



Camera Clips

April 2010

From the Editor

James Allan

Welcome to another edition of Camera Clips, newsletter of the Blackwood Photographic club. This edition has articles by Matt Carr and Eric Budworth. Thank you Matt and Eric for taking the time to share your photographic experiences and knowledge. There is a collection of images from the 'Contemplation' competition in February and I have done a little research on a famous Australian photographer, Max Dupain. I must admit that I have found both groups of images stimulating.

We had a fantastic display of the work of four of our members early in March. Arthur farmer showed his particular skill with black and white slides. I was particularly amused by his anecdote of a time when he had set up his tripod to photograph a female nude (statue) in the Adelaide botanical gardens. A gentleman walked up and placed his coat over the bare shoulders of the statue to protect her dignity. Mark and Jenny Pedlar gave us a wonderful display of their trip to Kenya. I was taken by the spectacle of the wedding between their son in a white suit and black tie to a gorgeous native girl in a white dress. They were married in her village. The bird watcher in me was thrilled to see metallic starlings, goliath cranes and giant flamingoes. Lastly Ashleigh who described himself as a "Jack of all trades" wowed us with his startling architectural photography, street photography and powerful shots of motor sports. Ashleigh has recently put together a portfolio of his work on the Sony / Minolta users forum. This can be accessed at http://www.dyxum.com/dforum/One-of-us-33-hoffy_topic58495.html.

I have suggested an outing in a weeks time. March the 26th to 28th is the International Kite festival to be held at Semaphore. I am planning to arrive at 2pm on the Sunday. I plan to have a coffee at the end of the jetty and will wait 30 minutes for any one who wishes to join me.

Matt Cutting

Eric Budworth

For those members interested in cutting their own open window matts for mounting prints they will first need to purchase a suitable matt cutter. these are available from : - Marks & Co. North Plympton .8376 3766, & Premier Art Supplies, Gilles Street, 8212 5922.

Select a matt board and colour to suit your own particular taste (Not the Judges). It's common to select a colour which appears in the image being mounted but personally for competition prints I usually stick with black as I re-use quite a few of my mounts.

When cutting a window out of the board consideration of the required size must be taken into account. The amount of support for the print edges has to be decided. I allow about 6 mm. all around the edge, so for example if the the print to be mounted is A4 (297mm X 210mm) and the image is edge to edge cut out a window about 285mm X 198mm (111/4" X 73/4"). If the image is not edge to edge you will have to measure the actual image width and length and then allow 6mm all around.

After positioning the print on the mount board apply a piece of good quality masking tape about 75mm long to the top edge of the photo and with half the tape width on the mount and half on the back of the photo. Do not attach tape all around the print. (Buckling of the print may result)

The next step is to use a piece of cardboard to attach to the back of the print to give it some rigidity and keep the print flat. Cut a piece of cardboard slightly larger than the photo say 12-25mm all around. check to ensure your image is straight in the cut out and then apply masking tape all around the edge of the cardboard as before with

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Contacting a member from the club; This month Mark & Jenny Pedlar : mnpjpedlar@biqpond.com

Upcoming Events

March 25—Competition—Colour.

A single colour dominates this image

March 28—Sunday International

Kite Festival—Semaphore—Meet me at the jetty at 2pm to enjoy this event

April 8—Macro Mania—

presentation / workshop by Matt Carr

April 22—Competition—Song Title.

The picture depicts the title of a song

May 6—An evening at Hutt Street

Studios

May 20—Competition—In the style

of Of a well known artist (Rembrandt, Picasso, Monet, whoever).

June 3—Worshop—Post Produc-

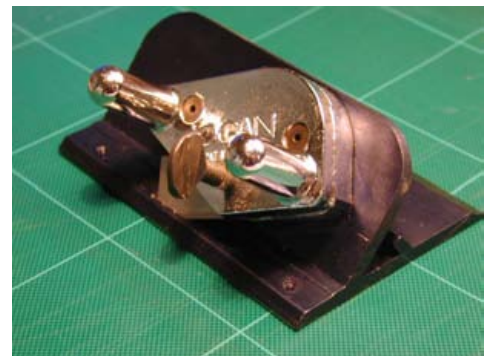
tion—optimizing your images after capture

June 17—Competition—Mechanical

Machines—and not their operators

July 1—Worshop—Workflow &

Archiving—How to manage your files.



Logan Matt Cutter



Using the cutter, lining up horizontal edge with blade (white line) on the matt cutter

half the tape on the cardboard and half on the mount board. Job finished !

