

SKIN DIVER



diving action around the world

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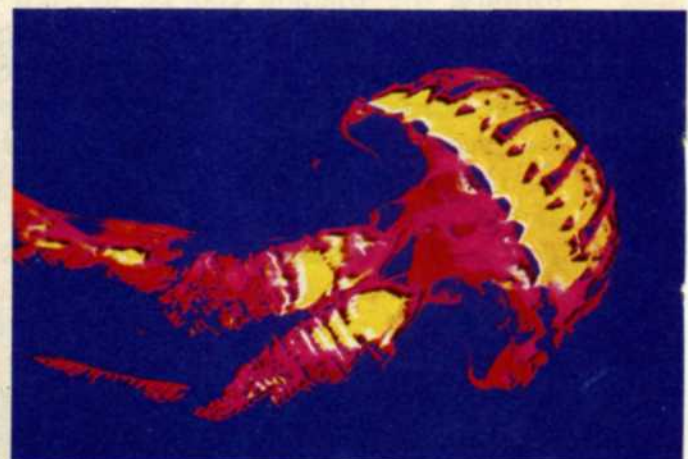
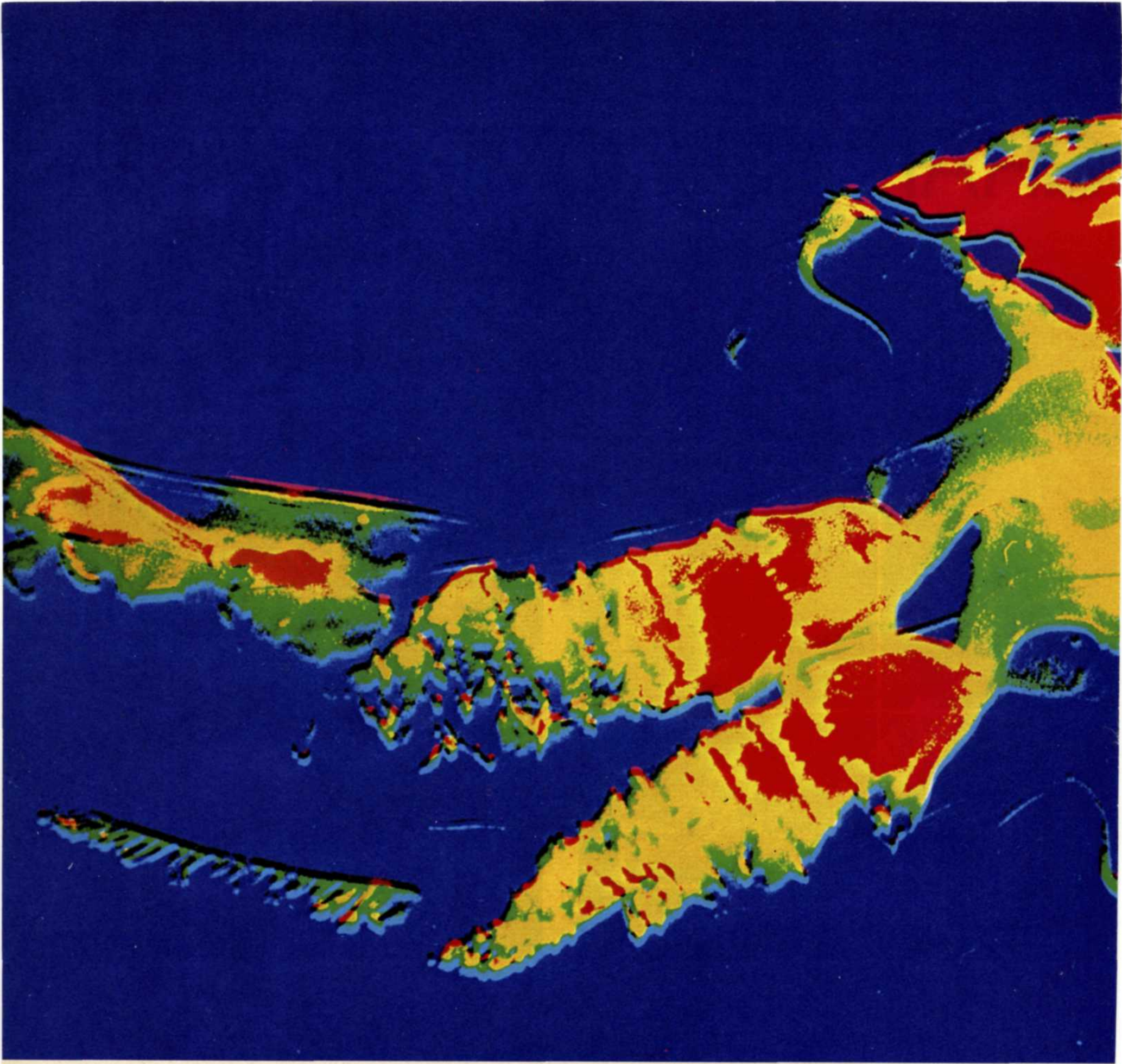
**POSTERIZE
YOUR PICTURES**

