# Camera Clips

October 2009

BLACKWOOD PHOTOGRAPHIC CLUB OF S.A. INC.

## Address by Retiring President                    Gary Secombe

This year has been an encouraging year for our Club.

We have had the pleasure of quite a few new people visiting with a number of them staying on and becoming members.

The Club has this past year placed a greater emphasis on workshops at the non-competition meeting nights and it is my belief that these, with further refinement, will be a rewarding night for all who attend.  A great example of this is our last meeting where James conducted a session on Photoshop and a number of us supplied computers for the night so that it became a real "hands-on" evening.  Thank you, James.

It is my view that for our Club to grow we have to ensure that we meet the needs of both existing members and those that find out about us and visit.

The competition nights are a way for all of us to show our work and to get feedback on what we present. It is not so much about the scores given (yes, a good score gives us a warm fuzzy feeling inside), but rather about the comments made (generally constructive) about our images.  These nights give us an indication whether our photography is improving over a period of time.  This year I have seen great improvement in many members' work, especially among our newer members such as, but not limited to, Ashley, Matt and James. Sharing of our experiences with other members also assists in our improvement.

It is through the non-competition nights where this Club has the greatest potential to increase its membership base.  It is important that the programme is structured so that potential new members see the Club as a place of not only fellow-ship, but also a place of learning.

## Report on the Annual General Meeting        James Allan

At the Annual General Meeting held on the 10th of September we saw a new committee voted into office.  The new office bearers will be President - Matt Carr, Vice-President - Eric Budsworth, Secretary - Julie Goulter and Treasurer - Jenny Pedlar.  The remaining 5 committee members will be Ashley Hoff, Ray Goulter, Mark Pedlar, Gary Secombe and James Allan.  The retiring president Gary Secombe gave a moving address recounting the memorable events from the 12 months of his presidency.  The incoming president Matt Carr outlined his ideas for growth of the club in the next 12 months including a reduced student membership fee, moving to a full digital competition and seeking a sister club with which to correspond via the internet.  A motion was passed to offer lifetime membership to two founding members, Roger Lancaster and Arthur Farmer.  It was an encouraging night and there was a sense that the club is moving into a future where the skills and experience of existing members will be blended with the enthusiasm and  ideas of newer members.  We wish to thank the retiring committee for their hard work.  Apart from their notable achievements we also need to be aware of all who have made innumerable small contributions to the club from washing dishes to welcoming new members and packing up chairs.  Well done all.

## Upcoming Events

<u>September 24th</u> - **Competition: Funny Faces**

Two or more faces, funny; weird, peculiar or just odd.

*Note: you can collect the 4x6 prints from your disposable camera submitted earlier in September.*

<u>October 3-5</u>—**Long Weekend**—Club outing to be announced

<u>October 8</u>—**How to be a winner**—Peter Maystrenko.  Peter will address what a judge is looking for in a competition photograph.  He will then go on to judge the **disposable camera competition**.  Maximum of 12 images from the disposable camera submitted  in September.

*Note: you must submit your entries for the annual exhibition by tonight.*

<u>October 22</u>—**A photographic outing**—meet 7.30 Memorial drive for a stroll along the river around sunset.

<u>November 5</u>—**Judging Annual exhibition**—subject Open.  Three judges will judge.  Unlike during the year there will be no comments by the judging panel.

<u>Novemer 19</u>—A display of all entries and presentation of awards

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



On Sunday September 13th there was an impromptu club outing to Aldgate to photograph orchids

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

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

*Earlier this year during science week Matt Carr and Ashley Hoff attended a talk by Steve Parish the famous nature photographer. This report was written by Matt Carr.*

The Steve Parish night was great. He is a fantastic public speaker who is very passionate about both photography and conservation. He donates a lot of his time for various conservation groups and also school kids around Australia. He began his career as an underwater photographer with a passion to capture every fish in Australian waters. This of course was an impossible task and he was eventually distracted by the many other wonderful photographic opportunities. His talk was based around a whimsical selection of some of his favourite images.

Of course his photos were quite amazing, as is his dedication to capturing a great photo. His pictures have strong saturated colours, which I really like. I think that these are probably a combination of the light and his choice of film, either velvia or PP. The landscapes he displayed were also quite amazing, and a great motivation to myself! He uses clean lines and simplicity to create a strong image.

 I picked up a couple of things from what he said during-the night. He said that sometimes 'less is more'. The less details or elements in a photo, the more powerful it can be. He also talked about finding the patterns in objects. Even the rocks under your feet can make a great photo!

Next time you see something that compels you to photograph it, try to work out what caused that compulsion. Was it to record something that you had seen? Was it the shape of the animal or the texture or the colour? Maybe you were fascinated by the way it twitched its ears. Ask yourself if the picture you are taking really captures that certain something.

