



# Camera Clips

June 2011

Bi monthly publication

## From the Editor

James Allan

Welcome to a June edition of Camera Clips. Don't adjust your set—this is the yellow edition after the successful Yellow competition two weeks ago. Speaking of yellow, I have heard it said that Van Gough painted pictures with very vivid yellows because of a change in the retina of his eye that occurs when you drink too much Absinthe. I wouldn't recommend this approach. The banner this week comes from a yellow competition photo called 'Tacoma light' by Helen Whitford. When I asked how it was done, Helen replied,

*"I put holes in the lid of a plastic takeaway container and pushed the individual flowers into the holes. I put a sheet of thin yellow plastic behind it and sat it in a bright window. Also used a reflector from the side."*

Also check out the photo-gallery on page 2 where we have included a number of yellow images by club members (some of which were not entered into the competition).

I draw your attention to the change in the program of events. This week instead of going to Atkins Technicolour we are having a workshop of "slightly more advanced photoshop skills". Atkins Technicolour has been rescheduled for the 4th of August. Don't forget that we have an interclub competition in July. It is worth selecting a few images so that we can finally defeat our traditional rivals at Edwardstown. Also I want to say thank you to everyone who has submitted images for the club calendar. We are in the layout phase at present and it is certainly taking shape. It is wonderful to have so many excellent images to play with. Ray informs me that the National exhibition of Photography (The Royal Show photographic competition) is accepting images up until the 1st of July. I know that a previous member, Ian Jarvis had entered this competition with some of his HDR images. It would be nice to see a few more of our members participate. The other important reminder is to collect your disposable Camera from Photoswift in Blackwood if you are participating in the disposable competition (in September).

This issue is packed to the brim with useful articles. Matt submitted an excellent article on what to do with all of those images that you accumulate over time. Recycle them! Well at least re-look at them. Ray has written an article on the large format camera. His title reminds us that photography need not be mere impulse snapping. I have cobbled together a few tips on how to take colourful pictures. Lastly I asked Jenny to write her recollections of the "explore your camera" workshop that we conducted several months ago. As they say in cyberland ..... Enjoy.

## Making the most of your photos

By Matt Carr

In this age of digital photography it is easy to accumulate many hundreds, if not thousands of photos, and due to this volume, it can be easy to overlook a potential great photo in the making

On initial inspection, you may judge a photo, or a series of photos as 'no good', or 'not enough impact', or any other host of reasons to leave it to collect digital dust on your hard drive.

Sometimes this can be a good thing, as it lets your subconscious work away at different ways of viewing the final result that can be extracted from the image.

These final results can be numerous and almost infinite in their scope, but I would like to outline a few of the easy and basic ways of changing the initial image from what may have been fairly mundane into something worth hanging on your wall!

1. Convert to Black and White – having spent a fair amount of time recently making black & white images both digitally, and in the darkroom, this is an easy and dramatic way of simplifying the image, and focusing the viewers attention on the emotion or story you may be trying to express. Sometimes colours in an image

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## Upcoming Events

June 9—Workshop—Photoshop

June 23—Competition—Smaller than a breadbox—something small

July 7—Competition—Interclub—Edwardstown—Our Turf this year

July 21—Competition—The concept of 3 - "Think outside the triangle"

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—the image is not what it seems

November 10—Annual Exhibition—Judging

November 24—Annual Exhibition—Awards

December 3—End of year Picnic

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



Not all of these images made it to the Yellow Competition, however these were some of my favourites.

- Jim Trice**—Coral Fungus
- Chris Schultz**—(This one's a lemon)
- Adrian Hill**—Bowser
- Michael Davidson**—2 Minute Noodles
- Adrian Hill**—Triple letter score
- Helen Whitford**—Sun Conure
- Tom Allan**—Asbestos

- Jo Tabe**—3 stages in Ladybird life cycle
- Alex Zapcev**—Australia's Greatest Shave
- Michael Davidson**—Sulphur Crested Cockatoo

(my apologies for cropping some of these images—checkout the originals on the Flickr site)



**Tips for Creating Colourful images**

A quick search of Google reveals countless articles on how to improve colour saturation in photoshop. Very little attention is paid to what you do with your camera. So This week I aim to explore just this aspect.

