

THE CREATIVE PHOTOGRAPHIC IMAGE

A script presented to the Department of Photography, Technikon
O.F.S. In partial compliance with the requirements for the
National Higher Diploma in Photography.

by

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January 1995

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ABSTRACT

The author has chosen to explore the possibility that the creative talent exhibited by an artist's perceptive powers can be equalled by the photographer through subtle use of special effects.

To this end the author has explored a problem encountered particularly in 1990's photography which has resulted in a mass of high quality photographs taken by large numbers of amateurs world-wide, who are using sophisticated modern camera technology as a recording tool without achieving that element of creativity which captures our attention and communicates with our inmost beings.

The author has used his own photographic work and that of contemporary photographers in his field of study, to substantiate the claim that through use of subtle special effects in a variety of topics, the photograph can be used as imaginatively and creatively as an image produced by a competent artist or painter.

This observation could have important implications for an industry which through computer technology proposes to go beyond the technical restrictions of the painter whilst maintaining that profession's creative flexibility.

These special effects should, in the author's opinion be used not as an end to themselves, but as a means of transforming the often clinical medium of photography into a creative tool limited only by the photographer's imaginative powers.

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ACKNOWLEDGEMENTS

The author would like to express his appreciation to the following persons who provided help and assistance in the completion of this study:

- Study leader: Mr J. Vincent, who provided advice during script compilation.
- Co-study leader: Mr R. de Lange, for his encouragement and enthusiastic assistance in the formulation and structure of the study.
- Co-study leader: Mr T. Vermeulen, who helped with script compilation.
- Electronics: Mr Coetzer, for his kind assistance with an acoustic trigger mechanism.

CHAPTER 1

1.1 INTRODUCTION:

"A photographer should be considered a kind of magician, a being possessed of very special powers that enable him to control mysterious forces and energies outside himself" (Tress 1986:149).

In the author's opinion, this statement by photographer Arthur Tress hints at a deeper side to photography; and it is this aspect loosely referred to as the "creative" or "imaginative" side of our beings, that the author has chosen as a subject under investigation in this script.

The title of this script; namely, "The Creative Photographic Image", was chosen specifically in order to distinguish the topic of discussion from the normal or purely "technical" photographic image, to that requiring insight and heightened powers of perception. The Oxford dictionary of current English describes the word creative as being - "able to create; / inventive, / imaginative."

Hence the word "creative" was chosen in the following context; to demonstrate that the inventive, creative and imaginative powers latent in each one of us could be expressed most effectively through the medium of photography given a certain level of competence and technical expertise.

Since its inception in the late 1830's (Turner 1988:7), photography has become not only a phenomenal means of communication and visual expression, but unquestionably one of the world's most powerful image-forming and thought-provoking tools.

Considering its brief history, the quick growth and global acceptance of this medium is no less than astonishing.

It should not appear too surprising therefore, that the creative talent latent in many visual artists of noteworthy merit would possibly be aptly expressed through the medium of photography; especially as the same laws of composition, line and tone that set the parameters of most paintings and drawings are also applicable to the medium of photography.

However, it should not be forgotten that these tried and tested laws which have been passed down through centuries of artists and

transferred relatively recently to the budding medium of photography should be regarded strictly as guidelines; almost as rules to be broken. To this end the author has chosen to explore the possibility that the creative talent exhibited by the artist's perceptive powers can, in fact be equalled on the same level of creativity by the photographer through the medium of special effects. These special effects should, in the author's opinion, be used not as an end to themselves, but as a means of transforming the often clinical, technical medium of photography into as limitless a creative tool as the perceptive powers and imagination of the artist would dictate.

1.2 THE PROBLEM:

"Perhaps why so much of today's photography doesn't "grab us" or mean anything to our personal lives is that it fails to touch on the hidden life of the imagination and fantasy which is hungry for stimulation" (Tress 1986:149).

In the author's opinion, the above-mentioned quote aptly sums up the problem encountered particularly in recent years (1990's), where increased technological sophistication has resulted in great quantities of excellent quality photographs lacking one important ingredient; namely soul.

To this end the author identifies with those photographers who regard the camera as an extension of the hand - ie. as a means of expressing the creative instinct latent in each one of us.

1.3 THE PURPOSE OF THIS PROJECT:

By means of this script the author intends to demonstrate that the camera can be used most successfully as an expressive and creative tool, especially when used in conjunction with subtle special effects and a fertile imagination.

1.4 METHOD OF STUDY:

The method of study will include research into the work of artists and photographers whose use of the medium of photography falls under the chosen topic. The author's practical work and experimentation in his field of study will be used to support the aim of this project which is to demonstrate that the camera can be used as an effective tool for the creative visual arts.

A body of practical work will be exhibited at a venue to be announced, in February 1995.

CHAPTER 2

PHOTOGRAPHY AS CREATIVE TOOL

As mentioned in the Purpose of this script, the author reiterates that photography should be seen as yet another means of expressing the creative instinct latent in each one of us; ie. instead of using pen or brush to illustrate our inmost imaginings, we may use the camera as an extension of our hand.

2.1 PERCEPTION:

The author believes that an understanding of the relationship between creativity in the artistic sense and that expressed in photography would be incomplete were it not for the inclusion of an important ingredient, namely; PERCEPTION.

From prehistoric cave paintings to the present day, image-making has ultimately been based on perception; ie. the ability of the beholder to interpret an image within the confines of his individual cultural, social and behavioral identity.

This observation could be likened to past perceptions of South African art as seen through a predominantly "western" perspective

and taught accordingly for decades in schools and art colleges alike. (This statement can be verified by studying the syllabi of state-run institutions giving art as a subject from the turn of the century to the early 1990's).

Now that these institutions, and the public are becoming more aware of the rich culture inherent in African art, perceptions are gradually changing, and effecting the way in which the subject is taught and perceived. (an example of this would be the move towards a more African - orientated art syllabus in Technikons and Universities throughout the country; although this trend is still in its early evolutionary stages in some institutions). Studies in this regard have been carried out by the Education and Development Forum who published an article entitled "Towards a Rural Art Curriculum" (Matlhasedi 1992:71-73).

In a similar way western culture has infiltrated traditional African culture with often colourful results. Traditional dance and dress codes exhibit this tendency markedly. (The author has photographed traditional Zulu dances being performed in Natal, only to find later, on enlarging the photographs that their authentic-looking apparel included scout belts, plastic beads, western fabrics and pieces of tin and glass). Western-style clothes have certainly taken their toll on African cultural

dress, and this has led to a gradual change in perception amongst its younger peers. (The youth move from rural areas into the cities to find work, and are influenced markedly by western fashions which they try to aspire to; - speak to almost any large exclusive clothes store manager, and he/she will often tell you that their main customers are black Africans - embracing as it were, so-called western cultural perceptions.

