract. You could be creating a real work of art.

Technical Hint: It may be helpful to take a closeup exposure meter reading off the actual light source. This will help retain color saturation of the reflected image. Much of your film frame will be black, and could fool the camera's built in meter or a reflective handheld meter. With an incorrect meter reading, the reflective image would become overexposed and washed out. My guess at a correct exposure for the reflection of a average illuminated sign is $f/5.6$ for the lens aperture and ISO number of your selected film for the shutter speed. This is only a guess. Use it as a starting point, and try bracket exposures in the range of one to two stops.

Remember to dry between your toes when you get home.
© Don Gorzek

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

How did it begin?? Let's review last month's beginning.



Quickly, and in a nutshell; I'm afraid that you may already be bored to tears.

Photography had its slow start somewhere around the 1500's, and

some speculate it could have happened sooner when these large shed-sized structures, with a hole in one wall, appeared on the scene.

It became commonly known that when you have an enclosed room, totally dark, with a hole in one side, the daylight scene that is outside will appear on the wall opposite the hole (aperture)—upside-down to everyone's consternation.

These devices/buildings became known as camera obscuras—Latin for “dark room.” Their only use was for entertainment, in the beginning, but artists soon used them as an aid for sketching.

The camera obscura was gradually improved over a span of many years. The camera's size was reduced periodically by innovative designers until it was a usable table-top size.

Somewhere along the way, a telescope's lens was added to the aperture, yielding a brighter image for the artist to trace.

The gnawing desire to use light-sensitive materials for the purpose of having the image “draw itself” brought several people to the forefront. They are the true fathers of photography as we know it, though some of them failed miserably while others had limited suc-

cess, and none of them dared to dream of the state of refinement this science would eventually reach. Just as we presently can't fathom what marvels lie ahead.

Nicéphore Niépce succeeded in 1826 of recording an image with a camera obscura, but had to suffer through an 8-hour exposure. The picture was taken from his workroom window and is still in existence today.

Louis Daguerre developed the daguerreotype process, around 1837, of taking pictures onto silver-coated metal plates. The product that came from the camera was developed and became the picture. No prints or copies could be made and the pictures came out in reverse, like a mirror image. People weren't much bothered by this quirk as the process just amazed everyone.

Henry Talbot, roughly at the same time as Daguerre, developed a process of taking pictures with his camera obscura and paper treated with silver chloride by dipping.

At first Talbot's idea didn't do well because the image was a negative. The fibers of the paper destroyed much of the picture's detail in the printing process. But slight improvements were made. The fact that unlimited numbers of prints could be made from one negative was a plus.

Early photography (1839-1850)

The news quickly spread that it was possible to record scenes by the direct action of light itself. Everybody wanted examples, or be recorded themselves.

Both the Daguerre and the Talbot processes had enormous technical limitations by today's standards, but they seemed magical compared to the slow, although skillful, business of drawing or painting.

Some people saw photography as an important means of recording, while others

wanted to explore it as a means of artistic expression, and still others eagerly considered it a method for making money.

The idea of using light waves for picture making was as revolutionary as using radio waves to transmit sound, more than sixty years later.

Newspapers were not yet able to reproduce photographs, nor was it easy to describe to anyone who has never seen one. A reporter explained it "like holding up a mirror in the street, seeing the minutest details of your surroundings reflected in it, then carrying the mirror indoors and finding these details permanently imprinted."

This description well suited the shiny image of the daguerreotype, which was by far the most popular process at that time. Most of these pictures were in the neighborhood of 5 x 7 inches in size. These were taken with simple wooden cameras. The name "obscura" has generally been dropped by now.

By 1839 some photographers turned their attention to landscapes, buildings, and other still life scenes, which could be photographed by giving approximately 15-minute exposures. Portraits posed challenges all their own. Posing chairs were equipped with metal head clamps, and subjects sat in brilliant sunlight until they were ready to pass out. You just won't find any smiling faces on daguerreotypes.

A few photographers tried rubbing flour on their subject's faces without much success.

The state of the art received a big boost with the arrival of two new cameras. The American Wolcott camera, sporting a curved mirror instead of a lens, and soon after, the f3.5 Petzval lens Voigtländer camera from Germany, showed to be very practical for portraiture. The drawback was that these lenses had only small coverage sizes, although the image was much brighter. Pictures taken with these cameras were only 2x2.5 inches in size.

So for years to come, cameras split into two types: large camera with small apertures—for landscape photography, and small cameras with wider apertures—for portraits.

Talbot's process remained to be the less popular because of the poor rendering of fine detail and the licensing hassle with the calotype process in France, America, and England.

Calotype photography

While the daguerreotype exploded in popularity, the calotype process was used by only a few enthusiasts. Talbot himself took many pictures, mostly still life, character studies, groups in the garden of his stately home.

Some of these pictures looked like spontaneous snapshots but were actually carefully posed to allow the long time-exposure his camera lenses and materials demanded.

Large cameras suited themselves best for calotypes because the paper negative was first taken and then a positive print was the final result. As mentioned earlier, the paper fibers of the negative were not conducive to achieving fine detail, so larger sizes minimized this inherent flaw. It was this fuzziness that contributed to the popularity of the daguerreotype image.

In retrospect we can see advantages and disadvantages with either process, daguerreotype or calotype.

The most valuable feature of the calotype—namely having recorded a negative image in the camera, almost unlimited number of prints can be run off cheaply—was rather overlooked.

Apparently no photographer in the early 1840's could have foreseen that Talbot's negative/positive process was the real road to the future of photography.

Talbot was a resourceful and intelligent man. He hired himself a staff to help create negatives of well-known buildings, land-

scapes, and art objects such as statuettes—even copies of drawings and paintings. His staff then produced prints by the thousands in long racks of printing frames set up in the sun.

These prints were then sold to eager buyers through mostly stationer's shops. The price was 1 to 5 shillings, depending on size.

The Pencil of Nature

Talbot's most important project, one that put him in the limelight, was the production of a book he called *The Pencil of Nature*. It was the first photographically illustrated book, ever. The complete work contained 24 pictures, all by Talbot.

The book was published and sold in several parts between 1844 and 1846; the few still in existence are now very valuable collector's items.

Hill and Adamson

The calotype process had its most important success in Scotland. Here Talbot managed to encourage a young chemist, Robert Adamson, to set up as a professional calotypist.

Adamson was soon approached by a Scottish painter, Octavius Hill, who had been commissioned to produce an enormous historical painting portraying nearly 500 recognizable people, the ministers who had just rebelled and set up the Free Church of Scotland.

Photography was the ideal tool for recording these people, in small groups outdoors, to provide reference prints from which their faces could later be painted into the huge mosaic of faces.

Hill and Adamson became really enthusiastic about the new process. As friends they teamed up to take pictures not only for pay but also to please themselves. Hill understood composition and artistic posing, and Adamson handled all the technical aspects.

Between 1843 and 1847 the collaboration of science and art produced hundreds of pictures

that showed the artistic potential of Talbot's invention.

David Hill is therefore recognized as one of the first artist photographers.

Sadly, Robert Adamson died in 1848 at the age of 27, causing Hill to give up photography and devote all his time to painting.

Ironically, Hill's paintings are now mostly forgotten, while the Hill/Adamson calotype prints are still admired and respected.

Use and influence of early photography

Throughout the 1840's the daguerreotype and calotype remained in some degree of competition. Only the daguerreotype process was known to the general public. People had their pictures taken—in droves—to give to loved ones. The results were considered to be more accurate, cheaper, and more modern than miniature painting (a once popular portrait art).

Photography, however, could be less flattering, in many cases, because it recorded faces with all their imperfections, such as blemishes, wrinkles, warts, etc. In addition the daguerreotype image was reversed left to right, like a mirror image, unless a Wolcott camera was used. (The Wolcott camera used a curved mirror instead of a lens.)

When it came to travel pictures, landscapes, and architectural daguerreotypes, people would indeed hold these images to a mirror to see their correct rendering.

Things have progressed slowly. At this time all cameras had to be used on stands or tripods. Action pictures were simply out of the question; in fact, it would be another 30 years before these were possible.

After ten years of existence, photography was a fine mechanical way of recording accurate information, but clearly, painting was not yet dead.

People were mostly put off photography as a hobby by its expense and difficulty. It was a

skilled business which only a real enthusiast with some knowledge of practical chemistry would ever take up.

By 1850 the mere ability to be able to record images was becoming less of a novelty. Would-be photographers were frustrated by the limitations of the process.

The answer was to arrive in 1851, with a system that totally eclipsed both Daguerre's and Talbot's processes.

The "wet" plate era (1851-1970)

Photography underwent an important change in the early 1850's. A new process called the collodion or "wet plate" was, in various forms, to sweep the world.

The work and skills required by the new technique were, if anything, worse than the daguerreotype or the calotype, but it offered some important and vital advantages. The collodion process caused far more people to come into contact with photography, and photographs were used for many more purposes.

For a long period—almost a whole generation—wet collodion remained the only practical photographic process.

It's the binder... the binder

Ideally, photographers wanted a process which offered the image clarity and detail given by the daguerreotype, plus the ability to cheaply run off prints on paper like the calotype. For that to happen, a better form of negative was needed—on a clear and transparent base, instead of paper.

Film, as we know it today, did not exist. So the obvious choice was to use a sheet of clear, flat glass. But whereas the light-sensitive chemicals could be absorbed into the paper, they were much more difficult to attach to the hard, smooth surface of glass.

Sir John Herschel (we have met him) had experimented along these lines back in 1839, using a sheet of glass at the bottom of a dish

of a silver chloride solution and allowing the chemical to gradually settle onto the surface.

This procedure was not practical, due to its slowness of creating the coating. In addition, the coating was extremely fragile and would flake off during any further processing. The discovery of some sort of "binder" became essential, if glass would be used in photography.

The search was on, for a sticky, clear substance that would efficiently attach light sensitive salts to glass, yet allow them to be chemically worked with processing and washing solutions, but still, in the end it is to remain relatively unimpaired. A tall order.

Albumen, the clear fluid in hen's eggs, was a good candidate as a binder but performed poorly. It had some success with printing paper, improving the quality of paper images.

Collodion

The year 1851 was an important year for Britain, then at the height of her achievements in the industrial revolution. An obscure London sculptor, Frederick Scott Archer, had discovered that a sticky substance called *collodion* formed a good binder. Collodion is nitrated cotton (gun cotton) dissolved in ether and alcohol. It had been used a few years earlier for dressing wounds—painted over an open cut it dries to form a hard, clear protective coating.

Archer's collodion method was to pour a mixture of collodion and chemical over a sheet of glass, then sensitize it, and expose it in the camera while still damp. The process would not work when the collodion had a chance to dry hard.

After taking, the image was immediately developed, fixed, and washed. Hence the name *wet plate process*.

Archer never patented his process, so anyone could practice collodion photography without paying a fee. In addition the advan-

tages were the great clarity of the negative and the ability to make unlimited prints (e.g. on albumen paper). The whole setup was economical. People could buy about 12 prints for the same price as one daguerreotype. And it was more sensitive to light than any other process to date.

Archer's discovery, of course, killed daguerreotype and calotype photography. Within 5 years these processes were rarely used.

Wet-plate negatives in practice

Despite the excellence of results, no-one would claim that the collodion process was easy to use. Working at home or in a professional studio, it was a skilful job to flow the thick sticky collodion evenly over the entire glass surface. Then the plate had to be sensitized, exposed and processed—all in the 10 to 20 minutes collodion took to dry.

Travel photography was nearly impossible, but the temptation to produce sharp, clear images of distant places was great. People took with them complete darkroom tents. At about 1853 darkroom units were made which folded out of a kind of suitcase, supported at a convenient height by a tripod.

Enlarging was not yet a possibility; the only way to get a large print was to use a large and heavy camera. Also at approximately this time, multi-image cameras came into being. Commonly these cameras had 4 lenses. The lenses were either opened one at a time or all together.

Social influences of the collodion process

The invention and use of *wet plates* is an important mile stone in the growth of photography. For one thing, photographs now really became numerous. Almost everyone came in contact with them in one way or another.

The popularity of photography was hardly due at all to people taking pictures, but more in being photographed, and buying, collect-

ing, looking at and discussing photographs of various types. People got themselves into the habit of collecting pictures.

In 1855 stereoscopic pictures, taken with a double camera became popular. Most homes had stereoscopes and a selection from thousands of landmarks, portraits, and events became available.

Searching for a "dry" process

Throughout the 1860's photographers continued to struggle to find a process that would allow glass plates to be prepared, stored, and then used in the camera at any convenient time. Mostly they experimented by combining familiar substances, such as collodion and albumen binders. Various versions of the *collodion-albumen* process were put forward. They involved multi-coating the glass in complex ways, typically using collodion first and then, after drying, coating it twice with iodized white of egg made light-sensitive in a bath of silver nitrate.

Properly prepared, such plates could be stored for months and processed long after being used in the camera. The big problem with these plates was that they needed about twenty times the exposure required by wet collodion alone—some 15 minutes at *f/11* for sunlit scenes.

There was no question, people needed an easier way of photography, with more materials that could be bought pre-manufactured and ready for use, and they should be much more sensitive to light—not less.

