



# LENS LINES

The Official Newsletter of the Anne Arundel  
Camera Club March, 2009

## Field Trip

March 21st - Blackwater

## Programs Planned

- March 4** Program, Panel, Web Design Options  
**March 11** Theme Contest: Digital- Transportation, Mono High Key-Low Key  
**March 18** Open Color Prints and 35mm contests \*Jack Mills has been rescheduled\*  
**March 24** Theme Contest: Slide- Architecture, Color Prints- Glass

## February Contests

### **Novice Digital February 11, 2009**

- 1st Place Mike Thomas "Apples"  
2nd Place David Harding "Bouquet"  
3rd Place Mike Thomas "Peppers"  
4th Place John Milleker, Jr. "Crown"  
HM Charles Graf "General Store"  
HM John Milleker, Jr. "Roll With it"

### **Unlimited Digital February 11, 2009**

- 1st Place Chuck Gallegos "Dance Antique"  
2nd Place Howard Penn "Blue Curves"  
3rd Place Howard Penn "Lights on the Steps"  
4th Place Howard Penn "Red Vase and Shadow"  
HM Dolphy Glendinning "Circles, Circles Everywhere"  
HM Chuck Gallegos "Autumn Arrangement"

### **Novice Monochrome Prints February 11, 2009**

- 1st Place John Milleker, Jr. "Floater"  
2nd Place Michelle Barkdoll "Say Cheese"

3rd Place Charles Graf "Only God Can Make a Tree"

4th Place Cathleen Steele "Resting Shoes"

**Unlimited Monochrome Prints February 11, 2009**

1st Place Mike Thomas "Smoking Gun and Knife"

2nd Place Chuck Gallegos "L'Oeuf"

3rd Place David Harding "Crank"

4th Place Mike Thomas "Dundee Marmalade and Tes"

**Novice Color Prints February 25, 2009**

1st Place Angel Kidwell "Red and Blue"

2nd Place John Wayne Lucia III "By the Seashore"

3rd Place John Wayne Lucia III "Marlboro"

4th Place Charles Graf "The Old Corn Planter"

HM Michelle Barkdoll "Dancing with my Shadow"

HM John Wayne Lucia III "Decay of a Fence"

**Unlimited Color Prints February 25, 2009**

1st Place Chuck Gallegos "Man's Still Life"

2nd Place Howard Penn "Three Red Lights"

3rd Place Godfrey Gauld "Holly and Coral"

4th Place Godfrey Gauld "Tomatoe"

HM Chuck Gallegos "The Phantom's Mug"

**Unlimited Slides February 25, 2009**

1st Place Elizabeth Gauld "Party Time"

2nd Place Dolphy Glendinning "Red on White"

3rd Place Chuck Gallegos "Mello Cello"

4th Place Elizabeth Gauld "Natural Eggs"

**Hand Coloring Photographs**

**By Elizabeth Gauld**

\*please see the article attached to the end of the newsletter\*

**Around Town**

**Gallery Opening**

**January 28 - March 23**

Photographs of James L. Amos: Geographic, Illustrative, and Personal

The Albin O. Kuhn Library Gallery presents Photographs of James L. Amos: Geographic, Illustrative, and Personal, on display from January 28th through March 23rd, 2009.

Marylander Jim Amos studied photography at Rochester Institute of Technology, worked for Eastman Kodak Company, and found his true calling as a photographer for National Geographic. In twenty-six years he traveled around the world employing creativity, insight, and instinct to photograph the earth and its features, completing many magazine assignments and the photographs for two books. He was named "Magazine Photographer of the Year" in 1969 and 1970 by the National Press Photographers Association. Amos also received many awards from the White House News Photographers Association.

A public reception, to be held on Wednesday, February 18 at 4:00 pm will feature remarks by Mr. Amos.

The Gallery is open Monday through Friday, 12 noon to 4:30 pm, on Thursday until 8 pm, and Saturday and Sunday 1 - 5 pm. Admission is free. For more information call 410-455-2270.