Similar trends can be seen in the field of photography, as perceptions change due to technological advances such as computer image manipulation and digital imaging cameras. Morphing effects in the cinematographic industry (where people or objects are "transformed" into other forms before our eyes with photographic clarity), has led to a greater acceptance of the camera as a powerful creative tool. The film by Arnold Schwarzenegger entitled "Terminator II" was one of the first movies to make use of this dynamic special effect.

Although the artist or painter has traditionally seemed to hold the key to "individual expression", the author is of the opinion that photography has also influenced the painting/drawing fraternity most significantly since its inception in the late 1830's.

2.2 INFLUENCE OF PHOTOGRAPHY ON ART:

Well-known paintings and drawings can often be related directly to photographic influences at the time. A prime example to back-up this hypothesis would be "Nude descending staircase" (see plate 2.1) by Duchamp; which bears an amazing resemblance to the numerous photographic figure studies carried out by Eadweard Muybridge (see plate 2.2).

Another example of photography influencing an artist can be seen in the work of Chuck Close, a New York artist who painted large portraits in the 1960's. He belongs to a group of painters who do not attempt to disguise their photographic sources, and work directly from photographs which they have either taken themselves, or obtained from other sources such as museum archives.

Close achieved remarkable detail in his portraits such as the one entitled "Richard" which Close painted in 1969 using Acrylic and measuring 108 x 84 inches. (see plate 2.3). His technique includes the use of an airbrush combined with razor blade etching to accentuate photographic detail. In fact, he even goes so far as to paint certain sections of the photograph out of focus thus echoing the vision unique to the camera as photographic instrument.

When commenting on his close association with the camera as a recording tool for his paintings Chuck Close said;

"The camera is objective. When it records a face it can't make any hierarchial decisions about a nose being more important than a cheek. The camera is not aware of what it is looking at. It just gets it all down. I want to deal with the image it has recorded which is black and white, two dimensional and loaded with surface detail" (Van Deren Coke 1972: 75).

When contemplating other painting styles such as those of the Impressionists and Pointillists, the reader could be forgiven for drawing the conclusion that their many dots of pigment making up a scene could have been influenced by the grain structure of the new medium of photography which was "all the rage" at that time.

Other examples include the works of Pablo Picasso, eg; the Charnel house - 1945 (see plates 2.4 and 2.5) in which he interprets photographs of mass graves at Belsen concentration camp taken after liberation.

Rico Lebrun made graphic drawings and sketches almost directly

from similar photographs taken at Buchenwald concentration camp. An example of this is his work entitled; Floor of Buchenwald No. 1. - 1957 (see plates 2.6 and 2.7) The photograph from which this image was derived was taken by Lee Miller (later referred to as Lady Penrose) in 1945. Commenting on his Buchenwald concentration camp series Lebrun said;

" I did many precise and lucid drawings using the photographic documentation available on the subject as a text to maintain and amplify if possible the authenticity of brute force" (Van Deren Coke 1972: 111).

However, Lebrun's interpretations of this horrific event in our history does not evade criticism from people such as philosopher Raymond Durgnat who felt that Lebrun detracted from the reality of the actual situation by attempting to bring order into a scene fraught with disorder, human misery and death. According to Van Deren Coke, Durgnat preferred the angle and composition of the original photograph, as it depicted the harshness of the surroundings such as hard cobble-stone floor, rough textured cloth and discarded starved bodies stiffened in death - elements "watered down" by the artist's interpretation of the photographic evidence in front of him. Although painters using photographs for their paintings are sometimes frowned upon by members of their own profession, it would seem that this trend is, if

anything on the increase, especially with computer-enhanced images and the wide spread use of this technology by artists to retouch and enhance photographs of models for fashion magazines.

The author predicts that artists of the future will increasingly use the computer in combination with scanned photographs to replace conventional artistic tools such as paint and brush.

He is also of the opinion that the creative photographic image should not be restricted solely to the confines of the two-dimensional paper on which it is printed, but through imaginative presentation should be allowed to take on an almost sculptural or three-dimensional form.

2.3 PRESENTATION OF THE PHOTOGRAPH AS AN ART FORM:

The thought-provoking work of Anselm Keifer (born in Germany 1945) whereby photographs are pasted into large lead books stored and arranged on steel racks, may, for the more conventional photographer be seen to stretch the theme of the creative photographic image to the limits of acceptability; especially since many of Keifer's photographic images do not exhibit much

technical or even compositional prowess. However, although the latter criteria are important contributors to an aesthetically pleasing, or thought-provoking final image, the work of Keifer carves a niche of its own through the use of textured lead pages. (see plates 2.8 and 2.9) On occasion he even had people walk or drive over the original lead sheets and expose them to atmospheric pollution prior to soldering them into book form.

Unlike conventional paper with a limited range of textures, the lead was sometimes pounded with dry peas or stained with clay prior to application of torn or peeled sections of photographic images which were often arranged according to themes. The author finds this approach quite refreshing, as each cumbersome volume is so completely different to the next. In fact, solarized photographs of the leaden books in their bare studio cluttered with pieces of wire and rope dangling from shelves, takes on a sculptural form of its own which can best be summed up by Keifer himself when he comments that his work is constantly evolving (he simply builds extra racks when necessary), and due to the resilience of the material his creations take on an almost timeless quality.

The author proposes that in the next two or three decades the influence of photography as creative tool will be restricted only

by the photographer's imagination and creative ability. By that time, advances in fields such as holography and virtual-reality would most probably have evolved to such an extent (in combination with digital-imaging and video camera systems), that photography at that time could be perceived as an almost tangible three-dimensional reality.

The potential of this medium in the context of being used as a creative tool, or as an extension of the human mind and hand would, in the author's opinion unleash imaginative thought and promote such creative expression that photography up to the first half of the twentieth century would be compared to the "dark ages" in creative thought. If this statement seems a little presumptuous, it may be an interesting exercise to browse through a few magazines of "top photographs" from the 1940's and 50's. An poignant example of this would be photographs from the 1947 photographic annual entitled; *The World's best Photographs* (third edition). One particular photograph which seems particularly quaint by today's standards is one entitled "Gay nineties"; which depicts socialites having a presumably good time at the opera). Other publications exhibiting this style include: "Candid photography" Fawcett 1953 and "Photography handbook" - Fawcett 1959". I'm quite sure the reader would agree that some of the images seem quite comical and even naive by

today's standards of perception and technology. These observations are particularly evident when contemplating the work of the Bauhaus (art and design school founded in Weimar - Germany in 1919), which in the 1930's seemed to epitomize a sense of modernism and free expression. However, compared to images taken by professional, and even some amateur photographers in the 1990's, their efforts could be categorized at best as experimental. (Marizona 1987 (3rd printing): 11 + 34 - 35 + 65 + 155 + 170 + 193 + 202). To their credit however, is the fact that they were prepared to take their rather primitive fold-out Voightlander and early Leica cameras and break-away from what was perceived to be the norm at that time. In the same way, our efforts now may seem primitive when viewed in hindsight thirty years distant.

