KEEPING PACE

Volume 33 March 1990

Special Effects on lettering

Have you ever wanted to do special things to lettering when making a comp print? Doing interesting things to lettering is one way to make an exciting photo comp. The original lettering can be made by hand or by a professional typesetting system produced by a typesetter or a modern computer.

The computer is the way that I would recommend for any lab. This gives you, the operator, the opportunity to choose the font and the size. Once you have chosen the kind of lettering needed for a particular effect.

Making the edges of lettering softer is a simple matter. Here is how:

1.
Copy the lettering with a graphic art camera, or simply place the lettering on your enlarger easel and use the enlarger as a camera.

If you need the lettering to fit a specific size, place that size dimension in the enlarger on a sheet of clear film, by drawing lines on the clear sheet of film.

2.
Make sure that the outline of the dimensions fit the lettering precisely. Focus the lines sharply.

3.
Place two reflector flood on each side of the easel and light the page of lettering as accurately as possible.

4.
In the dark, replace the sheet of film in the enlarger carrier with a sheet of unexposed Kodalith film, and then turn on the lights so that you will expose the lettering onto the sheet of Kodalith film in the carrier.
5.
Process the film in a litho developer.

The next step is to determine whether you need positive or a negative lettering. If you are printing via the negative to positive process, and you want dark lettering on the final sheet, you will need clear lettering on a black background.

This sheet should be placed in the enlarger in the following position.

difusion sheets
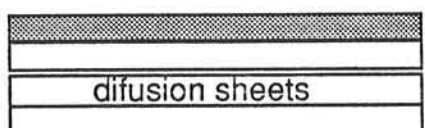
If you want light lettering against a dark background, then you will need a very soft image of lettering on a clear background
This is accomplished by:

1.
Repeat the steps in the first example. Then reverse the final mask of the lettering so that the lettering will appear black on a clear background.

2. If you are employing an image and want the lettering to stand out from the background, then just add the lettering negative to the image negative. Make sure that it is contrasty enough so no light gets through the important middle section of the film. The edges of the lettering mask can be as diffused as you wish.

3. When you make the lettering mask, add spacers to the film plane, whether the film is being produced by an enlarger of a contact printer.

If you wish to have an effect of floating lettering, all that is needed to produce this effect is a shadow. The shadow is produced as shown in the illustration.

If you wish, you can make a lettering negative with the letters being clear against a black background and project any kind of image through the lettering. I have used fabric for producing a weird effect for a cosmetic firm.

The design of a box needed to have a pattern in the lettering to make it stand-out against the pattern of the box. I simply used a transparency of some colorful fabric and exposed it through the lettering mask.

Making lettering with a neon effect is a little trickier.

A

B

Diffusion
sheets
A
Diffused shadow mask
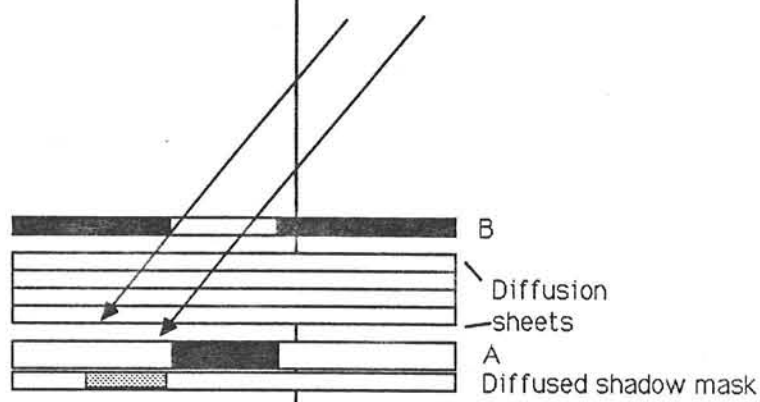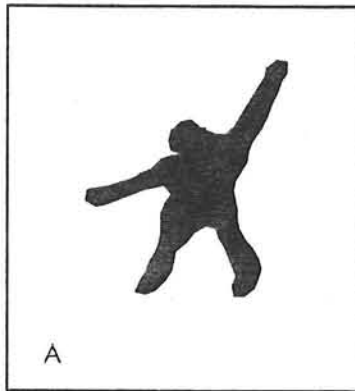
Neon must have a soft outside edge and a soft highlight mask.
This accomplished by:

1. Follow the same procedure to copy the original lettering.

2. Instead of using Kodalith film, use a continuous tone film. Process the film in a hard developer, such as Kodak D-11. Use diffusion sheets of film in the enlarger between the focal plane of the unexposed film and the lens. This will produce a soft edge light lettering on a dark background.

