

# Contact Sheet



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## MESSAGE FROM THE PRESIDENT

By: Diantha Currier

It seems like we have had a very quiet July, after all the excitement of the Flea Market etc. Well hang on to your hat because we have a GREAT Fall ahead!

The August Field Trip is to Ocoee, particularly to shoot rafters and kayakers - if you have never been there, you are missing a great opportunity for some action shots.

In September we have our Annual Picnic, including what is rapidly becoming a tradition - the SCAVENGER HUNT. If you missed last year's bash you missed the most fun event of the year.

Also coming up: work on the Children's Program at the Library September 10. Finalizing the Hamm Project during September and October.

No one can say that we don't have activities going on - all we need is YOU - so join your fellow members - it won't be nearly as much fun without you!!

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## FROM THE EDITOR

Several people asked for some additional information on the subject of "Professional" and "Amateur". For most intents and purpose, the only thing that separates the pro from the amateur is desire and purpose. Before you rush to the battlements armed with your arguments, let me say for the sake of our discussion, we will limit this to those people who work predominately in 35 mm (yes, there are numerous pros that use 35 mm almost exclusively in their work.

Let's start with the camera...the immediate reaction will likely be that a "pro" uses an (F3/F1/LX [fill in your brand]). The fact is that some do, but many don't. The other models in a brand line often function as well or better for a pro's work. As long as the camera is functioning properly, the model makes little or no difference. What does matter is whether or not the operator knows how the camera functions. Sure the meter reads the light; but do you really know what that means? Do you know how your camera's meter "sees"? Most working pros do. That way the photographer can compensate for any situations that arise.

Similarly, do you know how your lenses will look at the various apertures and which apertures are the sharpest? No, I don't mean the theory that the smallest aperture is sharpest or it is always one to two stops down from wide open.

You can find these things out just like the pros do. You have to test. Top pros (as well as serious amateurs) test everything before they use it for real. I mean that the testing is

set up and done as just that: a test. The serious photographer wants to know how everything is going to work beforehand (See Brice Hughes' "Personal Vision" from past issues). Many people who claim to be testing a new film or other piece of equipment rarely are doing more than trying it out to see if it works or not. (If the difference is not clear to you, let me know, I'll be glad to show you). We will be running some articles on simple yet effective testing procedures in future issues.

PM (preventative maintenance) is also a neglected area. Sure, pros often have more than one camera...not because it looks prestigious, but because their livelihood depends on getting the shot. It is even more important for the owner of a single camera to keep it in top shape. Captain Canon has provided excellent information on doing just that.

What all of this comes down to is actually referred to as pre-production. Still, video and cine photographers all do pre-production. The size of the staff and the job may vary, but it still has the same importance. A packing list, spare parts, extra batteries, charts and diagrams all go into the job of photography whether it's a walking trip at Reflection Riding, two weeks at Yosemite, or a \$500,000. ad campaign.

The attitude is really what separates the serious shooter from the rest. It's a way of doing something as much as it is anything else. I do not refer to technique, but rather to the philosophy that guides the individual's approach to photography.

Please don't misconstrue and think that I am preaching against snapshooters. Snapshots are fine. On the other hand, they should not be confused with serious photography. Music in elevators and music at Carnegie Hall both have a purpose, but they are not interchangeable.

I realize there are other points to consider, such as aesthetics, etc. Those things are handled in much the same way as the other items mentioned; practice. The serious shooters, amateur or professional, are going to practice to improve their craft. You should too.

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### AUGUST FIELD TRIP

We will be trekking up to Ocoee to shoot rafters, kayaks and any other forms of wild life - Meet in Richway Parking Lot (nearest the front of the store) at 9:30 am. Saturday, August 13. This should be a great trip - so plan to be there!!!

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### CHILDREN'S LIBRARY PROGRAM

As you may know, the Club has again agreed to present a program at the Bicentennial Library (Downtown). The pictures to illustrate the program have been taken, and the committee is working on putting together the program. What we need from the members is their time on Saturday, September 10. In addition to the program the club agreed to have a Field Trip in and around the Library with the children who attend the program as participants. The idea is to give one on one help to show them how to improve their pictures with the equipment they have.

### WE NEED VOLUNTEERS !!

Please sign up at the next meeting....

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### THANKS!

Our heartfelt thanks to Charles Parks for stepping in at the last minute to provide a wonderful program at the July meeting. Scott Smith, who was originally scheduled, will be re-scheduled at a later date (congratulations to Scott too, as he is a proud new daddy).

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### PSA NATIONAL CONVENTION

The PSA National Convention is September 5-10, at Innisbrook, Tarpon Springs, Fla. The Club will contribute \$100.00 towards sending a delegate to this convention. This should cover registration fees as well as some of the travel expenses. Anyone interested should contact Bob Rock, 877-9948, who has the convention schedule and reservation forms.