This possibility should not deter us however, as by expressing our inmost imaginings (given the exciting technological advancements in progress at present), we contribute to the evolution of the medium of photography as creative tool of the future; and what a future that may turn out to be.



Plate 2.1 "Nude descending staircase" - a painting by Duchamp
(Raynes 1981:111)

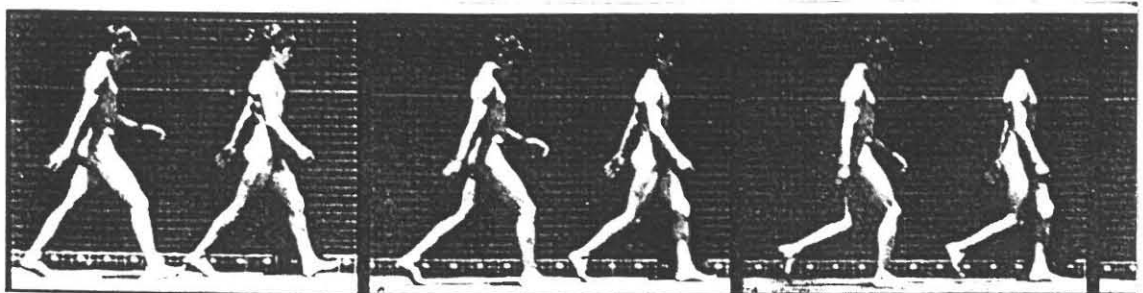


Plate 2.2 "Figure in motion" by Muybridge (Beazley 1990:37)

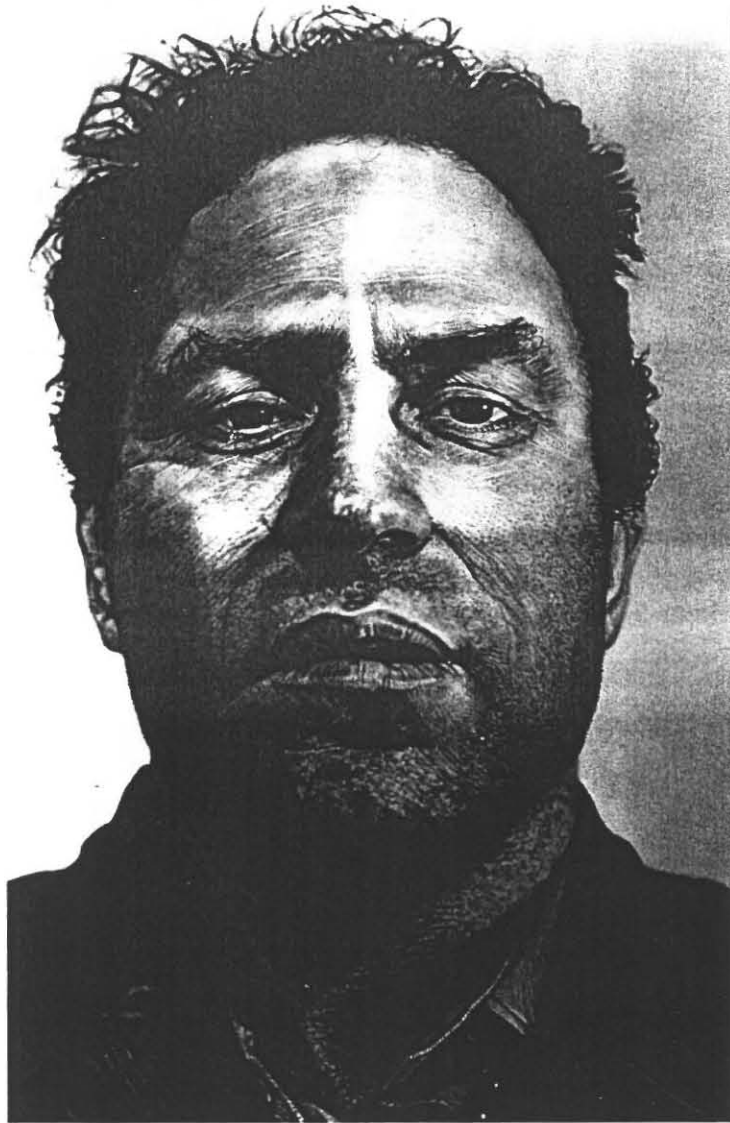


Plate 2.3 "Richard" - an Acrylic painting by Chuck Close (Van Deren Coke 1986:74).



Plate 2.4 "Charnel house." Painting by Pablo Picasso. (1945).
Oil and charcoal on canvas. (Van Deren Coke 1986:110)

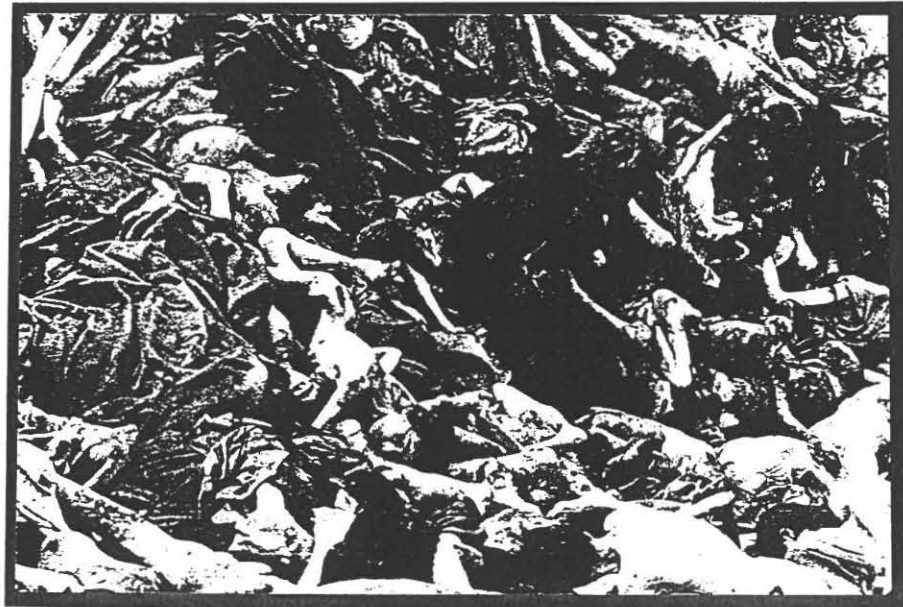


Plate 2.5 "Mass grave" Photographer unknown. Belsen
concentration camp. (1945). (Van Deren Coke 1986:110)



Plate 2.6 "Buchenwald" - photograph by Lee Miller, also known as Lady Penrose (Van Deren Coke 1986:111).

