

2 0 0 5 W I N T E R

# the AUTUMN Color

VOLUME 3 ISSUE 4

NEWSLETTER

DECEMBER

## Photo Tip

### Need to Make Your Photo Bigger? Do It In Raw!

Yet another advantage of working with RAW images comes when you need to make your image larger than the original. Of course, this is generally thought of as a big no-no because making a photo bigger than it's original usually means a major loss of sharpness and quality, but if you're shooting RAW, well...not so much. Well, not nearly as much. So, all you have to do is go to Camera Raw's Workflow Options (in the bottom-left corner of the dialog), and from the Size pop-up menu choose a larger size (make sure you also choose 8 Bits/Channel for your depth), and you'll get much better results from your forbidden upsizing than you would have if you tried to do the same thing in Photoshop using the Image Size dialog (under the Image menu).



## Let's Talk About Scanning!

We feel that making a great scan from original film is the key component to making a fabulous looking print. As you may or may not know, we use a drum scanner here at AutumnColor. Drum scans are the still the best way to go to get all the information from your film to translate into print. There are some pretty high-end flat bed scanners out there, but don't be fooled, drum scans are still better. Why you ask? One reason is the wet mounting process. It helps fill in any scratches and eliminate dust from the film. Another reason is the PMT lamps in drum scanners. These babies capture more shadow details and less grain than a flat beds CCD sensors. We think it's best not to make compromises in the quality of your scan since it will ultimately effect the digital file you create, and finally the image you output.

Several factors play key rolls in making an amazing scan. Resolution is certainly the first step. Your scanner's resolution is measuring the number of samples the sensors take in the Red, Green, and Blue tonal ranges. The larger you scan, the larger your final output can be with minimal degradation in the quality of the image. And stay far away from "interpolated" resolutions! The software will actually create new values in order to make a larger scan. Stick with optical resolutions. These are strictly based on the film measurements. No guess work. And in the end, a better scan will result!

Now, let's cover the ultimate resolution question. Making a master scan from your original is highly recommend. You can always down size to make smaller prints, but trying to go up from a small scan is not going to yield good results. So again, even though it may cost you a little bit more, it's better to get a master scan right off the bat. How much is enough? Resolution is the number of pixels a scanner can acquire and we have spent many hours and conducted various tests to come to a few conclusions. For 35mm images, you'll need around a 100 MB files. For medium format, plan on about 180 MB and for 4x5 we suggest 230 MB. Give or take a MB or two. If you are scanning originals beyond these numbers, basically what you're scanning is film grain. It's information that doesn't translate into any printing process out there. If you want to make a large print from a 35 MM slide we would scan the original for 100 MB and then size the file up to make the large print. We've done this with 48x60 inch prints and they look great!

## Call for Entries

### 2006 Communication Arts Photography Annual

Deadline: March 13, 2006

Juried by a nationally representative jury of distinguished designers, art directors and photographers, The Photography Annual features the best photography used for advertising, design, editorial and other area of the communication arts. Published each August, 73,000 copies of the 254-page Photography Annual will be sold and distributed worldwide, assuring important exposure to the creators of this outstanding work. As a service to art directors, designers and art buyers, the index will carry addresses and telephone numbers of the photographers represented. Of

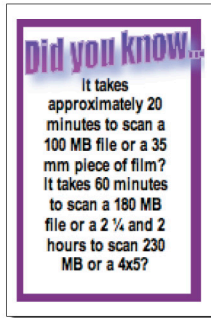
the nearly 9,000 entries to the 45th Photography Annual, only 220 were accepted, making the Photography Annual the most exclusive major photography competition in the world. Go to [www.commarts.com](http://www.commarts.com) for more info.

### PDN Photo Annual 2006

Deadline: January 15, 2006

This competition is open to work produced or published between January 1, 2005-January 1, 2006. Entries must be submitted as proofs, tearsheets, finished printed pieces or transparencies, with a high-res digital file for reproduction. You must also include a hard copy or printed version. Hard copies are judged. An award celebration for the winners will take place in May 2006 in NY, New York. The winners and their work will be featured in the May issue of PDN and PDN Online. All entries must be postmarked by January 15, 2006. [www.pdnonline.com](http://www.pdnonline.com)

What about 16 bit you ask? Going to 16 bit certainly doubles your scan size – suddenly a 100 MB scan is 200 MB. So it will cost you more money. So the key question becomes, What advantages does this give you?