#### **Full Moon Hikes at the National Arboretum**

**March 8, 9 & 10, 7:00-9:00 pm**

**April 7, 8, & 9, 8:00-10:00 pm**

**May 6, 7, & 8, 8:00-10:00 pm**

This is a five-mile-long, mildly strenuous hike through moonlit gardens, meadows and woods. Guides share points of special interest and seasonal highlights. The two-hour walk over hilly and uneven terrain is more of a brisk hike than a tour so wear good walking shoes and dress for the weather. Not recommended for children. Register now! These hikes sell out quickly. Fee: \$19 (\$15 FONAs) Registration required.

**Sat 14 March 2009**

#### **Annual Eastport Green Beer Races**

You are invited to attend, participate and or Sponsor a Team in The Annual Eastport Green Beer Races. The 2009 races will differ slightly than in recent years by introducing a series of team races, drawn randomly for the first round, with the winners of each round moving on to the next, until the final two teams race for the Annapolis/Eastport Challenge Trophy and ultimate bragging rights!

Each team will comprise of 4 runners, 2 men and 2 ladies and will pay a donation of \$50 (highly recommended that any team wishing to run get a sponsor such as a bar or business). 100% of donated entry fees will go to the benefiting Charity. There will also be a series of Kids Green Kool Aid Races, along with the traditional Keg Toss and on site food all day. A post Race Greenbeerfest Party will take place at the EDC with live music. Registration either online at [www.eastportdc.com](http://www.eastportdc.com) or on site at 12.00 Noon, with races starting at 1.00pm.

Contact: 410-507-5616 or visit [www.eastportdc.com](http://www.eastportdc.com)

Location: Eastport Democratic Club, 525 State Street, Annapolis 21403 .  
[www.eastportdc.com](http://www.eastportdc.com)

**Sun 29 March 2009 12:00 pm - 5:00 pm**

**Maryland Day 2009**

Rediscover Maryland history in your own backyard with family and friends in the Four Rivers Heritage Area, with this free, fun-filled festival highlighting our region's unique heritage.

Local cultural and heritage sites will open their doors to offer special FREE activities and tours for the whole family. Stroll through downtown Annapolis or take a drive to Historic London Town and beautiful South County for exciting and educational tours, costumed re-enactors, art exhibits, plenty of kids' activities, and more. This event is held rain or shine.

Maryland Day 2009 is a collaborative event sponsored by Four Rivers: The Heritage Area of Annapolis, London Town & South County. There is something for every member of the family to enjoy during this annual celebration of all things 'Maryland.' Visit [www.marylandday.org](http://www.marylandday.org) for more information.

Contact: 410-222-1805 or visit [www.marylandday.org](http://www.marylandday.org)

Location: Arundel Center, 44 Calvert Street Room130, Annapolis 21404

**NOTE FROM OUR WEB MASTER**

The Arundel Camera Club website URL is now <http://arundelcameraclub.org/>  
Camera Club Member's image galleries are at  
<http://www.pbase.com/arundelcameraclu/root> and are linked from the club website.

**President**

Howard Penn 410-544-1742 email: [howardpennphoto@comcast.net](mailto:howardpennphoto@comcast.net)

**1st VP(s) Programs:**

Chuck Gallegos	410-571-0562	email: <a href="mailto:gallegos@gmail.com">gallegos@gmail.com</a>
Betty Harris	410-729-0255	email: <a href="mailto:ef.harris@verizon.net">ef.harris@verizon.net</a>

**2nd VP(s) Contests:**

Chip Bulgin	410-518-6876	email: <a href="mailto:chip.bulgin@comcast.net">chip.bulgin@comcast.net</a>
<b>Assoc.</b>		
Richard Chomitz	410-721-5573	email: <a href="mailto:rchomitz@comcast.net">rchomitz@comcast.net</a>

**Secretary / Treasurer:**

Sunny Frank 301-261-6181 email: [sunnyfrank@covad.net](mailto:sunnyfrank@covad.net)

**Delegates**

Dick Chomitz

**Webmaster**

David Joyner email: [wdjoyner@gmail.com](mailto:wdjoyner@gmail.com)

