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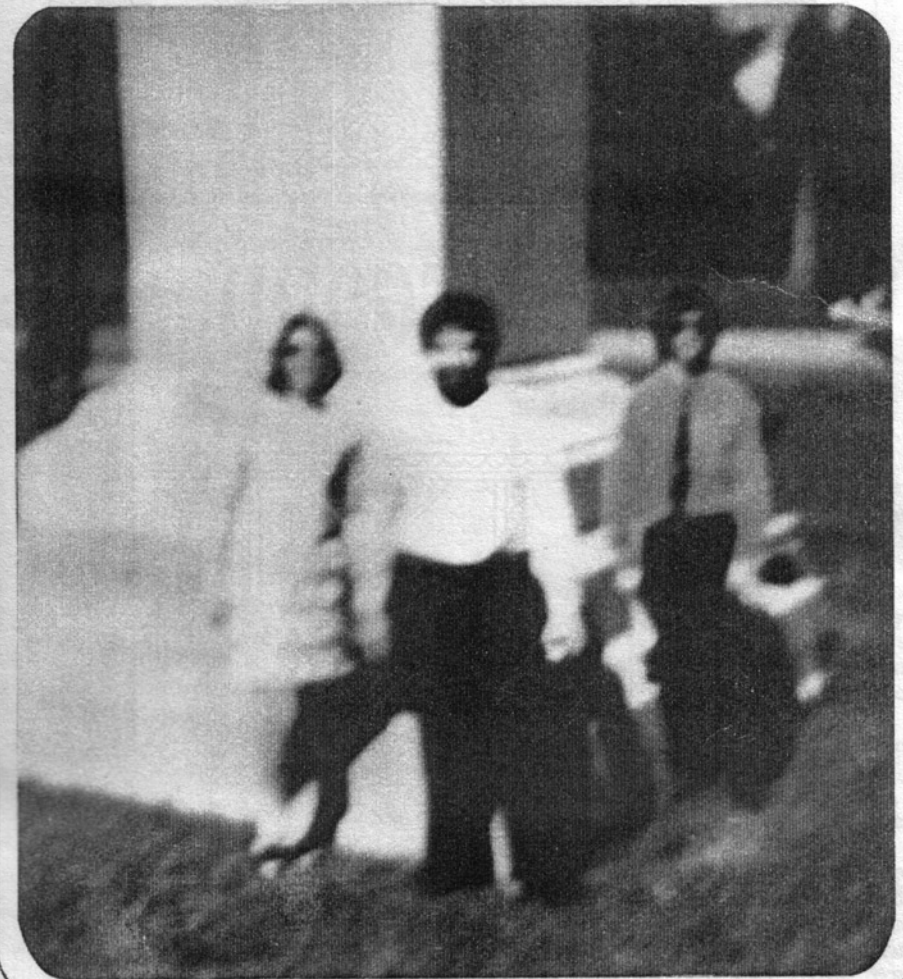
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The Casual Observer:

