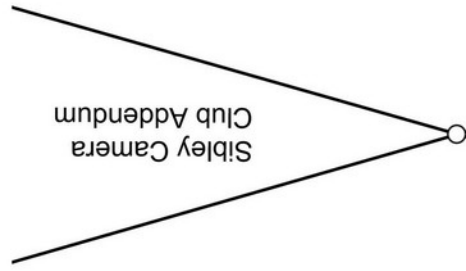


**Have you heard of “The Photographic Eye” ...** His YouTube channel is relatively new but I came across it randomly and he doesn't focus on the gear and reviews but more artistic aspects of photography. He brings up photographers and talks about them along with more general concepts of composition. It is something that I find interesting and is a change of pace from talking about individual photographers.

[The Photographic Eye - YouTube](#)



## In this issue ...

Conversation with John Pace (shared)

Beyond the photograph – featured photographer Malcolm McElvaney *pg. 2 (Front)*

Mamiya C220 by Russell Malm *pg. 2 (back)*

Film to digital - “Pushing” the ISO by Malcolm McElvaney *pg. 4 (back)*

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## Notes from the editor

A special thank you to John Pace and Russell Malm for contributing to the newsletter. This issue maybe a little bigger this month than normal but it is more to read and enjoy hopefully. With summer time upon us and vacations a plenty I will still be asking for content and producing the newsletter as best I can, the groups support has been amazing so I'm looking forward to what may come my way to share. I will definitely be asking for a featured photographer as I have now done it my one time allowed (my rule) so pick out those pictures and tell me a story.

Malcolm McElvaney  
*malcolmm9789@gmail.com*

## Beyond the photograph

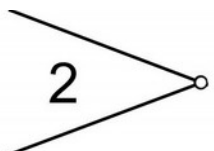
featured photographer Malcolm McElvaney



I took this picture at 9:20pm in Odessa at a ball park across from the YMCA. I created it with two images from a bracketed set, you read that right, even though it was a long exposure but I will briefly explain why in a moment.

Before the picture was even taken I was scouting the location as I drove by from work looking for a light source and potential subject it might illuminate. It is something I wouldn't have done prior to working on a way I could do this type photography but perhaps that is the nature of visualizing what is possible when a tool becomes available. This was one photo out a few I took at around 9pm in the Odessa area and processed the same night over a few week days. The goal was to practice and learn more about the technique being used but I actually enjoyed doing these little session so may continue doing this.

How I created the image you are seeing was based on composing it in one image at 1 sec, F/4.5, ISO-640 for my details and highlights but recovering lost details with another image at 4 sec. So a bracketed set does make sense here in that context. In the end this image is more important than the process used to create it as one is far more transitory and lost forever.



# Mamiya C220

by Russell Malm

Mamiya is not a name the normally pops into one's mind when they think of great cameras. But back in the heyday of film cameras Mamiya produced some of the best medium format film cameras. Many of them are still considered very desirable by film camera collectors and users.

Over the years a number of types of medium format cameras have been produced, including rangefinders, viewfinders, and medium format SLRs. The most common is the Twin Lens Reflex (TLR). A TLR has two lenses; a viewing lens which is the lens you are viewing the scene through, and the taking lens which is the lens used to take the photo.

Medium format film is larger than 35mm film but smaller than large format film. A 35mm film negative is 24mm x 36mm. A large format negative is 4 inches by 5 inches or larger. A medium format film negative is anything in between. A number of different medium format size films have been produced in the past, but currently only 120 film is produced. The advantage of medium format film over 35mm film is the ability to produce larger prints with greater detail.

120 film produces negatives are 6 cm tall, but can be varying lengths depending on the camera. For example, the typical TLR one might think of such as a Rolleiflex or a Yashica Mat 124 produces a square negative that is 6x6 cm. The Mamiya C220 also produces a square 6x6 negative. Others produce a negative that might be 6x4.5cm or 6x7cm.

I had never heard of the Mamiya C220 until I purchased a bunch of old cameras purchased from an estate that included a C220. I had been interested in learning more about medium format photography for a while, and had recently started using a Yashica Mat 124. The C220 quickly became one of my



favorite film cameras.

The C220 is a TLR, but is different from other TLRs in a few ways. First, it has interchangeable lenses like a 35mm SLR or your DSLR. The typical TLR doesn't. Although a Rolleiflex is an amazing camera with an amazing lens, you can't change the lens. The C220 offers the option of seven lenses: 55mm  $f/4.5$ ; 65mm  $f/3.5$ ; 80mm  $f/2.8$ ; 105mm  $f/3.5$ ; 135mm  $f/4.5$ ; 180mm  $f/4.5$ , and 250 mm  $f/6.3$ .

Another difference is the C220 also has interchangeable finders. The finder is what you look through to see what you are photographing. If you have seen someone using a TLR, you have probably seen them looking down into the camera held around waist level. Not surprisingly, this is a waist level finder. The C220 also has the option of a couple types of prism finders that you to put your eye right up to the finder like on an SLR or DSLR. When you look through a waist level finder, the scene is reversed. This can take quite a bit of getting used to. A prism finder corrects this reversal.

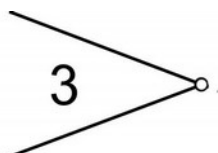
I normally prefer a prism finder because it is easier for me to view the scene than a waist level finders, especially on sunny days. But that probably says more about my eyesight than it does about waist level finders. For candid street photography, however, the waist level finder has a big advantage.