"Dry" plates & rollfilms (1870-1900)

The 1870's brought the long-awaited change to the process of photography. This was brought about by the discovery that *Gelatin* is infinitely better for binding light-sensitive salts to glass than collodion.

Gelatin did away with preparing your own materials before taking each picture, as had been done for many, many years. These new

plates became known as *dry* plates to distinguish them from the previous plates for camera work.

In 1871 an English doctor, **Richard Leach Maddox**, described in the *British Journal of Photography* how gelatin (as used in jellies) seemed a promising substitute for collodion, since it allowed plates to be used in a dry state.

An "emulsion" of gelatin and silver bromide could be prepared and flowed as a warm solution over a sheet of glass. When the gelatin emulsion dried and set the chemicals, they did not crystallize out, as with collodion.

Another vital quality is that at the processing stage, this coating swelled sufficiently for developer and fixing solutions to enter and act chemically, yet did not dissolve or float off the glass.

Actually, dry plates gave the same excellent image quality as collodion but with many important and practical changes.

- You no longer had to carry a tent darkroom along on picture-taking outings. Exposed negatives could be processed later.

- Gelatin dry plates were so sensitive to light that exposures as short as 1/25 of a second could be given outdoors. A tripod was beginning to be less important.

- Factory manufactured plates were much more consistent and of better quality than the home-made kind.

- Gelatin was also well suited for the manufacture of printing paper, and it became known as bromide paper.

The use of film and rollfilm was not far behind, thanks to the burgeoning Kodak Company in 1888.

Enlarging begins its infancy

Mainly due to the increased light sensitivity of plates and film, experiments with enlarge-

ments came into existence. The first enlargers were horizontal gas-lit models.

Mechanical shutters surfaced because they became necessary.

Small, hand-held cameras became a consumer item.

Motion study pictures by virtue of multiple exposures became possible.

Photography was now in the hands of the common man...

...and the pace quickens!

Well, so much for the beginning of photography. We will stop here. This is how photography began its mysterious and contorted path. And, as we say, the rest is history.

The people who participated in this frontier are, of course, no longer with us. We can only imagine their thrills and frustrations as they discovered the good or the bad by thousands of trials and errors, occasionally stumbling upon a gem among the perplexity.

They are the true fathers of the art. But there is much that has happened beyond this point—too much for the scope of this newsletter.

You may find, from time to time, a personal profile of some well-known artist photographer in this newsletter. There are quite a few "heroes of photography" who have contributed much to the refinement of photography into a medium of art. Ansel Adams, Yusuf Karsch, Edward Steichen, Alfred Stieglitz, Edward Weston are a few names that come to mind.

For this, the 2nd and final part on the Beginning of Photography, I have used for my source of information a book named *STORY OF PHOTOGRAPHY*, by *Michael Langford*. I have had other sources available, providing parallel information, but I liked the conciseness of the above-mentioned book.

—Ed.

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



Camera Club

People with an Interest in the Art of Photography

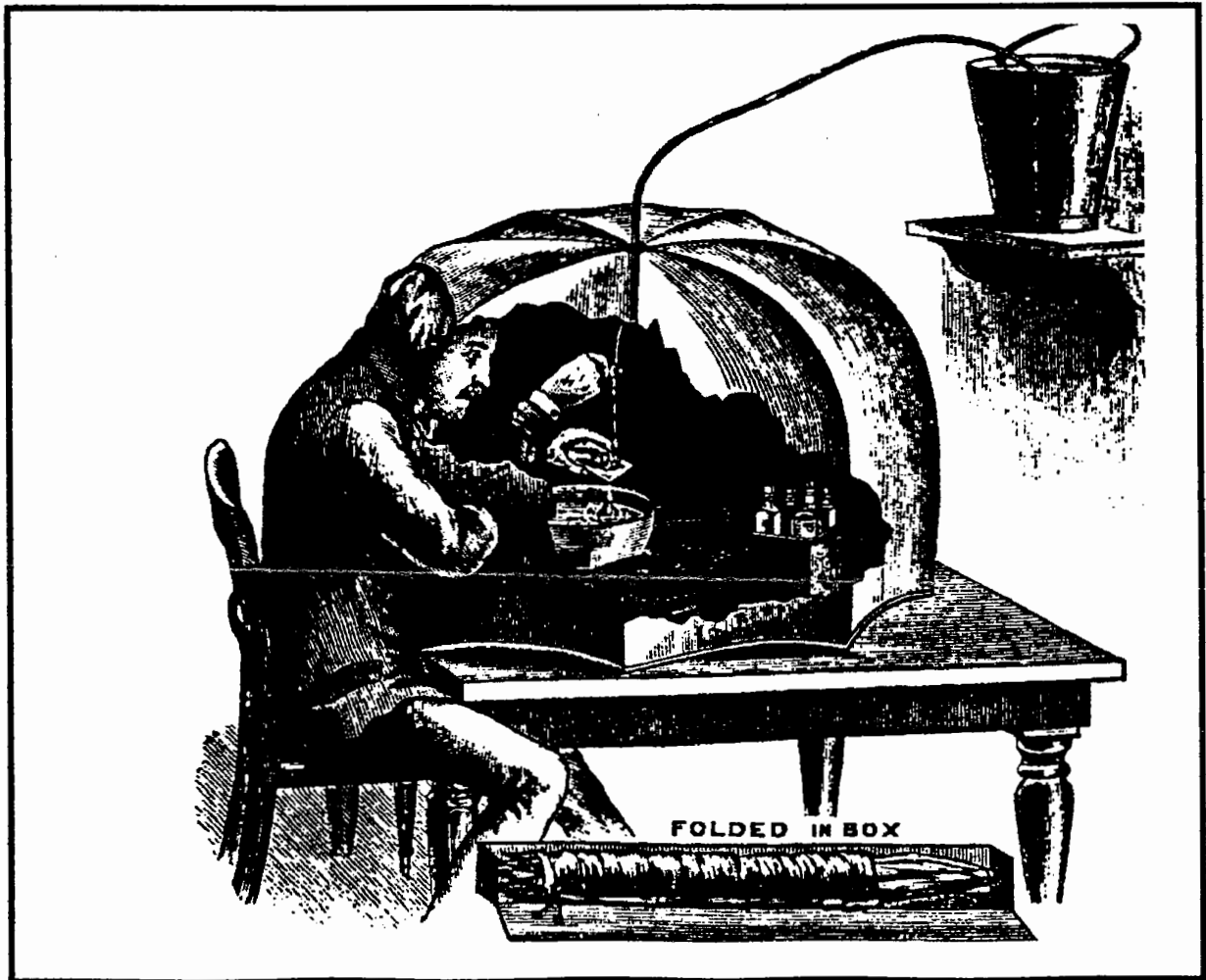
VOLUME #250 •• Our 25th Year •• NOVEMBER , 2000

BOARD MEMBERS
 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



Portable Darkroom, circa 1860, made necessary by the Collodion Process.

Menomonee Falls Camera Club

Next meeting: November 7th, starting at 7 P.M. sharp.

Our next meeting will be a field trip to Mike Crivello's Camera, 18110 W. Bluemound Rd., Brookfield. (2 miles west of Brookfield Square; near the Olive Gardens restaurant.)

You are urged to show up on time, as the tour is scheduled to start right at 7 p.m.

People say that a tour of Mike Crivello's is a good experience and includes things that are worthwhile seeing.

Crivello's Phone number is 262-782-4303.

So, let's all come on down!

Our October Meeting in Review.

The meeting was well attended but a head count was not taken.

The first order of business was the selection of prints, from the membership, for the special Menomonee Falls Library Exhibit—taking place in November.

This exhibit is different from the others we had in that these prints were selected from previous but recent competition winners and entries.

This exhibit should be a cut above the others, so if you can spare the time, go to the library and enjoy the fruits of our member's labor.

Next, we selected the 7 color slides from all the ones entered by our membership in accordance with the rules spelled out in our October Newsletter.

The selection process consumed quite a bit of time because a fair voting process and point count assured that only the slides best liked by the viewers will go on to The PSA Club Showcase Competition.

The "lucky" 7 are (in random order) Don Gorzek, Nancy Greifenhagen, Paul Moertl,

Bill Rietz, Jeff Klug, Ed Kolinski, and last but not least, Dick Knisbeck.

The "lucky" 7, of course, were not chosen by luck—this was not a lottery... They were chosen because their images were deemed to be the best of the bunch.

Congratulation are in order.

The Sept. WACCO Competition.

The competition was held at the Nicolet Technical Collage, in Rhinelander. Their campus appeared large, spread out, beautiful, and impressive. The building that housed the auditorium was modern in all respects, adding a proper amount of prestige to the event.

For an eyewitness account of the Rhinelander weekend, read the *Photographically Speaking* column of this newsletter.

As usual, our club did very well in this competition. Here are the results in condensed form:

PLAQUE FOR BEST B&W NATURE PRINT.....**Richard Knisbeck.**

HONORABLE MENTION RIBBONS WERE WON BY.....**Nancy Greifenhagen, Jeff Klug, Ed Kolinski, Richard Knisbeck, and Bill Rietz** for a total of 24 ribbons.

Jeff Klug, Bill Rietz, and Bob Schwan were on center stage lending a helping hand with the contest's tasks such as moving and displaying the large prints in the proper order, so the panel of 3 judges could rate them.

It can certainly be said that our club was visible because of our winners and workers and we played a part in making the Rhinelander event a success. Mother Nature graciously did her part by providing us with great weather and a spectacular display of fall colors.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

THE RHINELANDER REPORT



Let me warn you, right up front, that this report will be biased, due to my human limitations.

There is a part of me that yearned for omnipresence, so that I could have been everywhere at all times during this event, the WACCO Fall Picture Competition in Rhinelander, but at this I failed miserably. However, after all was said and done, it was a great, fun-filled time for my wife and I, and I think, for everyone involved.

Even though I had no images worth entering in the contest, my wife, Betty, and I decided that this was a good opportunity to take a little mini-vacation, and Rhinelander sounded like a good place to be at this time of year. Besides, I wanted her to experience the workings of a WACCO competition; I had hunch she might like it.

We arrived in Rhinelander on the Thursday before the competition. It was about 2 in the afternoon as we checked into the Holiday Inn.

It didn't take long until I spotted two shadowy guys working their way down the dimly lighted hallway, carrying what looked like camera bags and tripods.

Upon closer observation I cheerfully discovered that these two mad-lads of photography were none other than Richard Knisbeck and Ed Kolinski, and it turned out they both had their beautiful wives, Rosalee [sp?] and Julie, respectively, with them for the entire fun-fest.

So we teamed up as a threesome of couples and did the things that city people do when in the great north: enjoy the northern hospitality, eat their good food, and talk a little silly.

That's an unbeatable combination; *it don't get no better than that.*

The following morning we bumped into a trio of club members: Jeff Klug, Bill Rietz, and Bob Schwan, who were visibly enjoying their breakfasts in the motel coffee shop.

We left Jeff, Bill, and Bob behind and proceeded with the sightseeing by visiting a cranberry farm and then taking an excursion to Bond Falls, Michigan. Here is where our shutters had a good workout.

In the meantime Ed introduced us to a relatively quiet and nebulous kind of guy named "Gus."

Gus was really no problem. He tagged along without muttering a word or making a nuisance of himself, even though he dogged our trails as we traveled the northern woods on foot, by car, and by helicopter. To tell the truth, I kind of miss old Gus, now that I don't see him. I can't even say for sure that I ever did.

At the competition, on the beautiful campus of the Nicolet Technical College, we again saw Jeff, Bill, and Bob. They apparently had been conscripted into heavy labor, because they were up on center stage, handling prints, etc.

Here I also spotted another prominent member of our club among the spectators on the opposite side of the auditorium, Nancy Greifenhagen. She appeared well coiffed, smartly attired, and handled herself well—as a president should.

All in all, it was a great, extended weekend. I can't predict when the next out-of-town WACCO competition will be, or where it will be. But when the next out-of-towner is due again, my wife and I will make an effort to be there.

And you should think about it, too. —Ed.