If one requires to re-use the mount, the following idea may help. Using a Stanley knife or similar cut through the masking tape where it overlaps the mount board and cardboard do not use heavy pressure, just enough to cut the masking tape. Do this on THREE edges ONLY, then the cardboard can be opened using the fourth edge of the masking tape as a hinge and leaving half of the masking tape on the mount and half on the backing cardboard. Using the same technique cut through the 75mm long piece of masking tape holding the print in position also leaving the masking tape on the back of the mount board. When fitting another print in place, apply the next strip of tape on top of the first piece. After closing the hinged back you only need to apply 3 short pieces of tape, One to each side of the card board over the original piece of masking tape. When re-using the mount again it's very easy to remove the short pieces of tape as their attached to the previous layer of tape and this will not damage the mount board.

This advice is only for mounting competition prints if members need to mount prints in frames for many years then archival mount board and tape should be considered.

I hope this is not too long James but it's not the sort of info that allows too much condensing. If members have any questions they can always contact me.

Regards Eric.



The print is attached along one border only



A backing board holds the print firmly in place

Photography in public places

As raised by Matt Carr (written James Allan)

Have you ever been taking photographs in a public place when you were stopped by a policeman and asked to move on? Has a member of the public ever objected to you taking a photo of them?

It is a chilling experience. It can make you feel belittled and intimidated. You are left wondering if you had misjudged the situation? Was it within your rights, or were you invading someone else's privacy? Has public sentiment changed? Ideally it is best not to find yourself in this situation. When is it permissible to take photos? Which photos are best to avoid. These are complex and social / legal questions.

The arts law centre of Australia has produced a document to assist photographers with this dilemma. It can be accessed at the following web address; <http://www.artslaw.com.au/documents/files/StreetPhotographersRights.pdf>

I will quote from the opening paragraph of this article:

“Can I take a photograph in public that contains images of people I don't know? Can I take a photo of a famous landmark or of the front of someone's house and later sell it?”

This information sheet aims to provide you with the answers to these and other questions that may arise when you are taking photographs in and of public spaces. It also aims to provide those you encounter with a statement of your rights to minimise the possibility of harassment or threatened legal action. So carry this in your pocket and be prepared.

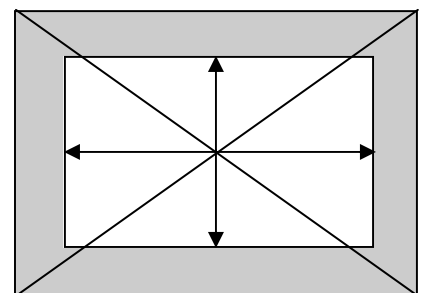
Taking photographs in a public place

It is generally possible to take photographs in a public place without asking permission. This extends to taking photographs of buildings, sites and people. There are, however, some limitations.”

The article goes on to list the limitations. These include taking pictures for pornographic purposes, in cases of stalking or harassment, and where the image is to be used for commercial purposes and the person portrayed has not given signed permission. Interestingly commercial photography is restricted in some areas, for instance the Sydney foreshore or Olympic park. It is worth downloading the article and keeping a copy in your camera bag. It could prove a valuable resource if ever you are questioned.

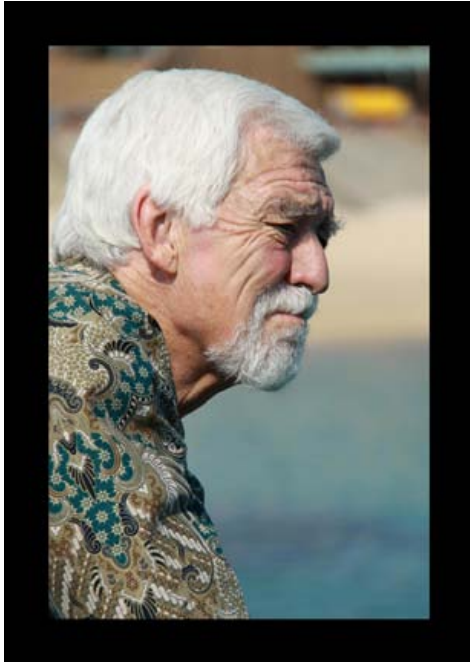
Tips for marking the desired cut lines onto the mounting board.

Eric drew the desired cutting lines by finding the centre of the matt cutting board. He did this with diagonal lines from opposite corners, marking an X in the centre. He then measured half the desired width and breadth from this point. The final rectangle was drawn parallel to the edges and incorporating these 4 marks.





Above **Blue Bottle** by Heather Connolly



Left **Seaside Reflection** by Richard Wormald — Richard tells me that he is particularly interested in portraiture, and displayed 4 excellent examples of his work at the competition.