Another difference with the C220 is that to focus you turn a dial which extends a bellows. This is very unusual for a TLR or any medium format camera aside from the folding cameras produced in the early part of the 20<sup>th</sup> century.

As a general rule, a medium format camera is not a good choice for close up photography, simply because most don't focus at a closer than 2-3 feet. The extended bellows of the TLR allows you to focus on an object just a few inches from the lens, which is not doable with other TLRs. The attached photo of the net on a tennis court illustrates this ability.

One issue with trying to focus too closely with a TLR is the parallax problem. Because you are not looking through the taking lens, if you get too close, the actual photo can be a few inches off of what you are seeing. The parallax problem is greater with the C220 because you can get so close.

You can solve the parallax problem with a paramender, a device that raises the TLR enough to solve the problem. With the paramender, after framing the scene, you raise the camera the correct amount so that the taking lens is now where the viewing lens was. Or,

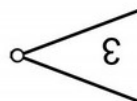


if you are cheap like me, you can simply make a good estimate of the necessary distance and then simply lift the camera that much before snapping the shutter.

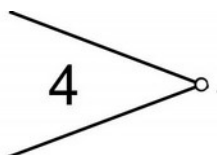
Mamiya also made a C330, which is identical to the C220 but more expensive and a little more automated. They also use the same lenses. The Mamiya C220 is a great camera for anyone who wants to try medium format film photography. Mamiya made some great lenses for the C220 and the camera is much less expensive than a Rolleiflex. 120 film is still produced by Kodak, Ilford, Fuji and some other companies and is pretty easy to find online. I barely find time to take photos, so I send my film to [thedarkroom.com](http://thedarkroom.com) for developing.

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Example images taken with the Mamiya C220







# Film to digital - “Pushing” the ISO

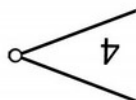
by Malcolm McElvaney

Like most of my quest a random inspiration got me interested in this particular film based concept. I watched a video about shooting ISO-3200 film at ISO-12000 for night photography which was the highest ISO his camera would shoot and he did get usable pictures but this is called “pushing” the ISO. It can be emulated on the digital camera side as it is an exposure adjustment in principal just sounds more exotic. The opposite of “pushing” the ISO is “pulling” the ISO and I will cover both in this article.

I have not used film so my knowledge of the details of how things operate is limited to what I have read but the reason for the “pushing” and “pulling” was a good work around for a film based problem. Film is rolled up and typically has 24 or 36 exposures per roll to be wound into the camera body and the ISO (also called ASA) it is rated for is set on the camera as well. You should have both numbers the same to allow proper exposure calculations in camera. I switched to present tense because film photography is still alive and well. The limitations are now in play as the photographer goes against the ever changing light conditions and with a set number of exposures (frames) to use or lose. Whether digital or film as it gets darker we tend to use a high ISO to compensate for the light lost. I can alter the ISO my camera uses any time I like but the film is a physical medium fixed at the light sensitivity it is rated for. Here is where my non-experience with film is showing just to be clear. I assume you could change the roll out to another ISO variation if you had one with you losing the unused exposures or change the ISO on the camera and develop the mismatched ISO of the film differently. I am going to stop now as I don't know any more about the process that could go on to properly explain it.

The technique is called “pushing” or “pulling” the ISO and which of the two it is depends on the direction you go. The inspiration for my looking into this may be on the extreme end of what can be done but one could have only ISO-400 film and need ISO-800 instead so by telling the camera it was ISO-800 it would underexpose each frame by one stop. When developed either by the photographer or a lab it would technically be over developed for the ISO-800 rating used but this “pushing” would produce images with higher contrast and some lost highlights. The opposite option would be setting the camera to ISO-200 and overexposing each frame by one stop and when under developed for ISO-200 and not ISO-400 producing image with better contrast control.

Digitally the process is different but still an exposure adjustment done by manually under or over exposing the image taken or using the exposure compensation option to alter how the camera calculates the settings used. In the previous example our film was actually



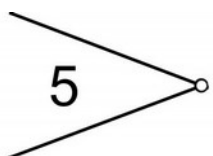


rated ISO-400 so we will stick with the digital equivalent. An exposure compensation of -1 is one stop underexposed and the same as using ISO-800 on the camera so we have “pushed” the exposure so to speak, while, using a setting of +1 is one stop overexpose and be like using ISO-200 on the camera resulting in a “pulled” exposure. The exposure is the raw and / or jpg files saved to memory card. Now to develop the image taken and while we have many options the simple curve adjustment was recommended. By taking a point along the curve and pulling it up you brighten the ”pushed” image. It is a digital process and infinitely undo-able so just experiment and shoot some pictures in field requiring this technique.

I shoot with digital cameras but I'm not motivated to dive into this new world of an essentially foreign art form; however, I started with digital photography so this is what I know and will stick with. I have learned more about film photography by finding the photographers online via youtube sharing glimpses of the dark room processes and print making steps so I appreciate the work that goes into the art form. This particular technique I covered in this article really never made sense until I saw it as an exposure adjustment and given the limits a way to alter ISO in a more artistic way. I like to get bracketed sets at +/- 2 ev so I already have many “pushed” or “pulled” images just because I try for HDR images. The post processing of any image makes the final results so now I have process to “apply” and a better understanding of where it came from.



This is the overexposed image from a bracketed set taken at 1/40, F/9, ISO-100 and two stops overexposed. Taken 03/21/2021 at the Davis Mountains State Park. I “pulled” the image with two points on a curve. (223, 118) and (152, 34)



## 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](mailto:sibleycameraclub@gmail.com).