an armchair guide to the darkroom log

Volume 1, Number 1

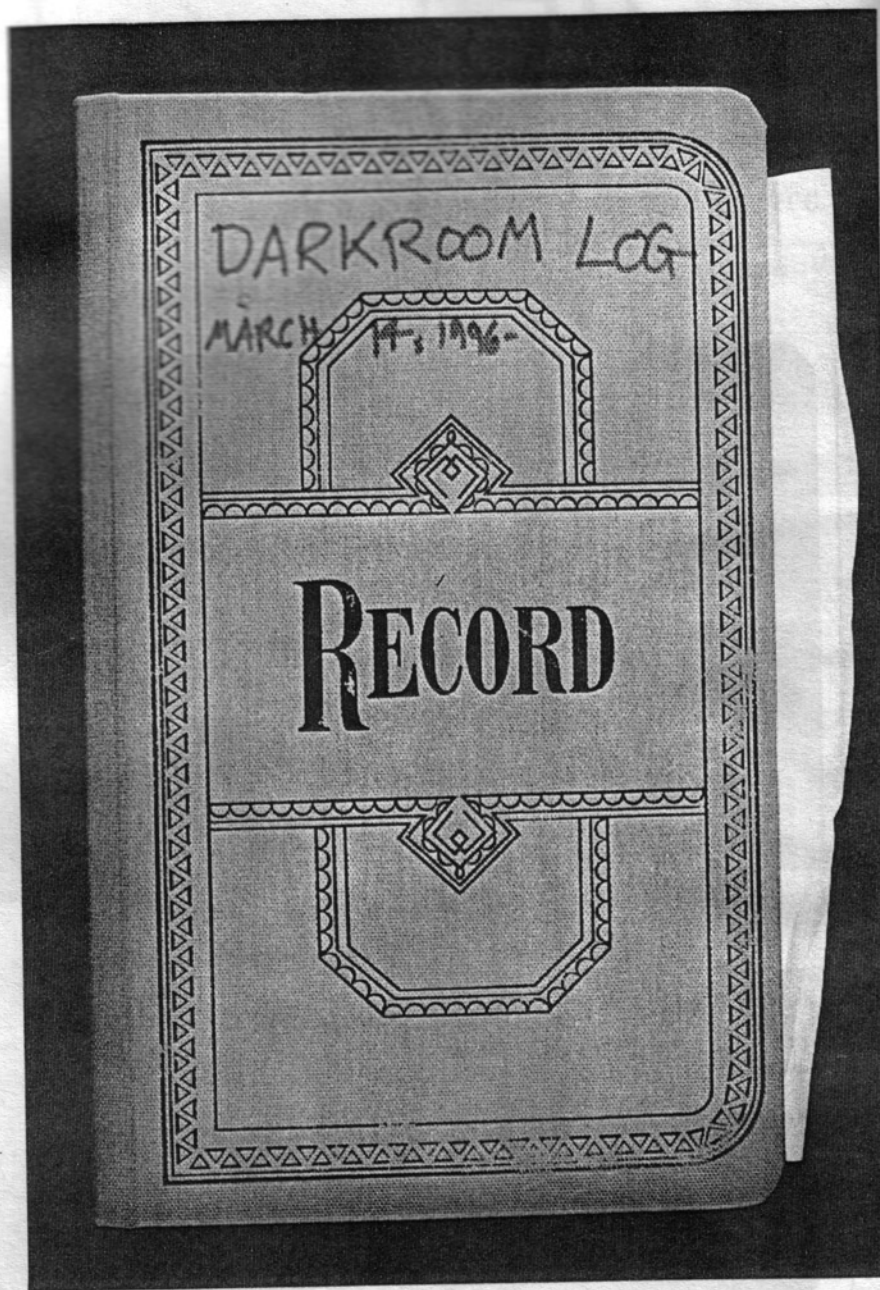
14 March 1996- 9 May 1996



THE CASUAL OBSERVER:

An armchair guide
to the darkroom log

Lisa Anne Auerbach & Daniel Marlos



The Casual Observer: An Armchair guide to the Darkroom Log

The darkroom staff is often approached by other G.O. personnel and interrogated as to our function here at the building. It's difficult to say what exactly it is that we do here; sometimes we don't even know ourselves. We enjoy the conversation, though we often feel as if we really haven't said anything, that we haven't adequately explained our position. We know we're indispensable, but we don't really know why. Often, we can be found roaming the grounds, driving in the yellow City Suburban, arguing near the Pendulum, or frolicking in the coelostat, carrying on in ways that may seem unrelated to the practice of photography. Yet, all of these activities are relevant to our various and sundry jobs. We've got responsibilities, really. The fruits of our labor may not be evident to the observant scrutinizer, but a casual observer is apt to understand. In any case, as far as we can tell, this is the first ever publication of an official darkroom log book here at the Observatory. We hope that it will be both entertaining reading and a valid alibi.

Future issues of The Casual Observer will contain transcripts from the Log, as well as other tidbits. We welcome submissions to our fine publication. Technical queries will be handled in three sections: "Ask Tony" will concentrate on astronomical photographic issues, while "Ask Daniel" can provide answers to your darkroom questions and advice to the lovelorn. "Ask Lisa" invites questions on slide mounting and style. Please send all material to "The Casual Observer" c/o Darkroom Staff-Auerbach or Marlos, The Griffith Observatory, 2800 E. Observatory Road, Los Angeles, California 90027

Thursday, 14 March 1996

Lisa Anne Auerbach

As long as there has been recorded history here at the Griffith Observatory, the darkroom has lacked its own log. To remedy this dire situation, (who knows what important discoveries, observations, repairs went directly into the dustbin of history without even a brief notation?) at 11:45 a.m., I marched into the office of Ken Warren, the business manager, and requested an official darkroom log book. He immediately complied, producing from a vault this green writing book, with pages numbered 1-304. In addition, he offered a self-lighting pen for writing in the dark. Perhaps we can insert a red filter for use near light sensitive surfaces.

Because we've lacked a log book for so long, it is necessary to note certain seminal events that have taken place in recent memory.

-Approximately 1 year ago, our water filter was replaced.

-Last week we had a new digital Galab timer installed on the wall directly left of the enlarger.

-About one month ago, our exhaust fan was cleaned. Previous to this thorough vacuuming, we had been experiencing nausea and headaches. We had felt snappy and ill-tempered after breathing too much of this poisoned air. We had suspected that these demons were imagined, that our maladies were of our own invention, but when we spoke to the others that shared this room, we found certain similarities

relating to this discomfort. The problem was found to be the exhaust fan, which was blowing stagnant air in, and, I will take the liberty of dispensing with detail, but, suffice it to say that once the instrument in question was properly cleaned, the darkroom staff felt a lot better.

14 March 1996 cont'd.

Daniel Marlos

Several weeks ago, the 8 x 10 enlarger was reassembled and returned to the darkroom. When its parts were scattered about, the darkroom was an obstacle course and a particular talent was required to maneuver to the intercom in the dark when the buzzer sounded. The reason the enlarger was in disrepair is that I left the switch in the on position and the light bulbs heated the wooden light chamber to the point of smoking. Luckily, someone smelled the smoke and discovered the cause else I might be responsible for burning down another California landmark. The enlarger has been insulated to guard against this happening in the future and we expect to also connect the enlarger to a timer rather than an on/off switch.

Today, I have printed a lovely photograph of G.J. Griffith's grave from the photo department excursion to the Hollywood Memorial Cemetery last week. I will continue this job tomorrow. Also, I discovered that someone removed the graduate that was catching the drops which spill from our fixer storage tank, thereby allowing the drops to enter the sewage system. I replaced the graduate.

14 March, 1996 cont'd.

Auerbach

We are in full overdrive due to the imminent arrival of Comet Hyakutake. "Looking Up," the planetarium show about the life and times of Griffith J. Griffith (or should I say the edited, selected life and times?) has been put off for a month while we prepare a very topical show about this exciting astronomical event. It will be (tentatively) titled "Comet Fever." Later this year there will be yet another special planetarium show when Comet Hale-Bopp trails into town. You could say the whole Observatory has been infected with "Comet Fever"!