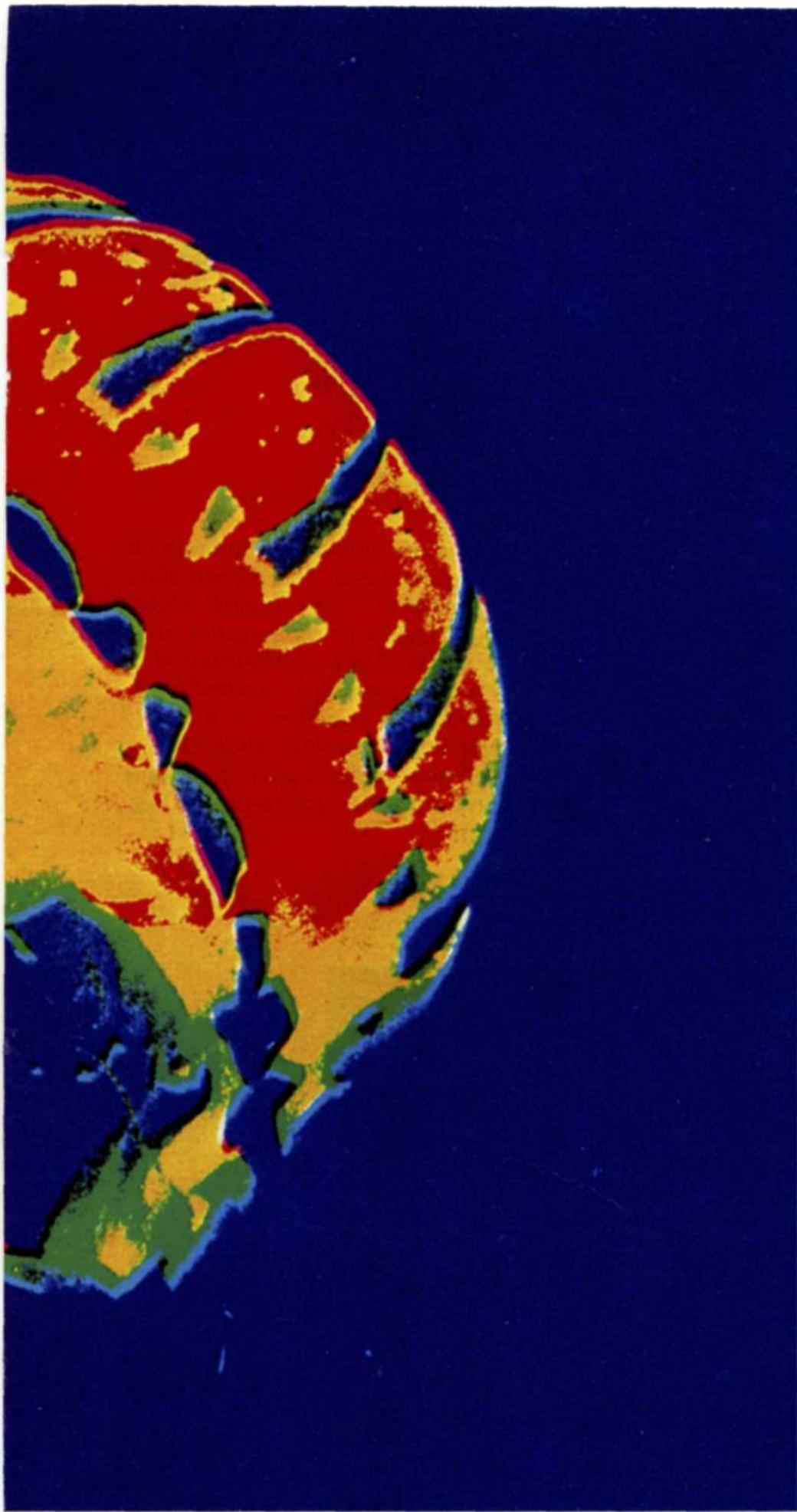
**HUNDRED
MILLION
IN TREASURE
FOUND?**

**DIVING FOR
CALIFORNIA
JADE**

**SPEARFISHERMEN
TAKE AIM
ON CRITICS**







Don't Toss 'Em... **POSTERIZE** Those Pix

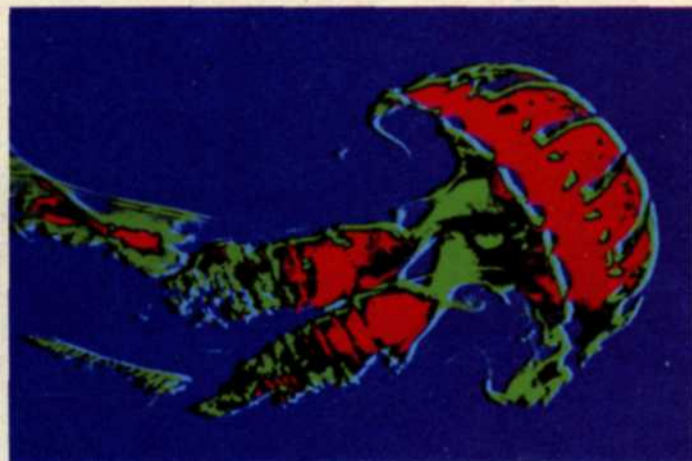
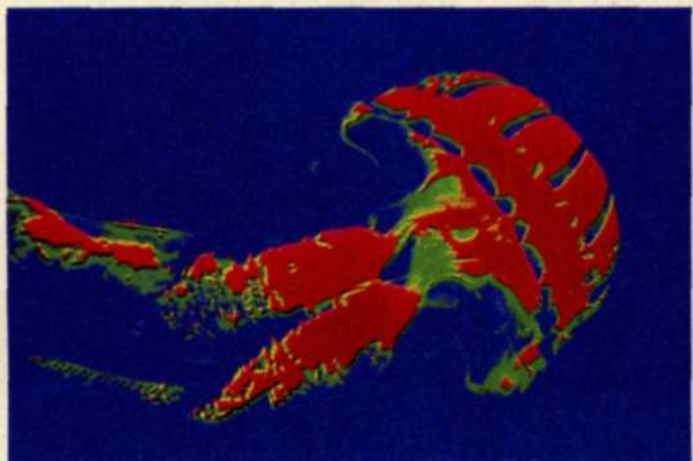
By Jeri McKeon and Jack Drafahl

Remember that muddy-looking color slide with the scratches etched in the emulsion that you just couldn't throw away? So you stuck it in a drawer hoping that someday its hidden potential would reveal itself? This is the day. By following seven simple steps, you can master the photographic art of posterizing which turns hopeless slides into dramatic surrealistic scenes. One muddy slide can create a combination of striking splashes of color and design, changing a technically wasted piece of film into a rich gallery of surrealistic art.

