From the Editor
James Allan

This is the last edition of Camera clips for 2013. The Annual competition has been run and I extend my congratulations to all the prize winners, Helen Whitford, Joe Tabe, Heather Connolly, John Vidgeon, Jenny Pedlar, Jim McKendry etc. Forgive me if I left any of you out, I was not able to make it on the night as I had to attend the valedictory service for my son Sam. The web page however has a list of the winners and copies of some of the winning entries and I recommend that you go and check them out. I was reminded at the Valedictory service that in fact there are many other members of the school other than the prize winners, and their contribution must also be acknowledged. This is also true in the camera club. I want to thank also those who has entered the competitions but did not receive awards, or attended the outings, presented images at the critique sessions, or sent me images for camera clips. We all benefit from your contributions.

The banner this month is derived from a digital entry to the annual competition by Ray Goulter. I suspect that it was taken during the club outing to Robe last year. I was particularly taken by this image and felt it was a worthy subject for the landscape award. I decided to use it for this months banner. My apologies to Ray for changing his image. (I used some filters to stretch and distort the left hand side of the image.) Ray has also contributed the first of 2 articles on his large format cameras. I was fascinated to read of the technological innervations in the film casing of these cameras.

The program for next year has been laid out and you can view the whole years events at the club website. The next few months events are depicted in the box on the right of this page. A quick thanks to everyone who has taken club calendars on commission to sell. As a result of the sale of calendars we have been able to maintain our club fees at the same rate for the last 6 years. At $40.00 per person this is one of the lowest membership fees in South Australia. Thanks to your contributions we have another excellent range of images in this years calendar.

Have a look at my 2 images of a striated pardalote in a nesting hollow. (below right) Both of these images were sharpened. The second image is clearly superior. I have discovered Photoshop has a filter that understands and decrypts motion blur. If you want to learn more read the article on page 3.

I was speaking to Jim McKendry at the last meeting. You will probably recognize his images. He is the member who does those amazingly convincing montages, like the pelican swimming in a swamp in the living room, or the small man cleaning a larger version of the same mans glasses. Jim was telling me that he was formulating these images long before photoshop became available. He would use black magic. A sheet of black cloth could be used to minimize light in some areas of an image. He would then re-expose the same piece of film to create a composite image. With clever positioning he could create surreal and unusual effects—so called trick photography. Jim explains in his own words on page 2.

Our new president Ashley Hoff, sent out a memo during the last week in which he praised the skills of Garry Winogrand. Ashley coined the term Winogranditis as the affliction of photographers who take images and never get around to proofing or printing them. How many of you are guilty of this one? You can read Ashleys words on page 8 along side images from the famous street photographer.

Lastly we have a small collection of images from the Thebarton night photography excursion on page 7. I must thank Adrian for providing the bulk of these intriguing and colourful images. We have also had an excursion to Nairne. I hope to write a report and post some of these images on the web page (so please send me some of your photos). Once again I hope that you enjoy this months edition of Camera clips.

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

Upcoming Events

December—31 day challenge Can you take 31 pictures—and post them on the club Flickr page during December?

December 8th End of year Picnic—Witunga 12:30—bring your own food (or food to share)

January 16   Show and Tell Show us a selection of what you shot or where you went over the break (not more than 5 mins)

January 30   Peer Review/ Critique Session Each member attending gets to present at least one of their images, describe and explain it to the club and discuss it with others.

February 13   Competition : Found Objects The significant subject must obviously be a found object – sea shell, fossil, cans in the street, an old letter – you name it. But the **"found"** nature must be obvious.

February 27 Workshop: Back to Basics Fundamental aspects of camera operation – ISO, aperture (f stop), exposure, depth of field – will be explained. Peculiarities of popular camera brands.

March 13   Peer Review/ Critique Session Each member present gets to present at least one of their images,

Unsharp Mask

Smart Sharpen + remove motion blur

Black Magic
Jim McKendry

Hi James,

Many years ago I had a film camera that was capable of taking more than one shot on the same frame. (Double exposure) This was before the time of digital cameras and so Photoshop had not yet come into being.

Black is the magical colour because it does not reflect light and so nothing is registered on the slide film when taking photos with a black background. By rewinding the shutter without winding the film on each time I took a photo I could place several objects into the same frame.

