POPULAR PHOTOGRAPHY

MAC 10

A ZIFF-DAVIS PUBLICATION

HOW TO BE A GOOD PHOTOGRAPHER

—a unique Special Issue

15 experts reveal what it takes

Feininger tells you how to teach yourself

Exclusive aptitude test rates your ability

Watch and listen as a pro creates a fine print

**Plus:
Is the Color Revolution Underway?**

—a 6-page report on Type C printing

Carroll Seghers II

POPULAR PHOTOGRAPHY brings you a step-by-step report right from the dark-room of a master printer as he shows you exactly how he made this fine print →

1 **"I'll first give** the negative a straight print . . . don't do any dodging . . . I'll give this print 23 sec at f/8. . . . I'm not worried about this being right . . . it will be a guide. This probably is the most important piece of paper before the final print. . . . The face is coming up dark and the background quite light . . . there is a small amount of flare on the edge."

2 **"On this print** I'll concern myself just with the face. . . . I want to get it right. . . . This is certainly the heart of the picture so I'm going to give a bit less exposure than the first print which was too dark. . . . Now, looking at the exposure of this new print . . . 15 sec over-all exposure with no dodging. . . . I find the face just right. . . . But, the background has become completely washed-out . . . little detail."

Interview recorded by JOHN DURNIAK

Although articles on printing have been appearing in books and magazines for years, few have ever gone to the heart of the subject. Here for the first time anywhere POPULAR PHOTOGRAPHY *presents a tape transcript recorded while Harold Feinstein, one of today's master printers, made one of his fine prints from an especially difficult negative. Step by step you can follow his thinking and technique as he works in his darkroom.*

We are now in Harold Feinstein's darkroom. It's approximately 7x11 feet in area. There are paintings, drawings, and photographs on his wall. He has an Omega D-2 enlarger with three sets of condensers and lenses. His developer is Ansco Vividol, his paper, Varigam. There is also a record player in the room. Feinstein believes that "a darkroom should be a happy place." Music

helps him relax as he toils over a difficult print. Now, here's Harold Feinstein about to make his first print:
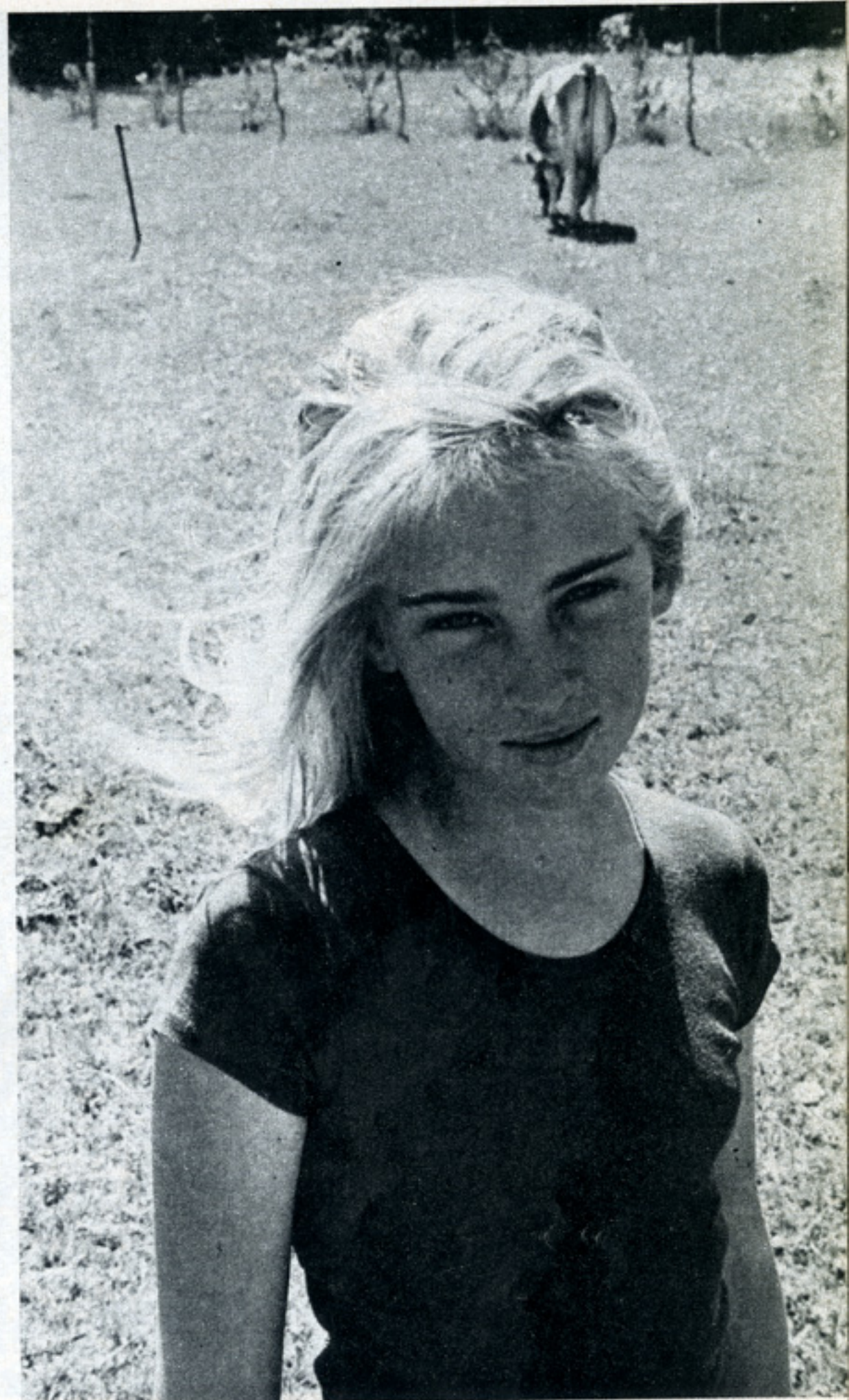
Print 1.