**In the camera**

With film cameras the saturation was often seen as a characteristic of the film that you used. Kodak Porta had a lower saturation and was ideal for creating realistic skin tones in portraiture. Fuji Velvia on the other hand had high saturation and was ideal for nature photography. With digital cameras you can change the saturation with each shot if you are prepared to scroll through the menus. Most photographers however leave it until they are in front of their computer to tweak the colours. (To maximize this potential shoot in Raw) There are however a few other considerations. The image will be more saturated if the subject has bright colours and is well lit. Choose your subject well. Sometimes dull colours will brighten when the surface is wet. (The rainy day phenomenon) The old advice—have the sun behind you is often the best advice for increasing saturation. On the converse backlit subjects have high contrast with low saturation. However there is one important exception, where the light shines through the subject (eg fluids or coloured glass) these objects will positively glow with colour. The light source is also important. Sunset is a lovely time for soft saturated colour, midday is the worst (well perhaps fluorescent lighting is the worst). In fact the best saturated images are often taken with the flash. This is particularly important in macro photography, but also in tabletop and studio work. Sometimes it pays to slightly underexpose an image by 1/3—1 stop if you would like to enhance saturation at the cost of some detail in the dark regions. There you have it. Feel free to write to me if you have any further tips.



Michael James Photography

may either be competing against each other and too busy, or may be too bright or inappropriate, and take the viewers attention from what you are trying to highlight.

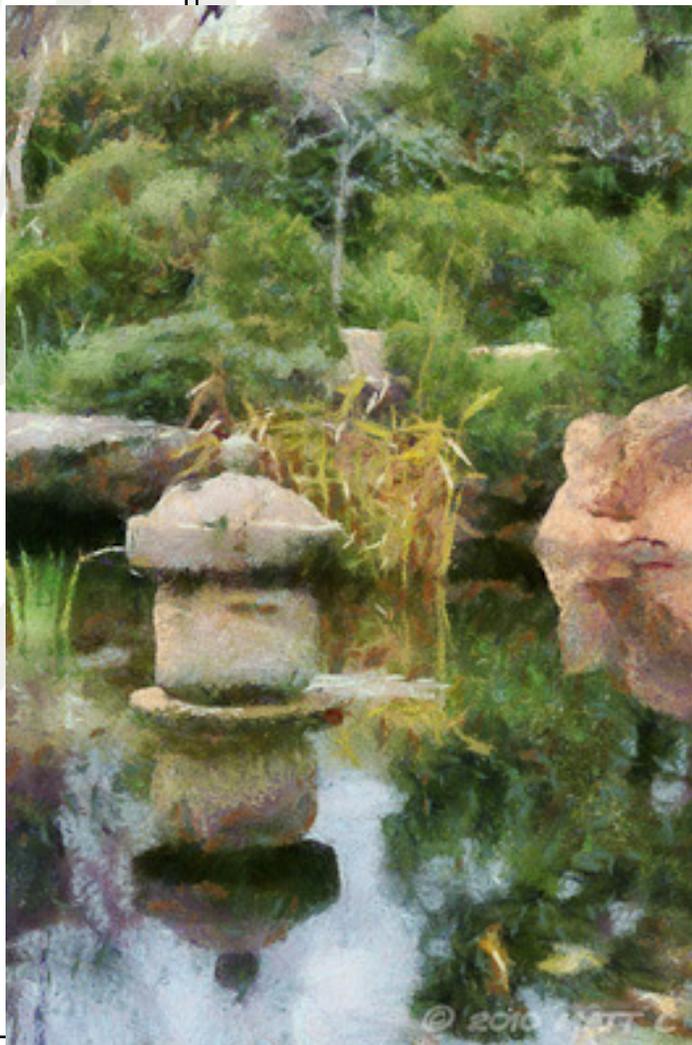
2. Crop the photo – Straight out of the camera we are restricted (generally) in two orientations – landscape & portrait. This works well for printing, as it generally matches the paper size, but cropping an image to either a wide landscape (i.e. taking the top & bottom off) or converting a landscape to portrait can really change an image. One of my favourite crop ratios is to crop to square – this does not work for all images, but for those it does, it really can make for an interesting image.