Well, if you are doing a lot of work on a file - making extreme changes in any part or globally – you may want to consider a 16 bit scan. You can dig out shadow details and retain highlights better. Also keep in mind that doubling your files size certainly slows down your workflow. It takes much longer to work on these files than the smaller files. And here is where I get really honest with you. We have made hundreds of thousands of prints using 8 bit scans. And frankly, Scarlett, the quality speaks for itself. These are beautiful prints, and we've been making them that way for years. If you put an 8 bit scan up against a 16 bit scan and make prints from both, you would be hard pressed to find the differences. We know, we've tested it out.

Perhaps you'd like to know a little bit about the steps in the scanning process? First things first, we use an Optronics Color Getter 3 Pro drum scanner. It has the capability of 8000 DPI and a dynamic range of up to 4.0. Dynamic range describes the sensor's ability to measure the number of shades or tones from white to pure hue, or black. It uses PMT technology, xenon lamps, and scans 32 bits of color data. It came with whip cream and a cherry on top. Mark has been using these Optronics scanners since 1989 and is considered an Optronics Scan Master. We have 2 scanners in working order and one of them just for parts if needed. We love 'em. They are sharp. Wicked sharp. But I am getting ahead of myself – so let me go on to explain what we do with all this fabulous, fun technology.

For the best possible scan, we take your transparency and mount it to the scanning drum using a crystal clear Aztek Mylar. Then only the best Kami mounting fluid is applied to wet mount the film to the drum. You see, Kami's Scanner Mounting Fluid has anti-static properties. The mounting fluid will clean the film, fill the film grain, and provide anti newton benefits all at once. When the film is removed from the scanner the Kami fluid quickly dries clean. Then the film immediately gets a quick wipe with a lint free towel and the film will be perfectly clean and ready to go back into it's protective sleeve. Kami fluid is extremely important for archival quality scanning of your film.



Next, the drum is placed in the scanner and it whirls around and around as light sweeps across the original film. The purpose of a scanner's sensor system is to convert light from the original image into electronic data – the original gets digitized into pixels. That's how the scanner creates the digital file we use in PhotoShop and ultimately use to make your beautiful prints. That is what we use and how we use it.

### On Foot: Lost Worlds

AutumnColor recently printed an amazing group of photographs by John Sicheloff for his exhibition at the Edisto Gallery in Mammoth Lakes, CA. This is an exhibit of rare images that remembers a lost Afghanistan. Photojournalist John Sicheloff's affecting collection of color photos remind us there was another Afghanistan, before satellite television, before the Soviet army, the Taliban, and the war on terror. John Sicheloff is the executive producer of the acclaimed public affairs program NOW on PBS. Sicheloff is the winner of three national Emmy's for his work at NBC News, ABC News, and PBS. His participation in the ABC News coverage of 9/11 earned him television's highest honors, the Alfred I. DuPont award and the George Foster Peabody Award. **ON FOOT: LOST WORLDS** runs from November 12, 2005 to December 9, 2005 at Edisto Gallery, Mammoth Lakes, CA. More information can be found at [www.edistogallery.com](http://www.edistogallery.com).



### *Born to Run: Bruce Springsteen comes to AutumnColor!*

We'll actually it's photographer Eric Meola's images of Bruce that came through the door. Eric Meola took the Born to Run album's memorable cover shot of Springsteen and saxophonist/vocalist Clarence Clemons. And now that Bruce is re-releasing the album, Eric thought it would be a great time to put together a book project to showcase his images from that famous photo shoot back in 1975. Eric wanted to scan all 19 rolls of black and white images he shot that day. And so he called Mark Doyle of AutumnColor to see if he was up for the task. Mark was very enthusiastic about the project, especially when Eric told him that the Scitex division of Kodak was willing to donate a Creo EverSmart Supreme II high end flat bed scanner to make these scans. Mark knew that attempting to use our drum scanner to make these scans would be a very long, long process indeed. But we still needed the highest quality possible from a flat bed scanner, and this Creo scanner offered fluid mounting just like a drum scanner. We knew that would reduce the hours and hours of clean up. As soon as the Creo scanner showed up on our doorstep, Mark went to work creating beautiful, 16 bit grey scale scans of all the negative strips from the 19 rolls of film. So far, it's been approximately 269 hour of scanning, 60 hours of checking files, 1000 Gigs of information, and 59 cups of coffee. We are having a blast! Check out Eric Meola's web site at [www.EricMeola.com](http://www.EricMeola.com)