14 March, 1996

Tony Cook

After an exciting afternoon of removing the graduate that catches the rapid fix, I replaced it and printed a Schmidt camera photo of Comet Hyakutake. The best print with the underexposed and slightly overdeveloped (D-19 70° 7 min.) was 1'30" with a #4 filter at f5.6. Dr. Krupp was polite and Ken Warren "wasn't impressed." By the way, Daniel, what other California landmark did you burn down? [editor's note: Daniel replied, in confidence to *The Casual Observer*, "Several years ago, my partner Fredrik Nilsen and I nearly burned down the as yet unopened Nixon Library when a light caught some foam core on fire during a photo session."]

15 March, 1996

Cook

Developed TP 2415 images of Comet Hyakutake. 68°, 6 min. worked well. The best exposure was taken through the 4" Schmidt-camera, 11 minutes in breaking dawn. It appears that before dawn and moonlight, it may be possible to extend the exposure to 30 minutes. The Olympus pictures look unhypered, and there appears to be Lumron-caused fogging of the film by mishandling during hypering.

18 March, 1996

Marlos

I spent 20 minutes trying to locate various darkroom necessities not in their usual places, most notably the air gun, and straightening up the clutter so the darkroom would be workable.

First I mixed Microdol X. As the solution cooled to a working temperature, I set up to print the comet photos that Tony took because Don [Dixon] needs to scan them to use in the video which will premiere tomorrow.

The neg of Hyakutake printed f.f. at 1min. 25 sec. with #4 filter printed emulsion up because it was shot with a telescope.

The 35mm camera neg cropped printed at 2 1/2 min. with #4 filter wide open at a magnification of 30.

Next I have 3 rolls of Kodalith A&B to develop. It is material for the Comet Fever show.

I loaded 11 rolls of Kodalith film.

Now I'm going to develop 3 rolls of pan-masks in fresh Microdol X at 70° for 6 1/2 min.

19 March, 1996

Marlos

I begin today by developing a roll of T-Max 100, 120 film of unknown origin.

The mystery negatives turned out to be yet more images from G.J. Griffith's grave at Hollywood Memorial. Tony wants me to print more of the shots of Comet Hyakutake. He wants 4 additional 8 x 10's of each.

Tony shot the comet with a special telescope camera which reverses the negative, consequently, it needs to be printed emulsion up. I did one full frame before remembering that Tony wants me to crop out the scratches he got from loading 35mm treated roll film into a film holder for use with his device. I will turn the log over to him so that he can use the proper terminology where I have only a vague idea, not having ever used this procedure myself.

8 x 10, full frame is at a height just shy of 15. Exposure is wide open with an 80mm lens (I like the coverage)(also it is easier to use the adjustable easel when the enlarger is higher). Contrast filter is 4 and time is 1 1/2 minutes.

To crop out scratches, the enlarger was raised to 20. Time at 1 min. 55 sec. w/ #4 filter.

Alas, we got a new digital timer because of inconsistencies when making multiple prints. I am once again experiencing this phenomenon. 1 print is almost 1/4 stop darker.

The other 35mm neg of Hyakutake is at height 15, #4 filter, wide open 80mm lens at 1 1/2 minutes.

TOO DARK

try 1 min. 10 sec.

I will let Tony evaluate this print and on Thursday I will print to his specs.

Friday 22 March 1996

Marlos

As I prepare to develop 1 roll of Kodalith A&B for use in the planetarium show, I've noticed that someone has mixed acetic acid with water. The gallon is nearly full, so I suspect that instead of mixing to a 28% solution, it has been mixed to a working solution. Neither Tony nor Lisa are here now, so I cannot verify my suspicions.

As Kodalith does not really need an acid stop, I will use plain water on the roll of comet masks.

I left to have lunch with Lisa at Millie's and returned several hours later only to find Tony developing a 4x5 neg shot with the super anguilon 90mm lens. Tony preflashed the 4x5 tech pan film he used, but he never recorded this information in the log book for posterity. I showed him how to best dry a 4x5 negative (hung from code notch corner so water drips to lowest corner where it can be blotted)

Saturday 23 March 1996

Marlos

I came in today to develop a personal roll of Tri-X. Vacillation #35 with Tanya closer and further. Tell Tony we need a milliliter graduate.

Sunday 24 March 1996 1:15 a.m.-5:15 a.m.

Cook

Comet Hyakutake images (TMax 400-normal development) are processed as they are taken on the 12" scope. 10 minute exposures show nuclear jets. I preflashed image from 3-23 developed.

Monday 25 March 1996

Cook

6 prints made of picture #2 of the above set- f16 1/2 #3 1/2 filter 7 sec. Height 9" 135mm lens.

Print of 4x5 flashed image (#2) f8.5 #4 filter 7.5 sec. 135mm lens height 9" (f.f. 8x10)

Monday 25 March 1996

Auerbach

I can't imagine who's been using the darkroom. Of course, Tony would never leave it this way- all akimbo! Must have been one of those Messier objects from space...

Well, tonight's Tony's big comet lecture and boy, are we all nervous. Nerves are contagious, don't you think? I'm addressing this book as "you" now, in the way Mr. Marlos did in his March 23 entry. He had written "tell Tony we need a milliliter graduate," which has as its subject, an implied "you." I was reading in the paper today how people commonly humanize their computers, how dominant personalities like their appliances to speak aggressively and such. I'm the worst offender. Of course my appliances are my extended family, and this log book is becoming like Grandma to all of us. Confessional, small talk, but our grandma's pretty much mute, can't give advice.