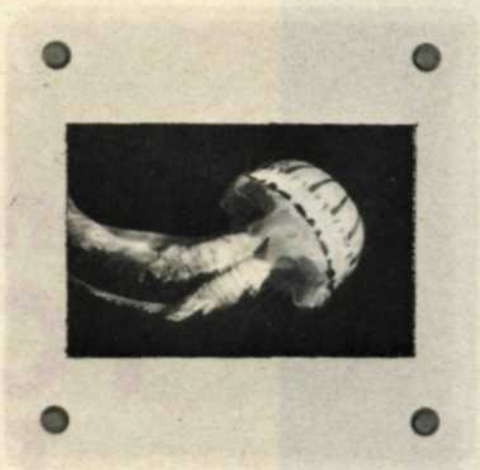
So dig out that slide. You know — that great one with a diver silhouetted against backlit strands of kelp. Or the one, think back now, where the garibaldi was teasing the crab. But wasn't the fish a little green instead of orange? Or the clump of sea anemones whose hues were brilliant underwater but turned to a washed out drab on the slide. Underexposed, overexposed, scratched, out of focus, off color or drab color slides can reveal vitality and beauty after you learn the posterizing process.

The steps are simple and, after committed to memory, are fast. From one color slide, several slides can be processed, each a different and spectacular work of art. To posterize a slide, however, you *must* have a slide

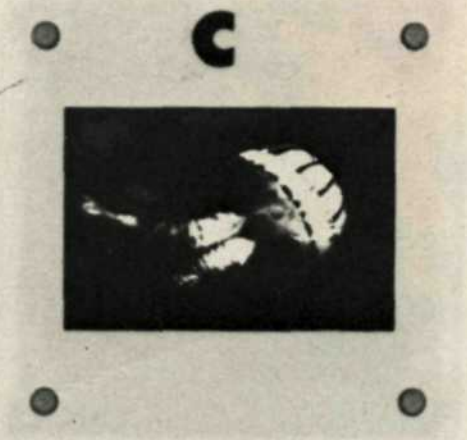
A poor original slide can be turned into prints with almost limitless variations using the posterization process.



photography by Jack Drafahl



The top slide is the original picture which is going to be posterized. The second slide from top is a negative of the original. Slides A, B and C are copies of the negative shot with Photolith film: A is underexposed, B is at correct exposure, and C is overexposed. Slides D, E and F are copies of A, B and C photographed with Photolith. Slide G is a composite of two frames similar to B and F, sandwiched together to complete set.



Jack Drafaahl is currently with the public relations department of Brooks Institute of Photography in Santa Barbara, California. He is a graduate of Brooks, and has had many of his photographs published including underwater pictures in the Ocean World of Jacques Cousteau book series. Jack has collaborated with Jeri McKeon on a number of articles over the last three years. Jeri, a native of Santa Barbara, is city editor of Gardena Valley News, in Gardena, Ca.



lith. A black and white panchromatic film is sensitive to all visible light and therefore must be developed in total darkness. Photolith film is not sensitive to red light and may be developed under a red safelight. Photolith now comes in 35mm size and may be found at some camera stores or by sending to: Photo Specialties, P.O. Box 60445, Los Angeles, Calif. 90060. Approximate cost is \$2.35, which includes a mailer.

POSTERIZING PROCESS

Step One: Copy the original slide onto a slow panchromatic black and white film (Plus X is a good one). Make several exposures, recording each f/stop on paper. Select the negative with the best exposure and underline its f/stop. Use this same f/stop setting for exposures in Step Seven.

Step Two: Place the negative into a slide mount and return the original slide to your files.

Step Three: Copy the negative onto Photolith film making various exposures (f/stop 2.8, 4, 5.6, 8, 11, 16, 22). After processing, select the best three from this group and place them into slide mounts. The first slide should have no detail in light areas (Slide A). The second slide should have some detail in light and dark areas (Slide B). The third slide should have detail in light areas only (Slide C).

Step Four: Using another roll of Photolith film, copy slides A, B and C, making several exposures of each. After the film is processed, choose slides resembling D, E and F which are actual reversals of A, B and C.