"I'll first give the negative a straight print. (Ticking of timer, one two, three . . .) On the first enlargement that I make I don't do any dodging. (Enlarger light goes off.) Now, I gave this print 23 seconds of exposure, which was a guess. I'm not worried about this being

3 "**This time I'll** work to get the correct exposure on the background . . . I believe, from what I have learned from the first print, that about 50 sec will be the right exposure . . . I'm going to print straight . . . no dodging . . . I'll not worry about the face at all. . . . Here it comes . . . dark, perhaps too dark. . . . Let's forget the face and study the background. . . . Now in a tone fairly close to this it won't detract from the face.

4 "**I've decided to** lighten the entire background a bit and lighten her face. . . . I'll expose the entire print 19 seconds . . . dodge out the face for four more seconds and then put my hand in and hold back the entire figure . . . burn-in the background for another 19. . . . I'll also burn-in for the flare. . . . I can see it coming out a lot closer to what I want . . . the face has more quality . . . it's commanding more attention."

just right or not, but this will be a guide.

"This is probably the most important piece of paper before the final print. It is going to be the map. It's going to tell me where I want to explore, where I want to work, where I'm going to darken, where I'm going to lighten. This is only a general plan for the enlargement. As we go from print to print and advance toward what we finally want, we will be able to make more decisions. This very

important first print must be studied.

"I'm putting it into the Vividol developer—letting the developer cover it evenly. I push the edges down with the tongs, being careful not to touch any other part of the print. It's so easy to scratch the very sensitive surface.

"I have a clock set with a large second hand over my developing tray. I normally like to develop a print for anywhere from 1½ minutes on to three minutes.

I determine this as I'm looking at the print in the developer.

"The image is coming up and I'm looking at it. The face seems to be coming up very dark and the background quite light. I know there is a small amount of flare or overdevelopment on the edges of the print. I'm going to have to work on it.

"This is the time when the critical creative decisions have to be made.

