



THE

LAST FRAME

MAY - 2003

St. Albert Photo Club's Monthly Newsletter

Going back to the darkroom

Digital photography is "just like film", but it doesn't have the same density and it has less latitude than print film; it's more like slide film.

Colour digital printing is beautiful provided you've set up your equipment and software properly, using a good printer and creating colour profiles and calibrating them properly.

B/W digital printing is less successful. Using just the black ink in an inkjet printer doesn't give the fine gradations of tone that we expect in black and white. Printing in colour gives the fine gradations, but it's hard to keep the colour true black. Pat showed a sample digital B/W 8x10 print which had a slight green cast.

In point and shoot cameras, digital cameras sell 2 or 3 to 1 over film.

Good digital SLRs are Fuji S2, Canon D60, Nikon D100. These are all 6 megapixel cameras, the manufacturers 35mm SLR lenses. Because the CCD light sensor is closer to APS frame size than to the 35mm frame,

these lenses will give the perspective of a lens 1.6x longer: a 50mm lens becomes a 80mm portrait lens.

The largest print they've done at McBain's from a 6 megapixel camera is 20x30". It was enlarged using Genuine Fractals, a Photoshop add-in product, and this is reaching the limit of the technology.

If you don't want to spend a mint on a top-of-the-line digital camera, taking colour slide film and scanning it or having it scanned is a perfectly good substitute. For 35mm, there's Canon FS4000 for \$1,000; for medium format there's the Nikon LS-8000 for \$4500. For the very best quality, get a drum scan done for \$20/each.

Inkjet printers do great colour, but are weaker

on B/W. When using dye inks you need to let them dry before touching, especially on glossy paper.

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McBain Camera's Pat Murray

POINT STANDINGS FINAL

- Debbie Tetz - 24
- Sieg Koslowski - 23
- Allan Skoreyko - 14
- Derald Lobay - 10
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- Al Popil - 8
- Andrew Soon - 6
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|---------------------------|-----------------------------|-----------------------|--|--|
| June Competition: None | June Guest Speaker: None | Tech Tips: Flowers | June Meeting: Submissions for next year's competition | June 11th Wrap-up Dinner: St. Albert Inn |
|---------------------------|-----------------------------|-----------------------|--|--|



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Ultrachrome inks are waterproof, longer lasting, and more expensive - \$1200 for the printer, \$1/sheet 8x10, and \$150 for a full set of 7 ink colours.

As an alternative, Colourfast (and others) will print your digital image on RC4 paper for you.

To have digital prints come out the way you expect them, you must have your monitor, scanner, and printer all calibrated as a system. It takes weeks to get it right. The professional tools use a sensor called a "catseye" costing \$1000 with a software package costing \$500.

Ink jet prints using dye links will last a maximum of 10-50 years, depending on storage. The more expensive Ultrachrome ink prints should last 40-85 years, and they're waterproof too. Compared to this, darkroom prints on regular colour photo paper should last 30-40 years, and prints on colour RA4 paper or Fuji Crystal Archive paper should last 80-100 years.

Film negatives should keep your original good for 100 years; digital can't offer anything competitive. Pat reports having 5 year old CDs that he can't read. Professionals want a film or slide to archive. These can be created

from your digital file with a Film Recorder - \$15-20 for one image.

Pat got into photography at the age of 13. He has stayed with it ever since. He graduated 1993 from Mount Royal College in Calgary, and has been at McBain's for 3 years. On the side he does band promotional photos and model portfolios. His photography has gone full cycle in 10 years, from



Pat Murray enjoys the work he gets out of his darkroom.

doing all B/W darkroom to doing all digital, and now he's back to all darkroom.

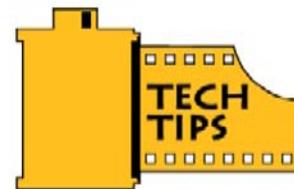
Even in the darkroom, he uses digital, though. he scans his B/W negatives to identify any printing problem areas, then goes back to the darkroom to do the real work.