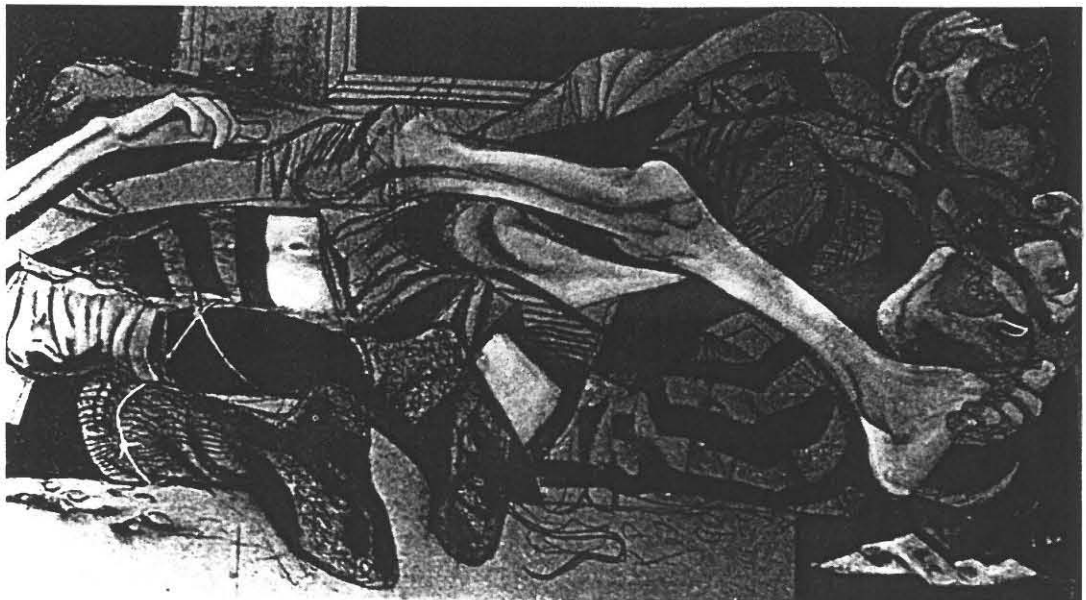


Plate 2.7 "Floor of Buchenwald" Casein and ink by Rice Lebrun (Van Deren Coke 1986:111).



Plate 2.8 Photograph of a section of the Keifer's studio
(Keifer 1986:291).

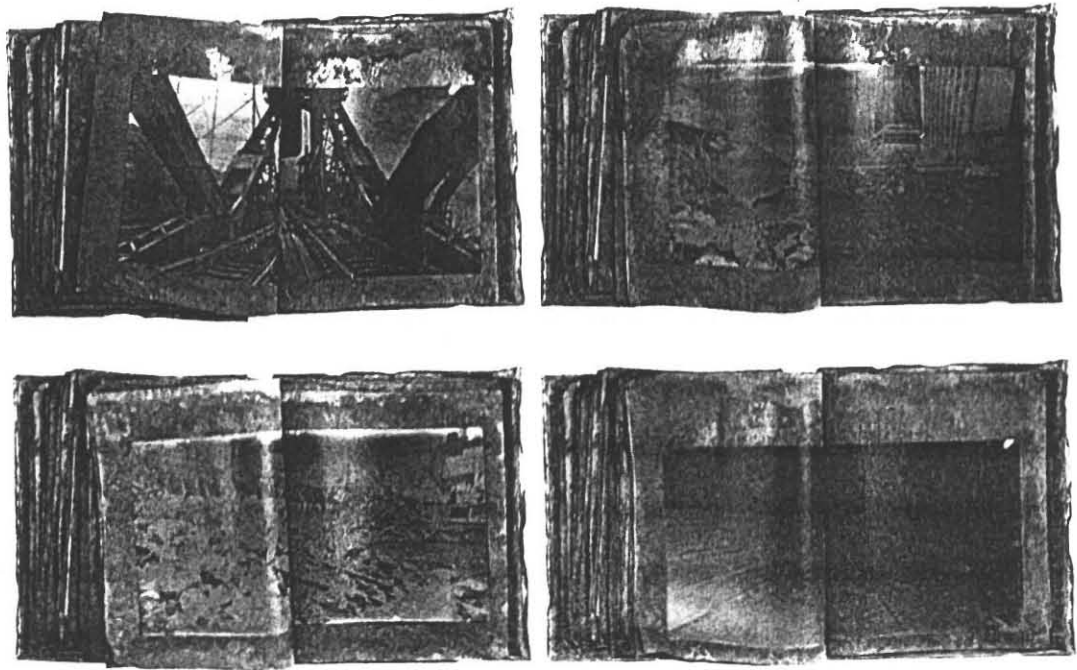


Plate 2.9 Photograph - "Book 45" (by Keifer) Photographs
presented in books fashioned from lead. (Keifer 1989:276).

CHAPTER 3

SPECIAL EFFECTS PHOTOGRAPHY

Since the dawn of time man has mused over the wonders of nature; the beauty of a bird in flight, the harmony of the human body in motion or the grace of a predator as it stalks its prey. It was not until the age of photography however, that man could, for the first time study these events in a clinical and scientific manner; first by means of faster emulsions and shutter speeds and later, as technology improved, by the utilization of that innovative invention; the electronic flash gun.

Professor Harold Edgerton's experiments with high speed flash illumination initiated in 1931 was one of the pioneers in this area of special effects photography (see Edgerton - chapter Four, Contemporary Photographers). His research into the construction of electronic flash units which emitted ultra high speed bursts of light for cinematic and still camera usage, led to a burgeoning interest in this particular area of photography; especially as the potential of photographs being taken with exposures faster than any mechanical shutter would be substantial. Not only were his experiments important in the

fields of industrial and medical research, but the potential of this new creative tool was soon realised in fields such as advertising and nature photography. (The latter being particularly well exploited by Steven Dalton. See chapter Four; entitled contemporary photographers).

The author has used commercial flash units to good effect when creating special effects such as painting with flash, using fill-in flash, filtered flash or flash in conjunction with macro photography. (See chapter Five entitled; author's work).

Of course, the electronic flash gun comprises only one segment of a diverse range of special effects ranging from quite complex gadgetry to amazingly simple but effective photographic "tricks".

When commenting on the role of special effects in photography, Mike Stensvold, author of "In-camera special effects" - 1984, stated that "each special effect should be used for a reason, and that reason is always the same; because the effect will produce a more effective image than you'd get without the effect." (In-camera special effects - Blanford press - 1984: 7). Hence the need to evolve a knowledge and personal style as regards the use of special effects as a tool to enhance an image already exhibiting photographic potential. In fact, the author is of the

opinion that almost any effect, be it trick or otherwise, should be applied with full legitimacy in order to achieve the desired result; be it one of mood, atmosphere, presence or composure—anything, as long as it works!