5 *"Now I'm going* to make the face a bit lighter . . . about 17 seconds. . . . I'll give the background more exposure than I did in the last print . . . also when I hold back the body I'll watch my hand. . . . I don't want to lighten the dark shirt too much.''
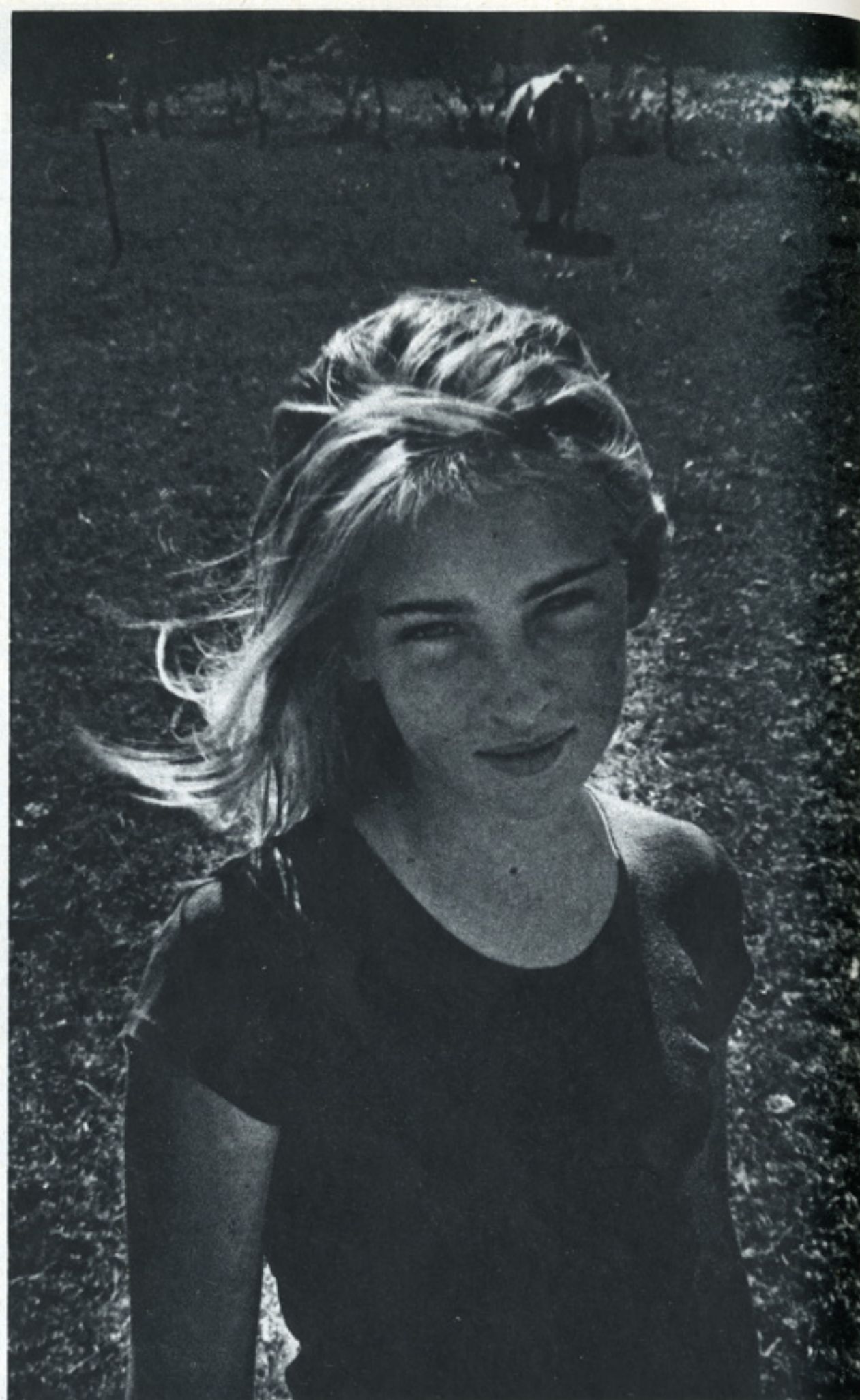
6 *"For this print* I'll give the entire print area 17 seconds . . . hold back the face 4 seconds . . . then add 30 for the background alone . . . burn in 10 seconds for the fogged edge . . . and 10 seconds more for hair. . . . There. . . . That is about it.''

"I'm going to give this print ideal development time—a minute and a half. Okay, I'll take it out now. I lay it face down in the short-stop tray. Then, with my short-stop tongs I'll just move it around a bit. Now for the hypo . . . I'll turn on the light now. (I always check my box of enlarging paper to make sure it is closed before I do switch on the light.)

"Looking at this print, I would say that this is pretty close to what it looked like when I was taking it.

"Well, now, let's see what it is I like about it which will help me to know what to work for. Certainly her hair is almost a trademark—the golden quality of the hair. Actually this enlargement is

not quite exposed enough, but it works very well for the hair. I'm going to try and duplicate this exposure, to retain this golden quality of the hair.

"Now I'll go over every area of the print. The first thing I look at, the side of the print, I see there's a glare caused either by light leaking into the camera or the cartridge, or possibly by developing. The edges of the film do have a tendency to get more development time than the rest of the negative. I know I'll have to go into that area and even it out.

