



# Camera Clips

Bi monthly publication

June 2012

## From the Editor

James Allan

Welcome to the June edition of Camera Clips. It is hard to believe that already we are half way through 2012! I have been a member of this club since 2007 and I was bemusing how every year has seen a change in the vanguard. A new group of enthusiastic image makers comes to the fore and stretch our skills and taste a little bit further. I believe that we are on the threshold of another changing of the guard as a group of fresh photographers have taken an interest in the club. This week we have an article from one of these newer members, Terry Branford. Terry has a heap of experience having worked in Television and has been itching to share some of his insights. Read his article on colour management. That is not to underestimate the skills of the older photographers in the club. David Douglas Martin and John Duckmanton have both written articles this month. David unfortunately has been ill, and writes about rediscovering a passion for photography from his hospital bed. John on the other hand takes us on a whimsical journey where he has moved gradually from film to digital photography. Both of these authors have drawn my attention to the photography of their mentors. In David's case an Adelaide photographer, Wayne Grivell who creates Jeffrey Smart like landscapes by photographing the urban environment after dark. Coincidentally I discovered that this was also the interest of a couple of the new members of the club at the last meeting. I hope that in time we will see some low light photography in our competitions. John has started his article with a quote from Paul Harris a UK based travel photographer. I have supplemented his article with a few photos from Paul's website which is well worth a visit.

As a new member to the club, I found the club competitions were an exciting opportunity for me to display my work, but unfortunately also a source of unwanted criticism. So sometimes the Judge had a good point of view, and their advice has helped me to refine and improve my technique. At other times however I disagree with the judgments, particularly if they are based on over simplistic rules and formulations, (like whether the subject faces left or right). On the last page I have written a short parody to this effect. I hope I haven't gone too far, but as Chris, our beloved president has said, "we need to create a dialogue with the judges". I suspect Chris also likes to "stir the pot". Regardless I encourage members to write and give their opinions. I hope that this newsletter is capable of expressing many points of view. So I hope you enjoy our latest offering. With regards—The Editor

## A Simplified Look at Colour Profiles - Terry Branford

We have all done it. We set the colour temperature of the scene into the camera and take a photograph. The camera does its stuff, and we whip out the SD card and pop it into a printer to get instant satisfaction from our work. The result totally different to the real object if they are compared side by side. What's happening?

When we expose the sensor in the camera to the light coming through the lens, each pixel measures the brightness of its colour of light at that point in the picture. For example, the top right-most green pixel might say "its real bright green up here". It really measures the amount of green as a percentage and gives a number (between 0 and 255) as its output. So its actual output might be 99%.

The printer will get this value, and put 99% of its green ink on the spot in the top right corner. Will this be the same colour as the green that the camera originally saw? Probably not. Every camera manufacturer and every printer ink-maker is free to make their own shade of green, and probably will. Chaos!

The answer is to define the shade of green that the camera refers to (and red, and blue) and the shade of green (and red and blue) that the printer prints to be one and the same. Then the 99% of camera green will be exactly the same shade of green that the printer will print as 99% green. This definition is no good unless we apply it to all of the cameras and printers (and

*Continued page 6*

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

## Upcoming Events

### JUNE

**7. Workshop: Jeremy Watson** will present some images of his work and workshops.

**11. Queen's Birthday Holiday** A photographic outing somewhere.

**21. Competition: Detail**  
The detail of an object – it need not be macro or close up but it must show a detail.

### JULY

**5. Guest speaker: Print Making**

Lindsay Poland from City Cross Camera House

**17. Tuesday— Competition: Edwardstown Interclub at Edwardstown**

**19. Competition: Someone Else's Art**

This could be any form of artwork – a painting, a photograph, a sculpture or even graffiti! Aim to be interpretive rather than a mere reproduction.

### AUGUST

**2. Workshop: How to make an Audio Visual**

**16. Competition: Water with movement**

Both water and motion



Computer colour management is not unlike using a paint colour chart to ensure that the paint you buy is the correct hue.



This month's Picture Gallery features monochrome images from the Flickr page and from competition.