Well, back to the subject at hand, although I think there never was one, just the endless rambling, one minute at a time between agitations, of this part-time worker bee.

Films in the fix, and on it are picture of the awed crowds that swarmed the place to view the comet this past Saturday night. I used a Hasselblad with a large Metz flash, which nearly blinded the sky scanners. Kind of goes against the premise of an observatory, but, after all, we need documentation of these events.

9:50 p.m.

Just as Hyakutake is one of the "great comets" of our century, so too was Tony's lecture one of the highlights in our planetarium schedule. The audience was large, and, with the exception of a few fidgeting children, very attentive. Dan Knapp, Mark McManus and Sojin Kim were my guests, and



we sat together with Bob Webb directly in front of the podium. Tonight is cloudy and so the crowds are not quite so thick as they were on Saturday night, when I was up here blinding people. I'm washing the negatives now (I am afraid to leave the water on while out of the room, in case something gets stuck in the drain insuring the "great flood" of 1996). After I hang them to dry, I'm heading to Little Tokyo to have dinner with the aforementioned trio. We are going to a restaurant that features a waitress who wears a lot of yellow and is blessed with a very sunny disposition.

Tuesday 26 March 1996

Auerbach

I smelled fixer immediately after opening the metal door downstairs, the odor increasing as I neared the darkroom. One of the guides stopped in to chat and he agreed that the smell was very strong. I can taste it just sitting here, and I am concerned that there might be something wrong with the ventilation.

Wednesday 27 March 1996

Cook

Bob Webb worked on KL masks.

I mixed D-19 developer and developed my March 25 Schmidt-camera photo. There are scratches near the center of the film dup. I developed a T-Max 400 4x5 neg taken of the comet with the 'scope last night.

High school student Tran Phung and her friend Donna ? continued to print negatives that they developed here last week. They donated their unused paper to G.O.

Re: Preflashing 4x5 4415 tech-pan:

In order to pre-sensitize the film, I placed sheets of 4x5 film in open holders in complete darkness and discharged the Observatory's flash unit at each sheet. The flash unit was covered with a glass masked slide holding a piece of cardboard with a hole in it made by a hole punch to reduce the aperture of the flash to ~1/4". 2 pieces of Kleenex were taped over the front. The film was flashed from 1/4, 1/2 and completely across the darkroom, and 2 minute exposures were made of the roof at night. The flash made across the room worked best, but was a little too dense, so the brightness was reduced by taping another layer of doubleply Kleenex over the original filters.

The Tech Pan developed in D-19 was later able to record Comet Hyakutake.

The Ob's film expired between 1986 -1990, perhaps explaining slightly uneven sensitivity across the film. Further experiments will determine if recently purchased fresh 4415 fares better.

Wednesday 28 March 1996

Marlos

I have only located two of the four Kodalith negatives that I need to print today. I have to ask Lisa about the other two when she arrives. Regarding the implied "you" as the subject of the command I logged in on Saturday 23 March 96: I am functioning as both the speaker and the spoken to. Furthermore, I prefer to think of Granny logbook as silent, but not mute.

I had better begin printing, first 2 5x7 prints of Bootes yet again, my first test is perfect both the prints of Bootes and the ones of the Hitite Sanctuary in Yazilikaya, Turkey are complete mission accomplished.

Now I must wait for Lisa for word on the postage stamp and the rock and oh yeah, the madonna like figure copied from the book. I guess there is no copyright on the book.

Unfortunately, once I give Dr. Krupp the required 3 Kodalith slides

of the Hitite Sanctuary in Yazilikaya, Turkey, there are no negatives left for our darkroom file. "You" let the photo studio staff know that they need to shoot extra slides for the darkroom files. Silly me to think the photo studio staff doesn't realize this. I found a 4th Kodalith negative of the Hitite Sanctuary in Yazilikaya, Turkey on my table top where it must have fallen from the glassine envelope. Where is Lisa? Oh Granny Logbook, I guess you can't answer that silently until Lisa textually informs you.

So, I'm off to Custom Color to output Patrick's 6 images on disk.

Wednesday 28 March (cont'd)

Auerbach

I arrived at the Observatory at 11 a.m. this morning, after my usual Thursday morning rollerblading. Daniel is now developing Kodalith and I am perched in our octagonal concrete doorway sandwiched between the dark curtain and the wooden door and writing with our green illuminen which has miraculously not yet disappeared. I am in this precarious position precisely so that the green light of the pen will not spill into the darkroom-at-large and for the green (but not red) light sensitive Kodalith. After it's safe to exit, I will go back to the photo studio and shoot slide dupes for Tony and B&W negs for Dr. Krupp.

(dictation from Daniel Marlos follows)

"Important consideration: upon arriving at the darkroom this morning I noticed the beaker catching fixer drippage was full. I emptied it into the print tray, added an equal amount of water and replaced the beaker. A scant hour and a half later, the beaker was nearly full again. I suspect that either we need a new fixer storage tank or that we need this one repaired. Lisa will have to talk to Earl about this.

"Tony Cook was just leading me on when he promised to have the chemistry for recycling hauled away last Friday. I have only been asking for it to be hauled away since May of 1994."