Since photography was invented, photographs have been colored by hand. The initial desire was generally to make the photograph as much like the original scene as possible, since color films had not yet been invented. When color film was available a new reason for coloring became to reinterpret the image in a way that color films can not. Using color to communicate what the photographer feels as an artist not just what the camera sees is another way to show an image. So many choices, so many effects... There are many materials that you can use to add color to a print and various methods of application which yield vastly different effects and atmospheres. There are a few general "rules" when printing and coloring photographs. This is an art and art works best when the artist is willing to experiment and break a few rules. In this light, I'll tell you what I have found that works best for me, what other things I have seen that I liked, and leave you to make your own decisions for yourself. The first consideration for hand coloring is printing the photograph. Most colorists I know, myself included, prefer fiber based papers, though I have never found a photograph I couldn't color on with something. Fiber based paper has archival qualities and if one is going to take the time to add color to an image, it should last as long as possible. The second very important reason to use fiber based papers is for the texture surfaces available. Some media, like colored pencils, simply won't take well to glossy resin coated papers, not even to the matte resin coated papers. There are sprays such as workable fixative to coat these papers so that they receive media better, but the papers still do not receive the colors in the same way as fiber based papers. My favorite papers are fiber based, matte surface papers, or even papers with textures more like regular art papers, such as discontinued Luminos Charcoal R. There are now Strathmore watercolor cold press papers available with an ink jet coating for digital printers. The second consideration when printing a photograph to color are exposure and contrast. Printing slightly lighter makes darker tones easier to cover, but do retain the contrast. Large dark areas of the print which can never completely be worked with color (except opaque acrylics or oil paints) are bothersome. I'm not sure if there is any medium that hasn't been successfully used to color a photograph. I have used oil paints, colored pencils, markers, pastels, crayons, food dyes, photo dyes, and watercolor paints. The primary concern of a colorist is to use a medium that takes well to the surface at hand and that one is comfortable in applying. Generally speaking, a medium that has a fair amount of transparency is best, to allow the details of the photograph to show through. The first medium I ever tried was Marshall's photo oils, still readily available and with plenty of instructions on use. These are most commonly used as a tint and such images are what most people imagine when you mention a hand colored photograph. I usually use paint brushes to get the coloring medium onto the surface. Many photographers use q-tips, cotton balls, and sponges. Pretty much any colored pencils will work, but

the higher quality artist's pencils often have a softer lead that make application easier. You can use the harder Marshall's colored pencils as a final fine detail layer. Pigments in pencils can't be mixed the way paints can, so the best way to achieve rich colors is to layer the colors, as one would in colored pencil illustration. Begin with the undertones of the image, typically warm colors in the highlights and cool colors in the shadows, keeping the pencil strokes moving in a single direction for the first layer of color. Subsequent layers of color are then added in strokes in opposing directions, forming a sort of cross hatching of colors and eventually filling all the minuscule white spots with color. The final result can be an image with amazing depth of color. The Dr. Martin or Marshalls watercolors I employ have the admirable quality of adhering to every photographic surface around. This is handy for retouching competition prints. I still prefer matte surface fiber papers, as I also sometimes add colored pencils to the dry water colored print. Peerless watercolors, which have been produced for painting on photographs since 1885, are available as dry sheets or in liquid form. (You can find them at [www.peerlesscolor.com](http://www.peerlesscolor.com).) You can take the pigment directly from the paper film to your print, layering and mixing colors on the photograph itself, which is taped flat until dry. Watercolors are the most challenging to control and I encourage some practice before working on your best photographs. The first time I used watercolors on a photo, I was playing with my kids' Crayola paints, and loved the results. I have also used children's markers on regular resin coated prints and experimented with pastels on matte fiber based prints, both with reasonably favorable results. Landscapes, still life, bugs, portraits-anything goes! It is easiest to start with uncluttered or landscape photos, free of unnecessary details or to perhaps color only a portion of an image. Take the negatives or digital disc to a photo store, and (this is VERY important) ask to have the photos you've selected reprinted on fiber based paper (If available and will cost extra.) with a matte finish (**NOT glossy!**) Paper - matte and semi matte fiber papers take the coloring materials best. RC papers resist many coloring materials. To circumvent a resistant paper surface you can use a special spray (Marshall's PreColor Spray, or a workable fixative) designed to add a "tooth" to the surface so that the color material can be successfully applied and adhered. Another method is to apply a matte medium to the surface of your print, let it dry, then apply the paints. A larger surface is easier to work with, so have them reprinted no smaller than 5 x 7.

The tools you will need for your project are:

### **Tools of application/removal**