"I see in the background we have a cow and somehow I think that this cow adds to the photograph. There's a suggestion of a field of daisies and a small fence in the background. There's too

much glare around the girl, which distracts from her and certainly doesn't add to the dramatic quality. She has the light hitting her golden hair from behind. Her expression in this photograph is very important. Let's face it, you can talk about composition all you want but we have here a picture of a person and my feelings about this person are important to the photograph, and to me the intensity of this girl's expression and the peace of mind which she seems to have are very important. I want to look at that face and see what it is that's contributing to this picture.
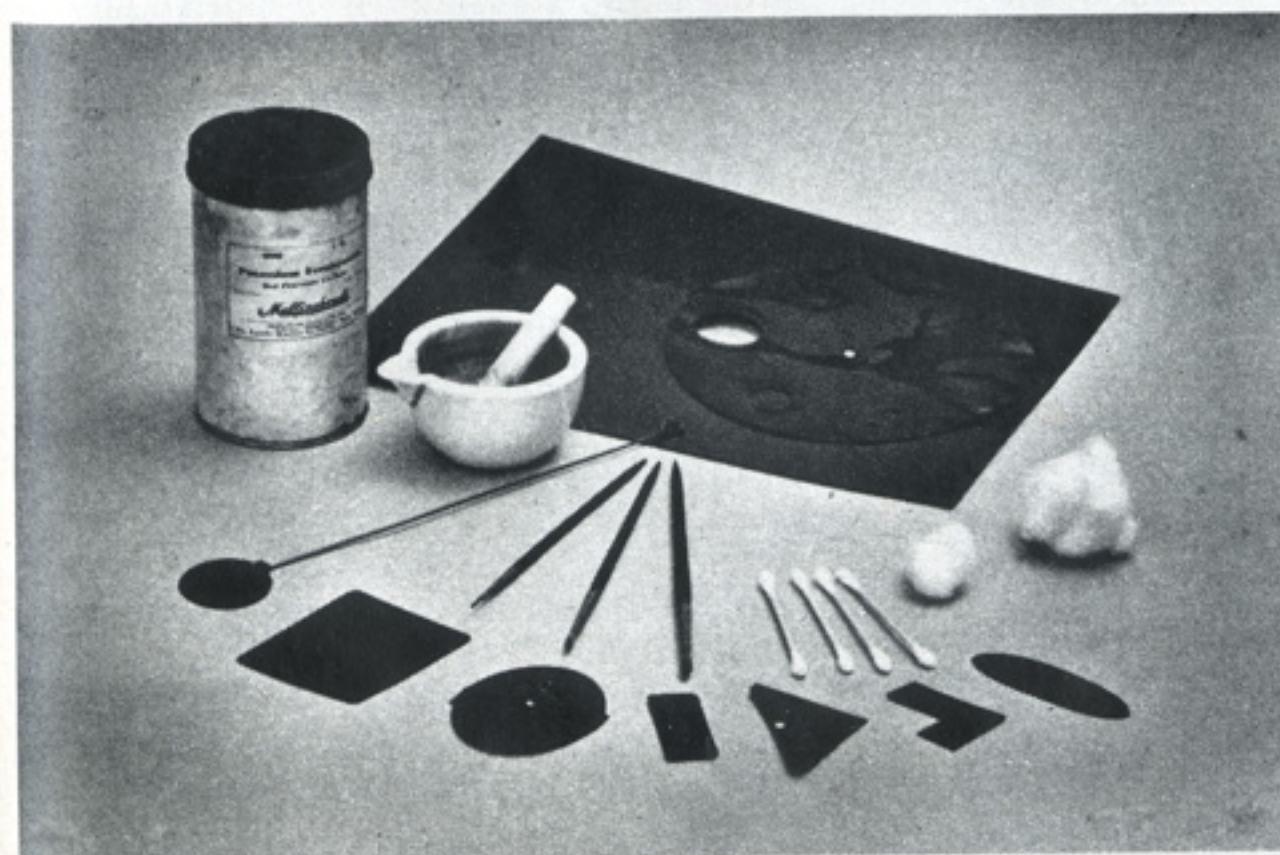
"I notice that the face doesn't have much modeling in it. **I'm going to try** to emphasize *(Continued on page* 114)
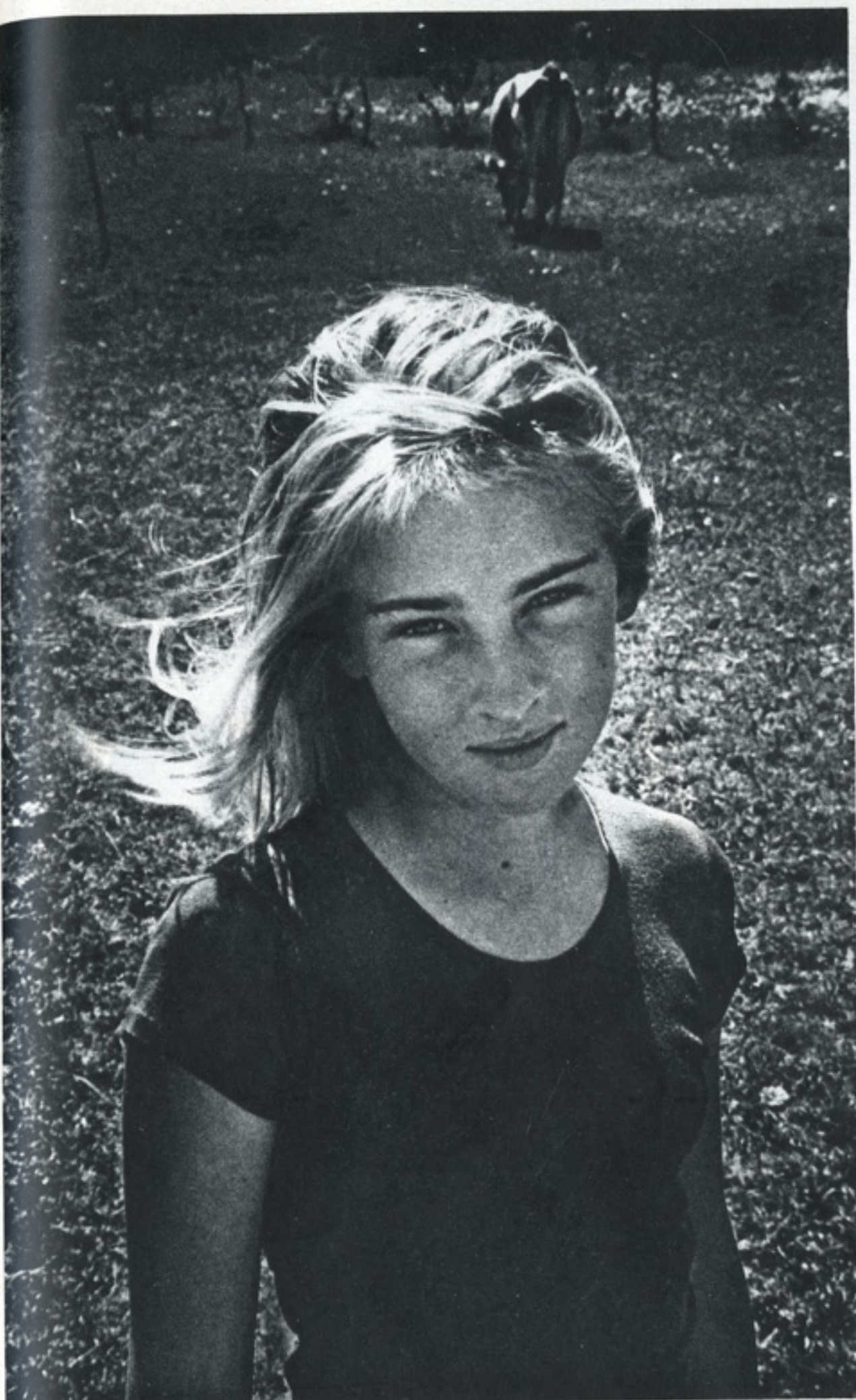
7 **"Here's the finished** print after ferricyanide.... We have reversed what we saw in the original ... the background is now dark and the face is light.... It's exactly what I wanted. ... This is how the girl looked on this farm fairyland."