28 March

Auerbach

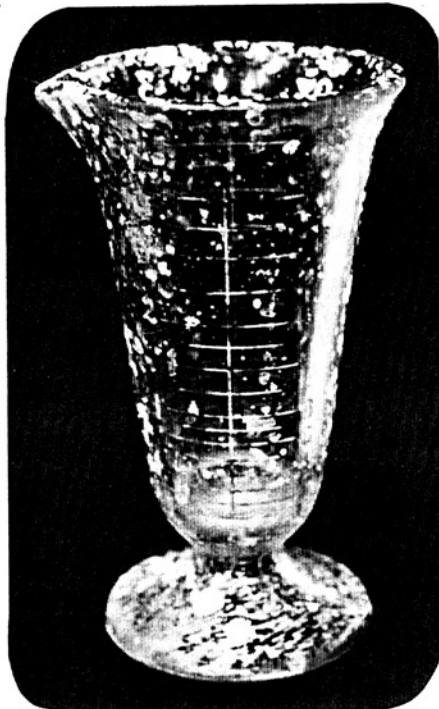
Previously noted fixer storage problem reported to Observatory Technical Supervisor Earl Vander Wall at 2:18 p.m., as Comet Hyakutake is bursting into pieces above.

28 March

Marlos

Mere minutes after Lisa showed Earl the logbook entry of the leaking fixer container, they both returned to the darkroom where Earl and I emptied the film fix working solution into 2 1 Gallon containers which once housed glacial acetic acid and fixer concentrate Part A and now need to be relabeled to comply with OSHA standards, and Earl took our fixer tank to the shop for repairs.

The final 4 5x7 prints of that carved rock with no caption are printed. Signing off, Daniel.



Wednesday 28 March

3:30 p.m.

Auerbach

Earl Vander Wall has returned our yellow fixer storage tank and reported the problem was encrustation and he restored misplaced (improperly installed) washers to their correct place in the spigot apparatus. He cleaned the fixer deposits with a Scotch Brite pad and has offered an official training session to discuss spigot maintenance. I'm sure Daniel will be thrilled to attend this seminar. The tank appears to be holding fixer. I replaced the drip catching beaker for the purpose of monitoring the lack of drip, and also rinsed out the containers that temporarily were the home to fixer. I am impressed with the speed with which this episode was resolved.

Wednesday 28 March

8:06 p.m.

Auerbach

Storage tank update: There may be a drop or two in the drip catching beaker, but it is difficult to say whether it is new drip or left over from the old excessive days of dripping. In any case, nearly 5 hours have elapsed since the reinstallation of our storage tank, and one drip in all that time is forgivable.

I am now printing, and earlier I mixed some new Dektol.

29 March 96

Marlos

Lo and behold, our fixer tank has returned repaired less than 24 ours from our complaint. Lisa must have plenty of clout with the shop.

I think this is Lisa's last day on the job as she leaves Monday for Germany for 1 month. I brought her 6 of my old heavy metal or heavy metal-like black worn out T-shirts to wear with her gold leather pants while in Berlin. They are as follows.

1. Armored Saint- March of the Saint
2. Dio- Sacred Heart Tour 1985
3. VASP Brazilian Airlines
4. Steel- Peppermint Schnapps
5. Stare into the Face of Death- Judge Death
6. Jack Daniels- Quality Tennessee Sour Mash Whiskey

I have no doubts that she will love them.

Oh yeah, I have 2 rolls of film to develop, 1 roll of internegs which gets developed in dilute HC110B and 1 roll of copystand work which gets developed in T-Max developer



Auerbach

I love the heavy metal T-shirts! I have taken over Daniel's film processing project, as he has had to leave, so I washed and photo floed for him. Tom Maloney came up to set up the coelostat, and I am afraid that he might have messed things up, throwing all sorts of mysterious switches. Well, perhaps he knows what he's doing, but, for the sake of the sun, I hope Tony will be in soon.

30 March 1996

Auerbach

The fact is, I'm up here to take pictures of patrons looking into the heavens and it breaks my heart to blind them just when their eyes are adjusting to the big yonder. I'll do it anyway; it's my job, after all. These

are the kinds of log entries that certain paranoid shopmen warn will get this log confiscated, but I believe that revisionist historians of the future will dig this document royally. That is, if revisionist history makes it that long. It's already getting tiresome. The little guy just isn't that interesting, even when it's me. OK, enough stalling, go blind the public.

10:15 p.m.

Auerbach

I am troubled to report that, after shooting 2 rolls of 200D slide film, I rewound (or thought I had) the last roll, opened the back and found that the film had come off of the spool, thereby exposing it all to the glare of the lights near the book counter. I hope that some of the pictures will be salvageable. The ones at the beginning of the roll are of people on the front lawn, and, after I tired of the insults and irritation I brought them, I moved inside where the bright flash was less bothersome. I shot with a Nikon F3T outfitted with a Metz flash and a 24 mm lens. If not for the "incident" I may have gotten some decent photos of crowds enjoying the Hall of Science. It always pains me to see that roll of tender film unprotected inside the right side of the camera. That said, I'm off to Germany. I'll really miss this place and tonight I got a couple postcards of the building to hang over my Berlin bed. Auf Wiedersehen!

2 April 1996

Marlos

I should note that while I came to the Observatory yesterday, I did not come to the darkroom and consequently made no log entry.

I had picked up the prints Patrick had output from a disc and also 2 rolls of E-6 from Custom Color.

Today: I have just read fretfully of the possibility that the darkroom log will get confiscated, yet another victim of paranoia. Perhaps I should devise a hiding place for it.

Tony has a meeting with Dr. Krupp today regarding Observer priorities. he will be shooting internegatives today so I can process tomorrow morning. I had planned to work at L.A.C.C. tomorrow, but duty calls at the Observatory. So, today I leave early.