Ursula Orucha—Lovely Walk

Yvonne Sears—Victor Tramway

Matt Carr—Alleyway

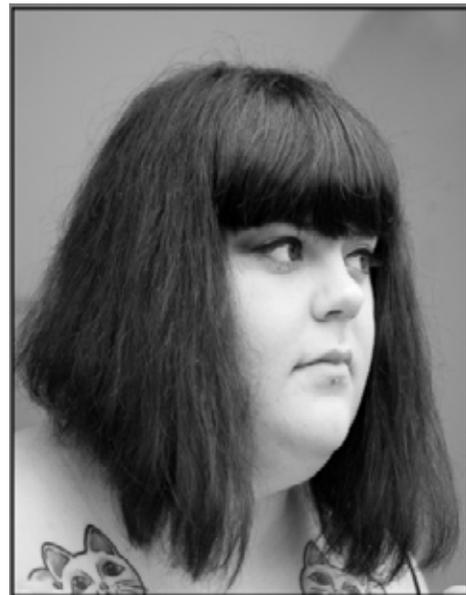
David Douglas Martin—Succulents

Adrian Hill—Portrait with two cats

Ashley Hoff—White walls

Heather Connolly—Around the Bend (Melbourne)

Eric Budworth—Self Portrait



A number of these images have had acclaim in one form or another. Adrian's portrait had the response "It makes me wish I had a tattoo". Matt's image was followed by a request from a film maker for the location so that he could do some filming in the alleyway. Ashley's "white walls" has had much acclaim from club members who were disappointed that the judge on the night failed to comprehend the innate symmetry of this composition.



I hope that this retrospective will encourage members to continue to explore this rewarding area of photography.

*'On a trip to Mongolia I had to convince security in Moscow not to X-ray my 370 rolls of Velvia'.* Paul Harris, Travel Photographer.

I think most of us have gone through customs at airports in recent years with rolls of film in our bags with fingers crossed hoping that the X-ray damage will be minimal. We even had lead-lined bags to protect our precious film but at some airports they just increase the output to get a clearer picture of the contents. In those days I mainly shot slide film and it was a great learning curve to take pictures using material that only allowed a 1/3<sup>rd</sup> stop in exposure latitude. Shooting hand held without a tripod often meant sacrificing DOF to avoid camera shake with those slow ASA slide films as well.

Does anyone recall the controversy when auto focus and auto exposure was built into film cameras? "Not serious photographers" and "Lazy" were often heard phrases.

My first SLR was the old Pentax K1000 which had the luxury of a built-in exposure meter, but otherwise purely mechanical. At last I could dispense with those little plastic exposure calculators and stop saving for a fabled Westonmaster IV exposure meter. Some of my best award-winning slides were taken with that camera.

The last film SLR I bought was a Nikon 801s with autofocus, auto exposure and auto film advance – and my level of care diminished somewhat as I didn't have to think f11 at 125<sup>th</sup>, ASA64 anymore. I just loaded the camera and snapped away. I became a snap shooter rather than a true, serious photographer so that when digital became affordable I was already primed for the change.

As an aside, the Nikon 801s had a digital back added to it but it wasn't sold in any significant numbers.

Before finally indulging in digital I observed what the person in the street was doing. Cameras in phones and cheap Kodak point and shoot cameras were out there long before digital SLRs and gone were those dreadful red eyes in the kids' party photos and Auntie Ethel was pin sharp in the background whereas she was always blurred out when using film.

What is more, those digital phone snaps were popping up on computer screens on the other side of the world within minutes of being taken.

I went through a short period of getting a CD of my pictures at the time of my films being developed and thoroughly enjoyed manipulating my images via Kodak Easyshare and sending copies to my siblings in England.

I took the plunge and bought a Nikon D40 and now a D90 and haven't looked back. Although these cameras are auto everything I seldom use the auto settings preferring to shoot in Aperture Priority or even Manual mode.

It's great to instantly see what I have taken as I can take more shots if the first isn't right. I admit to throwing away 30 out of 36 slides on occasions but now I just hit the delete button at no expense. I can experiment more while the scene is still fresh before me.

Another big plus is that my entire collection is stored in a wallet-sized backup hard drive – I still have dozens of wooden boxes full of slides taking up shelf space at home.

Where am I going with all this? I am saying that digital versus film is about in the same league as a car's electric starter motor versus a crank handle.

But there are problems. Where are the family photo albums of old? Digital phones get lost, stolen or replaced without transferring the contents and hard drives crash on home computers.

I have an old B&W photo on the wall at home. It is a head and shoulder shot of a beautiful young lady printed on white opaque glass. A piece of newspaper was used as backing when it was framed and there is an advert in the paper for a sale 'next year in 1901'. I wonder how many of today's digital images will still be around in 112 years?