Waterfalls of U.P. Michigan and Northern Wisconsin

- ** MI Great Conglomerate
(5 Falls)
Hwy 2 to Hwy 513 North of Bessemer
Five waterfalls are located about 15 miles up.
Park on east side of road
- ** MI Kakabika Falls
Hwy US-2
16 mi West of Watersmeet
Turn North onto Co. Rd. 527 for 1/2 mi. to one lane bridge
- MI Lake of the Clouds
Located in Porcupine Mountains State Park
On Hwy 107 on L. Superior
- ** MI Presque Isle Unit
(4 Falls)
From M-28 turn North onto Co. Rd. 519
Go approx. 18 mi. to Porcupine Mountains State Park
Just past South Boundary Rd on the right is Nawadaha Falls
- ** Bond Falls, Kakabika Falls, Canyon Falls, Great Conglomerate and the Presque Isle Unit
are among the most notable of the above falls to visit
- Mich. State Park Sticker State Sticker is \$20
Mich. St. Park Reservations 1-800-447-2757
Mich. Fall Colors Info 1-800-644-3255
Mich. Weather 1-906-524-7444
Mich. Travel Info <http://www.michigan.org>

Waterfalls of U.P. Michigan and Northern Wisconsin

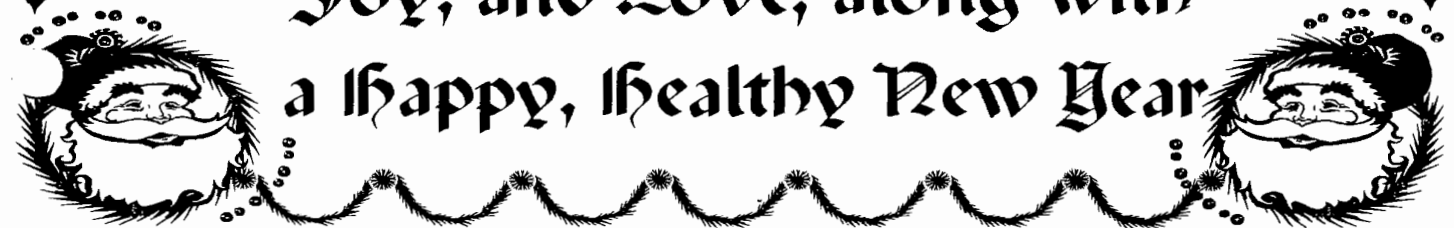
WI	8, 12 and 18 Foot Falls (3 Falls)	Located in Florence County off of Hwy 8 east of 141 Approximately 55 miles east of Rhineland
MI	Agate Falls	M-28, Just north of Bond Falls, 4 mi west of Trout Creek Enter at the Joseph F. Oravec Roadside Park South side of M-28
WI	Big Bull Falls	Located in Florence County off of Hwy 101. 1/4 mile trail to falls Approximately 55 miles east of Rhineland
**	MI Bond Falls	Hwy 45 North 16 miles N. of Watersmeet Turn East on Bond Falls Rd, Go 3 miles to parking area Falls is on left side
**	MI Canyon Falls	Take Hwy 41 12 miles S. of L'Anse, West of Hwy 41 or 3 ml N of Hwy 28, West of Hwy 41 Large parking area provided
WI	Daves Falls	Hwy 141, 10 miles south of Pembine. Approximately 55 miles east of Rhineland
MI	Falls River Falls (5 Falls)	Hwy 41 - In L'Anse Park near falls river Take first trail just northeast of river Three falls north of bridge, two falls located south of bridge



The Menomonee Falls Camera Club
wishes all its Members
a Merry Christmas



And the Blessing of Peace,
Joy, and Love, along with
a Happy, Healthy New Year



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



Camera Club

People with an Interest in the Art of Photography

VOLUME #251

••• **Our 25th Year** •••

DECEMBER, 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

We wish our Members and their Families a Merry Christmas and a happy, healthy Year 2001

**Next Meeting: Tuesday,
December 5th at 7 PM**

With the Field Trip to Mike Crivello's behind us, our next meeting will be held at home base, the Community Center.

Don Gorzek is on the slate for this meeting giving us a presentation on the techniques of Digital Video Editing.

The membership as a whole probably doesn't know a great deal about it; so lets all come to the meeting and pay attention.

Our November Field Trip

We had 14 members participate in the trip to Mike Crivello's Camera Store in Brookfield.

What can be said about Mike's organization is that there is more than what meets the eye. The store has a lower level that is very impressive in size and complexity.

We went through a maze of hallways leading to various video and sound studios for commercial, professional productions. The equipment contained in these studios

was impressive and mind-boggling to the untrained observer.

The tour ended large a warehouse-like chamber that was actually a photo studio for commercial photography of large objects.

Here our guide stressed some of the ins and outs of advertising photography and showed equipment commonly used by him in the course of his assignments.

What was also impressed upon us is that the in-house film developing and print making lab (part of the camera store) is operated with meticulous care for the best possible picture quality. Ditto for their slide processing.

The November Library Exhibit

This is a must-see exhibit. As you know, the exhibit is composed of specially qualified prints. They are a beautiful sight. Find some time and stop in at the Menomonee Falls Library.

Better late than never.

We feel that most everybody has paid their club dues by now. But if something has prevented you from doing so—no sweat. You are still welcome to do so.

YOU ALL COME ON DOWN TO THE MEETING.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



Juicy River?

My mind still drifts back to the Rhineland trip. The wife and I just finished unpacking the remainder of our stuff.

I have a habit of buying a few post cards whenever I travel more than 100 miles from home, and this trip was no exception. Don't ask me why I do it, because I really don't collect them. Well, at best my collecting is done in a haphazard way.

One of the five post cards I bought is of a river. It views the river as seen from a low bridge. The water flows over an assortment of rocks and toward the viewer. On the back of the card it states: *The beauty of rivers can be seen in the north country.* The name or exact location of the river is not given.

Like many rivers of northern Wisconsin, this nameless river has a dense population of various types of trees on either side, and some of these trees—about 15 percent—are starting to turn to their fall colors. The water of the river, with the exception of a few whitecaps near the rocks, is a deep golden color from the far to the near ends of the photograph.

After I studied the image for a while, I felt something was not quite right. "What is wrong with this picture?" I said to myself. How did the river acquire this beautiful golden tan? There just wasn't enough colorful foliage around to give such astonishing hue to the water.

Agonizing over this river scene long and hard, I concluded that there were two viable possibilities to causing such wonderful pigmentation to the river's water.

My first possibility is a strong suspicion that either the photographer or the publisher was a

little heavy handed with the enhancement techniques. The digital hocus-pocus that many of us are now capable of is great stuff, but it must be used with discretion, like the herbs in a fine meal.

My second, and only other, possibility that would make any sense for this picture is that the water in this river is not water at all but orange juice.

Think about it!

A word to the wise is in order: Next time you drive up to the great North, why not pack a few empty gallon jugs and be alert when you cross bridges.

Just you and Jack Frost.

Lately we're beginning to see evidence that old man winter is definitely on his way to pay us a visit.

So what do you do? Put your camera in the closet and wait 'til spring? Well, it depends how hearty you are. Some photographers brave the elements, while others do not.

Winter can offer a glistening world of timeless landscapes, stunning and beautiful in elegant monochrome-like splendor and designs. Even unexpected wildlife opportunities may arise because of greater visibility.

Photography in frigid conditions allows you to leave the crowds behind and to enjoy recording the elemental peacefulness of winter.

But it isn't all just fun in the sun. The photographer will have deal with low temperatures that can be a challenge to himself/herself and the equipment being carried along to do the job.

The primary problem is that temperature alone is not always a reliable indicator of how cold one feels outdoors, or how cameras and film will behave.

Most people, cameras, batteries, and film do very well down to about -4 degrees Fahrenheit, but at temperatures below that, the "sledding" gets a little tougher.

There are several factors that affect the body, mind, and equipment while working in extreme frigid conditions: Wind chill, humidity, clothing, and physical fitness. These are variables that must be considered.

Wind chill affects your comfort in two ways; it blows away the thin layer of warm air that normally surrounds your body, and it draws heat from the skin by quickly evaporating moisture from its surface.

Smoking and consuming alcohol also negatively affect the way the human body reacts to extreme cold. A variety of drugs, prescription or unlawful, can desensitize the nervous system, making a person unaware of frostbite or hypothermia.

The necessary process of breathing also creates a heat loss in your body. By not overexerting we can reduce the rate of our breathing. That will at least somewhat reduce the total heat lost.

Time-tested advice right out of the old Boy Scout manual still holds true. To protect yourself from the ravages of Jack Frost, dress in layers, they advise. The body heat will get trapped between the different layers of clothing and hang around a little longer. Most of us already know this, I believe.

Keeping dry and insulated becomes vital at low temperatures. Use a breathable first layer that "wicks" away moisture from the skin as it perspires. The next several layers should be breathable and lightweight, yet retain warmth.

The final layer should be a waterproof outer shell or parka that will protect everything underneath from the cold wind and other exterior elements.

Also, very important, you should wear a hat, hair or not. The experts claim that about 75%

of the body's heat loss is through the head, making itself known in an overall discomfort.

When your body cools down too much, more than your comfort is at stake; it is also dangerous.

Fortunately, clothing technology has come a long way from woolen long johns. The scratchy wool was barely tolerable for most of us.

Synthetic fibers such as polypropylene and proprietary variants like Capilene, Synchilla, or Polartec, and natural fibers like silk and soft washable wool wick moisture away from the body, keeping it dry and warm.

Sporting good stores that cater to skiers, hunters, and other outdoor enthusiasts can provide us with the proper clothing.

The wind-chill factor, supposedly, only affects people and other living creatures. (My car, it seems, is not in agreement with this opinion.)

Photography, in extreme, frigid conditions takes hardy individuals, but temperatures below -4 F can take its toll on sophisticated, electronic gear and multi-element lenses.

The enemies are moisture, condensation, and perhaps, static electricity. Here are some problems you may encounter:

YOUR CAMERA will expand and contract with temperature changes and moisture may build in tiny crevices and freeze. Meter readings can be unreliable, particularly in the Nikon F3. The tiny blades in your shutter will shrink and may jam.

YOUR FILM gets stiff and brittle. Sprocket holes will tear out easier in the frigid cold. Under extreme condensation situations, film may freeze to the pressure plate.

YOUR LENS will probably fog. Lens parts are lubricated; the lube will harden. But condensation is the big enemy here. If it gets between the lens' elements, a repairman is your next visit. Seals shrink and harden,

leaving them temporarily impaired at a time of greatest need.

YOUR BATTERIES lose their power in the extreme cold. The fun can stop right here. Carry spare batteries close to your body and be sure they are fresh. The battery compartment is highly prone to condensation buildup.

YOUR TRIPOD most likely has some plastic parts. These parts can tolerate less stress when exposed to extreme cold. That means they may crack sooner. Although the tripod may suffer less than the other members of your equipment team, it can still get damaged under these conditions.

Hopefully, I haven't discouraged you from venturing outside this winter. Even though I am not a great fanatic about fumbling with my camera in the sub-zero cold with aching knuckles, I still lose my senses on occasion and may sally into the inclement climate for a few quick scenic marvels.

Winter can be just as beautiful at +20 F as it is at -20 F; at least your pictures won't show the difference. So be cool.

The above was based on an article called "Baby, It's Cold Out Here." By Popular Photography Magazine, February 2000.

Decisions, decisions...

You have probably all seen the commercial on TV where this guy is checking out his groceries at the supermarket and the young man doing the bagging asks, "Paper or plastic?" in regard to what kind of bags the customer wants him to use.

The funny thing about this ad is that the guy takes the question seriously. He carefully weighs all the facts. To make paper bags you have to cut down trees. On the other hand, plastic bags don't degrade and can cause landfill problems. So the guy looks dumbfounded and can't decide.

Well, you know what? I feel that way every time I load a roll of film into my camera. A little voice in my head asks, "Slide film or negative film?" Just like the guy who couldn't

decide what kind of bag he wants, I feel frustrated because the choice is mine and I hate to make it. Each film has its own lovely qualities and nasty shortfalls. See for yourself:

SLIDE FILMS feature a limited contrast recording range—dark shadow areas tend to turn black while bright highlights may be "burned out," showing no detail. That is because slide films have a narrow exposure latitude, much more so than color negative films. That means you have to be practically right on the money with the exposure settings.

If the image is over- or underexposed by $\frac{1}{2}$ f/stop (0.5EV), the resulting slide may be unacceptable—excessively bright or too dark. However, slides are easier to evaluate visually than negatives.

Good prints can be made from slides, although the process is far more difficult and higher priced than making prints from negatives. Go to a lab that specializes in prints from slides for best results or labs that scan slides digitally and make prints from a computer file.

COLOR NEGATIVE FILMS feature a wider contrast recording range—a broader range from shadow to highlight areas can be recorded with detail in both. Negatives that have been exposed improperly by -1.5 EV or +2.0 EV still produce acceptable pictures.

Color reproduction, print exposure, and frequently even sharpness and brilliance can be affected by the quality of the photo-finishing.

Prints made from negatives (by conventional methods) are generally superior to those made from slides. Even when the prints are made from a digital file, those made from negatives will be superior due to the film's wider contrast recording range, exposure latitude, and some minor exposure deficiencies or color shifts can be corrected during the printmaking step. Some labs now include free index prints, allowing for visual referencing.

Happy Holidays, Everybody. —Ed.

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



Camera Club

People with an Interest in the Art of Photography

VOLUME #252

•• **Our 25th Year** ••

JANUARY, 2001

BOARD MEMBERS

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FIRST TUESDAY OF
THE MONTH, 7:00 PM

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



FIREMEN AT WORK. by Fritz Jusak
See page 3 for discussion.

----- **CLUB NEWS** -----

Menomonee Falls Camera Club

**Next Meeting: Tuesday, January 2nd
at 7:00 PM**

HAPPY NEW YEAR, EVERYONE! At this time of the year, the weather is usually at its worst behavior. So, this means that it is time for our annual event of "table-top" photography.

Table-top photography suits itself well as an indoor activity, and it keeps the artist warm and dry. We will do it at our next meeting, working as a team. And you can do it in your home to stay in touch with your hobby during the extreme winter months.

Do you remember the two broken windows, ala Jeff Klug, that Jeff and Bill set up some time ago for one of our workshops? Well, these windows were never fixed; they are still broken.