Besides his digital and 35mm gear, Pat collects and uses antique equipment. He has a Yashica 124G medium format twin-lens reflex, and a collection of Kodak Bullseye S2, S3, and Brownie cameras. He uses 620 cameras like the Bullseye by re-rolling 120

film onto the old spools. His retro-photography triumph, though, was putting a pinhole lens on a digital SLR body.

His digital camera is a Nikon Coolpix 995, which has a 3 megapixel sensor; 11x14 prints are its limit. For 35mm film he uses a Canon FS4000 scanner which at 4000 dpi produces a 28 megapixel file. His printer is an Epson 1280 6-colour inkjet capable of printing up to 13.5" wide. For computer photo manipulations he uses Adobe Photoshop 7 software.

Story - Gary George



Flower Pix



Use a simple background find a position that provides a plain, non-competing background. Or place a black or pleasingly colored cardboard behind the flower.



Shoot at different angles vary the level of your viewpoint. Shoot down to create attractive pinwheel patterns of daisies; kneel to the level of other flowers, such as tulips and daffodils.

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| <p>St. Albert Photo Club</p> <p><u>VOL: 2, ISSUE 9</u> PUBLISHED MONTHLY September - June</p> | <p><u>PRESIDENT</u> Derald Lobay</p> | <p><u>SECRETARY</u> Gary George</p> <p><u>TREASURER</u> Mary Ann Peterson</p> | <p><u>PROGRAMME DIRECTOR'S</u> Derald Lobay Doug Poon</p> | <p><u>CLUB CONTACT</u> Doug Poon (780) 459-7627 E-mail: dpoon@telusplanet.net</p> |
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THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES

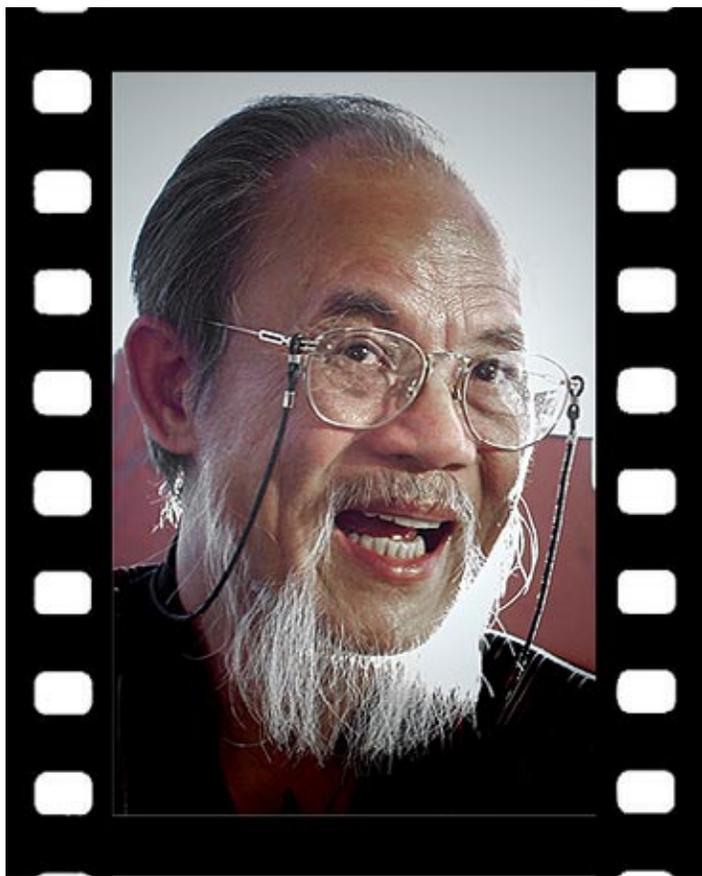


Prints

Far left
1st Place Colour
Al Popil

Above left
2nd Place Colour
Tim Schultz

Left
3rd Place Colour
Al Popil



Slides

Far right
1st Place Slide and
Best of Show
Sieg Koslowski

Above right
2nd Place Slide
Deb Tetz

Right
3rd Place Slide
Deb Tetz