Steve Parish

## Address by Retiring President

We were fortunate late last year to obtain a Grant from Mitcham Library to obtain a digital projector. The competition in digital work has improved monthly. It is my belief that this section of our competition nights will only go from strength to strength. It is a very cost-effective way of showing your images. It may, however, impact on the number of entries in the other sections over a period of time.

As many of you are aware, this year the hall Committee increased greatly our rental costs. The Treasurer's Report will reveal the extent of the increase. Despite this increase, we have been able to retain membership fees at their current levels for the next year. This has only been possible by each of us contributing a gold coin on each meeting night.

I wish to thank the Committee for their support over the past 12 months, particularly our Secretary Julie (who stood in early in the year), our Treasurer Jenny, and Vice-President Eric. Each and every committee member (and club member) has contributed to the success of the Club during the past twelve months.

I wish the incoming President and his committee every success over the next twelve months and I look forward to many more happy years as a member of this great Club.

## Photoshopping—Using Levels & Curves    James Allan

This article summarises the use of levels and curves as demonstrated at the recent photoshopping workshop.

You can access the levels and curves dialogue boxes from the image/adjustment menu.  These tools offer similar adjustments to brightness and contrast (as you have on your TV), however offer superior control to give a more punchy image.

The levels dialogue box allows you to set the white and black threshold for an image and adjust the mid point or gamma.  (It is best to leave the output levels alone).  Dragging the white and black controls towards the centre will improve the contrast of an image.  The image quality however can drop quickly if you clip too many pixels.    To avoid this it is best to clip only the region of the histogram which is flat.  In the first diagram the black point has been clipped to 22 where the histogram begins to rise.  The mid tones of the image can be darkened by moving the midpoint or gamma toward the light end.  Conversely the midtones can be lightened by dragging it toward the dark end.
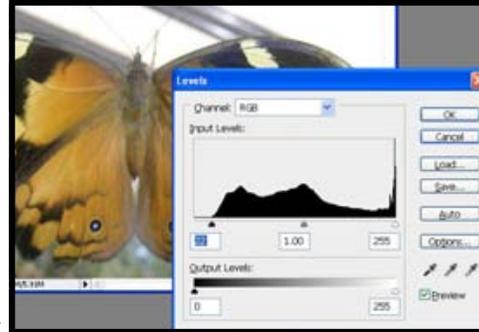
The graph in the Curves dialog represents the tones of the original image on the x-axis and of the final image on the y axis.  To make no change to an image the graph is represented by a straight line at 45 degrees from the bottom left to the top right hand corner.  To change the black point (bottom left) drag this point along the x-axis towards the point where the histogram rises. (figure 2).  The white point is situated at the top right corner.  To adjust the mid tone or gamma you click on the line at the point where it crosses the mid vertical line.  A new handle will form.  You can move this in any direction.  Generally speaking if you drag the curve down below the original line as we have in figure 2 the mid tones will darken and if you move it above the line they will lighten.  Thus you can duplicate the operations you performed in the levels dialogue box.
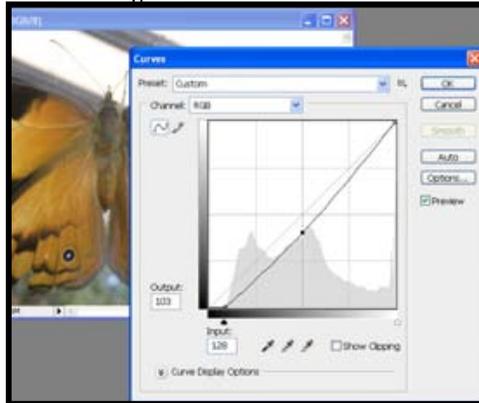
However you can also change the shape of the curve for greater effect.  If you now create two new handles, one where the curve crosses the one quarter vertical line and the other where it crosses the three quarter line we can adjust the curve shape.  Watch the number in the output box.  Drag the 1/4 handle down by 10 to 15 points.  Drag the 3/4 handle upwards by the same amount.  The midtone contrast has been increased. (figure 3) This is called the s-curve and is used by many photographers to enhance their work.  Note that if you have a photograph with too much contrast you may wish to use a reverse s-curve to bring the tonal values closer together.
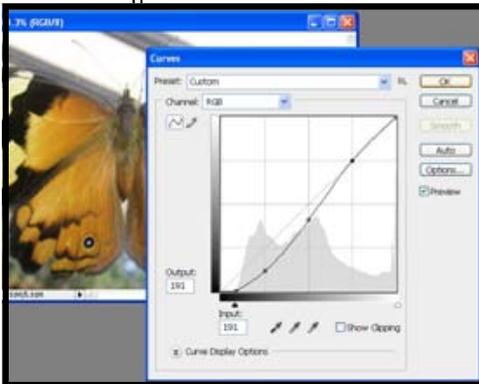
Actually the s-curve only increases the contrast where the gradient is greater than 45 degrees.  So in fact the mid tone contrast has been increased at the expense of the high and low tones.  If you keep this in mind you can now go on and fashion your own curve shape to increase contrast in areas of interest in your image while compressing contrast in areas of little interest.