Incidentally, the pupils of the portrait have been etched into the glass and the scratches filled with black ink. Is this an early form of selective sharpening?



*'On a trip to Mongolia I had to convince security in Moscow not to X-ray my 370 rolls of Velvia'.* Paul Harris, Travel Photographer.



Travel Photography of Nepal by Paul Harris

## Photoessay— Wayne Grivell—Urban Low Light Photography



In April this year David Douglas Martin sent me an e-mail:

*“Hi James,  
I've been admiring the work by an Adelaide guy who does some splendid extended exposure shots in poorly lit locations in the city (link below) & wondered if you might have seen it.*

*<http://www.flickr.com/photos/56462773@N07/>*

*Regards to all,  
David”*

I had a look at the link David sent me and found a photostream of urban low light images that were sharp, expertly exposed and had a dream like quality. They reminded me very much of the paintings by Jeffrey Smart.

Wayne Grivell the author has this to say about himself

*“I'm interested in producing 'art' via a camera.*

*My primary creative interest is visual art and photography for me is one way of expressing how I see the world around me and the world going on in my head.*

*It's important to understand the technical side of things and yes, gear is important (to a point) but pixel peeping, tech talk and obsessing over the latest model is non-essential to me.*

*That said, I have collected a few too many attractive lenses and I love my camera - so I'm not immune to the charms of collector's obsession.”*

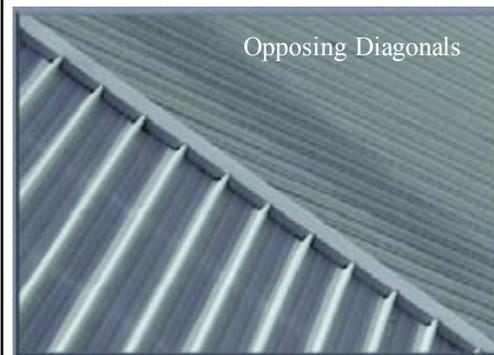
It came unexpectedly, that day when my walk around the wetland at Encounter Waters was taken without a camera, not even a phone cam. It had become a ritual, reaching for the Olympus before setting out on the 1.5km stroll around the reed lined water with its abundance of ducks, purple swamp hens, lapwings, the occasional ibis & a flotilla of black swans. Usually the return home would be followed by a cup of coffee while seated at the desktop reviewing the mornings haul of images.

This particular day was different, but worse was to follow as the days stretched into weeks & the realisation dawned that the Olympus had become a less frequent companion. The regular quest for that special image or spur of the moment captures to add to my bank of photo memories had gone off of the radar. As the weeks stretched into months my attendances at club meetings became less frequent & a camera was hardly ever in my hand except to record this or that event, usually of our pets antics or a family snapshot. Later the realisation dawned that the dreaded Photographers Block, a malady that may afflict even the most passionate amongst us, had struck me. In its most advanced state the urge to be creative simply evaporates leaving a void that is largely unrecognised & seldom commented on by ones friends or noticed in periods of retrospection.

How one deals with this affliction is obviously a very personal matter. Sadly some may remain unaware & untroubled while others may be aware that a problem exists but not fully appreciate what it is. A few may even correctly diagnose their condition but not know how to deal with it. It is not the purpose of this article to offer a “one fits all” solution but a brief recount of my own way out may be of assistance to some.

During a recent period of hospitalisation recovering from pneumonia it dawned on me in the wee small hours of one particularly difficult night that, in addition to the obvious respiratory problems, deprivation of photo opportunities was playing on my mind. The solution became blindingly obvious, I had to reconnect with a camera & regardless of circumstances make the most of every opportunity that may present, even while in the restrictions of my hospital ward. A day or two later I was reunited with my back up camera, a Canon G12, & set about exploring the possibilities that lay in the outside world as seen through the window in my room overlooking the rear of the hospital. Work was in progress on a new building to house a Cancer Unit & a covered ambulance bay. Beyond lay a splash of greenery & a distant view of the gulf. All rather muddled & mostly too far off for the close in shots that I have a preference for so an attempt was made to isolate a few elements in order to create abstract images. The results illustrated here are straight out of camera with no more than minor cropping to improve composition & sharpening, borders were added for effect. I am happy with the results of the exercise but even more delighted feeling that, in some measure, the creative urge has returned.