The good news is that they are coming back since the theme for this workshop is **Glassware Magic and Broken Windows.**

Members are encouraged to bring anything that they feel will fit in with this theme. Items such as colored glass or antique bottles, vases, blown glass or glass ornaments, etc. By all means use your imagination and bring in items that can add uniqueness to a table-top scene.

The object, too, is that you bring your results to the following meeting (Feb. 6th) for all to see and compare. Good participation makes it more fun.

Thank you, Don Gorzek!

Our last meeting consisted of 19 members and guests. Don Gorzek was wearing two hats: Vice President and guest speaker.

Don gave a great presentation on the ins and outs of Digital Video Editing. He had a whole table loaded with gear, which he used to give us a quite detailed demonstration that seemed to impress all who were present.

To borrow an often-used expression from the movie critics: We give Don a "two thumbs up" for a job well done.

Digital video editing is not everybody's thing. It takes quite a bit of specialized, expensive equipment besides experience, arcane skills, and computer knowledge that may take a while to quire.

That is exactly why this demo was such a special treat.

Don put forth a strong effort, lugging with him a big assortment of equipment and speaking for a good 1½ hours.

We thank him.

A Season for giving Thanks

Now that the holiday season is upon us, we often feel that we have a lot to be thankful for.

It's in that vein we wish express our thanks and gratitude to the members of our board and fellow club members who have contributed to the club's success by giving freely of their time and efforts in our behalf.

Also, our appreciation goes to the Menomonee Falls Recreation Department for their sponsorship of our club and giving us the privilege of being able to use their fine facility.

As you all know, the Recreation Department also lends a helping hand in getting this newsletter to you by taking the responsibility for printing and mailing it. They have a perfect track record in keeping their end of the arrangement.

We wish everyone at the department a happy, healthy New Year. And thank you very much.

Film, film, film.

Perterson's Photographic Magazine has a Film Buyer's guide in its January, 2001 issue. They list 112 different 35mm films by various manufacturers. Isn't that amazing? All this beautiful film as digital is really starting to blossom.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



FIREMEN AT WORK

The picture you see on the title page of this newsletter is one that I took in the summer of 1967. I was then the proud owner of a Mamiya Secor, 35mm reflex camera—strictly manual—with an f1.8/59mm lens.

I owned the camera for several years until I lent it to a fellow co-worker, who was about to take a trip to Europe and thought the occasion warranted a good camera; so he asked to use mine.

He promised to take “very good” care of it, but I did not ask him to define “very good.” When he returned from his “fabulous” trip and handed me my camera, it looked like it went on a 200-year journey through camera hell.

My co-worker could not explain what had exactly happened. “You know how baggage handlers are,” he said, shrugging his shoulders. “But don’t worry; it still works.”

I made him buy the camera for less than half of what I paid for it. It took a little arm-twisting. You see, he was not really in the market for a used camera. His wife had wanted him to buy a new one.

Boy, am I drifting off the subject here. Personally, I never like it when a writer can’t stick to his topic. However, I felt compelled to tell this story because it teaches a strong lesson, one I had to learn the hard way. Enough said.

Back to the firemen: This industrial fire happened on a Saturday, two blocks from my place of employment (The Koehring Company) on the northwest side of Milwaukee.

When I saw the big plume of smoke ominously rising skyward, I thought my place of employment was on fire.

Quickly grabbing my Mamiya Secor, I jumped into my car and in minutes we traveled the 2½ miles that I had traveled so many times. With a mixture of happiness and disappointment I realized that it was another company, nearby, that was smoking up the neighborhood.

The area was a virtual mayhem of fire-engines, squad cars, motorcycle cops, ambulances, cops and more cops, and throngs of gawkers, some of which had already been working on their weekly quota of beer and wine. The cops did a good job of holding most everyone at bay.

When I got out of my car, I dangled my SLR around my neck and with an artificially confident strut, made my way through the crowd.

The firemen came into view as I passed several policemen who nodded their heads in a kind of greeting. I felt edgy and was prepared to hear the old, “Hey you, get the hell away from there!” At that point I had planned to give a meek “sorry” and retreat, but the “hey you” never came. Could it have been because of the Mamiya Secor? It had, in those days, the latest state-of-the-art look and was intended for serious photography.

The four firemen in the picture were in the alley. There were many, many more; this was a big fire, but everything was spread out.

I shot a whole roll that day. Sorry to say that the negatives somehow have gotten away from me. But fun we had... me and my camera.

My reason for putting the firemen’s picture on the title page of the newsletter is not that the shot is such great accomplishment but more or less as an experiment.

Xerox machines or machines that use a similar process, do not print in gray-scale. They can't handle the shades of gray that you see in a black and white photograph. They print either 100% black or nothing. So shades of gray are either copied as black or not at all, depending on the intensity of the shade.

Newspaper printers face the same dilemma, but they have learned to solve their problem by a process called half-toning.

The photograph is re-taken through a screen onto super high contrast film called lithographic film, in the trade. The film, like the Xerox copier, sees only black or white, absolutely no gray shades.

The screen turns the photo into an array of black dots of varying sizes, giving the illusion to the human eye of seeing black, gray, and white.

We have all seen newspaper pictures and realize how woefully compromised the quality of these pictures become, yet it is better than the alternative.

Also, these screens come in various patterns, that is, number of dots per inch. Most newspapers use 65 dots per inch; textbooks with nice glossy paper can easily go double the amount, thereby yielding a better picture quality. Newsprint paper is highly absorbent. A tight dot pattern would bleed together, giving us messy pictures.

Well, by using the magic of Photoshop, I have managed to take the firemen's picture and "crank" it through one of Photoshop's filter programs that turned it into a sort of half-tone image.

Again, the quality of the picture was diminished by the process, and my dots are even larger than that of the newspaper's. But all in all, the general "feel" of the image is still present.

What remains to be seen is how well this will work with the copier used by the recreation department. My feeling is that I will

have to experiment some more, but if everything works out well, we will be able to publish pictures from the membership.

More about this at a later time.

THOSE DARN XMAS LIGHTS!

I don't know about you, but for me one of the worst lighting situations and frustrations come from trying to photograph homes that are decorated with umteen zillion Christmas lights. Every year, it seems, the number of decorated homes, and the magnitude of the decorations, increase by a few percent, as neighbors and whole neighborhoods try to outdo one another.

There is, of course, nothing wrong with that. Each holiday season we get to enjoy the fruits of their labor as we drive by in awe and admiration to what some people have accomplished.

The frustration part comes from trying to photograph these decorations, trying to honestly capture their splendor. I can't count the many times I have tried, always ending up disillusioned and angry when I look at the pitch-dark pictures full of what looks like white pin holes instead of lights.

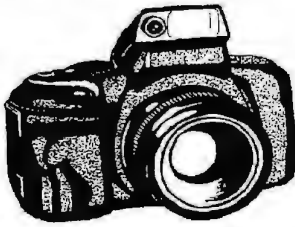
And the slap in the face comes when I see some calendar picture of a similar subject, and it looks just great.

This year, as in past years, I have made another attempt at photographing Christmas decor, and lo and behold, my skills have improved. These latest pictures have turned out much better. Not great by any means, but better than I have done previously.

The reason these pictures turned out half-way decent is due to some changes I have made in my technique, and information found in a book on *low light photography*. We will discuss it in more detail in the next newsletter.

Hope to see you all real soon, like next year. —Ed.

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People with an Interest in the Art of Photography

VOLUME #253

•• Our 25th Year ••

FEBRUARY, 2001

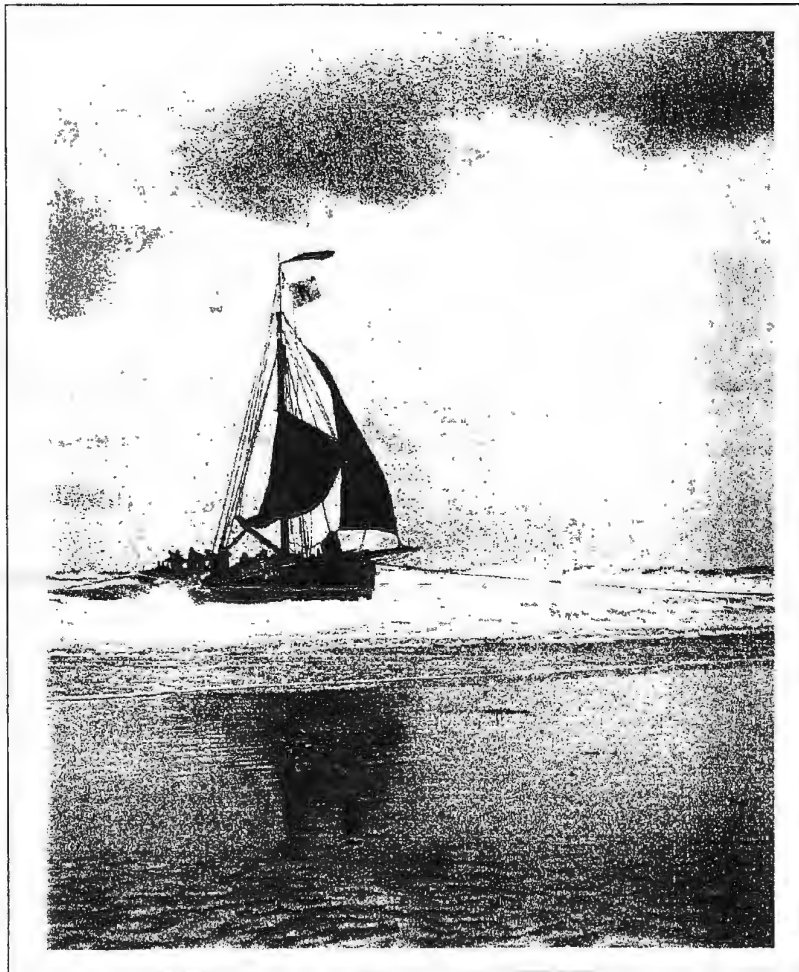
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THE INCOMING BOAT, by Alfred Stieglitz, 1894.
See page 4 for story of the photographer.

----- **CLUB NEWS** -----

**NEXT MEETING: Tuesday, February
6th at 7:00 PM.**

Our next meeting will be of general interest to everyone and of particular interest to people who want to learn more about the hand-coloring of black & white pictures.

While hand-coloring sounds like a skill of yesteryear, there has been some renewed interest in this skill, in recent years. You may have an old black and white enlargement in your closet that could benefit from hand coloring. Or if you've saved some of the old negatives, perhaps making new blow-ups and coloring them with photo oil paints may be a unique way to do something creative.

Our guest speaker and demo person will be Linda Horning. She will show us how it's done, and the club will provide a few black and white prints suitable for you to try your skill at hand coloring. So please come to the meeting with an open mind because you can expect to learn something new, even though coloring prints by hand is an old art.

Our January Meeting

The January meeting featured the traditional winter activity: Table top photography with heavy emphasis on glassware.

The meeting was quite well attended with a mix of familiar and new faces being present.

We had three table set-ups in use that kept everyone busy photographing their own creations. One of the previously used broken barn window was back for one more gig. From observation it looked like that particular set up had quite a workout.

We thank everyone who helped to make this event a success by bringing glass artifacts.

Bring 'em in!

Please, everyone who took pictures at the last meeting, bring them with you for our next

meeting. We would like to see how everyone did. They don't have to be masterpieces to be worth seeing.

Megapixels=Megabucks

The proliferation of digital cameras can be alarming to some of us. Hardly a month goes by without several new models being fathered by the various manufacturers. As a matter of fact, there are just too many for us to mention in this newsletter. For brevity's sake, let's just talk about the aristocrats. There are 4 of them; others are probably in their latter stages of gestation and may be in the marketplace before you can say "megapixels." Here they are:

Nikon D1; approx. \$5000.00 body only.

Canon EOS D30; approx. \$3500.00 body only.

Fuji Pro S1; approx. \$3200.00 body only.

Olympus E-10; approx. \$2000.00 with lens.

The Olympus E-10 has a permanently attached lens; the lens being optimized for digital work. Other manufacturers may, in the future, produce 35mm lenses optimized for digital photography, as the need arises.

These cameras have capabilities of over 3 or 4 megapixels output.

Enlargements bigger than 8x10 made with the Fuji Pro S1 proved to be very beautiful, sharp, and without apparent grain.

So how good does a digital camera have to be, and is the megapixel count all there is to it?

That, of course, is up to the photographer. *Different strokes for different folks.* If he likes big enlargements, say 11x14, and if she wants to win contests, they should buy one of the aristocrats; it's only money.

And then there is the old adage: *Two are better than one.* They may need a spare.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



Poor light?

When photographers talk about their trials and tribulations in the pursuit of happy picture-taking, the subject of light often becomes the topic. This is particularly true when the light is terrible, or poor, for what the photographer wants to accomplish.

For instance, the glaring mid-day sun can be considered poor light if you're shooting portraits, and it isn't the greatest for landscapes, either. It's too much of a good thing.

The poor light conditions I would like to talk about, however, is encountered in low light and night light photography. While it is generally assumed to be poor light for picture taking, it can also result in some very dramatic effects in your photos, if used creatively.

There is one subject matter that I have grappled with repeatedly because of its ambient lighting situation, which is—in my opinion—the worst of the worst. That is when I get the urge to photograph homes that are profusely decorated with brilliant and colorful Christmas lights.