3. Without moving the enlarger, expose another sheet of film in the enlarger.

This time use Kodalith film. When exposed and developed, make a black and white print, with the lettering being white against a black background.

4. Copy this print using the same enlarger. In fact, all the moves should be in register, top and bottom. Make this exposure through diffusion sheets, and keep the exposure short. All we need is to pick up the thinnest part of the image.

5. This new highlight mask, with soft edges is added back to the final negative when making a final print. If made properly, the edges should fall off and the center part of the lettering will be

boosted a bit to achieve a neon effect.

I remember working with Bob Able, a famous inventor of special effects. He used a graphic arts camera. He managed to achieve an X Y Z control of the camera's vacuum frame by hooking the unit to a computer. This was a forerunner of the Lysle Camera being produced in Fountain Valley, Ca.

He worked with black and white art work, and was able to position many images in front of the camera so that the image would fall into the exact position at the focal plane. By using color filters and diffusion sheets he was able to produce a full color transparency with the most beautiful designs. He could actually make 90 exposures on one sheet of Ektachrome film and when the film was processed and he wanted to make just one change, no matter how slight or complicated, all he had to do was make the necessary corrections for the one image, push a button and walk away.

The entire transparency was again, exposed exactly as it was before with the new correction added. This was pure genius. The Lysle Camera is a close cousin.

My good friend, Bob De-Santis, of North Holly-wood, one of the truly fine dye transfer technicians in the business sent me a letter with programs for using a computer to determine proper exposures in the darkroom. This system was used on his Radio Shack PC compatible computer. This also works on a small hand held programmable computer.

Here is program # 1- It is called Ratio and Exposure.

```
212: "Z" Clear
211: Beep 1: Input "(A)=" ;A
212: Beep 1: Input "(B)=" ;B
213: Beep 1: Input "(D)=" ;D
215: If A then 219
216: A=BC/D
217: Beep 2: Print "A=" ;A
218: Goto 210
219: If B then 223
220: B=AD/C
221: Beep 2: Print "B=" ;B
222: Goto 210
223: if C then 227
224: C=AD/B
225: Beep 2: Print "C=" ;C
226: Goto 210
227: If D then 210
228: D=BC/A
229: Beep 2: Print "D" ; D
230: Goto 210
231: Goto 210
```

The # 2 program to add exposure is as follows;

```
21: "A" Clear
22: Beep 1: Input "Density" ;N
23: R=10^N
24: Goto 25
25: Beep 2: In=put "Exposure Number";A
26: B=R*A
27: Beep 3: Print "Exposure Number" ;B
28: X=B-A
29: Beep: Print "Burn In=" ;X
30: Goto 22
```

The 3# program to subtract exposure:

```
10: "S" Clear
11: Beep 1: Input "Exposure Number ";B
12: R=1-^N
13: Goto 14
14: Beep 2: Input "Exposure Number";A
15: B=A/R
16: Beep 3: Print "Exposure Number" ;B
17: X=A-B
18: Beep 2: Print "Hold Back+" ;X
19: Goto 11
```

That's it. Let me know if these programs work. I have an Apple MacIntosh, not an IBM clone.
There is no reason not to use a computer to produce the correct information needed to make quality prints.

I have some interesting news about the latest scanners that have invaded our advertising field.
I received an invitation from

the Crosfield Company to see their new "workstation" called "The Imaginator."

The system works as follows.

1. A transparency, (any size up to 8x10) is placed into what looks like a washing machine, to be scanned. A drum rotates at a very high speed and by using a laser beam, the unit is able to color separate and capture every detail of the transparency. The electronic image is captured (digitized) on a disc or 9" tape.

2. The Disc or tape is then fed into a highly sophisticated computer that uses a program that enables the image on the screen to be manipulated in any manner you can think of. This part of the process is called "The Imaginator."
The hand tool looks like a pen. The tools also available in the computer are almost un-ending. This is the "work station." The corrected image is "saved" on another disc.

