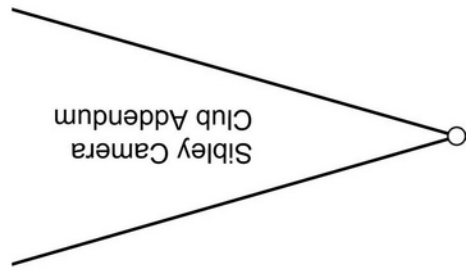


Have you heard of “Shoot Film Like a Boss” ... He started his channel as a reminder of his own journey, and struggle, in film photography with the intention of inspiring others. His videos show his process in taking the photographs and making the prints in the darkroom. What I have gotten out of his channel is a better insight into print making with an enlarger and how the papers used work but seeing the film cameras he uses is also interesting too. This is one photographer sharing his interest and you may find his approach interesting as well. [Shoot Film Like a Boss - YouTube](#)



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Notes from the editor

A special thanks to Russell Malm for sharing with us another camera from his collection. Second to last issue for the Addendum and most of what I want to say will be in the August editors notes; however, it would nice to see this part of the newsletter picked up by another member of the club. The design and content is unique to the tools I have and how I think but the new editor will have the same opportunity I did and carry on with a new design and a choice of keeping what they like and including their own ideas for producing content. The key question one might ask themselves is what purpose does this serve? It is a forum to get members to contribute in a different way but I found that for me personally once I figured out my system I enjoyed learning more about photography and what individuals in the club know. The newsletter is, therefore, the excuse to ask others to share in a way that a simpler post on facebook could never cover.

As the editor I have to ask the membership for input to produce the final compilation of material, a task that at first was somewhat difficult for me but my confidence grew enough that it became easier to do. I have projects and a purpose for doing photography and even a reason I joined the camera club but do I share everything, no, photography is the common point of interest. By asking for input I am getting a few glimpses into how that member sees photography that may not have been shared otherwise and willing shared if approached. Beginner to expert or newly joined to established members I don't see a difference just a chance to encourage someone to be more active and share something new I didn't know.

Malcolm McElvaney
malcolmm9789@gmail.com

Leica IIIf Red Dial

by Russell Malm

Those of us who collect vintage cameras always have a few a few cameras we are hoping to add to our collection at some point, even as we realize they may always remain elusive. But that's okay, because the hunt is part of the fun of collecting. Leicas are one of those cameras for most collectors. Many Leicas are available at any time on EBay, or from vintage camera dealers. But any Leica in good working condition, with a lens that isn't a junker almost always command a hefty price.



Almost all of my collection has come from garage sales, estate sales, thrift stores, or private sales and have been purchased for well below fair market value. If not, my wife would have disposed of me and my cameras long ago. So the idea of buying a Leica just seemed unlikely. By sheer luck, a couple years ago within the span of a few months I happened upon two Leica IIIf cameras in very good working condition with excellent lenses.

Leica cameras were the brainchild of Oskar Barnack, an engineer who worked for Ernst Leitz in the Leitz Optical Company. Since the

1800s Leitz and its predecessor primarily manufactured telescopes and microscopes. Barnack was a photographer who loved the outdoors, but also suffered from asthma, making it difficult to lug big heavy cameras around outside. He came up with the idea of creating a small, light, and easy to carry camera using much smaller film (35mm). This resulted in the introduction of Leica (contraction of "Leitz Camera") cameras in the 1920s and the beginning of the 35mm revolution.

Leitz and Barnack realized that prints from these small negatives would require great lenses to have enough detail when enlarged. Fortunately, Leitz had a long history of creating great lenses, and employed an engineer, Max Berek, who designed the first lenses for 35mm cameras.

The original Leica, the Leica I, had a viewfinder, but no rangefinder, and was a fixed lens camera. It was small enough to fit in a shirt pocket, so it definitely accomplished what Barnack was going for. By the time of the post-war Leica IIIf, introduced in 1950, the

lenses were interchangeable, they had added a rangefinder, and the IIIf introduced flash synch for the first time. The lenses for these Barnack Leicas were screw mount, also frequently referred to as Leica Thread Mount or LTM, and L39, because the opening was 39mm across.