# THE FURTHER MISADVENTURES OF CAPTAIN CANON

Captain Canon here, fumbling to make deadline as usual. Herewith, some random thoughts, beginning with some for those of you in the dark, like me.

In summer it is sometimes impossible to get tap water cool enough to mix developers to the right temperature. Two solutions that have worked for me: use some ice water mixed with tap water to reach the right temperature. If you've already mixed your developer and it's still too warm, put some ice cubes in a zip lock plastic bag and put the bag in your developer, stirring occasionally, and checking the temperature. Remove the bag and you have perfect temperature and no dilution.

If you spend long printing sessions in the dark room, but can't stand missing the Braves lose another game, or Vanna turning letters, here's the cure - put a black and white TV in your darkroom, and carefully tape a red filter over the screen. Make sure the edges are covered. Now you can watch TV while printing in black and white or working with litho films. This is NOT safe for film loading or development in open tanks. Suitable filters can be purchased wherever gels for lighting are sold.

Now for some film tips. All film is sold with an expiration date marked on the box. The film doesn't self destruct on this date, but as it ages, changes in color balance occur. You can extend the life of your film by storing it in the refrigerator. If you store it in a freezer at 0 degrees Fahrenheit, it will last indefinitely. In either case, allow the film to reach room temperature before opening the sealed package so that moisture won't condense on the film. You can refrigerate Polaroid films, but don't freeze them.

Generally, the slower the film speed, the finer the grain. One exception worth noting is Kodak's VRG 100 and VRG 200. Both of these films have identical grain. Rumor is that the grain of the VRG was so fine that it couldn't be any finer in the 100 version. So to make VRG 100, Kodak just added a one stop neutral density layer to the VRG 200 emulsion. When you need a faster shutter speed, or more depth of field, you can use VRG 200 with no loss of quality from VRG 100.

Now, for a first impression after shooting one roll of Kodak's new T-Max 3200 black and white. I shot it in late evening and heavy overcast, at ISO 3200. Perfect developing in T-Max developer by our Editor (GNC), perfect exposure by Captain Canon. As you'd expect with any film at ISO 3200, it is grainy, but no more than Tri-X pushed to 1600. The shadow and highlight detail were excellent. Normally pushing black and white film causes loss of detail in shadows due to underexposure, and loss of detail in highlights due to overdevelopment. These problems were not present in T-Max 3200 shot at 3200. The film can be "pushed" to 6400 or 12,800, but some loss of detail is expected.

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## SHORT TIP

Most film manufacturers load a bit more into their film cans than is stated on the package. For example, if you are careful, you can get up to 27 exposures from a 24 exposure roll, 39 exposures from a 36 exposure roll. The extra film is almost all on the front end of the film. Be extra careful to load the film in very subdued light, close the camera back as soon as you have gotten the leader engaged in the take up spool. Start taking photographs after two turns of the shutter advance. You may be able to get another exposure after 24 or 36, but be very careful here. If the film advance lever stops before the shutter is fully cocked, **DO NOT FORCE IT!** That means you are at the end of the roll of film. If you try to squeeze just a little bit more, the good thing that can happen is that the film will tear at the sprockets. The bad thing is that the film advance clutch can break and your one extra picture just cost over \$100.00.

(This tip courtesy of Brice Hughes)

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## HELP WANTED EXPERIENCE REQUIRED

The Club has a gold mine of knowledge among our members who are long term, experienced photographers...how about sharing it in the form of "Tips" to the other members, like me, who need all the help we can get. No formal writing training required, just jot it down and give to your Editor at a regular meeting. (Pres. note)

## BUYING USED EQUIPMENT

By: I. M. Frugal

Most of us at one time or another have longed for a second camera body. We have stopped half way thru a 36 exposure roll of slide film & loaded black and white or color print film for a special project. When we finished the project we put the slide film back into the camera (set the aperture to f/22 and shutter speed to 1/1000, with the lens cap on) and clicked off the appropriate number of frames, plus one, and then finished of the roll. When the slides came back, the first half of the roll was perfect (would we expect less?) but the last half had the frame dividing line mounted smack dab in the middle of the slide!! - The marvels of automation.

This is only one argument for a second camera body. Maybe you would just like to have a back up camera; or an extra long lens, or a super wide angle lens, or some other accessory that would not be used often enough to justify the expense. I can think of lots of goodies I would like to have - with nothing holding me back except money.

Have you considered used equipment? After all, you are presently shooting with used equipment! Used equipment can be purchased from your local camera shop, thru the newspaper, at flea markets or thru "Shutterbug". You can expect to pay about 60% of New York discount prices for mint of excellent + merchandise and correspondingly less as the appearance worsens.