On the right I have included an example of these two processes. The initial photograph of the Morton Bay Fig buttress roots is o.k., but in my opinion is not spectacular. This particular image was taken in February 2009. I converted it to black and white and cropped the image to make it into a panorama. I was able to eliminate some distracting highlight in the upper right corner of the picture. The resultant image has a moody and markedly more dramatic effect. Worth entering into a competition? I think so.



3. Photo Painting – turn your image into a digital painting. Although you end up with something not 'strictly' a photo (try telling that to the local art show though!) this is a great way of converting those photos where you may have missed critical focus, or the image is just not working. There are numerous programs and plugins that do this fairly easily and pain free, and they can really achieve some fantastic results. One of my favourite free programs is called FotoSketcher, and the other program I use (not free unfortunately) is called Dynamic Auto-Painter.



Refer right for an example of the use of Dynamic Autopainter (DAP). The initial image is a vertical shot in a Japanese garden. I think that perhaps the lighting is too harsh. In Autopainter I ran the Aquarel style which simulates a watercolour painting. Some of the stark contrasts and sharp detail is replaced by interesting textures and colourful washes. It now looks soft rather than hard. The resultant image has had a decided lift. I would be much happier to have this picture on my screensaver than the initial image.

So in this age where storage is very cheap, in my opinion it is worthwhile keeping your images – you may even be able to use part of an image – i.e. the sky or a boat for another photo in the future.

Most importantly give it a go- with a bit of work you may have a winning photo hidden inside something you were about to delete forever!

## Large Format—IT'S NOT POINT & SHOOT! - by Ray Goulter

I recently went to an auction and was fortunate enough to pick up, for what I felt were very moderate bids, two 4" x 5" view cameras. They are also known as large-format or rail cameras.

Whilst both cameras have 4" x 5" backs, they are quite different in size. One is an Arca Swiss and is the smaller of the two. The other, a Cambo, is larger and appears to be able to also accept a 5" x 7" back. "Large format" is any camera that takes a film format 4" x 5" or larger, and the most common is the 4" x 5" format, with the two most popular other formats being 5" x 7" and 8" x 10".

Both cameras I purchased have lens boards with Schneider-Kreuznach lenses. These beautiful lenses are probably some of the best lenses for large-format photography. The Arca's lens has a focal length of 121mm whilst the Cambo's is 210mm. The latter is an excellent lens for portraiture, and the Arca's lens at 121mm covers about four times the area of the 210mm lens and thus makes a good focal length for landscape photography although the 210mm lens is also good for capturing a reduced landscape scene. Different focal-length lenses are available for the majority of large-format rail cameras, and changing a lens board can probably be done even faster than changing a 35mm camera lens.

Large-format photography is a serious alternative to the "snapshot" ethic of photography that emerged after WW2 following the popularity of 35mm film which allowed numerous images to be taken at relatively reduced cost. Digital photography has driven the "snapshot" ethic even further, as the cost of film and its required development is no longer a factor. Each 4" x 5" sheet of film exposed (and even the larger sheet film sizes mentioned above) is at a much higher cost and the process required before the shutter is released means it is not, as the title of this article describes, "point & shoot".

Needless to say, the degree of detail obtained with a film sheet 4" x 5" is simply incredible and, with the probable exception of medium format (6cm x 6cm) digital backs for Hasselblad (if you have the funds!) is still streets ahead of digital. It's possible to make a contact print from 4" x 5" suitable for placing into a photo album, and enlargements can be over a metre high before grain can be determined, depending on the speed of the film used. It would have been wonderful to see what could have been achieved with Kodak Technical Pan if it was available in 4" x 5" format, and I can't wait to see what can be achieved with the Ilford FP4 sheet film I bought.

Consider this: A 35mm negative needs to be enlarged roughly eight times to make an 8" x 10" print. To get similar grain enlargement from a 4" x 5" negative means enlarging it also eight times to produce a print 32" x 40". That's a print four times larger than a 35mm enlargement with the same grain size in the print. The metric equivalent is 81.3cm x 101.6cm!