Not surprisingly, many companies copied the Barnack style. So you can find quite a few cameras from that time period from other manufacturers that look and function a lot like the Leica LTM cameras. For example, Canon made some great Barnack style cameras.

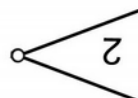
The IIIf had some minor upgrades during the 6 years of production from 1950-1956. These are differentiated by the earlier versions having black numbers around the dial, and the latter versions having red numbers. Hence you will often hear the IIIf referred to as either black dial or red dial. As luck would have it, I ended up with one of each. Fortunately, all of the Barnack Leica's use the same LTM lenses.

The IIIf is not a camera one would want to use for fast action. It is much more appropriate for landscape photos, or portraits, or any kind of photography that allows you a little time to set up the shot. For one thing, the rangefinder on a IIIf is very small. This would not have been much of an issue for me when I was younger, but for my older eyes, focusing is not the easiest thing to do. The process is easy, but doing it through a tiny window is difficult.

The viewfinder on the IIIf only works correctly with a 50mm lens. Leica manufactured some great lenses both smaller and larger than 50mm, so framing with those lenses can be a problem. Fortunately, they also produced accessory viewfinders that can be inserted into the flash shoe on top of the camera.

As with most old cameras, there is no exposure meter, so you have to either use a handheld meter, one downloaded onto your smart phone, or learn the sunny 16 rule and estimate the exposure. You probably already know this, but the sunny 16 rule of thumb is that on a bright sunny day, set the aperture at 16, and the shutter speed at 1/ISO. So for 200 ISO film the shutter speed would be 1/200. For each stop you change your aperture, you change the film speed accordingly. If you open to aperture to 11, up the shutter speed to 1/400.

To advance the film and cock the shutter, you turn a dial on the top of the camera. There is no advance lever you can quickly advance with your thumb. So it takes a little longer between shots. After the film has been advanced, the shutter speed can be changed. It has to be done in that order, or you will likely not end up with your desired shutter speed. Yes, I did learn to understand that from experience!

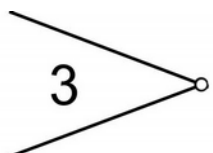


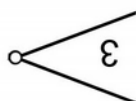
Another interesting characteristic of the Barnack Leica's is that you have to cut part of the film before loading it. Once you have done it, it isn't that complicated, but the first time or two it is very confusing. Basically, you cut off the bottom part of the film for a few inches. All 35mm film has a small leader at the beginning where the film is shorter. You are basically extending this a few inches. Failure to do so can result in damage to the shutter curtain, and lots of tears and cussing. Fortunately, I don't know that from experience.

So far I have only used the red dial one time, and haven't used the black dial yet. When I did use it, I also wanted to experiment with using expired film. Experimenting with both the camera and expired film at the same time was not the smartest of ideas because it didn't give me a complete impression of the camera's capabilities. Next time will be with fresh film.

An advantage of the IIIf for street photography is the shutter is very quiet. By using the sunny 16 rule, and holding the camera below our face, you can take photos without everyone knowing what you are doing.

Example images taken by the Leica IIIf Red Dial





A study in decision making – part 1

by Malcolm McElvaney

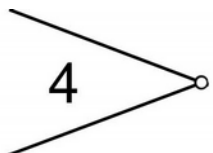
As the photographer we choose the composition, work the camera to produce the final image or produce the raw ingredients to make it match our vision in post processing, and present the results hoping the viewer appreciates the effort put into it. What is really in our control and what is not though? I see it as working within the limits presented to me as I make those decisions but some factors are very subtle and will stay hit or miss for the most part. The one factor this particular study is addressing is where is the focal point of the image that the viewer is drawn into initially. Color versus the tonal values is the primary way the focal point can slip out of our control since these two systems conflict with each other.