Some so-called purists would balk at the idea that an image had been "doctored" in order to achieve the final result. However, a working knowledge of darkroom as well as camera and processing effects takes many years to accomplish and often exhibits a high degree of competence on the part of the experienced photographer who knows how to use them discreetly.

The author has met some professional wedding photographers who for many years have refused to use fill-in flash outdoors, on the presumption that "nothing beats natural light". Whilst that may hold true for many out-door lighting situations such as landscapes, architecture etc, when taking portraits outdoors it is often necessary to have the bride or groom facing away from the sun in order to prevent them from screwing up their eyes due to the glare. The photographer is now faced with two options; position the subject/s so that the sunlight strikes them gently slightly from behind and expose for the face (background will usually wash-out due to over exposure) or to photograph the subject/s in the shade in which case reflections from the sky or

ground (especially grass) will result in rather unsightly colour casts.

The simple but effective solution to both scenarios would be to use fill-in flash at least two stops under exposed with correct ambient light. This simple special effect results in clean skin tones and adds a sparkle to the eyes whilst retaining modelling and, if used judiciously and placed side-by-side with the non fill-in flash photo's, the differences in quality will be marked.

More complex effects are necessary when photographing a subject close-up in the foreground with an object such as the moon forming part of the background. Anyone who has tried this with one lens and a single exposure would know that it is virtually impossible due to depth of field and subject-to-moon proportions (the moon will appear as a speck of dust on the horizon). In order to make the moon look plausible in relation to the foreground object it will be necessary either to take two separate negatives - one of the moon with a telephoto and the other of the close-up subject with a standard or wide angle lens, and sandwich them during printing; or to multi-expose both images onto the same negative (marking the relevant positions of each object on the ground glass of a medium or large format camera) For a more detailed explanation of this technique refer to "Dusk cat" in chapter Five.

3.1 PAINTING WITH LIGHT:

Fascinating effects can be obtained using an effect commonly referred to as "painting with light". This usually entails setting the camera up on a tripod at night and using a time exposure of about five minutes, during which time a torch is swirled in front of the camera from a distance of approximately two to three meters. The resultant image gives a feeling of movement and can be used in conjunction with flash or carefully arranged spots of tungsten light.

3.2 PHYSIOGRAM:

Another derivative of painting with light is the physiogram (Stensvold :30-31). Physiograms are simply patterns of light created by swinging a penlight torch over the lens of a camera during a time exposure in a darkened room. If colour film is used, different coloured gels or filters can be placed over the lens between "swings". (see plate 3.1)

3.3 PAINTING WITH FLASH:

This special effect can yield impressive results if carried out correctly. Painting with flash is similar to the above-mentioned torch-light technique, but entails the use of flash as an illumination medium. The advantage of this method is that large

areas can be lit with a moderately powered portable flash unit such as a Metz 45 or 60. The camera is set up on a tripod in, for example, a church building with columns running diagonally into the distance. Obviously in this situation a flash positioned on, or next to the camera would prove quite useless in such a large building. The solution would thus be to wait until lighting conditions in the building are low (eg. dusk), and then use a time exposure of about five minutes during which time flash exposures are made from behind each pillar throughout the field of view. The photographer can even move in front of the camera when exposing areas such as the altar or roof, as long as he has his back to the camera. The resultant image can reveal a well exposed interior with balanced window lighting if handled correctly.

Other uses for painting with light include multi-exposing a moving figure on a single sheet of film. Once again the shutter must remain on the bulb setting during exposure, only, this time a strobe light or series of flash units are set off while the model is performing a specific routine (dancer/ javelin thrower etc). This type of photograph should be taken against a black backdrop so that the subject does not become burnt-out against the background. Similar images are used by an athlete's coaching team to identify bad running or throwing styles and to rectify the problem.

Multi flash is useful when making studies of tiny creatures such as insects in flight. Steven Dalton mastered the multiframe technique by using a row of light-sensitive sensors in a confined space, knowing that the insects would have to fly through his "wind tunnel" in order to get to apparent freedom. As the unsuspecting moth or butterfly flew past the sensors they were triggered one by one, setting off one flash per sensor. The result displayed the insect on a single frame as though a strobe light had illuminated the scene.

3.4 HIGH SPEED FLASH USING COMMERCIAL FLASH UNITS:

Although high speed photography as performed by people such as Dalton and Edgerton make use of specially designed flash systems, surprisingly effective results can be achieved using quite simple commercial flash units.

An interesting article was published in the August 1994 edition of "Outdoor Photographer", which contains an article by amateur photographer Bill Head. He photographed humming birds in mid-flight with amazing clarity, using a flash unit which, at first glance would seem totally inappropriate for the job. The flash in question is the Vivitar 283 which is known especially amongst journalists for its rugged construction and reliability.

Although quite robust, the 283 flash has never been considered particularly quick as far as freezing rapid motion is concerned. According to Mr Head, the trick is to buy the Varipower adaptor VP-1, and set it at -4. The speed of the flash is thus drastically improved, with the inevitable drop in power of illumination, however. Bill Head attempts to compensate for this loss in f-stops by adding a tele-condenser to his flash head, which slightly intensifies the light output.

The results are quite astounding, given the fact that the average humming bird beats its wings up to 80 times per second.

This feat becomes even more surprising when one considers that if the humming bird beats its wings three inches each way, even at 50 beats per second the wings will travel a total of "three hundred inches per second" (Outdoor Photographer magazine 1994:28).

Head mentions in his article that he often uses pieces of coloured cut-out cardboard placed far behind the subject to give the impression of sky and foliage. The author has used this photographic technique for a number of years to good effect, and finds that painted backdrops also work well. The secret is to

place the backdrop far back enough to render it almost totally out of focus when using an aperture of f8 or f5.6.

The author feels that given the photographic equipment at his disposal, Bill Head achieved an excellent result (See plate 3.2).

The author experimented with high speed commercial flash units in 1984 whilst studying for his National Diploma in photography at Natal Technikon. He managed to obtain clear photographs of chicken eggs being struck by the projectile from a gun with a home-made trigger mechanism. The mechanism could be advanced or retarded to obtain different levels of subject disintegration with maximum image clarity (See plate 3.3).

3.5 PROJECTED IMAGE EFFECTS:

The most simple means of achieving a projected image effect would be to project a 35mm slide image onto an object or model (using a conventional 35mm projector) and re-photograph. Although quite basic, this method can render dramatic results especially if photographed in a darkened room.

3.6 BACK-PROJECTION:

This method of image projection involves projecting a slide onto the rear of a translucent screen which is placed behind the object/s being photographed. If the foreground object is stationary it is possible to make a double exposure, using black velvet on the background between stages. If, however, a single exposure is necessary, then the model can be lit carefully so that the back-projection screen is not illuminated from the front, de-saturating the image.