3. The third machine is the film recorder. The disc produced by the work station is fed into the film recorder, and this unit exposes the entire image on a fresh sheet of Ektachrome film.

The reconstruction of the

image is not done photo-graphically, but by electronics.
This produces a straight line curve shape of the original. As a result, there is little, if any, generation loss.

Should anyone be concerned about this "invasion" of electronics?
The only people that have to worry about this kind of reproduction system are those who have spent years learning how to make the great prints required by the advertising agencies.

The commercial labs that worked with the Dye Transfer process are the most vulnerable.

I can remember when I had accounts such as Honda, and Columbia Records. These accounts required Dye Transfer prints on every ad that was produced for magazine or billboard use. These advertisers now use these digitizing systems for almost all of their work. Some of the complicated prints that I worked on took more than a few days to complete. Then the re-toucher did his thing, which took a few more days. Some jobs required more than a week to complete.

The ease in which retouching is achieved with these new units is so simple that anyone with taste and a little

imagination can do an effective job.
I have a feeling that some day, every agency will have their own digitizing system "in house."

With today scanners the same kind of work that took days or weeks, could be completed in a few hours. As I have stated in previous "Keeping Pace" issues, the scanner is here to stay.

Where does that leave the rest of us?
The only recourse we have is to keep making the best quality prints.

The fields of "Point of purchase" or display is still wide open.

The large labs that make monster prints are fighting battles every day in order to stay in business. The survivors will be the ones that deliver on time and have an acceptable amount of quality.

The cost of using these scanners is not cheap. How about $150 for scanning a single transparency image, $400 per hour on the work station, and $300 for the new transparency?

This cost is not acceptable for the small advertiser.
He will look for a lab that has the ability to do a good job of retouching the original

transparency, or one that will produce a great Dye Transfer print and save quite a bit of money.

A six piece strip-in was exhibited during the demonstration. The quality was terrific.

So was the price.

The cost for the work station alone is under $80,000. Believe it or not, this is a low price. Some units cost over one million dollars.

I was also invited to witness the unveiling of Kodak's newest venture into the electronic field. This new unit is called "The Premier."

Does it do anything more than the Crosfield system? Not that I could see.

The demonstration was rather limited. There wasn't much attention paid to actually demonstrating the possibilities of the system. The comments from the audience were also limited.

The cost for all three units was in the $500,000. range.

My concern is for the quality end of the photographic business.

I am not about to tell you that making inexpensive type R prints is not the way to make good prints. This should be a "business" decision. There are labs all around the country that are constantly being written up in photo magazines as being the biggest or the fastest. Not necessarily the best.

The manufacturers are constantly showing pictures of a lab owner standing next to a machine that costs many thousands of dollars, and trying to impart that this "quality" lab is using their machine. Quality?

This is where I get indignant. The quality of some of these labs is far below what could be done, even with the mass production systems that they are using.

I have been in the darkroom end of the photo business. I have seen great quality. This is the only end of the business that I was interested in. However, some of the lowest quality labs have such great business acumen that they were able to sell their companies for many millions of dollars.

The decision is really up to you. If all you want to do is make money, invest in a "one hour "system and make prints by the pound.

I have seen one machine, that will produce prints in any size up to 20x30 from any size color negative. The small prints and the large prints look exactly the same, as far as color and density is concerned.

This unit works with a computer. The technician will never get his hands wet. The technician is not really a lab technician but rather a computer expert.

Quality

Anytime a print is made, regardless of the process, the first concern that I have is whether or not the contrast will be correct.

Type C prints are made from color negatives. The contrast of the negative is not variable. It has one contrast. Period.

It depends on the contrast of the image you are capturing.

The prints are subjected to whatever contrast is produced by this negative.

If you are making a Cibachrome print, or a Type R print, there is hope, because you can affect the contrast by the kind of internegative you produce, or by masking the transparency you plan to use.

This method of "masking" is the answer to the B&W variable papers.

How to promote yourself.

In order to make myself known to the advertising agencies in New York City and Los Angeles, I resorted to many little tricks.

The main thing is to have your name recognized by the people you are trying to

reach.

The methods I chose were sometimes bizarre, but effective.