It's the process by which the photograph is taken that sets view cameras apart from the rest. In fact, this is photography that's been in place from the earliest history of photography, such that a photographer transported from the late 1800's would find little in the most recently produced rail cameras that would be unfamiliar. Most of us have seen images of a photographer from bygone times with his camera set on a tripod and his head underneath a black cloth behind the camera. The reason is that the image has firstly to be composed and focussed on a ground-glass screen, which can be seen much better under a black fabric to reduce ambient light. I've found that a Lupe assists pin-sharp focussing on the ground-glass screen. A lever or slide incorporated into the lens allows the shutter blades to be opened for this purpose. Once the image, which is in reverse and upside-down, has been composed and the subject focussed, the shutter speed/aperture exposure is determined then all is in readiness for the film to be exposed. This is done by either removing or setting back the ground glass screen and inserting the film holder. A light-tight blade on the film holder prevents light reaching the film. The lens, which had previously had its shutter blades open in order to allow the light to reach the ground-glass screen for composition and focussing, is then made ready for the exposure by closing the shutter blades, turning the shutter ring to the determined exposure setting, selecting the desired aperture and cocking the shutter. The light-tight blade is then removed from the film holder. When the shutter is then triggered (usually by a cable to prevent camera



Cambo View Camera



Rear of Cambo (Landscape mode)



Arca Swiss—fully folded



Arca Swiss—front view

movement) the film is exposed. The light-tight blade is then re-inserted into the film holder so that the film-holder with the exposed sheet of film can be removed from the rear of the camera.

Film holders are mostly well-engineered pieces of equipment, but I've found that inserting the unexposed film into one is a delicate operation that requires patience. Most film-holders accept a sheet of film on both sides, so that each film-holder can be used for two photographs. There is a film holder available that accepts 6 sheets of film and as each sheet is exposed an ingenious mechanism allows the next unexposed sheet to be selected.

The light-tight blade keeping the film safe from light until the film is ready for exposure is usually made so that, following the exposure, it can be re-inserted face-about. Another method is to number the two sides and always ensure the lowest number is exposed first. This allows the photographer to know which film side has been exposed, as it's very easy to make inadvertent double exposures. The photographer thus has to be diligent following each exposure so that accidental double-exposures are prevented.

The use of a sturdy tripod is virtually mandatory when using view cameras.

Changing from portrait to landscape mode with a view camera is done by removing the film back, turning it 90 degrees and re-attaching to the bellows. This process only takes a few seconds so it takes only marginally longer than changing a DSLR/SLR from portrait to landscape mode on a tripod. It would obviously be a little difficult to have to swing the whole view camera on the tripod's head!

Cut-sheet film is still readily available, but not in the range it used to be – much the same as 35mm film. Many film types have disappeared from the market as film is not in the same demand as it used to be following the advent of digital photography. I've found that, in the 4" x 5" sheet film category, monochrome film is readily available, as is colour negative (but on a higher cost-per-sheet basis) as well as reversal (slide) film. The latter is the most expensive. With reversal film's reduced exposure latitude it's obviously crucial that correct exposure is determined when a view-camera is used, as mistakes will be rather more expensive than a mistake with 35mm format. Polaroid backs are available and used by professional studios to pre-determine exposure, especially when expensive slide film is being used.

Many club photographers may be surprised to know that view cameras are still in constant use in many professional studios. Their use for product and architectural photography is still far from being equalled or surpassed by digital photography. If an image of a product is required for large billboard advertising, then it's a fair bet the camera used to take the original image is a large-format view camera.

The other huge benefit with a view camera is the ability to move both the film plane and the lens plane, enabling perspective to be altered before the image is taken. These are known as "movements". The problem of converging verticals for architectural photography is overcome simply by altering the position and plane of the film holder back, the lens board, or a combination of both. There are generally three "movements" consisting of angular swings, angular tilts, and lateral shifts. It sounds complicated but the principles are actually quite simple. Getting experienced in their use (which I have yet to do) takes patience plus trial-and-error.