3.7 CREATIVE DARKROOM SPECIAL EFFECTS:

Although there are photographers who object to darkroom manipulation using effects such as vignetting, toning and multi-printing, these effects usually enhance rather than detract from the success of an image if the technique is carried out judiciously with a high level of technical competence. Well known art photographers such as Obie Oberholzer who obtained his master's diploma in Germany and has travelled the world as well as Southern Africa extensively taking photographs for books and exhibitions, rely quite heavily on darkroom techniques to enhance their photographs. They thus create an image conducive of the mood which motivated them to take the photograph in the first place. (eg. ethereal-type lighting in a vast landscape; difficult to capture using conventional exposure and darkroom

techniques).

Since the author discusses darkroom techniques quite extensively under the chapter on his own work, he will briefly mention some techniques complimenting that section.

3.8 DOUBLE PRINTING:

Double printing involves exposing two negatives, one after the other on to the same sheet of printing paper. For example if you want to superimpose dramatic clouds into a landscape photograph, first expose the landscape negative onto the paper whilst masking out the sky area. The next step is to change negatives, mask the landscape and expose the clouds on the same sheet of paper. Success of this method depends on cutting accurate cardboard masks and balancing exposures accordingly.

3.9 SOLARIZATION:

Solarization (also known as the "Sabatier" effect) partially reverses the image by fogging to white light during processing. The results of solarization are not predictable, and results can vary quite substantially per print. The author has developed a particular solarization technique which involves placing an angle-poise lamp directly over the developing tray. As the image on the exposed paper begins to appear, the lamp is briefly flicked on and off thus enabling the solarization to take place.

3.10 BAS RELIEF

The bas relief technique transforms a normal negative into an image on the print which appears to be etched like a low relief sculpture. When making a bas relief print, the chosen negative must first be contact printed onto line film. The resulting film positive should be similar in contrast and tone to the original negative. These two images are then sandwiched together slightly out of register, and printed as one.

3.11 CONCLUSION OF CHAPTER THREE:

Although often fascinating in themselves, darkroom techniques should, in the author's opinion be used as a means to an end rather than a means in itself. This should be noticeable in the author's own work, where special effects and darkroom effects are often used subtly in order to create mood and atmosphere whilst maintaining a level of aesthetic beauty and technical proficiency.



Plate 3.1 "Physiogram" - a photograph by Mike Stensvold
(Stensvold 1984:30)



Plate 3.2 "Humming Bird" - a photograph by Bill Head
(Outdoor Photographer August 1994:29)

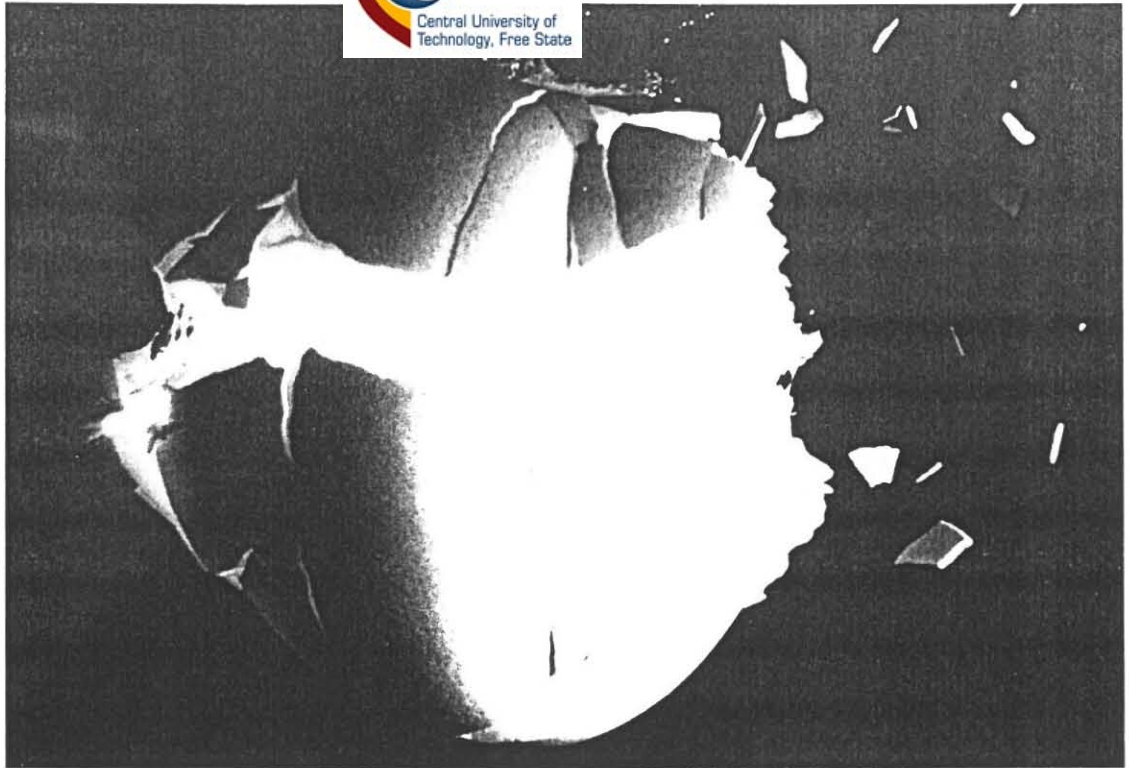


Plate 3.3 "Exploding chicken egg" (1984) - a photograph by the author, Erich Dedekind.



Plate 3.4 "Solarization" - by Clarence Rainwater (Blaker 1988:419).

CHAPTER 4

CONTEMPORARY PHOTOGRAPHERS

In this chapter the author has chosen to discuss the style and works of photographers in both creative and scientific fields, especially since his own work deals with the balance between technically proficient special effects photography and the more subtle artistic influences attributed to the "creative photographic image".

4.1 JAN SAUDEK (1935)

"What I really do is make portraits of the soul"

(Saudek 1991:1)

The Czechoslovakian photographer, Jan Saudek is, in the author's opinion, one of the most thought-provoking contemporary creative photographers of the twentieth century.

Born in Prague in the mid 1930's, Saudek's first memories as a child included scenes of death and violence brought on by the second world war which was in progress at that time. In later years during the 1950's under the communist regime, he managed to get permission to become a photographer and leave the work-yards which he hated.

His photographic work has a distinctly nineteenth century "painterly" feel, with large tapestries, drapes, ornaments and general kitsch often associated with that period.

Perhaps his often harsh and difficult upbringing, interspersed with the beauty and "magic" of Prague led him to develop a style which, although giving him little reward in his own country, has given him enormous recognition in the West.

Most of Saudek's photographs are hand-tinted black & white images taken in his "cellar" - a room somewhere in the center of Prague where he is known to spend much time in seclusion.

