



Camera Clips

August 2011

Bi monthly publication

From the Editor

James Allan

Welcome to the August edition of Camera Clips. We have an interesting edition including an article by Eric Budworth on Vintage Lenses. I have selected a range of panoramic images taken by club members in this month's photo gallery. There are also some images by Clark Little, a contemporary Hawaiian photographer that you must check out. I am afraid that I will never be able to emulate his stunning photographs. Finally I have had a look at the Cokin graduated neutral density filter after a stunning shot by Matt Carr at Hallett Cove earlier this year. The banner this month features a photo by Eric Budworth of a male baboon at the Melbourne zoo. When I enquired about this shot, Eric said that he photographed him through the glass using a polarizing filter to cut down reflections.

We have had two competitions since the last newsletter. The themes, Smaller than a breadbox and the number three have stimulated some original and innovative images. Of particular note Joe Tabe took an interesting photo of a mouse working its way through a loaf of bread inside a breadbox. Perhaps this reflects recent conditions on the Eyre peninsula. Eric Budworth had an interesting picture of a beverage being consumed in 3 acts. There was one 3D photograph. The winning digital images can be viewed at the club website and some of the prints may be seen on the club Flickr group.

In the last month we also had our annual interclub competition with the Edwardstown Camera club. Despite careful selection of images to include work by a broad sweep of our club members we were narrowly defeated. It was noted that most of the work presented by Edwardstown represented work by only 4 or 5 people. Speaking to the Edwardstown members after the meeting it was conceded that they have a lot of difficulty asking their members to contribute entries and felt they could learn from our example. We welcome the competition and trust that next year the result might go our way.

Ray Goulter informed the club that our entry into the SAPF competition was scheduled second (This is the order in which it was judged and bears no relationship to the scores we received). Unfortunately our club did not have a winning entry.

The club calendar is in production and hopefully will be available earlier than last year. It is going to look good and we encourage you to put in advance orders. Don't forget to take pictures with your disposable camera for the competition on 29th of September. Enjoy this month's read.

Hidden Gems

By Eric Budworth—suggested by Matt Carr

Have you ever thought what happened to all those old style manual focus lenses that we all used on our cameras back in the days prior to Digital Photography? You know the ones that were heavy and in some cases very expensive! The good news is that they are still around and can be picked up quite cheaply on the internet as well as some of the more traditional camera shops.

I personally have all my older manual and auto-focus lenses which still fit my digital cameras. If you happen to have a Nikon, Pentax or Canon digital SLR you are still able to use some lenses with these models without too much problem. Having said that if you have Pentax screw mount lenses you will need to purchase an adapter in order to be able to use these lenses on a PK bayonet mount camera.

The earlier model lenses were built to a higher standard of precision than their modern counterparts, the helicoids (the part which you rotate to set the focus or adjust the zoom) were all made of metal and machined to close tolerances and lightly lubricated so as to give that nice smooth action when adjusting the focus. Old style lenses were also usually machined from solid blanks of glass and ground and polished to the required form. Newer style lenses are made in moulds by pouring the liquid glass into them and are polished after cooling. This is a more economical way the manufacture the lenses. You may find in the "blurb" sheets on lenses, that the elements (individual lenses) in some are described as Aspherical and/or *Continued page 3*

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

Upcoming Events

August 4— Atkins Technicolour—
Outing to the processing labs

August 18—Competition—
Abstract—same concept as in art (An image that evokes the question—What is it?)

September 1—Workshop—Guest speaker—to be announced

September 15—AGM & Competition—Single Use Camera—a popular favourite—can you produce an enduring image without the technology and post processing

September 29—Competition—
Illusion—the image is not what it seems

October 13—Workshop—to be announced
(Entry Forms for annual Exhibition due)

October 27—Competition—
Reflections—water, glass, chrome, whatever

November 10—Annual Exhibition—Judging

November 24—Annual Exhibition—Awards

December 3—End of year Picnic

Hi James,

I think Matt's idea was to possibly help the members save money as well as letting them know of the choices which are available when adding to their camera kit. Matt's Vivitar macro lens is a good example.

These lenses are capable of excellent image quality if one is prepared to use their camera in the "Manual Mode" for exposure as well as "Manual Focus". When shooting macro or landscape auto-focus is really a waste of time, in macro photography the depth of field is limited and in landscape the subject is fixed and doesn't move in both instances manual focus is recommended by virtually all the top pro. photographers.

Regards Eric.



Michael Davidson - Winter Sea



Adrian Hill - Carrieton to Caddock - Flinders Ranges



Matt Carr - Port Elliot Panorama



Eric Budworth - Seagulls at dawn—O'Sullivan's Beach

James Allan—Red Shed—Piccadilly Valley



There is something exciting about the panoramic format. It seems to capture the breadth of a view that immerses you into the scene. It seems truer to that sense you get when you are standing there. Perhaps it gives a closer representation to how our brain interprets a scene as we look through our two eyes. Some photographers, for instance Ken Donne work almost exclusively in the panoramic format.