From experience I know that my chances of doing it successfully are close to nil, but still I can't resist to give it a try when I see a home that is fully decked out, one where the owners have out-done themselves. Every neighborhood has at least one or two of these places.

And then comes the slap in the face when I see a nice calendar picture of a similar subject where the photographer has handled the situation well, turning out a masterful, perfectly exposed image that anyone could be proud to call his own.

After some soul-searching and a little reading about low-light and night photography, I have finally gotten some better results this season. Not great but significantly better than I have done in the past.

Here are some of the things that I did wrong and finally got wise to doing differently.

- For some reason that I can't explain, I've always tried to take Christmas decorations with slide film. Wouldn't it be nice to have these colorful settings on a nice, brilliant slide?

The answer, of course, is "sure." However, slide film has one fatal flaw when it comes to this kind of photography, that is its short latitude. The film cannot handle shades that are on opposite extremes, such as light and dark. Christmas decorations at night only have these two extremes, the glaring bright lights against the inky dark night.

Using color print film will give you a two-fold advantage. The film has a much better latitude; plus the lab that prints your pictures can do some additional tweaking to give you the best possible results.

- Another way to improve these pictures is to start shooting before it is completely dark. I always waited until at least 8 o'clock before venturing out, but it is actually better to start shooting when there is still some daylight left. How much daylight there should be is really a judgement call. Shoot just shortly before it is completely dark.

This further helps with the latitude problem because of the improved balance between the lights and their surroundings. Another bonus is that the final picture becomes more interesting to look at when you show some additional detail.

While this is very good advice, it's not always easy to follow. Some people don't turn on their lights until it is completely dark outside,

and I just never had the brawn to knock on someone's door and ask them to turn on their decorations while there is still daylight.

- Use a fast film, no less than ISO 400. Fast films require shorter exposures and show a little more detail in the darker areas.

Next year I am planning on experimenting with tungsten type film to see if I'll get better or more interesting results.

- Find a good lab. Preferably one where you can communicate with the person who does the printing, so you can express what you desire to achieve with your pictures. Some slight adjustments in the printing process can do miracles for your final result.

Other Night Shooting Considerations.

- You need a good tripod. This is a no-brainer. Even at 1/15 or 1/30 of a second you will have some evident shaking, and the chill in the air may be a contributing factor.

- Don't forget to take a small flashlight with you. This sounds almost too obvious, but I forgot mine the last time I went out. It's close to impossible to work without it.

- Should you set your metering on automatic, or should you do your metering manually?

If there is still some daylight left when you shoot, automatic metering seems to work fairly well. Bracketing your exposures up and down a stop by meter compensation (or by automatic means, if you can) will be to your advantage.

Some photographers shun bracketing because they feel that 2/3 of their work will be wasted. This may be true but in night photography, bracketing might be just the thing to save the day.

When all daylight is gone, your scene may be too dark for your automatic meter to work well. (Some meters have better low light capabilities than others.) You may want to abandon your meter entirely and do some ex-

perimenting to determine your own manual settings. Again, bracketing is the way to go.

Here are some manual exposure settings to start with.

For ISO film speed of 400

Christmas lights	f/2 at 1/30 sec
Amusement parks	f/2 at 1/60 sec
Floodlit buildings	f/2 at 1/15 sec
Brightly lit streets	f2.8 at 1/60 sec
Neon signs	f/4 at 1/100 sec
Moonlight landscapes	f/2 at 30 sec

The above settings are a starting point for experimentation and bracketing.

If f/2 at 1/30 sec is not available you can use f/2.8 at 1/15 or f/4 at 1/8, f/5.6 at 1/4 sec, etc.

* * * * *

ALFRED STIEGLITZ

Every form of art, science, and profession has its champions. People that rise above their peers, people that excel in what they do to a point that others take notice. Often these achievers end up on the pedestals of society and in the annals of history.

For photography such a person is Alfred Stieglitz. I first became aware of his talents in 1957 at a small art museum in Colorado Springs, where I spent almost four years with the U.S. Air Force.

The museum routinely exhibited mainly paintings from artists around the world but also some photographs and sculptures.

On one of my many regular visits, I came upon an exhibit of several of Alfred Stieglitz's photographs, properly displayed in a dedicated room with ample lighting. The prints were impressive due to their size and may not have been original prints but black and white lithographs made specifically for exhibiting.

Because of my German background, having been born and raised in Berlin, I was first drawn to the exhibit by his typically German name. I wrongfully assumed that he was a German photographer.

The pictures I saw at the museum impressed me deeply. Photography had been my hobby at that time as it is now. But in my younger years I was a snaphooter. Colorado had a lot to offer to a person with a camera, and I took advantage of it by taking many pictures of the mountains and tourist places. But it never occurred to me to get real artistic about it.

The work of Alfred Stieglitz opened my eyes to photography's possibilities as a medium of expression, and over the years I have seen much more of his work in books, journals, and magazines.

Stieglitz was born in 1864 in Hoboken, New Jersey, and died in July 13th of 1946 in New York. His ashes are buried on the family property at Lake George.

In his lifetime he accomplished many things as one of the artful pictorialists of his era. He became interested in photography in 1872, rather early in life.

By today's standards his black and white pictures may not be sharp enough, and perhaps they look too grainy and often kind of dark and gloomy. Color was not yet in common use.

But after all that can be said, his pictures are powerful images that evoke feelings and draw the viewer's interest like a magnet. Stieglitz has a style that is unmistakably his own. His darker pictures portray a certain gloom and are often mysteriously intriguing.

He is well known for his winter scenes of New York City and the streets of Paris, but he also photographed many luminous landscapes and did unusual portraits, mostly of friends. All his works carry a powerful force.

Alfred Stieglitz championed photography as a modern art form, working to promote the art in many ways.

He was educated at the College of the City of New York and studied at the University of Berlin and thereafter (in the 1890's) he traveled and intensively photographed Europe. Afterwards, he returned to the United States to live in New York City.

In 1924 he married American artist Georgia O'Keefe and started to spend more time at Lake George where Edward and Hedwig Stieglitz—his parents—owned property. He also did some writing on the subject of photography while at Lake George.

Here are some of the things Alfred Stieglitz accomplished to promote photography:

He edited the periodical *American Amateur Photographer*; in 1897 he founded the periodical *Camera Notes*; and in 1903 he became editor and publisher of *Camera Work*.

Somewhat later Stieglitz and the photographer Edward Steichen founded and directed *The Photo-Session*, a national organization of photographers that promoted pictorial photography. Through exhibitions at their gallery at 291 Fifth Avenue, New York City, Stieglitz was instrumental in creating public acceptance of photography as a form of art.

There is no doubt that Stieglitz was passionate about photography and promoted it with vigor. And he expressed his feelings well when he said, "Personally, I like photography straight, unmanipulated, devoid of all tricks; a print not looking like anything but a photograph, living through its own inherent qualities and revealing its own spirit. But should anyone want to go to his own particular photographic hell in his own particular way—manipulated, hybrid, or whatnot—I say: Go to it. But go to it for all you are worth, the harder the better, insisting on your right of way without necessarily disregarding all traffic lights."

••• Menomonee Falls Recreation Department •••



Camera Club

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VOLUME #255

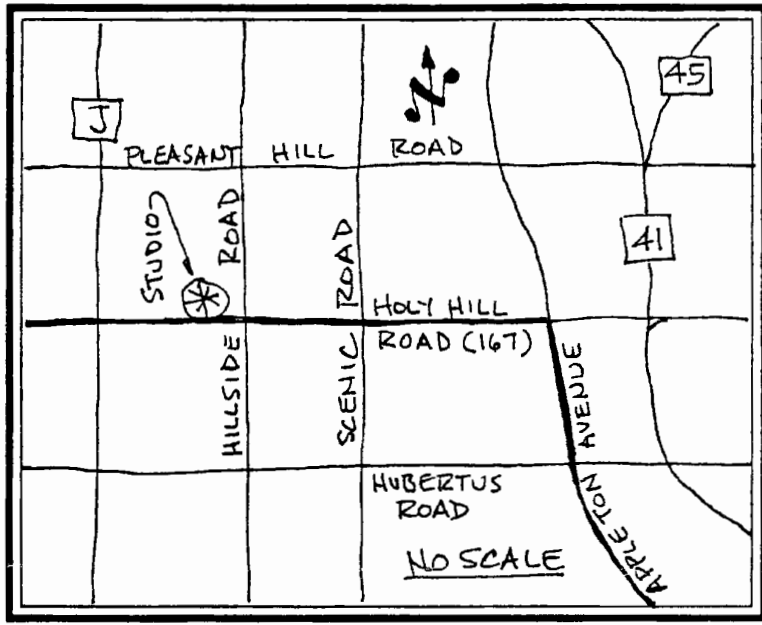
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Directions to Klug's Photo World: From Menomonee Falls, take Appleton Avenue (Highway 175) north about 6 miles to Holy Hill Road (Highway 167). Turn left (west) onto Holy Hill Road and travel about 3 miles. Klug's Photo World is located on the right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

The phone number of the studio is 628-1255.

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

PIRATE'S MAP TO A GREAT MEETING

NEXT MEETING: APRIL 3RD. — 7 P.M. AT KLUG'S PHOTO WORLD.

It's time for our annual model shoot, and we are thankful to Jeff for inviting us, once more, to his "world" for the occasion. We are fortunate to have this studio available to us.

This year, we will have a more diversified arrangement. One stage will be set for model photography with live models being provided. Another set-up will be available for table-top shooting. Jeff furnishes the paraphernalia. Do one or the other... Better yet, do both.

NEWSLETTER

Daylight-type film is recommended with the ISO speed that you feel most comfortable in using. Bring your tripod, if you have one, it will come in handy.

If you are not familiar with the area of Klug's Photo World, the above map should be of help. Make believe you're going to Holy Hill, except not nearly as far.

Our March Meeting in Review

For those members who were not able to make it to our last meeting, here is a short rundown of how wed did.

Most of the meeting was taken up by the continuation of The PSA Club Showcase inter-club competition. It was our turn to judge the slides.

Gerry Emmerich was present to supervise the judging. He laid down a few scoring guidelines that had to be followed.

The general quality of the slides presented was very, very good, making the scoring a cumbersome chore. But the viewing of the slides, from an artistic point of view, was enjoyable because of their great qualities.

The contest took up the majority of the meeting, but we finished with a half-hour slide presentation by our Prez, Nancy, who has done a series of images about the daily grind endured by the Menomonee Falls Fire Department.

She showed quite a few slides in her half-hour presentation, which involved two projectors, synchronized to fade images in and out to a selection of theme music.

Some images were done in serious, photo-journalistic style, while others were creative, including artful distortions.

The show was well done; the club responding with resounding applause.

Looking at May

The May meeting is not totally nailed down yet. Most likely there will be something dealing with Digital Photography. We will,

however, have our annual "White Elephant Sale." This means, it's time to clean out the old closet or bring in some unusual photographic doodad.

Recreation Department Exhibits

We had to draw additional names for the continuing Recreation Department Exhibit.

Here are the results:

For the year 2001

Steve Haynes.....April

Jeff Klug.....May

Fritz Jusak.....June

Don Gorzek.....July

Richard Knisbeck.....August

Bill Freisleben.....September

Bill Rietz.....October

Paul Moertl.....November

Virginia Wick.....December

For the year 2002

Jon Moscicki..... January

Sandy Berg.....February

David Phillips.....March

Nancy Greifenhagen.....April

Edward Kolinski.....May

Jim Reit.....June

Tom Gentz.....July

Remember: Prints should be 8 x 10 to 16 x 20 inches in size. They should be mounted or matted but must not be framed. Maximum size, including mounting board or matting is 16 x 20 inches. Anything bigger won't fit into the display area.

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



Camera Club

People with an Interest in the Art of Photography

VOLUME #254

MARCH, 2001

BOARD MEMBERS
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



SPENT FILM CARTIDGES by Micheal Grellinger
of Allied Digital Photo

Menomonee Falls Camera Club

NEXT MEETING: March 6th at 7 PM. Judging of the PSA Inter-Club Exhibition.

Many of you, no doubt, will remember our meeting of last October. That was when we held our own little contest to select images entered by our membership for *The PSA Club Showcase* competition.

Other clubs did exactly the same thing, and now the selection of all images combined is making the rounds to other clubs for the final selection of winners.

Well, the *next meeting* will give us our turn to do the judging. So a good turnout would be welcome.

We will get a chance to see what the other clubs have chosen and how we stack up. This is one slide-show you don't want to miss.

Since you will be asked to pass judgement in writing on these various slides, it would be a good idea to bring some kind of small flashlight to the meeting. The hall will be dark during the slide show.

Advance Announcement

Just for your information, and so everyone can start planning for our April meeting. We will be at Klug's Photo World for our annual Model Shoot. You will be asked to bring your camera and daylight film. More about this in our next news letter. That's what's happening in April.

If you missed our last meeting.

Our last meeting had 21 participants. The topic was *Hand Coloring Black and White Prints*.

While hand coloring is not everyone's cup of tea, it is, nonetheless, a form of art in it's own right. The member turnout was very good.

Linda Horning did a good job presenting this form of art. She showed samples of her own work and discussed technique. In addition she

showed slides of the work of other, well known, colorists.