Many of his photographs are erotic and disturbing in character, but charged with energy and mood. His female models are voluptuous in the extreme, echoing the style of painters in the 1600's such as Rubens and Van Dyck; although often with less subtlety. The peeling texture of the rotten cellar walls juxtaposed against the hand-tinted fleshy tones of his usually nude or semi-nude models gives the viewer the distinct feeling that he/she is viewing a work of art in the form of a painting rather than a photograph. Large draperies and intricate floor mats are also used in combination with other props to imbue his work with a sense of past beauty or perhaps even *deja-voux*. In effect, his photographs enjoy success due to their uncompromising

honesty combined with a subtle fine-art feel. The author has a high regard for the work of this "photographic artist", and feels that within his own style he epitomizes the concept of the "creative photographic image".



Plate 4.1 "Child on road" - a photograph by Jan Saudek
(Saudek 1991:20)



Plate 4.2 "Children - 1903" - hand-tinted photograph by Jan Saudek (Saudek 1991:144).



Plate 4.3 "Untitled" - a hand-tinted photograph by Jan Saudek (Saudek 1991:147).



Plate 4.4 "Untitled" - a photograph by Jan Saudek (Saudek 1991:108).

4.2 JOYCE TENNESON (1945)

Joyce Tenneson has won international acclaim for her ethereal style of photographs which have a fine art feel whilst exhibiting a haunting beauty with mystical qualities.

Tenneson's colour work in which she uses muted tones with a soft-focus feel have been described as the creation of her own "private territory somewhere between Catholicism and Freud" (Tenneson 1993:7).

Her nude and semi-nude studies include people of varying ages, shapes and sizes juxtaposed against simple backgrounds with subtle tones. Her images exhibit a grace and sensitivity which sets them apart from mere portrait studies (see plate 4.4).

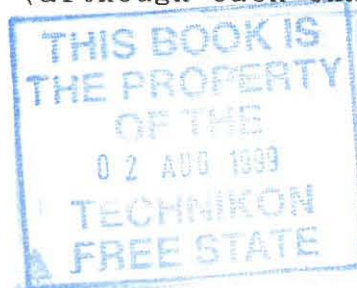
Tenneson makes frequent use of special effects such as painting with light (plate 4.5) and double printing using masks and texture screens (plate 4.6). In the author's opinion these effects give the images their mystic quality which take on artistic characteristics as though mirrored in the artist's own psyche.

Initially a teacher, she changed professions as explained in this excerpt;

"...Early in my career I chose to teach, and loved doing that, but after fifteen years I found it wasn't satisfying anymore. I no longer felt challenged, at the same time I was giving too much emotionally, becoming involved with the artistic and personal problems of the students. It strained me so much, I was finding it hard to make time for my own work" (Tenneson 1993: 105 - 106).

Her teaching background could be the reason for her sensitivity towards her subjects who, irrespective of age are encouraged to shed their clothes and stand naked before the clinical eye of the camera which records every feature with scientific accuracy.

Tenneson presents photographic workshops where participants ranging in age from their teens to their 70's are persuaded to shed inhibitions and be photographed nude sometimes together in a group. Her ability to break through in-bred social restraints to this degree is what sets her work apart, and puts her in the same league as Saudek and Tress (although each exhibit their own style and artistic preferences).



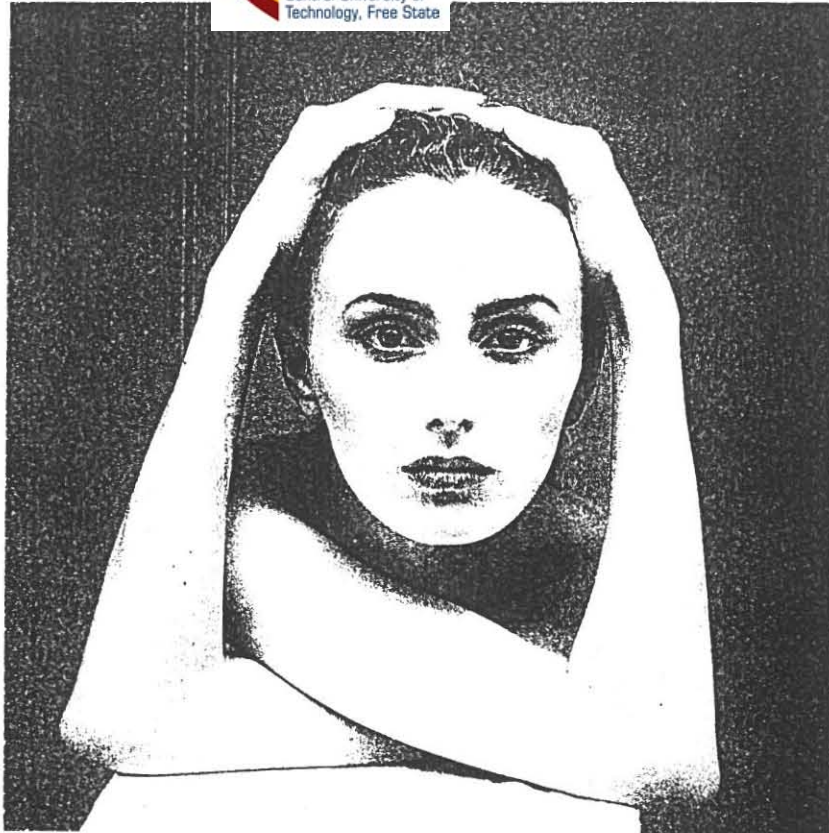


Plate 4.5 "Suzanne in contortion" - a photograph by Joyce Tenneson (Tenneson 1993:55).

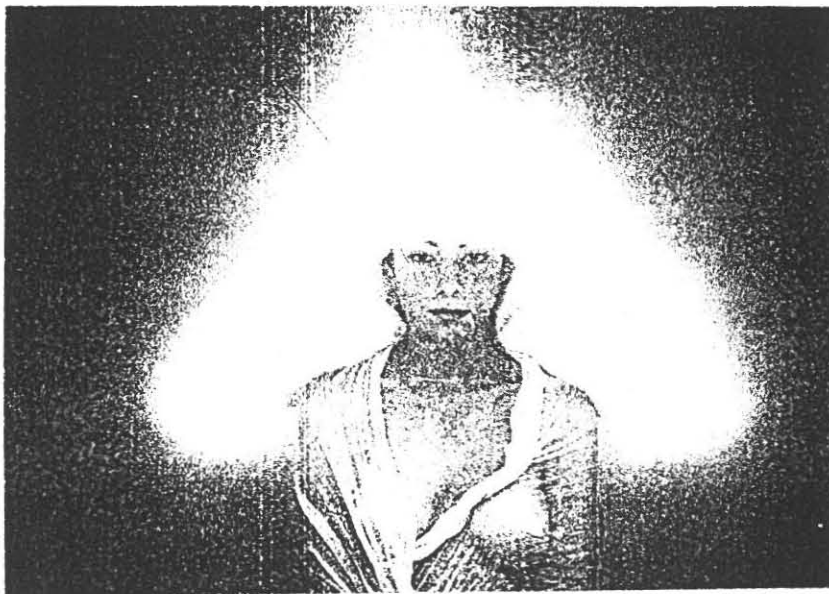


Plate 4.6 "Light writings" - a photograph by Joyce Tenneson (Tenneson 1993:69).