Lisa is gone to Germany for April. What will the Observatory be like without her?

3 April 1996

Marlos

First priority- load T-Max 100 for Tony.

Then develop 1 roll of internegatives.

I will continue logging once I've finished those 2 tasks.

As I wait for the internegs to fix, and wash, I may as well log in that I received my complimentary Comet Hyakutake T in peppercorn.

Now there are several things to print. I will begin with a new negative of Hyakutake shot by Tony with his device that produces a negative that needs to be printed emulsion up.

I'm beginning with 80mm lens wide open, #4 filter and height of 9 for 5x7 prints.

Final 36 sec.

Other neg 42 sec.

4 April 1996

Marlos

Once again I begin by developing a roll of internegatives which Tony gave me right after I finished yesterday's roll.

I have printed through the first roll of internegatives= 3 shots A. Hyakutake B. Telescope pointed at comet & C. Comet watchers beneath astronomer obelisk.

I spent over a half hour spotting 2 Hyakutake prints that were so

horribly scratched I thought someone must have taken steel wool to them. O.K. I exaggerate, but they were scratched. I only spotted 1 of each print.

I'm about to deliver 5 prints, 2 each 5x7, to Dr. Krupp- never did it.

I returned from an errand only to find I need to redo all these prints I did today. 2 images were flopped, or, should I say the negatives were flipped when they were shot. Those images need to be printed emulsion up.

I'm printing lots of internegs, up until this moment it has been going quickly 6.3-14 seconds each. Suddenly I have 38 seconds- the man pointing up. I printed 14 internegs today.

6 April 1996

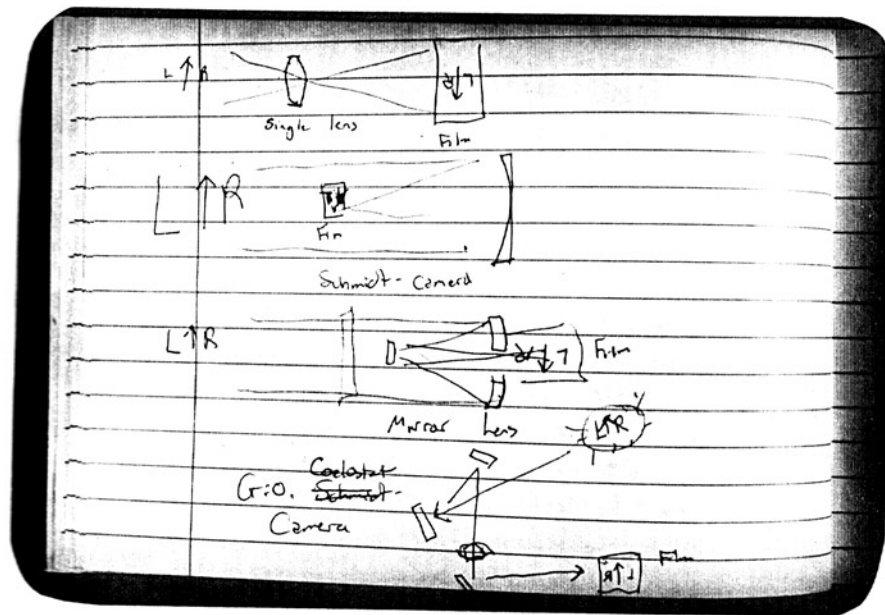
Cook

I loaded 3 Schmidt-camera film holders- the metal edges of which produce the "sand paper" scratches mentioned in previous entry. I practiced first by making sleeves out of glassine, but found that even this will scratch the emulsion. 4 sheets of TP4418 (4x5) were preflashed for comet Hyakutake photography.

Note for Lisa: only 3 transparencies were affected by her 200D frames being exposed to light. Dupes of some of these images may be run by Astronomy magazine and definitely by the Griffith Observer.

Over the last week, we had 2 incidents of [illegible] mixed together after loading in the darkroom. On Friday, Bob Webb loaded the remaining film labeled with Kodak Slide Dupe signs. That was in the film locker, and started the final box with the current color balance.

By the way, the reason that the Schmidt camera film has to be printed emulsion up is simply because the image is formed by a single mirror. A lens, or an even number of reflections results in the normal orientation "emulsion down" in the enlarger. Thus photos with a more typical "mirror- lens" system produce a standard orientation because they have 2 mirrors producing the image. Photos taken through our coelostat spectroscopy camera are printed emulsion up because the image is formed by a lens and repeated 3 times (2 by the upper and lower coelostat mirror



and 1 time by the pick off mirror.)

7 April 1996 Cook

Developing the comet photos:
Good news/ bad news.

I developed a 4415 4x5 sheet and a 35 mm Schmidt-camera "chip" together in a tray. the chip attached to a drying clip (4 1/2 min, D-19, 70° F.) When lights are up, it is discerned that the 2415 chip detached from the clip in the developer and was ruined when lights were turned on.

However! It was not scratched. I removed it by taking the entire film holder apart, and nudging it out of the slots rather than pulling it through them. The 4415 pre-flashed sheet was well exposed at f/4 in a 35 mm exposure.

9 April 1996 Marlos

I begin the day by organizing my work area and developing what Tony claims is the last of the work for the next Observer. Copy stand work is developed normally in T-Max developer.

Not that it means much of anything, but I saw a screening of *Deseret* yesterday by James Benning and saw him speak. The movie was great and brought up issues of history and chronicle and pre-history with the story of Utah's statehood. I can't stop thinking about the film. Isn't the darkroom log about history and chronicle?