As with other artistic mediums, each photo colorist develops his/her own style, which becomes an identifiable trademark of the particular artist.

At the end of the discussion and slide show, Jeff supplied some 5x7 black and white photos. A table was set up, complete with tools and oil paints, for members of the meeting to try their hand at the art of hand coloring.

While some members had fun with their newly found skills, others stood around watching. And some of us used the time for talking to fellow members.

All in all, it was a pleasant evening and time well spent.

The Spring 2001 Competition

Jeff Klug passed out the announcement and entry forms for the **Wisconsin Area Camera Club Organization Spring Competition** to be held on Saturday, May 5th at the Best Western Midway Hotel Milwaukee/Airport on 5105 S. Howell Avenue.

This year's spring competition is being hosted by the **Wehr Camera Club**.

An Employment Opportunity

Would you be interested in a part-time position as a lab technician in a digital photo lab?

You would be working mornings and some Saturdays in a professional and interesting environment, developing films, making prints, and various other duties.

If you know how to use the computer program Adobe Photoshop, it would be a real plus but not a necessity. There are many things you can learn as you work.

The work is clean and challenges the mind. No exposure to nasty chemicals or dirty conditions. Please call 262-251-8805 and ask for Francy at ALLIED DIGITAL PHOTO.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

SPENT FILM CARTRIDGES



seen from time to time.

Spent Film Cartridges was taken by Michael (Mike) Grellinger on a whim. He aimed his Pentax straight down on a big box filled with a kazillion empty film cartridges, the result being a picture of a razzle-dazzle of colors that hit your eyes with high intensity.

This picture violates all rules of composition. It has no center of interest and tells no particular story. And yet, it is interesting to look at.

Why? Because it has impact. When you look at it, you can't help but think *WOW*.

These cartridges come from various manufacturers and are very colorful.

A full-size, 10x15-inch, copy of this ingenious shot can be seen mounted on the wall behind the counter at Allied Digital Photo. If you are ever at the store, have a look.

Do I hear you saying, "Who in tarnation is Mike Grellinger?"

Well, that's a good question. Mike is the indisputable Pixel King of Germantown. He has a magic power over pixels; he can make them dance in harmony or fall into rank and file at will. Under his command pixels can excel and outdo themselves to the point of improving on mother-nature, herself.

Michael is to images what a plastic surgeon is to the human anatomy. Pictures are his pa-

tients, Adobe Photoshop, his operating room, and the mouse is his scalpel.

He can remove warts, carbuncles, whiten teeth, or give you a prettier set of eyes. Heck, I have seen Mike do—for a price—a complete head transplant.

As a matter of fact, Mike can remove uncle Ralph, the "black sheep" of the family, from a group shot by blowing Ralph's pixels to kingdom come, or just as easily, put a fresh paintjob on an old battleship. If it has to do with pictures, Mike can do it.

His specialty, however, is the restoration of old pictures that have been badly abused. I have seen pictures that looked like they have gone through a virtual meat grinder end up looking like new again. Now that is what I call skill.

These miracles are possible because of the many advancements in the digital technology, and I have a feeling we ain't seen nothin' yet. This field is still advancing in great strides.

Michael Grellinger is an employee of Allied Digital Photo of Germantown.

Ah, those crazy scientists.

I don't know how many of you saw the article in the Sunday Milwaukee Journal Sentinel of January 21st. The article talked about light. I feel this is worth mentioning, since light is an important item in the scheme of photography. The title of the article was *Physicists make light stop and go*. And then there was a subtitle that stated: *Computers could someday store information in light particles*.

Physicists say they have brought light particles to a screeching halt, then revved them up again so that they could continue on their journey at 186,000 miles per second, the normal speed of light.

These results are the latest in a growing number of experiments that manipulate light, the fastest and most fleeting form of energy in the universe.

Researchers hope to harness the speedy properties in the development of more powerful computers that store information in light particles rather than electrons.

This accomplishment is a real first; these experiments are beautiful science.

In 1999 scientists were able to slow the speed of light to 38 mph, but this time they were able to stop these "speed demon" particles completely. They did so by setting a trap, chilling atoms of gas to within a few millionth of degree of absolute zero, not an easy thing to do.

The chilling created an optical molasses. Normally, the gas atoms would absorb any light directed into the trap.

The newspaper article goes a little deeper into the technical aspects of the experiment, but it is not my intent to copy the entire content. The fact is that manipulating light's properties presently is a subject of intense competition among researchers. There are bound to be some exciting breakthroughs to come sometime in the far or near future.

Please don't rush out to your favorite supplier looking for a computer with light particle memory chips. Scientists assure us that these devices are a few years from reality.

On a personal note, I have always been fascinated by the light and its purported speed of 186,000 miles per second.

If you could draw a straight line between Los Angeles and New York City, this line would be in the neighborhood of 2,700 miles long. So, that would mean that these, so called light particles, could make the trip from LA to NYC about 70 times in one second. Or to put it another way, light can travel from Los Angeles to New York City in $1/70^{\text{th}}$ of a second.

This kind of speed is just impossible to for the mind to grasp.

As a matter of fact, the whole concept of light is something quite difficult to understand, particularly when these scientists speak of "light particles."

In photography we are often concerned about light, but more in the way nature serves it to us, and how it will affect our image. Scientists, on the other hand, talk of rays of light, waves of energy as being light, or particles of light.

How do these particles, tiny as they may be, acquire such unimaginable speed?

How do these "particles" pass through the 7-element glass lens of my camera to expose the film?

An exciting future of discoveries lies ahead. Let's all hope that we can benefit from them.

FILM VS DIGITAL

Both forms of photography require the presence of light. Film is coated with an emulsion that contains light-sensitive silver-halides, which form a latent image that can be developed.

Digital cameras capture an image by using an *imaging array*. That is a fancy way of saying light sensitive computer chip. Currently, these chips come in two types, CCD (charge-coupled device) or CMOS (complementary metal-oxide semiconductor).

These two chips work differently in some important ways but do essentially the same thing. They emit an electrical charge that is analyzed and translated into a digital image. More light yields a stronger image.

The imaging array is smaller than a 35mm negative. So if you use your 50mm lens on a digital camera, it would behave more like a telephoto lens.

Y'all come to the meeting! Y'hear? —Ed.

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #256

MAY, 2001

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

PRESIDENT: Nancy Greifenhagen.....	262-255-6923
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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



MAY, 13TH



MAY, 28TH

NEXT MEETING: TUESDAY, MAY 1ST - 7PM AT COM CENTER

Welcome to Spring, everyone... It's about time. We finally can shoot outdoors without getting stiff fingers.

The topic for our May meeting will be Digital Photography, presented by two of our members, Jon Moscicky and Ken Cina. We will meet at home base, namely, the Menomonee Falls Community Center and Recreation Department.

Digital Photography is a hot topic these days. We are all aware of this rapidly changing technology. Not a month goes by without some "new and improved" gadgets hitting the market place.

One thing digital photography and film photography have in common is the abundance of equipment required to do a good job of creating artistic images. Adios film, developers, tanks and trays, spools, darkrooms, chemicals, washers, dryers, thermometers, and other odds and ends. Hello computers, software, connectors, printers, hard drives, CD burners, camera media, pixels, RAMs, and manuals, manuals, manuals.

And where will it end? Who knows?! And when will it end? Never! Never! Never!

Menomonee Falls Camera Club

No one can foresee the future with absolute accuracy, but it looks as though film and digital will run on parallel and equal paths for some years to come. Many photographers will embrace both disciplines, but down the road digital will most likely get the upper hand, sooner in commercial markets, and eventually, the hobbyist will follow. Some of these things have begun; the process will be ongoing.

With that in mind, come on down to the meeting... and listen to two guys who know their stuff, Jon and Ken. See what they have to say about all this. What digital cameras are recommended most, and what are some important features to have? How important is resolution? Are digital lenses different? Telephoto versus wide angle. How do we manipulate digital images? Can we make color corrections, stamp out the evil red-eye phenomenon, perform other facial corrections?

Is the sky the limit? We don't know. However it is almost certain that there will be an additional presentation in the future, dealing with image editing software.

Also, don't forget about the **WHITE ELEPHANT SALE**. One man's junk is another's treasure. So bring in yours, for sale or for laughs.

Another very worthwhile event coming up soon is the WACCO Spring 2001 Competition. Date: May 5th. Time: 12:30 PM. Place: Best Western Midway Hotel Milwaukee/Airport. 5105 S. Howell Avenue (In the Symposium Room)

Slides must be received by April 28th, see entry forms (still available from Jeff Klug). Pictures (prints) can be brought in person, between 11:00 AM and 12:30 PM on May 5th. Complete instructions per entry forms.

Our April Meeting—the Model Shoot

The Model Shoot session at Jeff Klug's Photo World, as usual, was a great success. We had plenty of models and a member turnout of 19 participants. That is above average for a Model Shoot.

Everyone had a good time. Some members stayed quite late for the usual sociable chit chat that follows some meetings.

Photographers are asked to bring their resulting pictures to the next meeting for general viewing and as gifts to the respective models. This is to serve as their compensation and a sign of appreciation for their efforts in the model event.

Let's all welcome **TOM GENTZ** and **EARL JAMES**, who took the plunge and became members at the last meeting. We are very glad to have them and hope that their membership will be fruitful for them.

Correction: Monthly Photo Exhibits

An error has to be corrected on the months and photographers who were chosen for the Recreation Department's office window display. **Everybody's name advances one month from what was shown in the last newsletter.** Please make a note of it.

STEVE HAYNES.....	MAY 2001
JEFF KLUG.....	JUNE 2001
FRITZ JUSAK.....	JULY 2001
DON GORZEK.....	AUG. 2001
RICHARD KNISBECK.....	SEPT. 2001
BILL FREISLEBEN.....	OCT. 2001
BILL RIETZ.....	NOV. 2001
PAUL MOERTL.....	DEC. 2001
VIRGINIA WICK.....	JAN. 2002
JON MOSCICKI.....	FEB. 2002
SANDY BERG.....	MAR. 2002
DAVID PHILLIPS.....	APR. 2002
NANCY GREIFENHAGEN.....	MAY 2002
EDWARD KOLINSKI.....	JUNE 2002
JIM REIT.....	JULY 2002
TOM GENTZ.....	AUG. 2002

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



WHAT'S IT ?

In this age of modern and quick changing technologies, we are being steadily bombarded with buzzwords, strange acronyms, or puzzling abbreviations that can clog the mind. The biggest offenders presently come from the articles about the Internet, computers, and digital photography. Here is a small sampling.

BUZZWORD: An important sounding technical word or phrase used primarily to impress lay people.

BIOS: Basic Input Output System. This is a computer chip that is part of the MOTHERBOARD (main circuit board), or sometimes an auxiliary card (circuit board), that controls the input and output devices that are connected to it.

BAUD: This is usually expressed in a number value to give the measure of speed of data transmissions in devices such as computer modems and is synonymous with the expression "bits per second."

MODEM: The gizmo that connects your computer to the Internet via your telephone line. It is a dying breed due to being slow, cumbersome, and forever hogging the family's phone.

BACKWARD COMPATIBLE: Hardware or software that is compatible with earlier versions of a similar product.

Nikon lenses, in many cases, are designed that way.

BACKSLASH: This is the character “\” which is part of the standard ASCII character set that is not found on the standard typewriter.

BINARY: A mathematical system based on the numbers one and zero. This is the basis for digital technology. It is ideal for electronics because current signals can be represented by a positive (1) and a negative (0) charge.

BIT: A binary digit. The smallest unit of information a computer can work with. Because they represent all data, including photographs, using numbers or digits, computers are digital devices. The digits are measured in bits. Each electronic signal becomes one bit, but to represent more complex numbers or images, computers combine these signals into larger 8-bit groups called bytes.

When 1024 bytes are combined, you have a kilobyte. And when you combine 1024 of these (kilobytes), you have a megabyte (MB).

PIXEL: An acronym, sort of, meaning picture element, the building block of all digital images.

ACRONYM: A word formed from the initial letters of a name such as WAC Women's Army Corps, RADAR for Radio Detecting And Ranging, etc.

BIT DEPTH: This term refers to the number of bits assigned to each pixel. The more pixels you have, the more photo-realistic the screen image will appear.

- 1-bit image – Monochrome system, one bit per pixel, with each pixel being either black or white.
- 4-bit image – Some laptop computers have 4-bit capability, which gives an image of 16 shades of gray.
- 8-bit image – With an 8-bit color depth, you will see 256 colors or levels of gray, which works well in black and white photo-

graphs but is barely adequate for the complexity of color work.

- 16-bit image – It has the potential to display 32,000 colors. The quality is getting pretty good.
- 24-bit image – Each pixel can handle up to 256 colors, which lets the system display 16.7 million colors in total for true photographic quality.
- 32-bit image – Few computers offer this quality. Some digital cameras have the 32-bit, or even 42-bit, color depth for the greatest color fidelity.

BITMAP: A bitmap (also sometimes called *raster image*) is any graphic image that is composed of tiny individual dots or pixels.

Here is a small exercise just for grins. This is somewhat theoretical and may work slightly different in the “real world.”

Digital pictures as taken with a digital camera are thought of as documents or images. These images come in various sizes, depending on the number of pixels used to create the image. The camera arranges these pixels in various formats, such as, say 640 x 480 pixels. Other popular image sizes are 1280 x 960 and 2048 x 1536 pixels (around 3 mega-pixels).