## Kelvin—The Basics (part 1)          Ray Goulter

This is the first item relating to the measurement of colour temperature using the Kelvin scale. It's a fairly complex subject and I don't profess to be an expert or even overly competent with the subject. What I can say is that I have an interest in the science of light, especially in its application to colour photography, and as many high-end digital cameras allow the selection of kelvin settings for White Balance, it may assist your own photography to know some basics of the Kelvin scale. If your digital camera allows the selection of kelvin and you understand the principles, selecting a kelvin setting equates to putting a colour correction filter on a camera using colour film.

Digital cameras, web graphics, DVDs, etc. are normally designed for a 6500K colour temperature (overcast daylight – refer to charts).

Kelvin is often used to measure the colour temperature of light sources. Colour temperature is based upon the principle that a black body radiator emits light the colour of which depends on the temperature of the radiator. (figure 1) Black bodies with temperatures below about 4000 K appear reddish whereas those above about 7500 K appear bluish. Correction of a blueish cast therefore requires a reddish filter (kelvin setting on your digital camera) to bring the white balance back to "normal". A colour temperature of approximately 5500 K is required to match "daylight" film emulsions.
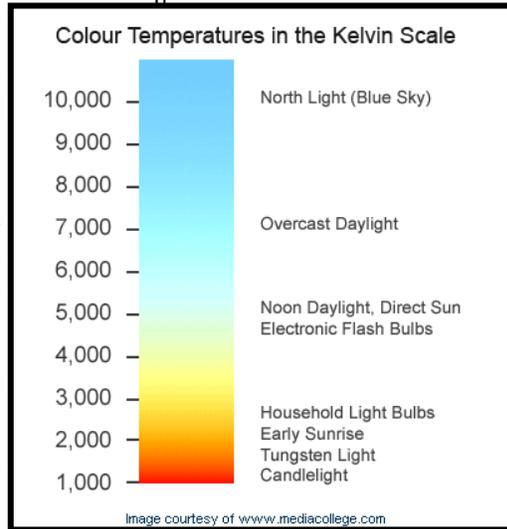
Table 1 gives approximations of the stated light sources. Table 2 is the equivalent kelvin settings of the Nikon D300. Note that these are approximations and can be fine-tuned by the operator.

The good news for B&W film users: You don't have to worry about the colour temperature of the light source, only it's intensity!

Put simply, the human brain makes automatic adjustments to our perception of what is "white". A white piece of paper under an incandescent light still looks white to our brain, but film and digital cameras, unlike our brain, can't make this distinction (although the programming in digital cameras make an automatic adjustment and in most cases this works well).

The use of filters for colour film allows adjustments to the colour of the final image – especially important for slide film. It's not as important for colour negative film as filter adjustments can be made in the printing process, but it's better to get the colour temperature as close to the correct white balance when the exposure is made except when a special effect is wanted.

**Continued next issue…..**

### Colour Temperatures in the Kelvin Scale

| Kelvin | Light Source |
|---|---|
| 10,000 | North Light (Blue Sky) |
| 9,000 | |
| 8,000 | |
| 7,000 | Overcast Daylight |
| 6,000 | |
| 5,000 | Noon Daylight, Direct Sun Electronic Flash Bulbs |
| 4,000 | |
| 3,000 | Household Light Bulbs |
| 2,000 | Early Sunrise / Tungsten Light |
| 1,000 | Candlelight |

Image courtesy of www.mediacollege.com

| Temperature | Light Source |
|---|---|
| 1700 K | Match flame |
| 1850 K | Candle flame |
| 2700-3300 K | Incandescent light bulb |
| 3350 K | Studio "CP" light (not studio flash) |
| 4100 K | Studio lamps, photofloods |
| 5000 K | Moonlight, xenon arc lamp |
| 5500-6000 K | Horizon – daylight |
| 6500 K | Overcast daylight, electronic flash |
| 9300 K | CRT Screen |

| Nikon icon | Equivalent kelvin |
|---|---|
| Automatic | Programmed |
| Incandescent light | 3000 |
| Fluorescent light | 2700 to 7200 See note* |
| Sunlight (direct) | 5200 |
| Flash | 5400 |
| Daylight (Cloudy) | 6000 |
| Shadows (subject in shade) | 8000 |
| Kelvin | 2500 to 10000 Selectable |
| Preset | Manual preset – see note ** |

\* There are 7 fluorescent settings available corresponding to the particular type of fluorescent light under which the photograph is taken (Sodium vapour to mercury vapour)

\*\* A specific kelvin setting can be preset by the operator. If, for example, you have a client that requires photos taken inside a factory (fluorescent lighting) over a period of time and you determine the type of fluorescent lighting, the Preset can be set to the specific fluorescent lights so that when subsequent shoots in that factory are made, simply pressing the White Balance button then selecting Preset ensures consistent exposures with the specific kelvin setting for that type of fluorescent lighting.