There is no hot water in the darkroom. I called the shops and learned the boiler will be out until Friday. My tap water comes out about 70° and I like to develop T-Max film with T-Max developer at 75°. Rather than heat the water I'm going to develop at 70° for 7 1/2 minutes.

Copy work is fine- mostly photos of stamps which Dr. Krupp likes printed with the perforations showing. Stamps print with 3 1/2 filter at from 11-19 seconds. Also, 1 shot of Hyakutake T-shirt at 11 sec. 3 1/2 filter. I'm about to wash the 12 prints and deliver to Dr. Krupp.

10 April 1996 Cook

Best print of 4x5 comet shot from April 6: f16 1 min. 8 sec., #4 filter.

11 April 1996 Marlos

My first priority today is to reprint the Hyakutake T-shirt. I need to crop in as it will be used for an Observer cover. Also Dr. Krupp wants the image area lightened. This will remove any detail from the white T-shirt with a 3 1/2 filter.

I have lowered the filter to 2 1/2.

I have increased time to 18 sec. at f11.

I dodge the ink image for 5 seconds. It looks good. Bright whites with detail.

Now I'm loading Kodalith and T-Max 100.

Where are all of our canisters? I must tell Tony we should buy more from Freestyle. I may come back Friday evening to see the comet through the scope. I wonder if Lisa can see the comet in Berlin.

12 April 1996 8:50-9:15 a.m. Cook

I processed the Comet Hyakutake images that I took last night: a 7 minute and 20 minute exposure through the Schmidt-camera and a 30 minute shot at f3.5 28mm lens. On the 20 min. exposure, there are no scratches visible. This film was removed by pushing one end free of the holder, and pushing on the other end to let it fall into ready fingers. The

7 minute exposure was pulled through the slot from a disassemble holder. It has minor scratches at the edge of the frame.

12 April 1996 Marlos

Tony wants me to print 5x7 prints of his 20 minute Schmidt-camera exposure. Emulsion up. I guess I can begin at 36 seconds #3 1/2 filter 80mm lens wide open, height 8. I've dropped exposure to 26 seconds and await Tony's OK

Try 20 sec.

23 seconds is best.

I will give Tony 3 prints at 23, 1 at 26 and 1 at 20.

8x10 print from 35mm neg.

80mm lens wide open

Height 13 1/4

29 seconds @ 3 1/2

Wait for Tony's O.K.

I did 4 prints at 27 sec.

1 at 21 seconds for Tony.

16 April 1996 Marlos

First priority today is to print 4 8x10 prints of the Foucault Pendulum, the same image that was used on the May Observer cover. I printed this image to a lower contrast than usual. I can begin at 2 1/2 filter.

Last week I went to Freestyle and purchased more reloadable canisters and a graduate to measure milliliters.

Foucault Pendulum: 13 1/4 inches

80mm lens f11 23 sec. 2 1/2 filter.

Now I'm printing Tony's first Schmidt camera photos of Comet Hale-Bopp. 2 min. 23 sec @ 17 inches 80mm 5.6 with #4 filter.

Tony wants 4 more like that and then I enlarge and center Comet Hale-Bopp and crop out lightfog.

It seems that when I do 2 prints one after the other and develop them together, I got 1 that is 1/4-1/2 stop darker. I wonder if on long exposures I need to let the bulb cool.

Cropped Hale-Bopp: 17 inches 80mm 5.6 2 min. 20 sec. 3 1/2 filter

18 April 96 Marlos

The light on this pen is blinking. I have 2 rolls of T-Max to develop.

1. T-Max 400

2. T-Max 100

The boiler is still not fixed. It is almost 2 weeks without hot water. I will develop the T-Max at 72° rather than the optimum 75°. Also I think I will do the 2 rolls together. The development time only differs by 30 seconds. I can drop 1 roll into the tank 30 seconds sooner than the other.

The T-Max 100 may be interneg instead of copyneg. In that case I would normally use the dilute HC110 B, but I'm just going to use T-Max developer and I will deal with any contrast problems in the printing. The film needs to be washed and dried and I have to print the starfield 8x10- 4 copies.

Mere moments after recording the "no hot water" situation, I was informed that the boiler had in fact been fixed and I'm now running water in the hot water tap to remove air and see if the water heats up.

I have much film to load.

I only loaded 2 rolls of 160T I have to pull more 160T from the

refrigerator.

I loaded 10 rolls of T-Max 100.

I loaded 4 rolls of E-6 dupe film. This is the end of the old emulsion batch.

I bought new reloadable canisters last week and have begun using them.

We need a CHURCH KEY in the darkroom.

I skinned my knuckles again today trying to pry open the T-Max 400 canister with scissors in the dark. Maybe I'll try to remember to bring an old one from home.

19 April 1996

Marlos

I pulled the last roll of 160T from the refrigerator. Time to order more.

Tony wants 4 sheets of 4x5 Kodalith loaded. Where have the rest of the 4x5 film holders gone?

I did 4 prints of the starfield at 23 1/2 sec. 3 1/2 filter wide open 80 sec. height 14.

I loaded 12 rolls of 35mm Kodalith.

I assisted Tony in shooting 4x5 Litho of a star diagram and developed the 2 densest Negs. They are washing. The other two were discarded.

I found some Ektachrome 4x5 tungsten film in the refrigerator that expired in 1989. Tony may want to try shooting it. It is warming now.

See you next Tuesday.