The biggest problem was lining up the individual shots in the view finder, as it was necessary to be as accurate as possible. So by lining up with different things in the viewfinder and covering articles with black material that were not to be visible such as the chair that I was sitting on. This made the chair not register on the film and so it looked like I was sitting on the match box. So who needed Photoshop anyway when you've got BLACK MAGIC ?.

Now that we have digital cameras and Photoshop it has opened up a whole new world in photography and made black magic so much easer to achieve. I get a lot of enjoyment out off stretching the imagination and doing something different. I certainly hope that you get as much enjoyment looking at the photos that I create as I do creating them.

I have included the photo which I have called " Power Cut ".

Regards Jim.

Jim has a reputation for clever montages and self portraits that stretch the boundaries of reality and make the viewer think.

Multiple Exposure

In photography , multiple exposure is a technique in which the camera shutter is opened more than once to expose the film multiple times, usually to different images. The resulting image contains the subsequent image/s superimposed over the original. The technique is sometimes used as an artistic visual effect and can be used to create ghostly images or to add people and objects to a scene that were not originally there. It is frequently used in photographic hoaxes.

It is considered easiest to have a manual winding camera for double exposures. On automatic winding cameras, as soon as a picture is taken the film is typically wound to the next frame. Some more advanced automatic winding cameras have the option for multiple exposures but it must be set before making each exposure. Manual winding cameras with a multiple exposure feature can be set to double-expose after making the first exposure.

Since shooting multiple exposures will expose the same frame multiple times, negative exposure compensation must first be set to avoid overexposure. For example, to expose the frame twice with correct exposure, a −1 EV compensation have to be done, and −2 EV for exposing four times. This may not be necessary when photographing a lit subject in two (or more) different positions against a perfectly dark background, as the background area will be essentially unexposed.

Medium to low light is ideal for double exposures. A tripod may not be necessary if combining different scenes in one shot. In some conditions, for example, recording the whole progress of a lunar eclipse in multiple exposures, a stable tripod is essential.

More than two exposures can be combined, with care not to overexpose the film.

Correcting Motion Blur

James Allan

A blurred image is a disappointment, especially when it is unintended. I was certainly disappointed when I had a close look at my blacksmith photo after a trip to Sovereign hill in 2012. (Panasonic Lumix) The fellow had given me a fantastic pose and the lighting was beautiful, but the workshop was dark and despite bracing myself and holding my breath, the focus was well, soft. What can you expect with a 1/4 of a second. Perhaps I should have brought my tripod. However I doubt that I would have captured the natural spontaneity of this impromptu portrait.

In photoshop I tried sharpening the image with unsharp mask (100% sharpening at a radius of 6px threshold 6) but got minimal improvement.

Recently I have discovered that photoshop has a tool that will improve motion blur. But isn't all blur the same? Apparently not. Motion blur is strongly linear. It is that attractive blur that you seek when you take photos of water falls or when you pan sports cars. It is unattractive however when your camera moves in your hand with a long telephoto lens or in low light. When I enlarge my image greatly I can see a characteristic ghost artefact around the blacksmiths right ear. The interesting thing about motion blur is that you can reverse the process if you know the direction and the amplitude of the movement.

You may recall that the Hubble space telescope was sending back blurred images. One of the mirrors was misaligned. This was a disaster. Nasa however was able to develop an algorithm to undo the blurring using a few predictions on how the mirror had malfunctioned. The resulting images although not perfect put a lot of the missing detail back.

In this instance I utilised the ruler tool to measure the angle and amplitude of the ghost artefact. I found a bright highlight and placed the two ends of the ruler on corresponding strong and the ghost images. The information dialog told me that the artefact was 5 pixels wide at 37 degrees from horizontal. Next I opened the sharpening tool, Filters>Sharpen> Smart sharpen>remove motion blur. I entered the angle 37 degrees and amplitude 5 pixels into the dialogs and then experimented with the intensity control until I got an image I was happy with. An incredible amount of detail seemed to jump out of the image. The new image was now much more amenable to sharpening with unsharp mask. Perhaps the only drawback was that the filter tended to generate a lot of noise. Also very bright highlights were reinforced. I controlled the production of noise with noise filters (NIK define) and masking. I was very pleased with the improved image (top left).