There are two principle ways of making a panorama. You can crop a standard photo or you can stitch several photographs together with computer software. The stitching programs are reasonably sophisticated and manage to compensate for differences in exposure and spherical aberration. They will usually give you a straight horizon and avoid too much distortion of lines. Adobe photoshop and photoshop elements both have stitching algorithms. Arcsoft have a dedicated program "panorama maker pro" that was shipped with the software of many brands of camera. It is quicker and simpler to use than photoshop. There are others.

What will make a good panorama? Landscape scenery usually fits the bill. The broad aspect allows the picture to express subtle changes of texture or lighting or the development of hills, the convergence of lines, or the recession of the foreground objects into the horizon. However it pays to think broadly (no pun intended) and experiment. A broader aspect allows you to take a portraits of a person within their environment, or allows dissonant aspects of a picture to interact. Sometimes it is useful in wildlife, macro, sports photography to increase the sense of drama. I prefer graphics that use panoramic photographs, like the header on our newsletter. I like it when you stack several contrasting panoramas in a sandwich to achieve a colourful but stylish effect.

Printing Panoramic Photos on an A4 printer

Having created a panoramic picture that I was pleased with, I found that I was frustrated by the difficulty in printing it. I started off printing on a standard A4 sheet. The loss of vertical height however markedly reduced the impact of my image. The vertical dimension was often comparable to a 4x6 album print.

For Christmas this year my mother in law gave me a packet of panoramic paper. This has the vertical dimension of an A4 sheet (210mm), but the horizontal dimension is doubled (594mm). This is available from Ink Jet City and can be ordered on line at inkjetcity.com.au. To use this paper with my current printer (Epson) I have to open the printer options tab and create a new paper size with the given dimensions. (Also possible with HP & Cannon) Problem solved. Now I can print large panoramic photos with the impact they deserve.

Compound/Hybrid.

Aspherical means that the curvature of the lens is not a constant radius i.e. not Spherical or part of a sphere. These lenses are supposed to correct various problems associated with focussing and image flaws.

Due to modern manufacturing techniques they are easier to make than in the earlier years and are therefore cheaper. Compound/Hybrid usually refers to a lens which is made by combining a layer of plastic and bonding it to the glass surfaces. These techniques reduce the weight and cost of manufacture of the lens.

Due to the requirements of Auto-Focus most Helicoids are made from Plastic (polycarbonate) and the dose tolerance is much less so as to allow the small electric motors to operate and respond quickly to the focussing requirements of today's cameras.

So what does all this mean to you!Well if you happen to own a Nikon, Pentax or Canon digital camera you can find some of these old hidden gems and use them without too much problem (Canon must be EF mount).....you may have to focus manually and set the camera to Manual mode also, run a couple of test shots and check the preview on the camera's LCD as in most cases the camera's meter won't work with the older lens. On the other hand if you own some other brands there are plenty of adapters available on the web which can be purchased so as to allow the use of older lenses. The one exception to this seems to be Canon FL and FD lenses due to the Focal Back distance (measurement from the lens mount to the film plane)

Due to the multiplying factor, digital cameras with a "C" size sensor will gain an advantage when using a lens for a 35mm full frame camera. For instance if a 50mm f1.4 lens is used on a Nikon digital camera it becomes a 75mm f1.4 and on a Canon it becomes an 80mm f1.4. This would be a very fast prime lens and excellent for low light and well as portrait photography.

In my collection I have a 135mm f2.8, these were very common telephoto lenses in the early 80's, as this still fits my digital camera it becomes a 200mm f2.8 due to the multiply factor, this is regarded as a very fast prime lens and would be expensive if purchased in today's market, however the lens only cost me \$80.00.

So the next time you're passing an op shop, pop in & have a browse, check out the camera market, flea markets and garage/car boot sales. You never know what hidden jewels may be lurking amongst all the clutter or surf the web.

Happy Hunting

Regards Eric.



Vintage Camera Lenses

Pros:

- Cheap
- Glass optics
- Smaller sensor -> magnification

Cons:

- Manual Focus
- Manual aperture
- May need adapter ring

Vintage Camera Lenses to

look out for:

Wide-angle:

- Olympus Zuiko 28mm f3.5
- Olympus Zuiko 24mm f2.8
- Zenitar 16mm f2.8

Standard:

- Olympus Zuiko 50mm f1.8
- Pentax SMC Takumar 50mm f1.4

Telephoto:

- Zeiss 85mm
- Zeiss 135mm

Maximum Print size

By Eric Budworth

During the week Adrian asked me how to determine what was the maximum size one could enlarge an image before pixilation became obvious. I responded as follows:

Hi Adrian,

As a rule of thumb a good way to work out the maximum acceptable print size of an image would be to open an image, then go to *Image*. > *Image Size*. (*Alt+Ctrl+I*) in Photoshop or *Image Size*. > *Resize*. (*Alt+Ctrl+I*) in Elements.

