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Tips & Techniques

by Roger Bunting

Create With Panalure

Color photography dominates the modern scene, but even for the most arid color photographer there will be occasions when a black & white print may be the necessary, or at least desired, end product. There is no need to carry two cameras, one with color film and one with black & white, just for the chance occasion when a black & white print may be required. The color film can do it all. Eastman Kodak long ago anticipated such needs and made available a print material known as Panalure, a product designed specifically for producing black & white prints from a color negative.

Silver halides, the light sensitive materials in virtually all photo-products, are sensitive only to blue and ultraviolet light. In order to make the emulsion sensitive to all colors, dye sensitizers have been added to the Panalure emulsion. The result is a panchromatic (all-color sensitive) emulsion much like that of a typical black & white camera film. The color negative, which has recorded not only different densities but also different colors, will print on Panalure with densities corresponding to the intensity of the light. It will print with equal sensitivity to all the colors.

The extended sensitivity of Panalure presents a minor disadvantage as softlight (or only a very dim softlight such as Kodak #12) may be used during printing. But Panalure also offers a remarkable advantage in creativity that is not available to standard black & white printing. Because the color negative has made a record of colors as well as densities, the photographer can manipulate the relative densities with colored filters during printing. In just the same way that filters can be used on a camera lens when taking black & white photos. Green leaves will print lighter if a green filter is used; clouds will be more prominent (the blue sky will print darker) if a yellow or orange filter is used, and so on. And all this can be done in the darkness with Panalure and a color negative.

Why should green leaves print lighter if a green filter is used? Remember that the film has recorded both densities and colors as negative. The green leaves are negative in the film. A green filter on the enlarger lens will absorb much of the negative light to diminish the density produced in the print.

Why will the blue sky print darker if a yellow filter is used? The blue sky is yellow in the negative. This yellow is transmitted by the yellow filter, but yellow is absorbed by the rest of the colors in the film. When exposure is increased to overcome this absorption the yellow intensity is also increased, and the sky prints darker.

There is no need to think through this estimate each time one wants to in-



Is Amanda's tank-top dark with light skin or light with dark skin? The choice is up to the photographer.



crease or decrease density in selected regions of a print. The rules are exactly the same as those for the use of color filters on a camera lens with black & white film. A filter color similar to the real color of a subject will result in a lighter rendition, and a filter of the color complement will give a darker rendition of the subject. If your enlarger has a color head, it's doubly easy. An infinite variety of color combinations are accessible with a twist of the knob, and there will be no loss in sharpness as may result from add-on filters.

The illustration shows two prints

made from a Kodak color negative. The girl's tank-top was blue with orange tints. The top print was made using an orange filter on the enlarger lens, and a blue filter was used for the bottom print. The dramatic density differences are in the clothing, but notice also the differences in the facial features. Creative use of the color filters can provide variation in skin tones, diminish the prominence of blemishes, and control local contrast. It's an easy and versatile technique that should never be overlooked when printing onto Panalure. **(D)**