



Camera Clips

December 2009

Editorial

James Allan

This month I am pleased to bring you part 2 of Ray Goulter's article on Kelvin readings. Also Gary Secombe has written an article based on his recent workshop on studio lighting. This month I have also thrown in a crossword to see how many of you can remember the names of all of those different studio lights. This edition is packed with photos from the two contributors. I am currently looking for contributors to the next edition of Camera Clips. You might want to put together a group of images and write a short article about them. For instance I would be interested on an article about native orchids in the Adelaide Hills.

Don't forget that the Club's calendar is now available and selling for an excellent price of just \$15:00. The calendar will make an excellent festive season present! Contact Jenny Pedlar for your copies. Jenny's e-mail address is at the bottom of this page.



In October the club met at Memorial Drive at dusk to take photos of the river and the city lights at dusk. It was well attended and there was a lot of experimentation. Ray was fiddling with his camera's Kelvin settings. Warwick and I tried our hand at light trails on King William road. A big group were photographing a

rowing boat that passed several times as the light faded. I would be interested to see how successful these shots turned out.

There may be a shortened version of Camera clips in 3 to 4 weeks time with the results from the annual competition and the plan for club activities in 2010. I hope you enjoy this edition. Regards James



Ray Goulter adjusting Kelvin settings on recent club outing to Memorial Drive at dusk.

Upcoming Events

November 19—A display of all entries and presentation of awards

December 5—Saturday—**end of year picnic**. Always an enjoyable outing. Venue to be advised.

January 14—First meeting for 2010. An opportunity to bring along images from the Christmas holidays.

January 28—Competition—within 200 meters from your back door

Portrait Work in a Studio

Gary Secombe

Studio work can be quite a rewarding experience if you enjoy taking images of people. No matter whether they be images of families, babies, kids, or right through to the elderly, the rewards can be quite satisfying.

I started studio type work in the lounge room of our home in the Blue Mountains. My first model was the apple of my eye (and still is), Kylie my daughter when she was probably about 3 or 4 years old (these days she is nearing 30).

How did I start? What equipment did I use? Well, like most of us, at the time we as a family were on a very tight budget.

The main challenges I faced were what to use as a source of light and the other was the background.

Initially, I just used 1 Metz 45 CT1 Flashgun with no diffusers. The flash was connected to the SLR camera by a sync cord. The background was the neutral coloured lounge room wall.

I soon progressed to 2 Metz 45CT1 on tripods with a bracket that allowed me to attach an umbrella to each so that the light could be dispersed and diffused as it bounced back at the models. I soon realised that I could also get away with just 1 flash and the use of a reflector. What sort of reflector you may ask? My wife worked at the local golf club and they bought wine in casks that from memory held about 20 litres. I cut

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Image 1 Lighting is from right of centre

Contacting a member from the club; This month Mark & Jenny Pedlar :[mnjpedlar@bigpond.com](mailto:mnpjpedlar@bigpond.com)

Web Address for Blackwood Photographic club: <http://www.blackwoodphotoclub.org/>

the bladder to maximise its size and pinned that to a small wooden frame that could be hand held and moved into whatever position I required.

The above worked quite well!!!!

If I were to be now asked by someone how can I get into photographing people indoors cheaply my advice as to equipment would be:

Avoid flash on top of the camera

If you don't like the colour of your walls as a backdrop, buy some fabric from places like Spotlight. There are a number of fabrics that come in 2.4m wide widths. I also use readymade curtains as well. Hang these over a curtain rail or make a frame to lean against the wall.

With digital cameras and the software available now, you can use all sorts of light sources e.g. halogen floodlights. As long as you can control where shadows are cast they work fine. There are some cheap studio lighting setups available on eBay. If buying these I would suggest you source from someone in Australia. Otherwise the use of flash gun(s) will work. Second hand guns are available at a reasonable cost as well. If there is no diffuser to the gun and your budget precludes the purchase of umbrellas, a box of tissues comes in handy as tissues make great diffusers to put on the front of the flash. If guns are being used, you will require tripods and adaptors to mount them on the tripods

The good thing about the use of digital cameras is that you no longer need an expensive flash meter as you can view the images on your camera to assess the exposure. If your camera has the capacity to shoot RAW files this will allow you greater flexibility in correcting any exposure problems.

If you want to go the full hog you could invest in softboxes, barndoors (a device that attaches to the front of the studio light to direct where the light shall fall, snoots (send a narrow band of circular light to the model), genuine reflectors and much more.

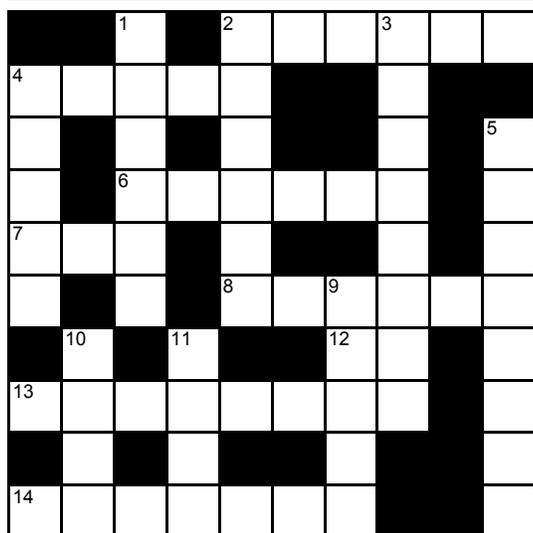
The source of the light should never be fully front on to the subject as this does not allow profiling of the face. By having the light to the side allows the