For instance.

I had a lab situated on 43rd St. and Lexington Ave. in New York City. We were on the fourth floor and had a view of the entrance to Grand Central Station and the adjoining buildings.

Two major accounts were right across the street from us.

I could look into the offices of Vogue Magazine and see the actual office of the production manager.

The other account was J. Walter Thompson, at that time, the largest advertising agency in the world. They were situated on the 19th floor.

I was tempted to buy some large helium filled balloons and paint my message on them and then float them up to the 19th floor and let them dangle in front of the agencies windows just to get their attention. I didn't do this, but I was tempted.

The most prestigious magazine account in the country was Vogue magazine.

I tried in vain for many months to get the production manager to try my lab for making the Dye Transfer prints used for reproduction of their covers.

I called Mr. Vonderhorst every week for 7 months without ever speaking to him. I was told that he was out of the office or out of town, or in a conference and couldn't be disturbed.

I could look into their offices and see the production man. He was in the office and he was not in a conference. He just didn't want to be bothered by a young beginner.

Well, my persistance paid off.

I received a call from Mr. Vonderhorst. I could see on the phone, talking to me. He had no idea where I was located. I never did tell him.

I got my chance when two other labs in town disappointed him. My work was accepted and I produced the entire Dye Transfer output for the magazine for over 8 years, until I moved to the west coast.

The interesting thing about working for the advertising agencies was the fact that the method of reaching people became almost second nature to us.

I began to use many methods of reaching people.

Enclosed in this issue is a phoney ad that we used to promote ourselves.

We used the gag of printing a page from the Guiness Book of Records.

Stan Jones, a respected art director in Los Angeles, did the layout for us.

We mailed out hundreds of these teasers and our work load increased.

There are many other ways to reach your audience.

If you are a serious fine art photographer, how do you get your name out to the public?

There are a few ways.

The first is to submit your prints to as many galleries as possible. Keep on showing new work to as many people as possible. If you have over 50 images, send out 10 at a time to 5 galleries. When they come back, redistribute them again but keep changing the addresses.

In this way, you will have a series if your work being reviewed constantly.

The famous galleries such as "Friends of Photography" in Carmel, CA ., or the Ansel Adams Gallery in Yosemite, Ca. are good examples of the kind of gallery you should send your work to.

The second is to try to get your work published in photo magazines that caters to the fine art photographer.

Photo design Magazine is only one of many that can do you some good.

There a quite a few art magazines in San Francisco.

Go to any public library and look up the galleries and magazines that are available to you. The magic word is "perserverence."

I recently read an article in a photographic magazine in which the author describes his success with the Dye Chrome Resaaerch Co. from Florida, that is using the two part bleaching system.
He claims that this is the **only** way to make quality Cibachrome prints.
I will soon write to this magazine and refute his claim.
From my experience, I can make a mask that will pinpoint the exact amount of contrast needed in the mask in order to make a print that holds the detail in both the shadows and the highlight areas.
The method of using the two bleaches separately is a good solution for those of you who want to make prints the easy way. There is no need for register equipment.

There happens to be a revival of the black and white processes.
The cost of advertising in color has forced many advertisers to change their minds.

The newest photographic papers are great. They can be toned to increase the blacks without changing the contrast of the upper levels of the image.

Ifr any of you would like to know how to make excellent black and white negatives from transparencies, let me know. I have written an article for PhotoLab Management Magazine, a few years ago. The Sept. Issue of 1986.
If you call the magazine they will probably agree to send you this issue.
Their phone number is;

213-451-1344

If you have difficulty getting this issue, let me know. I can make a copy of the article for you.

This article describes the method of masking used to achieve the results that appeared in the issue.

New equipment for processing color prints.

I had an opportunity to visit the PMA show at Las Vegas this past week. While there I witnessed the unveiling of a new table top processor made by Fujimoto. It is a modular design. This means that you can add or remove different tanks with utter simplicity.

The version that I saw will accept paper up to 20 wide. It takes up very little room and really does fit on a table top.
The fact that it is modular means that you can process any material from a simple black and white system to a complicated Cibachrome P-3 system.
The unit has variable speeds and excellent control of the temperature. The amounts of chemistry required for this processor is quite small. About 1 1/2 liters per tank.