**Angular Swings:** This allows the lens board to turn sideways whilst the lens remains in the central position.

**Angular Tilts:** This allows the lens board to tilt upwards/downwards whilst the lens remains in the central position.

**Lateral Shifts:** This allows the lens board to move upwards, downwards, sideways, or a combination of up or down along with sideways left or right. These change the position of the lens in relation to the film.

Film is, by the way, making somewhat of a comeback but it remains to be seen



Arca Swiss with the lens board and film canister removed—It's just a hollow box.



View camera gymnastics! The Arca with shift, swing and tilt movements employed for both the lens board and the back.

Please insert image here—(once Ray gets the plates developed)

Image produced with the View Camera

whether the film manufacturers get enough demand for some of the film types no longer produced to again manufacture them. One thing is for certain: Kodachrome is dead.

I'd always lusted over view cameras from the time I got serious about doing my own darkroom work, but the cost was always the greatest barrier. One benefit of the advent of digital photography has been the reduced demand for film cameras. That reduced demand caused the second-hand value of formerly highly-prized professional cameras to fall, and until recently some of those cameras could be picked up for an excellent price – if you were still interested in film photography. The prices of these cameras are now increasing. Many excellent lenses could also be bought at reduced prices, but many lenses for high-end SLRs also fit DSLRs so serious photographers who progressed to DSLRs often retained the lenses from their SLRs.

I've recently obtained a developing tank for 4" x 5" sheet film, and I have a number of exposed 4" x 5" sheets ready for development. I will need to set up a darkroom before I can seriously start producing prints, and I'm looking forward to that with renewed interest.

### **The 10 most useful Functions on my compact Camera** —by Jenny Pedlar

A couple of months ago we had a workshop on exploring the menus and using the functions on your camera. This was run by Chris Schultz. James, Julie and I sat up the back like naughty children and played with our cameras. We all laughed when James took a portrait of Chris's shoes. (see right) It really captured the moment. I've forgotten so much since then, but James asked me to put down some ideas as to what I had learned. So here goes.

It's all about finding things. I think that the functions I use most are found when the dial on my camera is set to scene mode. I use sports mode when I want things to be sharp, particularly moving things. I also use this at night. If you keep your finger on the button while in sports mode you can take 4 or 5 shots in quick succession. I think this is called burst mode on some cameras. I like to use the close up function for getting up close to small things. Julie found that her camera had a super-macro mode that allowed her to get very close. I know how to turn the flash on and off. That's important. James told me to experiment with the night portrait mode which allows you to photograph both the background (sunset, or the lights of Adelaide) and also your subject with the flash. My Camera has image stabilization on all of the time. I don't see the point in turning this off. Normally I don't mess with any of the camera settings like the ISO, picture size, white balance, autofocus, sharpening, saturation or exposure control. I usually leave these on maximum quality or on auto mode. I guess it's helpful to know that they are there in case the settings go wrong and I need to put them back to default. I do know that you can change the white balance to take pictures with incandescent light. This could be really useful if you want to take indoor shots without that warm orange glow. You have to be careful however to put the settings back to normal (daylight) or else you find the next day your photos all have a greeny-blue colour. Perhaps the most useful thing I have learned recently is how to take sharp photos with the tripod. Up until now I had given up on the tripod because I didn't have a cable release. Now I have discovered that the 2 second delay button allows me to press the shutter release and not move the camera while the photo is being taken. Fabulous! I was so enthused I have used it several times since the lighting workshop. I was told that I should also take the ISO off Auto and set it down to 100 when using the tripod to stop the image being grainy.

I also have A and P modes on my camera, but I never use them normally. In these modes I also have the ability to compensate for a bad exposures. The camera does a pretty good job by itself most of the time. However if the picture is too dark or light I can adjust the setting up or down by up to 2 stops until it looks right. I don't think my camera has the ability to automatically take three shots at different exposures, but this is called bracketing.

There are other functions in scene mode, like snow/beach, night mode, high sensitivity and landscape modes. I haven't tried them all out. The most useful functions I have listed above.