Step Five: From the unused Photolith exposures, pick two frames similar to B and F and sandwich them together to form Slide G. This series of slides, A

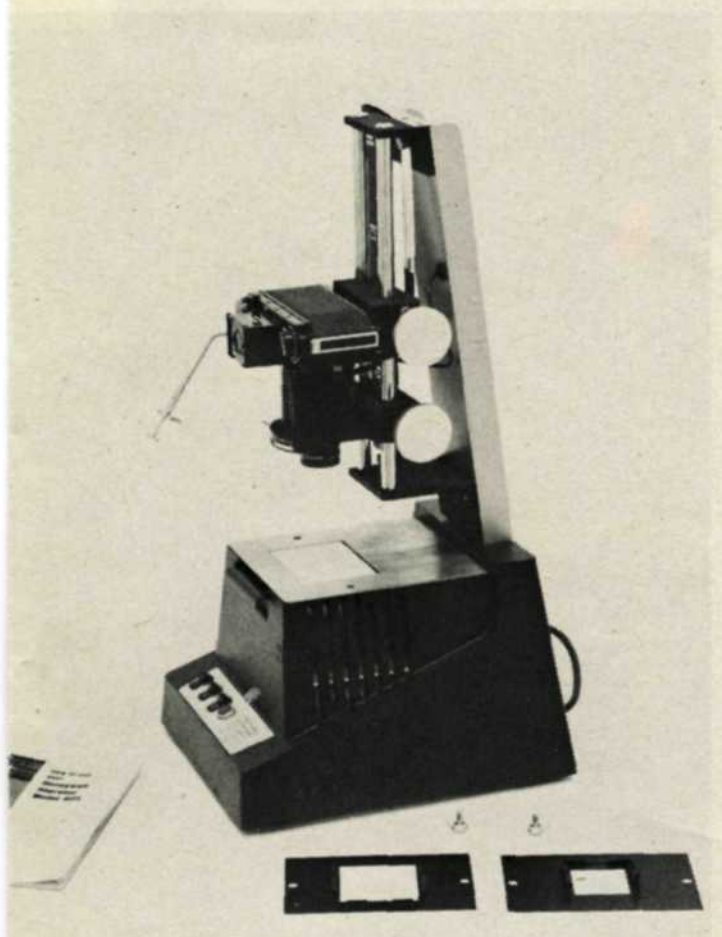
through G, will complete your set.

Step Six: Load your camera with a medium speed color film (Ektachrome X is commonly used).

Step Seven: Select any slide from set A through G and inset it into a slide copier. Place a color filter (red, green or blue) over the slide and expose it, using the f/stop underlined in Step One. Do not advance the film after exposure, but rather set the camera to double exposure. Select a second slide and expose it through a second color filter. Make sure each slide is placed into the slide copier the same way so each image registers with the last. The camera should still be set on the double exposure setting. Expose the third slide through the third color filter. After the third exposure, advance the film to the next frame for another combination of three slides with three color filters.

Sample combinations of slides and filters are D-blue, C-red, G-green/D-green, B-red, C-blue/ E-blue, C-green, B-red/ D-red, G-blue, C-green. With different shades of green, red and blue filters, and other exposures, an almost unlimited amount of combinations are possible.

So now you've completed the steps and probably feel like you've just invented The Better Mouse Trap. Don't worry. All these steps can be easily memorized. Once learned, the posterizing process should take from two to three hours if you process the film yourself. However, to avoid the posterizing process entirely, send your slide to Kritter Labs, P.O. Box 4535, Milpas Station, Santa Barbara, Calif. 93103. Cost of three posterized slides from one original is \$20. >



To posterize a slide, some sort of slide copying system must be used which allows double exposures. Shown is a Honeywell Repronar, which sells for about \$600. Photographers with the know-how can build a simple system.

copying system which allows double exposures. Nikon, Minolta, Honeywell, Bowen and many other major camera manufacturers have such systems. Or consult your camera's instruction book to learn how to set it for double exposures.

The two types of film used in posterizing are panchromatic and Photo-