Let’s take the 640 x 480 pixel full color image. It takes 24 bits of memory per pixel, and is referred to as the 24-bit image. Since we have 8 bits to a byte the image takes up 3 bytes per pixel.

Using simple arithmetic, we can say the following: $640 \times 480 \times 3 = 921,600$ bytes. That’s the uncompressed file size, almost one megabyte of space on your hard drive or floppy disk. Remember that 1,024 make one kilobyte. Therefore $921,600 : 1,024 = 900$ kilobytes, which is 100 kilobytes away from a megabyte.

Of course there are other things that enter into the situation, such as the format type in

which the image is stored. Digital cameras commonly use two of these, namely JPEG and TIFF.

JPEG: Pronounce *JAY-peg*. One of the two formats used for images on the World Wide Web and also used for storing images in many digital cameras. Uses lossy compression, which sometimes damages image quality.

GIF: It stands for *graphics interchange format*. One of two image file formats used for images on the World Wide Web. It supports 256-color images only.

TIFF: Pronounces *tiff*, as in a little quarrel. It stands for *tagged image file format*. This is a very popular image file format and is supported by Macintosh and Window programs. It also works well with most printers. TIFF files tend to get large but work well with photographic images.

RGB: The standard color model for digital images on the screen created by mixing red, green, and blue.

CMYK: A print color model, in which cyan, magenta, yellow, and black inks are mixed to produce colors and shades of a picture.

GAMUT: Say *GAMM-it*. The gamut is the range of colors that a monitor, printer, or other device can produce. Colors that a device cannot create are said to be out of gamut.

HTML: The language used to write pages for the World Wide Web. This language lets the text include codes that define fonts, layouts, imbedded graphics, and hypertext links

PLUG-IN: Plug-ins are special utilities or application programs that extend the function of other programs, such as Adobe Photoshop.

The above information was gathered from various sources.

New and exiting: PENTAX MZ-S

A sure sign that film isn't dead yet. Pentax just came out with a new 35mm, top of the line SLR for the serious amateur and professional.

From its appearance, it looks as though the Pentax folks paid a little more attention to their styling. The camera is compact and looks attractive. It has a good feel to it and is equipped with some well thought out pro features. The exterior housing is made of die-cast magnesium alloy.

The camera weighs 18 ounces and is definitely a quality product. List price, presently, is \$1433.00, but the actual street price will be somewhat less, I would suspect.

The SIGMA SA-9 and SIGMA SA-7

The engineers at Sigma came out with two new models of 35mm SLRs, which boast advanced features. The Sigma SA-9 and SA-7, as they are called, look similar to the Pentax mentioned above. Some manufacturers seem to be going back to the hefty and easy to handle control knobs, similar to the Maxxum 9.

Flowers, anyone?

You can sure tell that spring isn't far off when every photography magazine you pick up has an article on flower photography with tips and suggestions that are true and time tested.

These suggestions are nothing new. We've all heard them a dozen times, but do we heed their advice? Here is a skeletal boil-down of what these articles tell you.

Lighting makes a big difference between a mundane floral shot and a magical one.

Never shoot during the mid-day sun. Side lighting brings out the textures and colors better than front lighting.

Keep the background simple and your focus on the most important area, the center of interest.

Close-ups are often more dramatic and carry more impact than garden shots.

Carry a spray bottle and create your own morning dew.

Always strive for originality. (This is a tough one!)

Journal Sentinel photographers snap up honors in state contest

Joles chosen as photographer of the year from among 46 entrants

The Milwaukee Journal Sentinel staff took the top three places in the Wisconsin News Photographers Association contest for 2000.

David Joles was named photographer of the year for his body of work.

Jeff Phelps placed second. Erwin Gebhard and Gary Porter tied for third place. Dale Guldan won the best-of-show award.

Forty-six photographers entered more than 1,500 images in the statewide contest.

Eight Journal Sentinel photographers finished in the top 10 for

the Photographer of the Year title.

The Journal Sentinel first-place winners in their respective categories are:

- Election:** David Joles
- Sports feature:** David Joles
- Pictorial:** Gary Porter
- General news:** Jeffrey Phelps
- Spot news:** Jeffrey Phelps
- Features:** Joe Koshollek
- Portrait-personality:** Erwin Gebhard
- Sports picture story:** Dale Guldan
- Feature picture story:** Erwin Gebhard
- Portfolio:** Erwin Gebhard
- Best of show:** Dale Guldan
- Photographer of the year:** David Joles

Winners from other news organizations included:

Illustration: Mike De Sisti, The Post-Crescent (Appleton)

Sports action: Darren Hauck, The Associated Press

News picture story: Kristyna Wentz-Graff, The Post-Crescent (Appleton)

Dale Guldan's Award of Excellence photograph in the National Press Photographers Association Picture of the Year contest was chosen Public's Best Picture of the Year in voting on the MSNBC Web site.

A panel of 12 judges reviewed more than 32,000 images to choose winners in the 58th annual Pictures of the Year contest.

From those winning entries, MSNBC chooses 20 photographs to post for its yearly contest.

JOURNAL SENTINEL 04/15/01

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #257

JUNE, 2001

BOARD MEMBERS
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 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

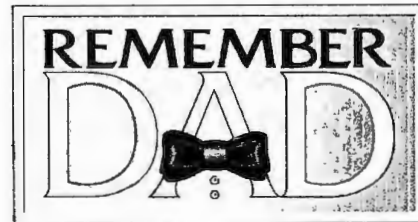
NEXT MEETING: Tuesday, June, 5th at 7:00 PM. Election Day. You all come on down!

Traditionally, the June meeting will be the election of officers event. So far, we have Virginia Wick (Vice President), Sandy Berg (Treasurer), Fritz Jusak (Newsletter) as nominees.

If anyone else wants to run for any of the above positions, please contact either Bill Rietz or Jeff Klug, before the June meeting.

After the election of officers, we will take a group photograph of the club membership. Any member who wants to chisel his/her face into the annals of the club's eternal history, must appear at the next meeting.

Of course, this not all there is to our next meeting. We will finish with our annual Photo Walk. This is an opportunity for the members to inter-act, as they walk around the Menomonee Falls area in search of a good picture. We usually stay close to the Community Center, perhaps walking along the river. The final destination usually is



SUNDAY, JUNE, 17TH

the Mill Pond Park on Main Street. The park offers some unique scenery with the waterfall, gazebo, and strikingly large buildings existing in tranquil harmony. This will be a twilight photo shoot; for Mill Park, a tripod is almost a must, as is the camera and some film.

How the members want to spend their evening at the Photo Walk is their call. Some good pictures have resulted in the past because of this event.

Welcome, New Members

We have two new members who joined our ranks, Jim and Franci Paquette. Franci, as many of you know, is "Chief cook and bottle washer" at Allied Digital Photo of Germantown. She has been a staunch supporter of our club by recommending it to some of her customers.

Menomonee Falls Camera Club

Please, bring your pictures.

Because our newsletter for the last meeting arrived too late, some things will have to be repeated.

Please bring in your pictures from the model shoot so we can give (as many as you can donate) to the respective models, who have participated in this event.

This is the only compensation the models get for their efforts.

Once more: White Elephant.

Because some people were not aware of the White Elephant Sale due to the late newsletter, people are urged to try it again at the next meeting.

As a sideline: If anyone is ever looking to buy or sell a particular item, the editor would be happy to enclose an announcement in the newsletter, in form of a personal ad.

It's limited to club members only.

Thanks Julie, for the cake.

Ed Kolinski's wife, Julie, donated a lip-smacking-good cake, of her own baking, for our last meeting, and we say thank you, indeed.

Apparently Julie is some kind of master baker, judging from the delicious taste of that cake.

In case you missed the last meeting!

If anyone interested in digital photography missed our last meeting, we say, "That's too bad."

Ken Cina gave a first class talk and demonstration on his way of enjoying the art of digital photography.

The demonstration was fast paced and informative as Ken presented the various virtues of low cost, and free, image editing software. He stressed the point that you

don't have to sell the farm to get into enjoying digital photography.

We had a great projection system set-up that allowed Ken to put the monitor face of his lap-top onto a big screen for everybody to see with ease and clarity.

Jon Moscicki concluded the meeting with some tips on scanning your own slides and negatives. He presented his own favorite film scanner, delving into the features that he found desirable and explained how they filled his needs.

A word about July, 10th.

The July, 10th meeting finishes off the club year. In August there will be no meeting as we will all be busy fighting mosquitoes.

The main order of business will be the selection of photos for the library exhibit. Bring your prints to be selected. Only the following are eligible. Pictures from the assignment series, or that type of subject matter. Also, bring prints that have been entered in the last two WACCO competitions. These prints do not have to be winners; they only had to be entered.

No pictures that had been exhibited at the library previously are allowed.

Only 3 pictures per member, please.

Prints must be no smaller than 8x10 inches in size. And they must be mounted or matted. Pictures cannot be framed, they must be removed from their frames. More info in the next newsletter.

You all come to the next meeting for the Photo Walk, the more the merrier.

Here is a chance to take some street shots while going with the group.

Set up your tripod at Mill Pond Park and watch people gawk as they drive by.

But at least you won't alone!

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



NEW WING

By now everybody has heard of the new addition to the Milwaukee Art Museum (MAM), but the last chapter has not been written as yet. The project is not completed; neither do we know what impact, if any, the futuristic-designed building will have on the community. It becomes apparent, from reading the Journal/Sentinel, that the city's fathers have high expectations of the new museum. This new addition to the museum is to the visual arts what Miller Park is to baseball, some say.

I have occasionally ventured to the construction site to check its progress. My last visit was the day before the official opening, for membership-holders only. The general public had to wait another week, so I could only admire the not-quite-finished structure from the outside.

As I busied myself taking pictures from the top level of the parking structure opposite the museum, a well-dressed stranger in his late thirties came up to me. He had a small point and shoot camera dangling on a strap from his wrist. "Sir, what is that thing?" he asked, pointing across the street toward the museum.

My first thought was: Is he kidding me? I kind of laughed in embarrassment.

By the perplexed expression on the stranger's face, I could tell he was not kidding. He must have been a tourist of sorts. So I told him that it was our new 100 million-dollar museum expansion, designed by the Spanish architect Santiago Calatrava, his first commission in the United States. The structure will house various first class art exhibits. This is Milwaukee's cultural awakening.

The stranger was not moved by what I said. "Kind of close to the water, isn't it?" he quipped.

I had to agree with him, although it didn't occur to me until he mentioned it.

The stranger gazed at our space-age structure for about a minute, as if trying to absorb the whole thing. He thanked me profusely for having given him all the information. Then he turned and slowly walked away.

I watched him as the distance between us grew. The camera was still dangling from his wrist. I felt a sudden impulse to shout, hey, you forgot to take a picture of the thing. But a thought entered my mind, the possibility that maybe he was not impressed.

Because I am somewhat of a visual arts aficionado, I could have told the stranger more. My interest includes all types of paintings, sketches, and photographs, and in particular, work that was done in the 19th century. I have visited the Milwaukee Art Museum on and off for many years and have seen the work of many famous artists, as it became available.

They are starting the new addition off with an impressive exhibit of paintings by the famous American artist Georgia O'Keeffe, who was born in Sun Prairie, Wisconsin in 1887. She died at the age of 98 (in 1986). During her life span, she was a prolific painter until her early 90's. Most of her work deals with flowers done in a semi-abstract fashion, and many of her paintings tend to be on the large side.

One noteworthy thing is that Georgia O'Keeffe was married to famous photographer Alfred Stieglitz. I had mentioned this in my February newsletter, when I wrote a short article on the life of Alfred Stieglitz. It is said that they were reluctant marriage partners, since they each had their own, but different, pursuits of happiness. They spent much time

Menomonee Falls Camera Club

apart. Alfred would be in New York, doing his photography and taking care of his art galleries, while Georgia spent increasingly more time painting out west, in the New Mexico area. She loved the rugged West and moved there some time after Stieglitz's death in 1946.

The museum also exhibits photographs. Presently, there is a big show going on, according to the Milwaukee Journal Sentinel.

The exhibit is called "Masterpieces of Photography." The new Photography Gallery on MAM's main level draws from the museum's holdings of photography from notable figures, including Henry Talbot Fox, Alfred Stieglitz, Edward Steichen, Edward Weston, and Cindy Sherman. This exhibit ends August 26th.

So it appears that the MAM is something we can all be proud of, but it may not be for everyone.

* * * * *

The WACCO Spring Competition.

The WACCO Spring Competition is behind us. Some of us walked away feeling good, and others, went home licking their wounds, so to speak. That the way it goes.

I did not enter anything, so I had nothing at stake. My reason for being there was strictly because I enjoy to see other photographers' work and to judge for myself what quality is being presented.

Judging artwork—photographs included—is 90% subjective and 10% objective. In other words, we often like or dislike a piece of work strictly on a matter of personal taste. We can't affix an exact numerical score to a picture as we can, for instance, on a test in mathematics. Outside of a few basic compositional rules, there isn't much you can hang your hat on when judging a picture.