Ensure that Resample Images is **NOT** ticked and then enter 150 Pixels/inch for the Resolution in the Document Size section. A figure below 150pixels/inch wouldn't be advisable due to possible pixelation especially on the diagonal lines and close viewing wouldn't be recommended.

The dimensions now showing in the bottom set of the Height & Width values are the maximum size you can print your image and still get acceptable results .

Hope this helps.

Regards Eric.

Compatibility of Vintage Lenses

Nikon cameras work with most vintage Nikon lenses, but they don't work with most third-party lenses (like Olympus or Pentax).

Canon and **Olympus** cameras don't work with most vintage Canon lenses, but do work with most third-party lenses.

Pentax cameras work with nearly all Pentax lenses, and any third-party lens that uses the Pentax mount.

Sony cameras work with some Minolta lenses and lenses with "M42"-style mounts.

Consider the two Photographs on the right. Both of these were taken during a club outing to Hallett Cove. The top photograph by Matt Carr has an interesting rocky foreground back lit by a dynamically vivid sky. The lower photograph by myself has a washed out and featureless sky.

“Matt did you use an HDR process on your photo?”

“No. It’s straight out of the camera. Except a little bit of saturation enhancement in curves.”

“But how did you get the sky and the foreground so nicely balanced?”

“I used a graduated neutral density filter. I use the Cokin system. The filter is a rectangular sheet of Perspex that fits into a frame that screws onto the front of the lens. The filter is dark at the top but clear at the base. The Cokin systems allows you to move the line of graduation up or down, or even tilt it to one side. I simply moved the filter so that the sky is darkened and the foreground remained light.”

Apparently all cameras have a problem with skies. On many occasions I have stood in front of a wonderful vista taking photos, to discover when I get home that the skies are all washed out. It is not obvious to my eye at the time, but the camera sees things differently. The camera has a smaller dynamic range than my eye. It cannot accommodate the different light values of the sky and the foreground.

If the sky is blue you can use a polarising filter to darken it. (Note the sky does not darken evenly with a polarizer.) However when the day is overcast, or during a sunset this will not work. A graduated Neutral density filter is then your best option.

I thought about Matt’s picture and wondered whether I should get a similar filter. I enquired at Photographic wholesalers but they seemed over pricey. The attendant told me not to bother as my camera was only a compact and it was really a bit of overkill.

Fortunately I did not take his advice. As the Australian dollar has surged, I found that I could get a Cokin filter kit on the internet at Digital Camera Warehouse for a fraction of the retail price. An adapter ring allows the bracket to fit onto my 52mm lens.

I experimented with the kit on my recent trip to the Flinders Ranges and found it very useful.

Chris Schultz mentioned that you can always imitate the effect of this filter in light room or photoshop by painting a uniform gradient onto a layer over the image and merging it using “soft light”. That might work quite well in some images unfortunately my Hallett Cove picture is too far gone. There is no detail to be rescued out of the sky. Perhaps I should have shot in RAW to improve my chances. Perhaps the best option is to use a graduated neutral density filter as Matt has done.

Cokin also produce a range of coloured and special effect filters. The holder can accommodate up to three filters simultaneously.



Photographer profile—Wave Photography —Clark Little



These incredible images of waves in the Hawaiian Islands were taken by Clark Little. He has published a selection of his wave photographs and prints fetch as much as \$4000.00 USD .

Clark, a Waimea Bay shore-break surfing pioneer, husband, and father of two gained nationwide recognition for his photography on National Television.

It all started in 2007 when Clark 's wife wanted a nice piece of art to decorate a wall. Voluntarily, Clark grabbed a camera, jumped in the water, and starting snapping away capturing the beauty and power of monstrous Hawaiian waves from the inside out " Clark 's view" is a unique view of the ocean.

Clark stands in the water and waits until the last sec to snap his camera shutter then takes a beating when the wave collapses over him...

Now with a camera upgrade and an itch to get that better shot, Clark has taken this on full time. The cameras and housings are pictured above. He favours a wide angle lens and a fast shutter speed.

His images have been run on the Today Show, ABC World News Now, Nature's Best Photography, Paris Match(France), La Vie (France), Hana Hou (Hawaiian Airlines) magazine, Surfer magazine, Surfer's Journal as well as multiple publishers and newspapers in the U.S. and overseas.

Check out the images at his website:
<http://www.clarklittlephotography.com/>

(acknowledgement to Adrian Hill who forwarded the details)