As I started looking at my pictures I realised that a lot of what I had previously thought was just blurring, was in fact motion blur and amenable to correction with this tool. Particularly long lenses and long shutter speeds. (see page 1) I was amazed at how useful this filter was in rescuing images that I had relegated to the scrap pile (nice but not sharp enough). It can also be used when you are panning to reduce blur in the subject.
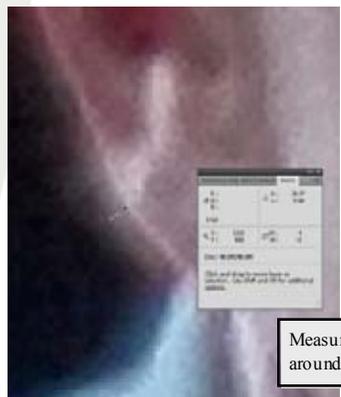
If you have photoshop (or similar) I recommend familiarising yourself with the remove motion blur tool. It might just rescue an almost perfect image.

The image was blurred

Unsharp mask did not seem to improve the blurring

Measuring the ghosting around the right ear

Motion blur correction caused a great increase in detail and sharpness.

FILM HOLDERS FOR 4" X 5" SHEET FILM   Ray Goulter

Some people I speak to about 4" x 5" cameras express surprise that 4x5 film is still readily available. It's not a case of hunting around the Internet trying to find dwindling supplies from old stock put aside by photographers when they transferred to digital. The fact is that sheet film, just like 35mm and 120 roll film, is still manufactured. Film is not dead! Whilst 4x5 is more expensive than 35mm cassette film this is to be expected as each 4x5 sheet represents nearly 13 times the area of a single 35mm frame. That's what attracted me to this format in the first place: the incredible detail that can be had from a 4x5 negative compared to the same image captured on 35mm.

4x5 sheet film is supplied in boxes, and film types include monochrome, colour negative and reversal, with the latter the most expensive. If you're shooting 4x5 transparency you don't want to make too many incorrect exposures! Some specialist films are also available.

I should explain how I got "into" 4x5 format before I proceed. It all really started when I bought a second-hand Zeiss Ikon Super Ikonta 532/16 camera back in the 1970s. This medium format 120 rollfilm folding camera has a sharp Zeiss Opton Tessar 80mm f2.8 lens and built-in rangefinder system for focussing. A roll of B&W film through that and I was hooked on the better resolution from the larger film size compared to 35mm. I still took many more photographs using 35mm format for financial reasons. I also used the Super Ikonta to take my first 120 transparency film, and the results were impressive although my manual exposure calculation wasn't always correct. Slide film, with its short latitude, is unforgiving, unlike B&W film with its wider latitude. A subsequent 120 rollfilm camera, a Rolleiflex 6006, allowed more consistent results due to its advanced electronic exposure system. The Rollei also has interchangeable backs so I can run B&W as well as colour neg or slide, and the backs can be adapted to 4.5cm x 6cm format instead of square 6cm x 6cm to allow 16 images from a single roll of film compared to the "normal" 12 images of most rollfilm cameras. 4.5x6 is also closer in dimension to the 24mm x 36mm of 35mm film.

Having appreciated the better resolution of the larger size 120 rollfilm images, I naturally also hungered to try the larger 4x5 but the cost of such cameras was too much for me then and it wasn't until the advent of digital camera technology that 4x5 sheet film cameras became more affordable on the second-hand market.

Many years ago, I can't recall when or where, I acquired a Linhof 4x5 film holder, and although my interest in 4x5 format remained, it wasn't until I went to an auction where two 4x5 cameras came up that I had my interest seriously tweaked. I was amazed to have got both an Arca Swiss and a Cambo (Calumet) at that auction for about $216 each, and felt I got a couple of bargains. The Arca Swiss has a Schneider-Kreuznach 121mm f8-f64 lens and the Cambo a Schneider-Kreuznach 210mm f5.6-f45.

Unfortunately the cameras didn't come with film holders. I was able to use the Linhof holder I'd had for years on the Cambo but it was too wide to fit in the opened space between the ground-glass screen and the body of the Arca Swiss, so I then had a 4x5 camera that I couldn't use until I bought a slim-bodied film holder, which of course also fits the Cambo. This ensured I had one film holder I could use on the Arca Swiss and both I could use on the Cambo. By way of comparison, the Linhof film holder is a "toast" slice of bread compared to the normal "sandwich" slice.