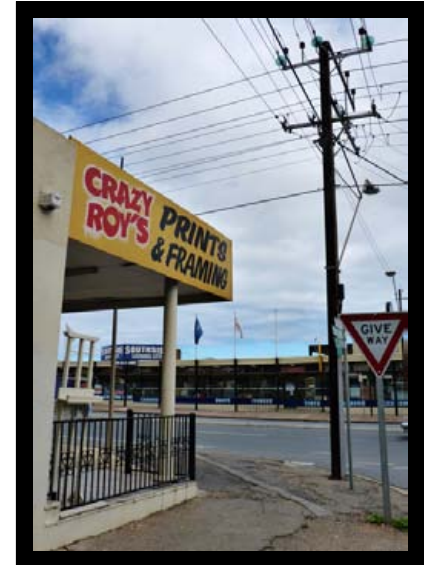
Sky Geometry by Chris Schultz— Actually the roof of the British Museum. The white building on the right was the reading room, dating from 1857, and the grid-shell roof was added in 2000.



Gandalf by Jenny Pedlar—Gandalf, my ‘in your face’ spotted oriental cat caught on camera in the garden. He normally won’t stay still enough for me to capture him in film, but he was totally engrossed in some bug. I obtained his permission for publication from his paw print on my newly washed kitchen floor!

AN ALTERNATIVE TO CUTTING YOUR OWN MATS—PURCHASE THEM from CRAZY ROY.

Last year I purchased a number of mats cut to my specifications at a very cheap rate from Crazy Roy at 1255 South Road St Marys. Roy uses a laser cutter and can cut to your specifications, including double mats and panoramas. His prices were cheaper than the mats I had bought as discards from other picture framers. When presenting your work it is worth having a good mat. It is worth having a look at Crazy Roy’s



Adobe Photoshop and other similar programs offer a whole host of powerful tools for the photographer. One of these tools is the humble brush tool - usually overlooked as a necessity, this particular function can open a host of possibilities by using pre-set shapes and patterns.

To access the brush tool, simply click on the paint-brush looking icon in the tool palette, or use the keyboard shortcut 'b'. Once clicked there are a few options presented along the top of the screen such as size, mode, opacity and flow. There is also an important inconspicuous icon on the far right which toggles the brushes panel. The brushes panel can be seen in this picture

This panel is used to select different brushes and to modify their behaviour.

One of the great things about using brushes is the vast amount of different styles, shapes, and themes.

These can be freely downloaded from many various sites on the internet. If you wish to use a brush that you have downloaded, it is a simple matter of placing the file (usually a .abr file) in a directory that is easily remembered, i.e. 'downloaded brushes'.

This is where it gets a bit trickier, but still not too bad. What you need to do next is to open the brushes dialog. This little box is only available while the brush tool is selected. In CS3 right click somewhere in your picture, and it will bring up the dialog. In CS4 it is available from the options bar.

Now see that little triangle in the top right hand corner - yes the tiny little one that doesn't look like it does anything, well left click on that. By doing so, you will bring up a whole host of options, many of which I am yet to explore fully! To load your newly downloaded brush, select 'Load Brushes' option, and navigate to where you saved your brush file. Select it and press enter.

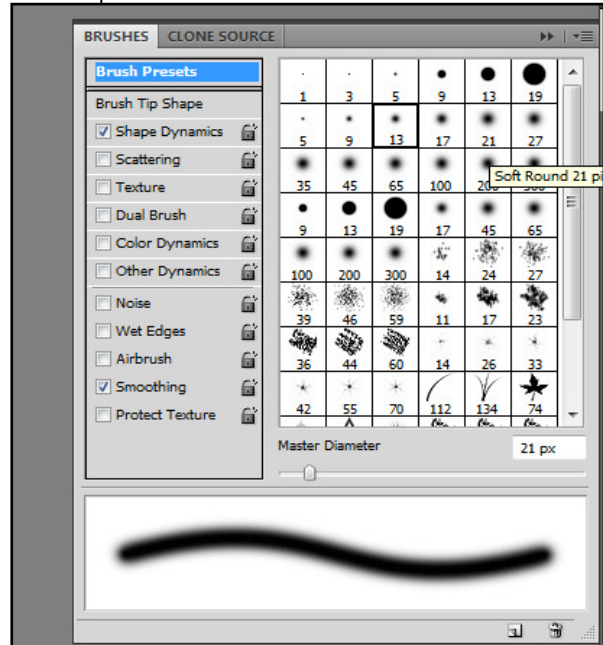
You should now see your new brushes loaded in the brushes panel (see first picture), and away you go.

Hope that made sense to everyone - try it out and have a go - using them can be great fun!

Tip - the brushes can also be used in the eraser tool.