Tuesday 23 April 1996

Marlos

Just got the memo. All employees working more than 6 hours a day must show a 1/2 hour lunch on their time sheet.

The Automobile Club wants a print of the front of the Observatory from Mt. Hollywood with the city in the background. I have located several possible negatives and Patrick has looked at them. I will be printing the one he has dubbed "perfect."

I loaded 4 sheets of 4x5 Kodalith for Tony.

Observatory photo: 40 sec. #3 1/2 6 second burn #1. 135mm lens f16 height-almost 18.

I gave the prints to Patrick and now I will develop the 4x5 Kodalith.

Tony said we can get a Kodak black and white films book for the darkroom.

Also, we are out of canned air.

30 April 1996

Marlos

I just talked to Tony. He is bringing me a Kodalith text to enlarge onto 4x5 for use in the program display screen.

"Looking Up."

First I make a 4x5 positive matched in size to the text. Then I contact print to get a negative- black ground and clear letters.

Update of the Star Diagram litho masks (see 19 April 96). They were still hanging today when I came in. Tony reshot them 35mm and I just finished developing them. They are washing. I haven't looked at them yet. That is all I have to do today. However when "Looking Up" is dry, I may opaque the pinholes on the emulsion side. These signs are printed so they read properly when viewed through the BASE.

3 May 1996

LISA RETURNS

Marlos

Tony shot 2 rolls of internegs this morning. Problem: 1 is on Kodalith film. I am developing 1 roll of T-Max now, then Tony can evaluate what needs to be reshot. He also needs to shoot 1 roll of Kodalith and will develop that plus the Kodalith internegs.

Then I will develop the other roll of T-Max once it is shot.

Tony just buzzed. He is bringing up the now negatives.

All film is developed.

6 May 1996

Cook

Developed 2 rolls of KL.

7 May 1996

???

Mixed KL dev.

Developed 1 slide (credits) for show.

7 May 1996

Marlos

While there appears to be some darkroom work pending, I need clarification before I can continue.

The big news is...

Fr all those who have been asking: Jane, Tony, Stacy, and other guides, Lisa has returned. She came to my place for dinner last night, a decidedly un-German menu, and entertained my guests and myself with anecdotes from the travels.

She seems very concerned that she was not missed here at G. O. or that she has been replaced. I did what I could to alleviate her fears. She may be in today, but I doubt it, as jet lag was beginning to set in.

We have tentative plans to meet her early Thursday morning to attend the transformation of the Cinerama Dome into the Double Arch Deluxe, a very well kept secret. Our one big clue is the movie page from the L.A. Weekly which lists no shows on Thursday, pre-empting the run of the newly restored *Taxi Driver*. The green light on this pen has been acting sporadically.

9 May 1996

Auerbach

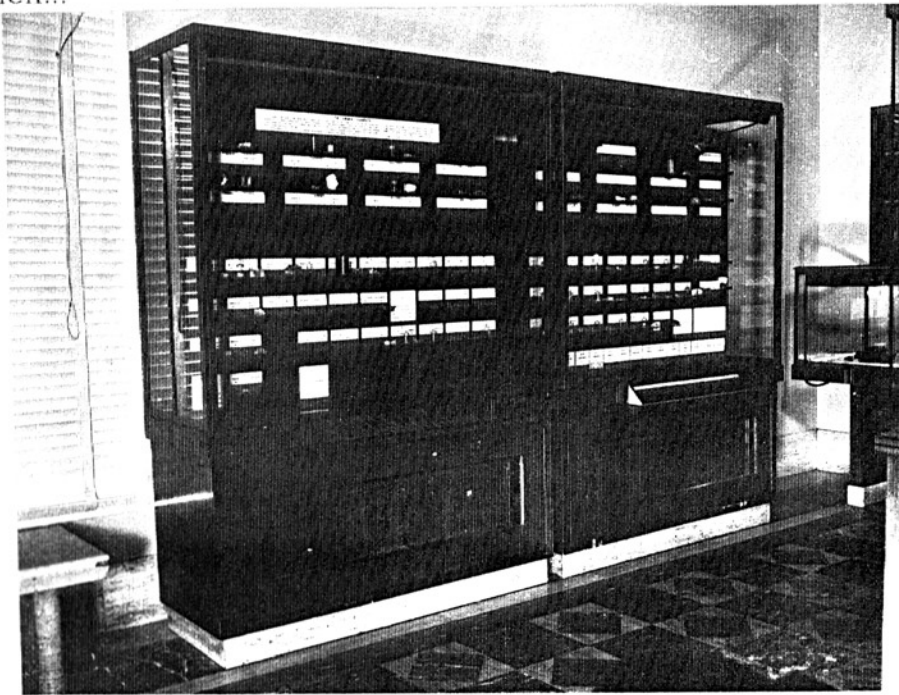
I'm back, and thrilled to see everyone and all the changes that have gone on during my absence. First thing I noticed is that the chain device on my parking space has been fixed, and the cable no longer falls onto the asphalt after it's been locked. Secondly, the table of elements is in fine form. Also, I've noticed that Tony has gone cas- saw him on the lawn in a Mt. Wilson T-shirt (and not much else).

Next month in *The Casual Observer*, look forward to Daniel's astronomically accurate horoscope, highlights from the staff potluck, and photographs of a U.F.O. here at the Griffith Observatory, as well as our regular columns- Ask Daniel, Ask Lisa, and Ask Tony, plus the captivating pages from the darkroom log.

Hall of Science Exhibit of the Month _____

Periodic Table of the Elements

Then...



...and now