Film holders cost about $60-$70 each and I'm not sure if they are still manufactured new. The ones I've seen are all second-hand but it's likely they're still manufactured.

All this brings me to the subject of film holders.

The normal film holder that allows for two sheets of film, one on each side, is derived from glass-plate holders that were the norm before sheet film came into being. Subsequent roll film formats like 220 and 120 (and many other now-defunct formats) came into being. 35mm film was developed (no pun intended) by William Dickson and Thomas Edison in 1892 and became the fledgling motion picture industry standard. The first 35mm Leica "still" cameras were standardised in 1932, being adapted from the motion-picture industry standard and this allowed for easily transported, lightweight cameras to be used. These quickly overtook the box Brownie in popularity and their heritage remains today in the form of digital SLR cameras. It's interesting to note that Nikon have just released their digital model D*f* that incorporates the style of their popular FM and professional F3 film cameras.

Sheet film also appeared in a host of different formats but their use relied on the same
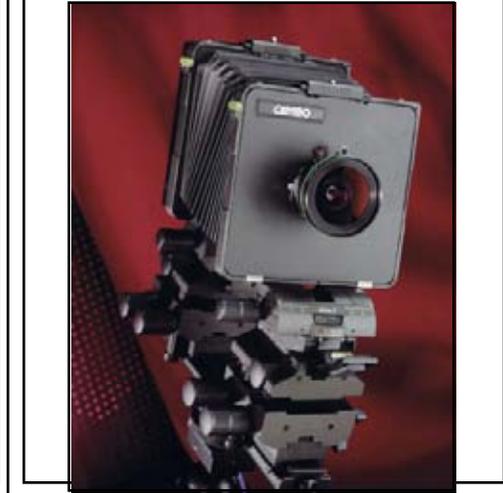
method as for glass-plate: either a single or double film holder was placed on the camera after the image had been composed and focussed by the photographer on a ground-glass screen with the lens open. The lens was then closed, shutter cocked and dark slide protecting the film from light removed, exposure made and the dark slide re-inserted. The emergence of double film holders allowed a second image to be taken using the same film holder, and with it came the problem of identifying which side had been exposed and which hadn't! Various methods have been used to overcome this problem but the photographer must still be vigilant or an accidental double-exposure, usually corresponding with no exposure on the second sheet of film, can occur. This usually becomes evident when the two sheets of film are developed!

I recently attended another auction and picked up a lot that included three 4x5 film holders that I wanted. Other film holders were included and it was a pleasant surprise to realise one of these was a "Grafmatic", a sheet film holder in which six sheets of 4x5 film are loaded into septums and an ingenious method used to transfer each exposed sheet to the rear of the pack until all six sheets are exposed. More of that later.

Here is a description of the various film holders I have, with their good and not-so-good points:

Zeiss Ikon 768/ 3¼" x 5½". It appears to be for a single glass negative. The dark slide is lipped on one side at the tongue, presumably to allow the photographer to reverse it to indicate the film has been exposed. (See Image 1). I couldn't find any information on the Internet about this type of film holder but the springs at the rear of the hinged backing plate indicate it was for glass-plate negatives. This was part of the recent auction lot.

3½" x 5" unknown make for two glass plate negatives. Very well constructed; probably made before killing elephants for ivory became illegal as it has ivory inserts on each side, the small round inserts numbered 7 & 8. If I had glass plate negatives I could use this on the Arca Swiss or Cambo even with the slightly different width. It has an interesting method for preventing accidental double exposure. There are two small nipples at the top of the film holder frame, and each dark slide has a small spring-steel plate on one side only. When the dark slide is rotated and re-inserted, a small slot in the spring-steel plate engages one of the nipples, and that dark slide can't be removed until the other dark slide is rotated and re-inserted to engage the second nipple. It's quite an ingenious and effective prevention system. There's no locking method for preventing the dark slide being removed *before* an exposure but the tension holding the dark slides in this holder is so good accidental slipping of a dark slide during travel, thus fogging a film sheet, isn't a high risk. This was also part of the recent auction lot

Lisco, model "Regal". These are the three I picked up at the recent auction. They have dark slides that typically have a dark side and a light side to the withdrawing tongue. The photographer chooses whether the light or dark side of the tongue should indicate the film has been exposed. I prefer to have the dark side indicate the film has yet to be exposed. Dark = still in the dark; Light = exposed to light.
These film holders also use a simple and effective method of securing the dark slide in place before and after exposure. Two metal clips bent at right angle are rotated to sit securely over the tongues of the dark slides. This clip has to be turned to release the dark slide, which is rotated and re-inserted after the exposure, with the clip again rotated across the top edge of the dark slide.