It is my fervent hope that no one reading this should ever find that they have lost the urge to pursue their photographic interests but should Photographers Block strike & perchance, this short story is remembered, it may provide some small inspiration to overcome a temporary lapse of commitment. Finally, always carry a camera, shoot at every opportunity & above all, enjoy your photography!



Opposing Diagonals



Gold on Blue



Mirrored



The Wall



It Goes There

monitors) that we use, so we call it a "profile" and provide each piece of apparatus with its own "profile". The reference colours in the camera are defined, and the printers' colours are compared to the same reference. For example, the camera might see pure red and output a pixel of 100% red. The printer's red ink, however, might be a redder red, so the printer profile might tell the printer to print less red, say 90% red, to give the same colour. Tra-La; the printer prints the same colour that the camera sees! The technical term is that both are set to the same "colour space". As another benefit, the computer monitor that we use to Photoshop the picture has its own profile, and adjusts its display to give the same colour (work in the same colour space) as the printer!

But Fred, a well known cheapskate, buys a cheap printer, secure in the knowledge that he has installed its profile correctly, and confidently prints out his pictures of tropical sunsets. He is disappointed that his reds do not print out anywhere near as red as they display on his employers (expensive) Apple Cinema Display monitor. What has happened here?

This is example of the red in the photograph being a stronger red than the watered down red in Fred's printer. Even at full (100%) red, the printer cannot reproduce the redness for the red sunset. This is called a gamut error. The red shade is outside the gamut (range) of colour that the printer can reproduce. Nothing Fred can do here, except buy different ink for his printer, and install a new profile to go with his ink. But hey, how about if the red shade was within the printer gamut (no gamut error) but the final photograph is still not red enough compared to the original sunset. . Can the camera have a gamut error?

Sure can. Most cameras default to a profile called sRGB. This sets rather insipid red, green and blue tonings as reference standards, and colours in the scene can easily be stronger than the camera can describe. Hobbyist cameras generally give another option to help, called Adobe RGB (1998). This sets stronger colours as the reference, and allows the camera to describe a wider range (gamut) of colours. Professionals can choose a range of profiles, the most common being proPhoto, which uses stronger reference colours again, and can describe accurately an even wider gamut of colour.

Wow. Now we have even more settings to get right. Our cameras must be set to the correct profile to get the range of colours standardised (work in the correct colour space). The monitor that we view the photo on, and the printer that we print the photo on, must work in the same colour space.

The good news? Do all that (and get it right) and the pictures will be as close as possible to the colour of the original scene, if we get the exposure right, choose the right ISO, treat the data correctly, and well, there are still a few variables. How about the white point of the printer? The printer shows white as an absence of ink, i.e., the paper's colour will represent white in the final photograph, so the profile of the printer will have to change every time the ink changes or the paper changes- matte paper will have a different printer profile than gloss paper!

Still got a difference between the photograph as printed and the original scene? Are you looking at the print in light of the correct colour temperature? The print reflects ambient light from its surface to represent white. The monitor emits light. Its profile will cause it to emit white light of daylight colour temperature (actually 5000K in the printing industry) to represent white in the photograph. If we work under incandescent light, the print will reflect incandescent (3000K) light to represent white where the monitor will emit daylight (5000K) to represent the same colour. This also explains why we should work under the correct lighting conditions as well as use the correct monitor profile when we adjust colours in a photograph.

Further reading;

The Photographers Guide to Color Management- Phil Nelson (Amherst Media)

The Digital Photography Workflow Handbook Steinmueller and Gulbins (Steinmueller Photo)

Adobe Photoshop for Photographers-Martin Evening (Focal Press)

Real World Adobe Photoshop CS5 for Photographers -Conrad Chaves (Peachpit Press)

### GLOSSARY

**Colour profile**—a set of parameters for a specific device (eg monitor or printer) allowing the computer to predict how colours will be displayed on that device.

**Colour space**—The way in which colour will be represented within the computer. The quality is largely determined by how many bits of information are used.

**Gamut**—The number of colours and the breadth of the colour spectrum that can be represented by a colour space. If the number of colours is too small you might get banding patterns. If the breadth is too small you lose brilliance from the most intense colours in the image.

**Gamut Error**—A mismatch between two colour spaces with different gamuts. For instance the gamut that can be seen on a monitor is quite different to what can be produced on a print from a printer.

**sRGB**—an 8 bit colour space (256 shade of red, green and blue) devised by Microsoft in 1996 to standardize colour management of commercially available monitors. This colour space omits many hues that can be seen by the human eye.