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Studio Lighting Crossword

James Allan



Across

- 2 Sonnet rhyming scheme (6)
- 4 Cone shaped attachment to studio light (5)
- 6 Unit of colour temperature (6)
- 7 to rival (3)
- 8 A neutral density filter does not alter a pictures (6)

- 12 moon of Jupiter (2)
- 13 Generic term for studio lighting attachments (8)
- 14 Flash mounting point (3,4)

Down

- 1 Lighting scheme where the subject is relatively dark and the edge is emphasized by bright light (3,3)
- 2 Sloping text (6)
- 3 Lighting attachment with 4 moveable planes (4,4)
- 4 Secondary flash triggered by the master (5)
- 5 Collapsible parabolic fabric reflector (8)
- 9 Loyal vassal (5)
- 10 Stencil like template for a light beam (4)
- 11 refracts light when floating on water (plural)(4)

Image 2 : Here I have used 2 Barndoors. One directing blue cast on to white background. Other directing light on to the couple
Image 3: The end result of Image 5 setup



modelling of the face with one side being brighter than the other. Be careful not to create shadows from the nose, chin etc when positioning the lighting.

Another simple rule is to always keep the line of the nose inside the line of the cheek or hair of the model. When the nose protrudes past this point it makes the nose appear much larger than it actually is. A rule of thumb is to try to keep the main source of light at about eye level. This will minimise the shadows from the nose, bridge of the eye socket, chin etc that you see in some family snapshots. But remember, there are always reasons to break away from normal conventions.

Camera position is also important. Whilst you can shoot from anywhere the most pleasing shots are generally when the lens is around eye height (models don't want to see up their nostrils).

In the past few years there has been a big shift in portraiture away from the studio and it is termed as Environmental portraiture. What is it? It is shooting on location whether that be outdoors or in buildings away from a studio.

Unless I deliberately wish to use available light only, I also use fill flash on all portrait work. This assists with catch light to the eyes as well as assisting with minimising of unwanted shadows on the subject's face.



Image 1



Image 2



Image 3

Kelvin—The Basics (part 2) (Continued from October Camera Clips)

Ray Goulter

This second article on Kelvin settings is devoted to specific examples taken in-camera. I mentioned in the first article that it's possible to make changes to images using computer software, but a working knowledge of your camera's Kelvin settings means changes akin to using colour filters with film-based cameras are achieved without the need for software manipulation. It's also likely that many people, like myself, don't have Photoshop, so using the digital camera's Kelvin settings is a good option.

Peruse the examples taken at the club's outing to the city on Thursday 22nd October, taken on the Torrens River bank opposite the Festival Centre. These images were taken specifically for this article so please don't judge them as serious competition shots!

Image 1: This was taken with white balance set to Auto. The camera's software has interpreted the prevailing light conditions fairly well, and the image presents a slight coolness, which was the prevailing weather condition. The camera's auto WB is about 5250K, or "normal" daylight.

Image 2: I then set the camera's WB to Kelvin, and selected 2400K to take this shot. This is the equivalent of putting a bluish filter on a colour-film based camera to correct a yellowish-reddish colour in prevailing light conditions. You will note the deeper blue tone in image 2 compared to image 1, but even so the change is not dramatic. The change is most noticeable in the Festival Centre roof and the water reflections. Images 1 and 2 indicate that using a Kelvin temperature below the "normal" doesn't produce a big colour shift in this image. (A bluish night scene)

Now compare image 1 to image 3.

Image 3: Kelvin 9,090K was selected. This setting will "correct" a deep blue. It can be seen that the variation in colour is quite dramatic, and the result is markedly warmer in colour than the "normal" WB setting. In my opinion image 3 is the most pleasant but this of course is purely subjective.

The first three images were taken at night (obvious!) so let's have a look at colour temperature manipulation for daylight images.

Image 4: Camera set to auto WB.

Image 5: Kelvin setting 2,500K.

Image 6: Kelvin setting 10,000K.

These 3 images demonstrate the degree of colour variation attainable in daylight images. I should point out these are the extremes, and image 4 is clearly the most suitable. Normally a moderate colour shift would be used to fine-tune an exposure, such as "warming" an early morning exposure where less "blue" is wanted.

THE MAIN THING IS: EXPERIMENT!



Image 4



Image 5



Image 6

Ray asks, is there room to congratulate Mark & Jenny for becoming proud grandparents for the first time? A son (Coby Frederick Pedlar) was born to their son Fred and his wife Belinda on Thursday 5th November (Club night!) The answer Ray is Yes!

Also it was wonderful to see Ceri back for the first time since giving birth to her beautiful daughter Matilda. Ceri entered the end of year competition with two top shots of Matilda. I have taken the liberty to include one of these in the newsletter.....

In fact I believe we need to encourage our budding baby photographers.



Image Gallery—Orchid Photos

Heather Connolly has sent me this collage of sun orchids that were taken around National Park. You have certainly done an excellent job here Heather.

A feature of sun orchids is that their flower buds will only open in full sunlight, usually in the middle of the day. Many times I have gone down early in the morning or after work to take photos of a nice stand to find that they are all shut up.

Below are some images that Heather and Reg Connolly sent to me after the orchid spotting exhibition to Aldgate in September. After this trip Heather writes to me as a “friend in the grass” In fact Reg has a photo of me flat on my belly taking sundew photos. I was lucky not to be bitten alive by jumper ants. The Salmon pink sun orchid is one of my favourites, having beautiful form and colour.



You can see that there is a range of technology brought to bear, from proper macro lenses and difused flash guns (Matt Carr) to separate flash units, reflectors and the works (Mark Pedlar).

Heather also recommends Hardy Scrub as an excellent orchid finding spot. Sadly the spring orchid season is almost at a close.

Thanks Heather and Reg for sending me these photos.