Lisco "Mark II" that I bought soon after acquiring the 4x5 cameras. This is a later model film holder incorporating a button system to prevent accidental removal of the dark slide. This is an ingenious system as there is no necessity for the photographer to physically unlock the dark slide except to remove the film for developing. There is still a dark and a light indicator side (now plastic instead of alloy) on the tongue of each dark slide, for the photographer to indicate if an exposure has been made. The system works like this: When the film holder is inserted into the rear gate of the camera, the spring-loaded gate mechanism presses the film holder against the camera body and the position of the release button means the camera frame pushes the button inwards, allowing dark slide removal. A notch on each side of the dark slide engages the securing button whether the dark (indicating unexposed) or the light (indicating exposed) side is showing. In all other respects it's no different to the preceding film holders. With the film exposed, the dark slide rotated and re-inserted, releasing the film holder allows the button to again engage the notch in the dark slide so that it can only be removed by deliberately pressing the button, such as when the film sheet is to

be removed for developing.

The Lisco film holders are loaded through the hinged base. Withdrawing a dark slide partially or completely allows the hinged base to open, revealing a groove on each side into which the unexposed sheet of film is inserted and pushed fully in. The hinged base is then returned to its closed position and the dark slide pressed fully in. The bottom edge of the dark slide engages a groove in the hinged base, thus securing it. Removal of the film for developing is the reverse of the loading procedure.

Linhof. This can only be used on the Cambo due to its thickness. It's a well-made film holder that has some features making it appealing. It also has one drawback, and that is that the dark slides, whilst not loose, are not as firmly held in as the others and the risk is that the dark slide can move during transport, accidentally fogging the film. Unlike the Lisco film holders, the tops of the dark slides are not light and dark, instead they have a grooved side and a numbered side. I use the numbered side to indicate exposure yet to occur.

The base of the Linhof holder hinges upwards instead of downwards. It's also sprung and this makes it an easier holder to load. Like the Lisco holders, fully inserting the dark slide after film loading locks the hinged base in place.

Where this holder differs completely is the lever on each side that, when slid along its groove, presses the film out of the holder by about 2 cm, making removal of the film sheet an easy exercise. If it had a method to secure the dark slide against possible movement during transport, such as the system incorporated in the Lisco Mark II, it would be the best double-film holder I have.

<u>Grafmatic.</u> The big daddy of them all, the Grafmatic film holder stores six sheets of film individually loaded into removable septums in a drawer that slides out of and into the outer frame. It's a well-thought-out system with a major difference, amongst others, regarding the dark slide. The dark slide for most film holders can be fully separated from the film holder in order to expose the film, then re-inserted to once again protect the film from accidental light. There is only one dark slide in the Grafmatic and it can't be fully removed. It is, instead, withdrawn to its limit to enable the first film-loaded septum to be pushed forward to the exposure plane. At this stage the dark slide can be pushed back into the holder, where it sits *behind* the first septum instead of back in front of it no matter how many times it's pulled out and pushed back in. It stands to reason that if the holder is removed from the camera back at this stage the film will be exposed to the ambient light. A drawer latch just behind the dark slide handle is slid sideways after the film is exposed, and this allows the drawer to be withdrawn. This causes septum no. 1 with the exposed film to snap to the rear of the holder. When the film drawer is pushed back into the holder, the dark slide is once again at the front protecting the film in septum no. 2. A red dot at centre rear of the holder also indicates if a film is ready for exposure. The film holder should not be removed from the camera if the red dot is visible. Unfortunately the Grafmatic can only be used on the Cambo because it's even thicker as the Linhof holder. A semi-circular knurled locking disc can be rotated to prevent the dark slide from being withdrawn then counter-rotated to allow its withdrawal.

When all six sheets of film have been exposed the film counter registers "X" and locks the drawer and dark slide. The process of removing the film sheets from the septums for developing can then be carried out.