How can you make sure it works? A camera shutter operates about 1/60 second for each exposure. That amounts to about one minute of work for every one hundred 36 exposure rolls. I would hate to try to wear a camera out. Most cameras and lenses die from abuse - not use. People drop them, put them in water, shower them with beach sand, force the film advance lever at the end of the roll, beat on the shutter release button when the battery is dead, or cook them at 150 degrees in their glove compartment or trunk. Given reasonable care, however, today's SLR cameras should last through many thousands of rolls of film. So if you are considering purchasing used equipment, here are a few tips to help you check out proper operation.

**CAMERAS:** Examine the body, is it free of dents (particularly the top). Bad dents on the top can impair things like the frame counter, film advance mechanism (and its return), the prism and meter system. With the back closed, operate the film advance lever and trip the shutter several times. It should work smoothly and the advance lever should return to the ready position. Did the frame counter operate properly? It should read 2 less than the number of times you operated the lever. Open the back. The frame counter should snap back to "S" or "-2". With the back open and the lens off, hold the camera up to the light. Are there any pinholes in the shutter curtain (if rubberized cloth). You can check both curtains - the first curtain with the camera not cocked, the second curtain with the shutter cocked. Metal curtains get holes too, but this usually comes from rust. ANY signs of rust - ANYWHERE on the camera - look for another camera. Set the shutter speed to the slowest shutter speed and trip the shutter. You can pretty well tell the proper time for slow speeds, 1 second or slower. If that sounds O.K., try the fastest shutter speed. To check this, hold the camera backward (with the lens off) looking into the lens mount. Hold it up to a bright light with your eye about a foot from the lens opening. Trip the shutter. The bright light that you see should be about 1" high and 1 1/2" wide (the outline of the focal plane mask at rear of camera). This will only detect 1/2 the problems of high speed shutter malfunction, but 1/2 is better than nothing.

**LENSES:** Mount the lens, set the aperture to F/16 and the film speed to ISO 125 (about 1/3 of the way between ISO 100 and ISO 200. If it's sunny, point the camera at the horizon with some sky and some greenery or dirt - the exposure meter should indicate 1/125 sec (Sunny sixteen rule). To examine lenses, remove them from the camera, set the aperture wide open and look at a light surface. This makes it easy to check for scratches, dirt or fungus. Check to see if the lens changes focus smoothly and easily. Another check is to stop the lens down and look carefully at the diaphragm blades. They should be completely free of oil. Oily diaphragm blades will stick or open & close too slowly for proper operation.

The very best way to check out any equipment, is to use it. If you can get the seller to give you a 10 day money back guaranty, shoot a roll of slide film and check the results. If

everything checks out, O.K. - you can save some money and enjoy many of the photo goodies you though you couldn't afford.

## GETTING THE MOST FROM SLIDE FILM

By: Brice Hughes

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You may want to keep the above article to take to the Billings/Thompson Photo Flea Market which will be held August 27th - 28th at the Ramada Inn on 23rd Street,

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### ELECTIONS!!

It's that time of year again - Election of Members of the Executive Board. The following names are placed in nomination to serve until 1991:

- Brice Hughes
- Ann Guider
- John Brooks
- David Lane

If any member has an additional nomination they wish to make, please notify Diantha (820-2531 or 899-5477) by Tuesday, August 9th, so that a written ballot may be prepared.

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The Nominating Committee has been unable to find any members willing to serve as Secretary or Treasurer. If anyone in the general membership wishes to volunteer for these positions, please notify Diantha before the next meeting (Aug. 11).

There has been some discussion about amending the By-Laws to allow for a smaller Board and having seated Board Members assume the function of Secretary and Treasurer. The reason for the suggested smaller Board is that with a Club having an active membership of about 35, recruiting a total of 14 people to serve will be an increasing problem. If no one volunteers for these jobs, they will be temporarily assumed by seated Board Members until the By-Laws are amended or another solution presents itself.

Many photographers who learned to shoot negative films are convinced that slide film is inferior to negative film. Even some professional photographers tremble at the idea of shooting transparencies. This article will attempt to dispel some of those myths, and allay some fears of uneasy photographers with some tips for getting the most from slide films.

There are some differences between slide (transparency) films and negative films. These differences dictate that you must shoot the films differently. The biggest difference is latitude. Let's define latitude as the "margin for error in exposure". Around the "perfect" exposure, there is a window of exposures that will render an acceptable image. With negative films, the latitude is mostly on the side of over-exposure. Modern color negative film will render acceptable results in a range from about 1 1/2 stops underexposure to about three stops overexposure. That is a window about 4 1/2 stops wide. Color slide film will allow you to under expose by a stop and a half and over expose by about two thirds of a stops, which is a window of about 2 stops. It is important to note two things: first, the margin for error is much narrower for slide film than for negative film and, second, the widest parts of the latitude are in opposite directions.