**Adobe RGB**—Colour space devised by Adobe to include more of the hues possible from the 4 inks used in a standard printer (Cyan Magenta, Yellow Black) This colour space has a greater range of cyan-green colours than sRGB, but still falls well short of what is discernable to the human eye. (around 50%)

**proPhoto RGB**—Colour space devised by Kodak to encompass 90% of discernable surface colours. In order to get such a wide gamut, they mapped outside of the visible spectrum such that 13% of the colours are purely imaginary.

**White point**—The point at which the colour profile indicates there is white light. In reality this may not be white at all. It could be slightly grey or yellow or green. An incorrect white point can create a colour cast, where all colours in the gamut are tainted. It is amazing how the human eye will compensate for even quite severe white point distortions.

**Temperature setting / Kelvin**—A piece of iron heated in a forge, will glow a different colour according to the temperature of the metal. This range of colours is used to describe the colour of different light sources. For some bizarre reason the lower temperature settings (3000K) produce warm colours—red and yellow, while the higher temperatures (5000K) produce cool colours—blue and green. (Psychologically we associate blues and greens with the cooling effects of water or vegetation.)

## Seven or so Deadly Sins (judging by holy decree)

You must forgive my excesses in this piece. I do not intend to denigrate either the judges at our photo competitions, or the church. I am alluding to a sin that we may all be guilty of, namely judging by simple formulations and failing to appreciate the whole value of what we see.

St Peter stood in front of the assembled and passed judgement on the images presented. He separated the images to the left and right side of him. On the left he placed all of the images that were not acceptable to the Lord. On the right he placed those that were fit. To the left he placed all of the images that had the subject in the centre of the picture. "These are all icons" he told the assembled, "When you place the subject in the middle, it is as a god for the eyes to worship. However it is written that you should worship only the lord your God, the centre of your picture should remain blank, for it is written that you should not worship false images. Ye shall not worship a pumpkin or a little girl or an ancient tree. The centre is the space reserved for God. Ye shall adhere to the rule of thirds" Next he put to the left all of those images that were facing left, "for it is written that the just shall sit at the right hand of the lord" One of the assembled said that he was born such that he used predominately the left hand. St Peter uttered a single word and the complainant was rendered silent. Next he put aside all of the images of statues or of artworks rendered as images. "It is written that you shall not worship graven images". Next he cast aside all of the images in which the horizon was not straight or in which an arm or a head was removed from the subject. "For it is written that the Lord placed the heavens above the earth. It is not for man to place the sea on one side and to let it run away from its confines. Likewise you shall not maim or sever the limb or the top of a head or a foot from your subject. You should do unto your subject as you would have them do unto you." To the left he placed the images of streaks of light, or blurred apparitions or trails of light. He also put aside images which had been tainted after they were taken. As he did so he cursed the tools of Satan. "It was the Lord who created the Heavens and the earth and Man in his own image. There is enough in God's creation to fill the portfolio of every photographer. Ye shall not create novel or unique images that are a blasphemy to the Lord. He sees them as abominations and will cast them into the darkness where they will be destroyed by eternal flames." St Peter sighed and moved most of the monochrome images to the left. "It is written, I would rather that you were black or white. For I cannot stand your many and varied shades of grey." Lastly he took a collection of portraits and placed them to the left. "The Visage of man was created in the likeness of God. These images of man and woman are adorned not in the radiant light of a studio setup with reflectors and umbrellas and studio backdrops. Their image is corrupted by the earthly light in which they languish and toil both night and day. These images are no longer crafted in the likeness of God and are but tepid or luke warm reflections of their creator. The Lord can not stand them in his presence and will spit them out of his mouth."

St Peter stood back and viewed the handful of images that remained on his right. There was a pelican, a group of back lit sheep, a windmill, the stumps of Port Wilunga jetty and a tree in a freshly sowed paddock. Hmmm he mumbled to himself Why do we always end up with the same group of images?

### **Ye shall not**

- Place the subject in the centre
- Draw the eye from right to left
- Take pictures of artworks
- Create abstract images
- Taint the image after it has been taken

If you do these things – you have sinned

### **Ye Shall**

- Have a straight Horizon
- Show the entire subject
- Monochrome - Depict only deep blacks and brilliant whites
- Take portraits only with sophisticated lighting setups.

If you fail to do these things – you have sinned by omission.