Sheet film is not numbered like 35mm or 120 rollfilm, therefore the photographer has to be diligent in recording data for exposures. I've numbered all my film holders and I keep a diary to record data for each exposed sheet. I am, of course, diligent in ensuring the dark slide is rotated after each exposure, and this provides a double-check to ensure, to the best of my ability, that I don't accidentally expose a sheet twice in any of the double-sheet film holders. The Grafmatic requires a different procedure but following the steps needed after each sheet of film is exposed using that film holder will ensure the risk of double exposure is minimised.

My 4x5 diary is always kept in the aluminium camera case in which I carry the smaller Arca Swiss camera. I don't have a dedicated camera case for the Cambo yet and its bigger size dictates a larger case than that for the Arca Swiss.

My next article will describe the process required to take a photo using the 4x5 cameras. As I keep saying, "it's not point and shoot".

Ray Goulter

Excursion—Hindmarsh at Night

It was an unusual location, meeting at Hindmarsh on the Port road. The only other time I had been there was to attend gigs at the Governor Hindmarsh, affectionately known as the Gov. As the sun was setting we had a mixed assemblage turn up at different times to photograph this uniquely urban environment. I hope I haven't missed anyone. I think we consisted of Howard, Graham, Ron, Kerry, Adrian, Chris, Emily (Chris's daughter) and myself.

Hindmarsh is a suburb undergoing urban renewal and was quite unique in offering a blend of old industrial, recent graffiti, and very modern design. My original plans of crossing into old Hindmarsh were upset by a spot of rain. However the rain also gave us a rainbow, wet pavements and intense colour.

The old railway station with attendant cottagers and warehouses is being hemmed in by more modern designs like the Stirling library complex, the entertainment centre and the tram station. I particularly like the old stone church with beautiful brickwork arches over the windows. I have no idea what was the denomination of the original church. This centaury old building has been renovated and converted into an architectural design studio.

The old corrugated iron factory with broken windows was plastered with posters for Alicia Keys and Hunters and Collectors. A run down old cottage was a particular focus for Emily. Howard was drawn to designs of barbed wire and overhead electrical wires. Graeme was interested in the activity around the front of the Governor Hindmarsh.

As the dusk descended we were attracted like moths to the bright lights of the entertainment complex going through their cycle of colour. Tripods were out in force.

I always learn a lot from imitating the style of my fellow photographers. I must admit that I think Adrian had a particularly good aye on this occasion and took what I consider to be some of the best images of the night. The gallery to the left consists entirely of images by Adrian and myself. Below a picture by Howard Schultze.

Garry Winogrand - One of my all time top 5—Ashley Hoff

" Yesterday morning I decided to do something about the pile of film negatives that I had gathering on the shelf in my little hidey cupboard.* Months ago I had filled up my last folder, so ever since, the pile of negatives not filed has been slowly growing higher. (in sleeves - I'm not THAT slack). I took the wrapper of the new Al-box storage folder that I had bought the week before and started filing away.

As I was slowly looking through those sleeves of negatives as I filed them, it dawned on me. I have a very slight case of Winogranditis.

OK, you're probably thinking. What is Winogranditis?

Garry Winogrand, one of the photographers in my top 5 of all time list, was a prolific street photographer from the 50's through to his death in 1984. After his death, his estate discovered 2500 rolls of exposed, but unprocessed film plus 6500 rolls of processed but unproofed film. As I said, he was prolific!

While I am certainly no-where near the stage of Garry Winogrand, it has become apparent to myself that the more I take, the more I just file away to look at later. Is this a dangerous thing? For me, yes, I think it is. I enjoy looking at photographs. I enjoy making prints. I enjoy seeing in full view, the vision I had as a glimpse, days/weeks/months/years ago.

I now have to ask myself, why did I get into this position? Yes, like many, at times I do find myself a bit time poor, but I also find myself saying "bah, I'll have a look at that tomorrow".

Q—Ashley - who are the other 4 in your top 5?
A—Now you have put me on the spot:
- Stephen Shore
- Joel Myerwitz
- Cindy Sherman
- Margret Bourke-White

Actually, it's quite hard to just limit it to 4. I could have also added Mark Pedlar, Chris Schultz, Helen Whitford, Matt Carr….. ;)

Thanks Ashley.