The old rule of thumb is that when shooting negative film, you expose for shadow and print for highlights. Which means "when in doubt" - overexpose. Since the latitude of slide film is wider toward the underexposed side, recording shadow detail is rarely as big a problem as highlight detail. Even a tiny bit of overexposure can cause the texture in the highlight areas to wash out of slide films. There is a simple technique that can be used to insure highlight detail when there is a white area in the scene. For example, if you have a white dress, snow or white sand that you want to show in detail, move in close with your camera's reflected light meter, filling the frame with the white object. Be sure not to let your body or the camera block the light. Read the meter's recommendation - then increase your exposure by two stops. The reflected light meter will give you an exposure that would render the white area as medium

grey. Your slide film can record about two stops lighter than medium grey and still hold detail. When you open up two stops you have "placed" the lightest value on the film in such a way that it can still record detail. Remember too bracket your exposures, at least a half-stop under and over the calculated "perfect" exposure. You may find you like one of the lighter/darker slides better.

As with any film, use the slowest speed you can under the given lighting conditions. Film sensitivity to light is controlled by the surface area of the silver grains in the film emulsion. The more sensitive to light, the bigger the grains; bigger grains mean less sharpness and resolution. So, the finest grain, best resolution and image sharpness will come from the slowest film. In the last few years many E-6 process films, notably Fujichrome, have improved image sharpness and resolution to the point that for most uses, there is no practical difference in image sharpness and resolution between Fujichrome 50 and Kodachrome 64. Recent lab reports indicate that Kodachrome has been surpassed by both Fujichrome and Ektachrome in high maximum density (blacker blacks).

Choosing a film balanced to the color of light being used is much more important with slide film than with color negative film. Kodacolor, for example, is more or less balanced for daylight or electronic flash. If you shoot it under incandescent or fluorescent light, the printer can make some color correction when making prints from your negatives. Many of the latest generation of automated machine printers make this determination automatically. With slide film, there is no printer to help you. The slide you get is the piece of film that went through your camera. All the processor can do is process your film as closely as possible to an objective standard. That means that if you shoot daylight balanced film under incandescent light, the result is a very warm slide. Fluorescent light generally adds a green shade to people's complexion. If you use electronic flash in a room lit by fluorescent light, you may wind up with people with green hair, since the tops of their heads received more light from the overhead tubes than from your flash.

All this is nice, you say, but you don't want to bore your friends with slide shows - what you shoot for is primarily prints and enlargements. Well, here is another rule of thumb for you.

If your eventual goal is regular sized prints and you wind up keeping one third or less of the frames you expose, then slide film can be cheaper to shoot, even though the cost of prints is higher from slides. With negative film, there isn't much choice, you must have prints made of every negative in order to evaluate your roll. With slides, you only have prints made from the shots you like. There is often no cost difference between enlargements from slides or negatives. Further, the very best color prints, in terms of color saturation and longevity, are Cibachrome, and these are made only from transparencies.

Slide films don't allow us to be as sloppy with our exposure, but their capacity for richer colors, fine detail, and permanent enlargements make them worth the extra effort.

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#### QUARTERLY PHOTO CONTEST

Full details of the Quarterly Photo Contest appeared in July Contact Sheet - this is just a reminder of rules.

**DATE:** August 11th, at the regular meeting

**DEADLINE:** Entries submitted **before** the beginning of the meeting.

**FORMAT:** Black & White prints - smallest 8" x 8", largest 16" x 20" - no loose prints or framed prints please.

**SUBJECT:** Children "under 12"

**JUDGING:** By weighted ballot of members present.

**IDENTIFICATION:** No names of front of work - name and telephone # on back.

**RETURN:** Entries must be picked up after meeting.

**AWARDS:** A ribbon will be awarded for first place.

## AUGUST MEETING

August 11, 7:00 pm - at Jaycee Towers #1.  
Please park ONLY in the spaces marked  
"Visitor".

**PROGRAM:** Presented by Dr. Tom Corey -  
subject will be "Nature Photography" with an  
emphasis on close ups.

**SHOW & TELL:** Fireworks, Mississippi  
Queen and other Summer events.

**EDUCATIONAL SEGMENT:** Presented by  
Charlie Parks, "How to Enter Contests".

**CONTEST JUDGING:** Voting will take place  
as the first order of business - announcement  
of winner will be directly after Show & Tell.

## CHRISTMAS PARTY AND ANNUAL PRINT & SLIDE CONTEST

Mark your calendar - the Christmas Party and  
therefore, the Annual Print & Slide Contest  
will be held on Thursday, December 15th at  
the Ramada Inn, 23rd Street. This is a change  
from our regular meeting date due to the  
Ramada Inn's full booking for other dates.  
The service and food was so good last year  
that the Board felt that a change in night was  
justified. Hopefully with this much notice, it  
shouldn't prove to be a problem.