The image is composed and captured in color so that is how we judge the results but if converted to black and white in post processing your focal point may shift as well. Whether judged in your head before your eyes ever wonder toward the camera or based on the optics through the camera nothing is totally predictable. This is a question of perception and and at what stage of the photograph's cycle they become visible, so keeping this in mind and knowing some of the factors of what attracts or draws us into that same said photograph less surprises might present themselves.

Factor one is two combined here since they are related. Upon initial inspection we are drawn to the brightest part of the scene or we may be drawn to the areas with high contrast. Mostly based on the conditions of the scene it can be out of our control; yet, these are exposure related issues and need to be dealt with anyway. I like bracketing as an option but even as a single image we can expose to the right (ETTR) and push all that potential to be brighter. Brighter may mean revisiting the composition and “entry” point. The opposite extreme is expose to the left (ETTL) and surely pulling all the potential into the darker areas will create more contrast. Keeping with instinct and preserving the midtones is more reasonable but still alters these factors as well. Even when I use bracketing the exposure of the neutral image is at my whim and the other exposures augment that “single” image.

The second factor that could draw our eyes in is the sharpest areas in the scene. Touching on the area that photographers may be controlling and composing for on purpose anyway by playing with the f/stop (aperture) to control the depth of field (DOF).

The third factor is we recognize faces and figures but it is built into us to do that. The fourth factor is shapes, lines, and textures and those are the building blocks of the scene.



In truth faces and figures are made of shapes, lines, and textures so the same but the pattern is given a higher priority. Where is the conflict and unpredictability you may be asking? Break something down far enough and a common unit emerges. The underlying values in the scene and as recontextualized in the cameras histogram define where the lines and shapes are perceived and finalized in our own vision. Consider a generic scenario where a solid mass of color stands out against the other colors but in the world of black and white doesn't stand out at all but a brighter pattern elsewhere will instead.

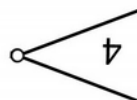
Testing the premise

I approached the challenge by selecting random scenes and taking three exposures at best exposure possible, one exposed to the left (darker), and one exposed to the right (brighter). Those images when left in color and desaturated produced six views of that same scene. I included one set that can be seen all at once so gain a different perspective than trying to keep a mental image between viewing them individually. The random trial and error nature of the approach will hopefully reduce any bias had I composed the scene intentionally and with multiple sets taken and yet to be taken some new insights will be gained as well.

Because the set needs to be kept together you will find it on the next page to look over. Perception of where the differences are will be unique to each viewer but so will the information and references to put the new details into context. There will be a part two to this article as I need time to build up more samples and frame the insights in my own unique world view of photography. This is an exercise in just seeing what happens but after you get that one shot you really wanted who is to say that you yourself can't do the most unimaginable camera don'ts just to see what happens. Whatever "rules" you set to explore and learn from the exercise can be of value.

Where do my ideas come from?

This article sprang from a very random source and trying to put what I knew into a new system. Salvador Dali isn't a photographer but his eccentric personality and being a painter makes him well known and this particular documentary I watched mentioned the "paranoiac-critical method". I have yet to really study his method but a quick search indicated it paired opposites so the color versus tonal values for contrast was noted in my daily notes. Combined with a more recent look at the processing I do with bracketing I wondered what ETTR (expose to the right) does to the focal point as well.





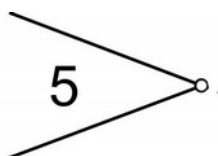
ISO-100, 1/50, F/9



ISO-100, 1/125, F/9



ISO-100, 1/25, F/9



More about us . . .

The Sibley Nature Center Camera Club meets on the first Saturday of the month from 10am to 11:30am at the Sibley Nature Center on 1307 E. Wadley in Midland. Come join in on the monthly photo challenges on the groups FaceBook page and be part of the activity as well. In addition to the monthly meeting we are currently doing weekly zoom meetings. We have had some fantastic guest speakers from around this area and the United States. They have been kind enough to share and talk about their journey in photography.

As always we welcome anyone that is interested in photography to join us. Our membership requirements are the \$40.00 annual membership donation to Sibley Nature Center and attend at least one meeting a year. Any questions please contact Kelly at sibleycameraclub@gmail.com.