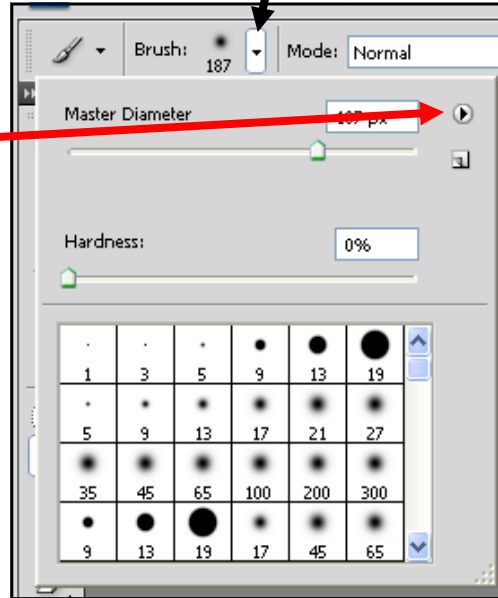
Disclaimer: I do not pretend to be an expert with this stuff - this not so brief information is based on my personal experience.

Matt Carr



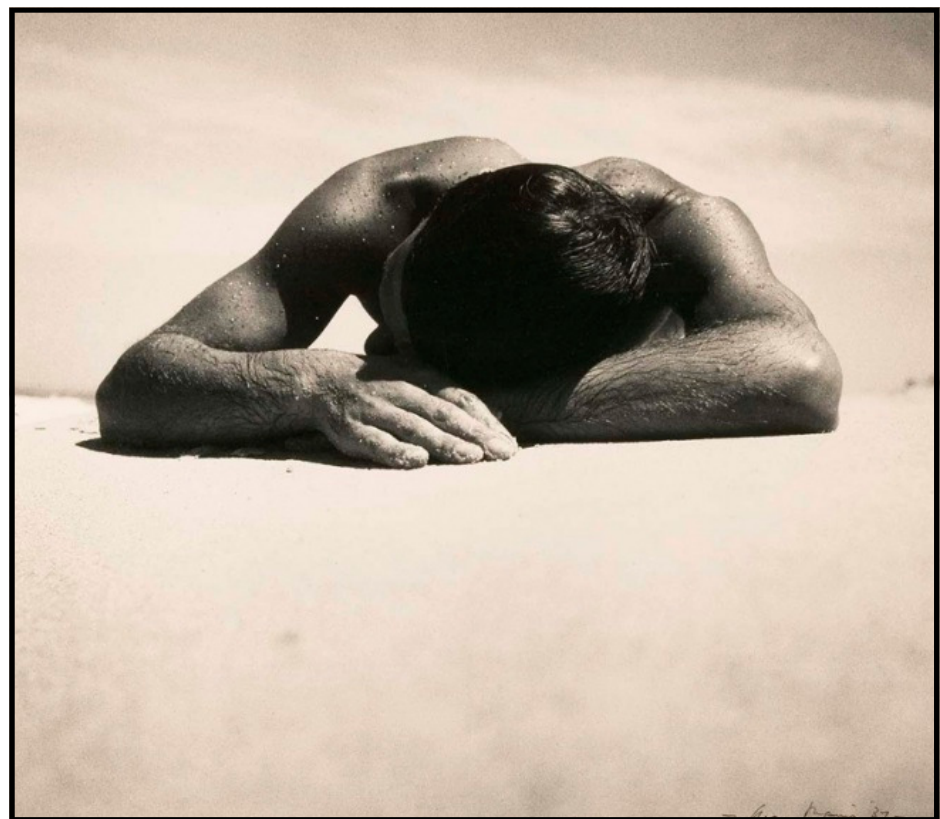
The Brushes Panel can be accessed from the windows menu or by hitting F5

The Brushes Dialog is accessed by pressing this little down arrow next to "Brush: " on the options bar (only available when the brush tool is selected)



Right—Example of brushes that can be downloaded for free from the internet. These fractal patterns can add spice to an appropriate image





MAX DUPAIN

Maxwell Spencer Dupain (1911-1992) is regarded as one of Australia's greatest photographers. He stressed simplicity and directness in his work, creating images of sharp focus, boldness and graphic composition. He was one of the earliest and most outstanding champions of modernism in Australia.

Dupain's working life spans decades of commercial and artistic success, and photographic genres. His repertoire includes landscapes, beaches, nudes, still life and architecture. His particular love of the latter, coupled with his carefully set up symmetries made him the pre-eminent photographer of Australian architecture for more than 50 years.

However, Dupain is best known for his photographs of Australians, particularly their beach culture. A dedicated patriot, he believed in clearly and simply showing Australia's way of life. His 1937 photograph *Sun baker* is arguably his most famous work. For many, it is an iconic image of what it means to be Australian.

Dupain tirelessly photographed his beloved homeland, and in particular, Sydney, leaving a legacy of more than one million photographs. His work has been collected by most major Australian galleries, and private collectors worldwide.

The [Sydney Opera House](#) was Dupain's architectural icon - an iconic symbol of Australian modernity. He spent hundreds of hours and took literally thousands of images throughout its construction.

<http://www.mdaa.com.au/People/MaxDupain/tabid/2134/Default.aspx>