*A towel is* used to dry the large areas which are to be bleached out with the ferricyanide.

Cotton swab is used to apply the ferricyanide to larger areas such as the background grass.

Medium-small areas like face are ferricyanide-bleached easily with Q-Tip cotton swab stick.

For fine details or very small areas like this, a fine sable brush is recommended by Feinstein.

Feinstein's basic tools are: brushes, dodgers, ferricyanide, mortar and pestle (in which ferricyanide crystals are ground), Q-tips, and balls of cotton.
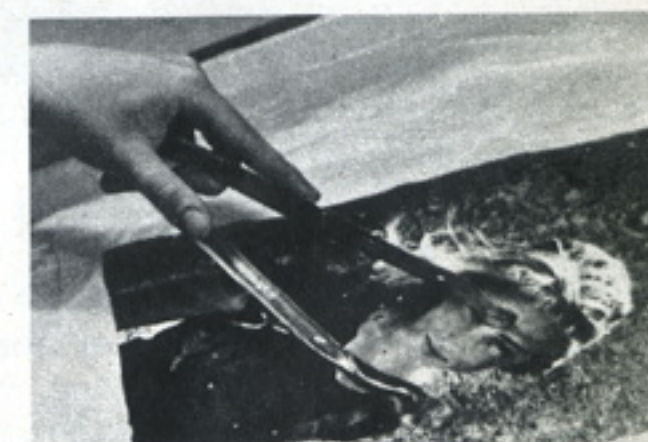
After ferricyanide bleaching is completed, the print then is returned to the hypo for fixing.