It can be purchased with a final wash tank system and a dryer.
The base price is around $1900 plus whatever you add to it.
If you want any information about this great new machine contact:

Rick Warner
16254 Pasada Dr
Whittier, CA 90603
213-947-6597

I am asked questions almost every day about some problem in making quality prints. If you are ever in a bind and need the answer to a darkroom question, feel free to call me.

If I don't know the answer I will tell you so.I will also find the correct answer for you.

Aproblem from one of my readers was as follows.

In order to make a negative with the correct contrast that will work with a cold light enlarger, she needed to make a separation negative with a density range of 1.5. When you consider that the gamma of development was .70 for the negative, what was the correct density range required for the combined mask and transparency?

The answer was over 2.1 The cold light has many virtues. However one of them is not the making of matrices with this extremely fast and flat light source.

The fact is that many transparencies have contrast levels that are almost this low. The would mean that there would be little opportunity to make masks for the Dye Transfer process.

In this case I would recommend that a change in the enlargers light source be made.
I would suggest that an incandescent lamp be used. Hopefully, it burns at 3200 ° Kelvin.This would require a much lower density range for the combined mask and transparency, which would result in the necessity of making a set of masks.

This is good.

Page 8

We need to make masks for the contrast level, but a very important by-product is the degree of color correction afforded by masking.

When I made carbro prints during the 1940's we recieved many glass plate negatives that were out of balance. We would make masks to control the density ranges if each color separation negative, but the color correction requirement needed masking to achieve the proper results.

It was during this period in my life that I discovered the true necessity for masking. If we did not make a set of masks, and used the negatives in their original state, the colors in the print were muted and lacked brilliance.

When we made the correct masks, the images came alive and made the difference between a good print and and a poor print.
Some of the accounts we worked with were food accounts. I remember making prints for the A&P food chain.
A cup of coffee had to have the correct coffee color otherwise the print would not be acceptable.
We resorted to reverse masking just to get the warmth of the coffee to look like it was just brewed.

Some of these techniques are difficult to write down . They were used almost every day without much thought as to "how" they were done. We just did them.
I will examine my memory banks and try to write about some of these techniqes.

For the past year I have been reading about the various ways to reduce the contrast of the Cibachrome paper. I have read articles that make my blood curdle. Some of the remedies were so bizarre that I have decided to write a book about a professional approach to making reproduction quality Cibachrome prints.
I will keep you all informed as to the release date.

In the meantime, I still have my various items for sale.

The Video Package is availabe for $200 plus $12 for Shipping and handling.

My book "The Art of Photo Composition" is $50 per copy.
My newsletters are still $60 per year and $4 per ea. back issue.
 Again, Thank you,

Bob Pace
13900 Trinidad Dr.
Victorville. CA 92392

619-241-0905

Photography

Cameras

Largest. The largest camera ever built is the 27 ton Rolls Royce camera built for Product Support (Graphics) Ltd. of Derby, England, completed in 1959. It measures 8 feet 10 inches high, 8 feet 3 inches wide and 35 feet long. The lens is a 63" f15 Cooke Apochromatic. Its value after improvements in 1971 is in excess of $240,000.

Smallest. Apart from cameras built for intra-cardiac surgery and espionage, the smallest camera generally marketed is the Japanese Kiku 16 Model II, which measures 2⅜ inches × 1 inch × ⅝ of an inch.

Earliest. The earliest photograph was taken in the summer of 1826 by Joseph Nicéphore Niépce (1765-1833), a French physician and scientist. It showed the courtyard of his country house at Gras, near St. Loup-de-Varennes. It probably took eight hours to expose and was taken on a bitumen-coated polished pewter plate measuring 7¾ in. by 6½ in.

Printmaking

Most Strip-ins. The known record for strip-ins in one dye-transfer print was established by Bob Pace of Pace Color Prints, Los Angeles, Calif. in July 1975. It consisted of 37 separate human figures stripped within a 20 × 24 piece of artwork prepared for a magazine advertisement (Munsingwear Sportswear) through its advertising agency Ogilvy & Mather. The production time for the entire job required 60 hours and was delivered on time needing only minimal retouching to achieve the desired illusion.

The Largest Number of Photographic Strip-ins: 37 figures on a single 20 × 24 dye transfer.