



# 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 Dophy 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 FONA) 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 Room 130, 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.pbace.com/arundelcameraclub/root> and are linked from the club website.

#### **President**

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

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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 Marshall's 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**



Cotton balls & swabs are often used to apply or remove color. Brushes both bristle and airbrushes may be used. Sponges will give a stippled effect when applying color, and are also used to remove color in highlights. Blotting paper or paper towels are useful for removing excess water or paint. An eraser, kneaded is best. Depending upon the coloring material you are using, you may want to use a mixing palette.

Tape, Toothpicks, Photo Oils (I use Marshalls), Colored Pencils (I use Berol Prismacolor), Photo Inks (I use Dr. Martins), or other coloring media - water based is easiest to remove or thin P.M. Solution, "Marlene" solution (also by Marshalls)

Marshalls sells a great starter kit that includes 12 tubes of paint and everything else you will need, except the cotton swabs, waxed paper, tape, and pencils. This can be found at larger art supply stores, like Michaels or Aaron Bros.

One can start with toning the image to create a warm undercast to the image, which can be particularly pleasing with portraiture. This completely depends on personal taste and subject matter. Selective toning is sometimes used. This is relatively easy using mastic to cover areas to be left un-toned. I do favor warmer-toned papers. Allow the print to dry (You may need to tape the print flat after toning.) tape down your photo in front of you. Methods of course depend upon which coloring material is used. Also, how much color do you want to apply: only to specific areas/subjects in the image? over the entire image? thick enough to obliterate the visual data of the print (like Holly Roberts), or a thin or more transparent layer that shows the photographic image? Will you apply "realistic" color or intense color that jars the viewers' sense of reality?

Test all color materials and mixes on a scrap/test print before applying it to your final print.

### **Using oil paints:**

Apply a solution (Marshall's PM Solution, baby oil) to the entire surface of the print to help you work the color into the image. You may apply the oil color directly but beware: if you are not applying color to the entire surface you will see a bleed of oil around the spot colored area. You can thin paints or just wipe them down to the translucency you wish. Also, if you do not like the results you can wipe the paint off the print or use Marshall's Marlene to clean the entire print and start again. Also, try applying a matte medium to the surface of your print, leaving obvious brushstrokes, and paint translucent color over the surface creating a faux oil paint appearance.



### **Using water based products:**

Water-based products work well when the print has been soaked in water with a wetting agent (like photo flo) before starting to color. The print is removed from the soaking bath and excess water is blotted off of it prior to applying the color. It is also recommended to add a bit of wetting agent to the color material to keep it wetter longer especially when coloring large areas of a print.

Paint larger areas first. You may want to use a very thin application of a wetting agent such as P.M. solution or Photoflow or wetting agent lightly over the large areas before beginning to help the paint to flow. Put a very small amount of paint onto the waxed paper or paint tray. Apply paint lightly to the area you wish to color with a cotton swab. Blend it in well with a cotton ball. If it is darker than you want it to be, keep blending! If it is lighter than you want, apply more paint and keep blending until you have it just right. Now have you gone over the lines? No problem! Get out your kneaded eraser and erase the edges until the paint is only where you want it to be. Is the color all wrong? No problem! Erase it all with the eraser, or start over completely by putting a little Marlene solution. (Also called Painting medium, found in an art store, and may remove your original image.), on a cotton ball and taking the color off that way.

For smaller areas or finer detail, you have two choices. You can use the colored pencils, or you can use paint by twisting a tiny amount of cotton onto the end of a toothpick and carefully dabbing paint onto the area. This works well for lips and cheeks, and other very small areas. You can use a spotting brush giving very good control for fine details.

If you want a truly nostalgic look, don't paint the entire picture. For portraits, you may want to just tint the hair, cheeks, and lips. For a field of flowers just the flowers and not the sky or grass might look just right. Play around with it. Don't be afraid to make mistakes. Remember, you can always start over.

Once your image looks the way you want it to, let it dry for 24 hours before handling or framing.



## Easy steps to begin Hand Coloring

### Things You'll Need:

- Matte-finished black and white photographs
- Cotton balls or cotton craft piping, q-tips
- Small, wooden sticks (toothpicks or cuticle sticks work well)
- Photo oils kit, photo inks, or water color paints, even kitchen vegetable dyes
- Art-quality colored pencils (soft lead)
- Art pastels, crayons, or magic markers
- P.M. solution, Water Color Medium, Photo Flo (found at specialty stores) if using something besides photo oils. Do not use Painting Medium on Ink jet inks.
- Small, disposable plastic palette (if using photo oils)

**Begin** by prepping the photograph - especially important for modern non fiber based papers. Soak a piece of cotton with the P.M. solution. Rub the cotton over the entire photograph. Use a clean piece of cotton to wipe off the excess. Allow to dry 15 or so minutes. This step allows the picture to better grip color from the pencils or pastels. It also allows for better blending.

#### Step2

Color sections of the photograph using faint, light strokes. Use a piece of cotton or a cotton skewer to blend the color and eliminate stroke marks. Working from center out or top down helps to avoid smearing color. A little paint goes a long way Use small circular motions to apply the paint. Work paint out almost to the edges. Blend down to desired shade. Do not let paint build up or puddle. Carefully blend the edges where one colors borders another color.

#### Step3

Create shading or different colors by layering. After allowing colored sections to dry a bit, use a different color or the same color to darken shades. Use a kneaded eraser to clean any paint from the eyes, teeth, jewelry, & white portions. For coloring eyes, lips, cheeks, details to hair & clothing, use a tiny hand wrapped cotton swab or a Marshalls colored pencil. **When using pencils, be sure to use a very light touch or you will destroy the surface of the photo.**

#### Step4

Allow the photograph to dry thoroughly in a safe place.