Out of habit, I silently score along with the panel of judges to see if we are in agreement as to what the score of a particular photo

should be. And I can say with pride that for the most part, the judges and I weren't really far apart, until this last competition.

This time it was impossible for me to guess the score. Any picture that I deemed as being grand, rated 6's or, at best, 8's, while others, that appeared to be run of the mill, ended up with scores of 12 or higher.

Well, as I said, assessing the quality and beauty of photographs is largely subjective, so I am not putting down the judges; they voted as they saw fit. And to be sure, all the pictures that I saw had inherently good craftsmanship and were vastly superior to what one would expect from the general public.

People that entered the contest are certainly devoted to their hobby or profession.

The meeting got off to a slow start, and in the beginning, we had some mix-up in the picture sequence, but it was quickly resolved. Basically, all went well.

* * * * *

Spice up your life.

Spice up your photographic life, that is, and use infrared film. It's available in two "flavors," black and white and color slides. Their names are, HIE infrared B&W print film and EIR infrared color slide film.

The black and white stuff is available from Mike Crivello's, and both are available from The Film Shop 1-888-345-6746 or go look at www.filmshop.com.

The B&W develops like true black and white film, but I don't know what chemistry is required for the slide film. Attempts to call the Film Shop have rewarded me with many minutes of elevator music. Busy place.

I have used these films many years ago. The results can vary from garish to stunningly beautiful, and they are always nicely unusual. Why not try your luck?

A tip of the hat, and toodiloo. —Ed.

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



Camera Club

People with an Interest in the Art of Photography

VOLUME #258

•• Our 25th Year ••

JULY, 2001

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 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: Tuesday, July 10th at 7:00 P.M.

Another club-year is winding down. Hopefully everyone is aware that we don't meet on the first Tuesday in July, due to the holiday situation. Instead, the next meeting will take place on the 2nd Tuesday, which falls on the 10th of July. The starting time will remain the same.

We will finish the year by selecting prints from the membership for our August library picture exhibit being held at the Maude Shunk Library of Menomonee Falls, located on Pilgrim Road between Pizza Hut and the Police Station.

This traditional yearly meeting is usually comfortably informal and will include an ice cream social and other treats.

As for the pictures to be selected, the following rules apply:

1. Each member to bring no more than 4 prints to the meeting. The final minimum size is 8 X 10 inches. The exhibit print should be board-mounted or put into a mat. Frames are not allowed.
2. The subject matter can be from the club assignments of 2000-2001.



- The Beauty of Ground Fog.
- The Effect of Seasons On a Scene.
- Reflections On a Wet Street.

3. Photos taken at our January 2001 Workshop, *Glassware Magic and Broken Window*.
4. Photos entered in WACCO competitions in 2000 and 2001. These do not have to be winners of any sort; they only had to be entered.
5. IMPORTANT! Only prints that have never been shown at the library are eligible.

We wish everyone a safe and enjoyable summer. And may you have many good shooting opportunities. **Join the fun; come to the meeting.**

Menomonee Falls Camera Club

Did you miss our June meeting?

Our June meeting did not go quite as planned. We were planning to do our annual photo walk outdoor shooting event, but the weather was less than inviting. A heavy cloud cover made effective picture-taking all but impossible.

After the election of officers, we opted to view a half-hour-long video on photographic techniques of scenic photography and the nature of scenic lighting.

President-elect Don Gorzek briefly discussed his ideas of what direction the club should take in the coming year. He advocated starting with the solid basics in photography and moving toward more advanced techniques as the year progresses.

Special outings with voluntary participants were also mentioned. Don may, in the future, look for membership input.

The new club-year will, no doubt, present challenges and exciting opportunities. It's all up to us.

How did we fare this year?

Below is a brief outline of the happenings of this rapidly ending year. Some club meetings are traditional and repeat themselves yearly, like the final meeting of the season and the June meeting, reserved for the election of officers. At others, we do something totally different, as when we have guest speakers or do workshops. Sometimes these guest speakers come from among our own membership.

Here is what we did:

SEPTEMBER, 2000

We put on a slide show to view the images of the Wisconsin Circuit International Winners. The idea behind this is to see what others are doing. In doing so we hope to enhance our own "photo senses" and bolster our appreciation for the art.

OCTOBER, 2000

We had *The PSA Club Showcase* internal slide competition to decide which slides taken by our members should be entered into the PSA multi-club competition.

November, 2000

The Club went on a field trip to Mike Crivello's Camera Store on Bluemound Road, in Brookfield. This was a very worthwhile experience. Crivello's is reminiscent of an ice berg. What you see when you go to the store is the tip. If you are privileged to get the tour, you'll see it all, and you will certainly be amazed.

DECEMBER, 2000

This meeting was held at the Community Center. One of our own... Don Gorzek took the podium, armed with an excellent demo and talk on the Techniques of Digital Editing. The whole thing was entertaining and enlightening.

JANUARY, 2001

The cold season was upon us; it was best to stay indoors. We had a table-top photo workshop. *Glassware Magic and Broken Window* was our theme. Members provided items of glass that suited the topic. Jeff Klug was the proud owner of the broken window. A number of good images were created by some of our members.

FEBRUARY, 2001

Linda Horning was our guest speaker who gave a lecture with some demonstration on the art of hand-coloring black and white photographic prints. This was a hands-on session with materials provided by Linda Horning and Jeff Klug.

MARCH, 2001

The PSA Club Showcase Competition reared its head again. This time it was our turn to vote for the entries from other clubs and pick

the images we liked best. The object of this is to eventually derive at a selection of winners.

APRIL, 2001

This one was held at Klug's Photo World. We had our annual Model Shoot with the addition of a Table Top setup. A trip to Jeff's studio is always a rewarding effort and opportunity.

MAY, 2001

Two of our members did a "show and tell" on Digital Still Photography. Ken Cina expressed his love for "digital" and clearly explained the reason in great detail. John Moscicki talked on the general technique

of scanning slides. He also displayed his favorite scanner, explaining its features.

JUNE, 2001

This meeting is still fresh in everyone's memory. We had planned to have our Riverwalk Evening Photo Outing. The weather was not in a cooperative mood and the members were in a funk from an overdose of rainy days. So we watched a "how to" video on "light and how it effects your scenic image."

JULY, 2001

This meeting, of course, has not happened yet. But, we don't need a crystal ball, it's all on the first page of this Newsletter.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



WHAT IS GREATNESS?

Some years ago, I came upon a book, sitting on the shelf in a shopping mall book store. It had a strange title, *The Fine Art of*

Living well. Why would the author refer to the act of living as an art? The title really intrigued me, but I never touched the book.

Admittedly, I was still a young lad in those days and had a lot of living to do in order to get a more realistic understanding of my surroundings.

The word "art" always implied to me that the creation of something tangible was involved, the making of a painting, or the writing of a poem or novel, etc.

Presently, I no longer hold this view. Anything that a person does can be considered an art if that person does it well, way better than most.

The person who is into horseback riding, the tap dancer, the magician, Chef Tel, your hairdresser, quilting aunt Millie... all are artists. And, yes, photographers qualify, too.

But we all know that just because someone has a camera and starts clicking away, that person is not necessarily an artist. My job with the commercial photo lab verifies this fact. Most pictures I get to see were not done by artists; they were done by mere camera users. However, by the same token, a person does not have to be an absolute master of his medium to be an artist.

There are different "grades" of artists. I don't know how to grade or classify them, but let us assume that the scale runs from mediocre to great.

Imagine, for a moment, that all the artists are stacked in one heap, according to their classification. A pyramid would certainly be the result. Mediocre artists would be crowding the bottom, while the greats would occupy the lofty top.

This we know to be a fact of life. But what is greatness? What does it really mean to be

great, as an artist? Greatness, most likely, means something different to every individual.

I have my own thoughts on this, and I am about to get stuffy and boring.

As a photographer, I feel a certain kinship with painters, because they, like we photographers, are considered to be part of the graphic arts. We create images to our own pleasing. What method is employed in doing so has little effect on the greatness of the artist.

To help with my discussion, I have compiled a very short list of artists considered as great, without doubt. This is a random selection; no attempt was made to select favorites. Nor does this list include any women artists. For this I apologize.

MICHELANGELO 1475 – 1564

REMBRANDT 1606 – 1669

MOZART 1756-1791

VAN GOGH 1853 – 1890

MONET, CLAUDE 1840 – 1926

STIEGLITZ, ALFRED 1864 – 1946

PICASSO 1881 – 1973

WESTON, EDWARD 1886 – 1958

ROCKWELL, NORMAN 1894 – 1978

ADAMS, ANSEL 1902-1984

WOOD, ROBERT 1889 – 1979

KINKADE, THOMAS Alive and well.

Well, that's it. The careful reader might discover, "Gee, they're all dead guys!" And this is true, all but one, Mr. Kinkade.

Another thing the careful reader might have noticed, "What's Mozart doin' here; he's not a graphic artist, he's a musician." Again, that's correct. But the fact that he was so readily picked out as the "black sheep" speaks very well for his greatness. He is obviously well known.

Notice how the first names for the greatest of the greats didn't need to be given. The reader knew whom I was talking about.

Finally the reader gets to the bottom of the list, and he's thinking *Robert Who?? Never heard of Robert Wood.*

Robert Wood was a well-known and highly respected, polished landscape painter. English born, he came to America and painted landscapes from all around the Continent for 60-some years. His pictures were widely published in calendars, periodicals, and reproductions for framing, during the 1950's.

Is Mr. Wood a top-of-the-pyramid great artist? No. At least not yet, and he probably never will be.

Thomas Kindade is still amongst the living. He is a contemporary painter who paints beautiful landscapes of yore. He is a master of color harmony. His landscapes are breathtakingly beautiful with "lip-smacking" gorgeous colors and well placed, dancing highlights.

Kinkade's landscapes are the making of his own dream world. Typically, you'll see turn-of-century stone and plaster homes with thatched rooftops, thin plumes of smoke emitting from their chimneys on an early morning, graced by a gentle creek winding past. An ancient cobble stone bridge crosses the creek, large white birds gliding on the water. The yellow light, from oil lamps, is pouring from the many small windows of the homes, causing glittering reflections. All this is arranged in the greatest of harmony. When you look at one of Kinkade's paintings, you immediately will think, *yea, I wanna live there.*

Will Thomas Kinkade ever be blessed with greatness? Probably not.

Being excellent at his craft does not make an artist automatically great. There are other factors that enter into the mix. Unfortunately, being dead is sometimes of help. That's why I don't like to say, for instance, Edward Weston

was a great photographer. It is better to say Edward Weston is a great photographer. His state of being dead is immaterial. It does not reduce or negate his greatness.

So when an artist achieves greatness, it's for keeps. Often greatness is not achieved until many years after the artist's passing.

What, then, are the traits or qualifications that raise an artist to the status of being great? It's not an easy question. More than one answer is needed, but there is no concrete formula that we can rely on.

- 1) An artist must be extremely good in using his medium, be it oil paint or photography. His work must entertain, fascinate, charm, or otherwise hold the viewer's interest. I think Norman Rockwell and Ansel Adams were of this caliber.
- 2) Every now and then a person comes along who is said to be a *child prodigy*, exceptionally talented at a very early age. It's a rare phenomenon. Mozart was such a person and, perhaps, Edward Weston.
- 3) Artist's chances for greatness are vastly improved if they are on the cutting edge of something new. In the mid-1800's, a new style of painting evolved. It was an unusual way of painting, more fluid, relaxed, expressive. Though reviled at first by many, it was later accepted and then highly acclaimed. This style has become known as *expressionism*. Two artists of that era, known as *expressionists*, are Van Gogh and Claude Monet. There are many more. Quite a few are highly respected to this day. Picasso, who came a little later, similarly became a pioneer with his style of *abstract art* and *cubism*.
- 4) Self-denial and sacrifice are often a hallmark of successful artists. They ply their art often to the detriment of them-

selves or their loved ones. When Van Gogh had to make the agonizing choice between buying food or paint, he chose the paint and cared little that his health had to suffer.

- 5) For good measure, I'd like to throw in Old Lady Luck. Being in the right place at the right time with the right stuff can't hurt.

Successful artists are often quirky people, and the old-timers are no exception.

We all have heard the story about Vincent Van Gogh cutting of his ear with a straight razor. Some say it was because of a faltering romance. He wanted to prove his love. Others say it was in deep remorse. Van Gogh had, in a fit of anger, threatened his best friend, fellow artist Paul Gauguin, with the razor. That same night Van hacked off his own ear.

There is another theory, and I like this one best.

Absinthe, a liqueur, greenish in color with a taste of bitter licorice, was wildly popular in those days, especially with the art crowd. It contained generous amounts of alcohol plus the squeezer's of a bitter, toxic herb called Worm Wood. Once produced by Pernod of France, it is now outlawed in most of the world, except maybe, in Greece and Yugoslavia. The stuff was commonly believed to rev up the imbiber's artistic creativity. Is there a better reason to drink it?

Van Gogh, according to some, was a heavy user of Absinthe. The toxic Wormwood herb is a potent drug. This, they say, drove him crazy and cost him his ear. On July 27, 1890, Van Gogh shot himself, dying two days later from his wounds.

The recipe for Absinthe can be gotten from the immoral Internet.

Eternal fame...be hanged. Just grab your camera and have fun, fun, fun—this summer and always. —Ed.