4.3 HAROLD EDGERTON (1903)

Professor Harold Edgerton, a graduate student in electrical engineering at the Massachusetts Institute of Technology in the 1930's gained world acclaim for his high speed flash photography. Although executed from a scientific research platform, his experiments spurred a world-wide interest in the potential of this aspect of photography. This led to the development of high speed flash systems for more creative photographic purposes.

Edgerton experimented extensively in the 1960's with the adaption of specialized flash units which could freeze motion more effectively than previously possible.

Harold Edgerton was not only responsible for the rapidly flashing strobe light, but also for the development of extremely brief flashes of light brought about by constructing paper-wound capacitors (in contrast to the modern, but less effective electrolytic capacitors). The secret to achieving both speed and power when constructing a high speed flash unit is to use a small value paper-wound capacitor and charge it to a high voltage prior to discharge in the form of a short duration burst of light (Dalton 1983: 14 - 15).

Professor Edgerton succeeded in producing flash photographs of approximately 100 000th of a second with his now well-known images of .303 projectiles striking objects such as playing cards and apples. (He referred in jest to the latter photographic sessions as "making apple sauce").

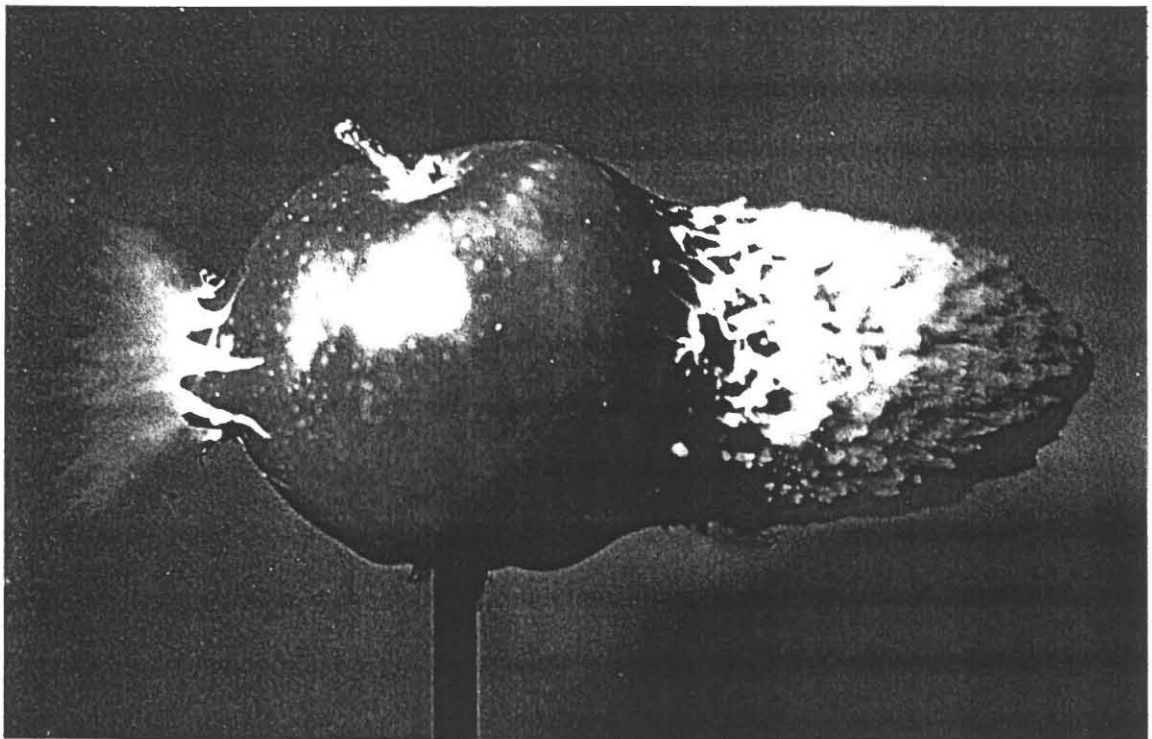


Plate 4.7 "Bullet striking apple" - a photograph by Harold Edgerton (Dalton 1983: 28)

Although Professor Harold Edgerton provided valuable studies of events which our minds are not quick enough to comprehend (such as a bullet striking a playing card), he was certainly not the first person to experiment with quick duration bursts of light; in fact, as early as 1893 Sir Charles Boys had already managed to take a silhouette photograph of a rifle bullet penetrating a sheet of glass - quite an achievement for that time.

The author has carried out his own high speed flash experiments using commercial flash units with quite interesting results. (see chapter five entitled; Author's work).

However, the author is strongly of the opinion that when using technologically advanced equipment, the professional photographer should use them judiciously as a means to an end within the context of his theme. In short, he should use all the technology at his disposal to create that special effect in the photograph which, whilst being technically proficient, retains that spark of spontaneity which separates it from being a purely technical exercise - ie. it gives the image a uniqueness which places it above the purely scientific representation of an event from which the technology originated in the first place.

4.4 STEVEN DALTON

Steven Dalton was a leader in the field of high speed photography during the 1980's, and continues to use the medium most imaginatively to photograph nature; his pet subject. He has been awarded numerous distinctions such as the Hood medal, Nikon award and the prestigious Silver Progress award from the Royal Photographic Society of England. His work has won recognition for his ability to capture on film rapidly moving creatures such as bats, birds and insects with amazing clarity. He achieves this by means of specially constructed high-speed flash units with large paper-wound capacitors.

What interests the author about Dalton's work is the fact that although dealing with such a highly technical field, he manages to retain a sense of creativity often lacking in the work of the pioneers in his field such as Professors' Edgerton and Worthington of England (early 1900's) who used the camera and flash merely as a recording device with little creative input being exhibited. He has managed to reveal the beauty of nature through his insects in flight which, in the author's opinion puts his work into a uniquely creative category within the often ubiquitous parameters of the artistic image.

Some of Dalton's work exhibits a strange quality which is both thought-provoking and technically proficient in this often challenging field of macro photography. An example of this style of his work is "Electrocution of a house fly"; a strange photograph exhibiting macabre beauty through competent use of composition and colour (ice blue and violet) emitted as the insect takes its own photograph by electrocuting itself as it flies through the trap (see plate 4.7).



Plate 4.8 "Electrocution of a house fly" - a photograph by Stephen Dalton (Dalton 1983:114).

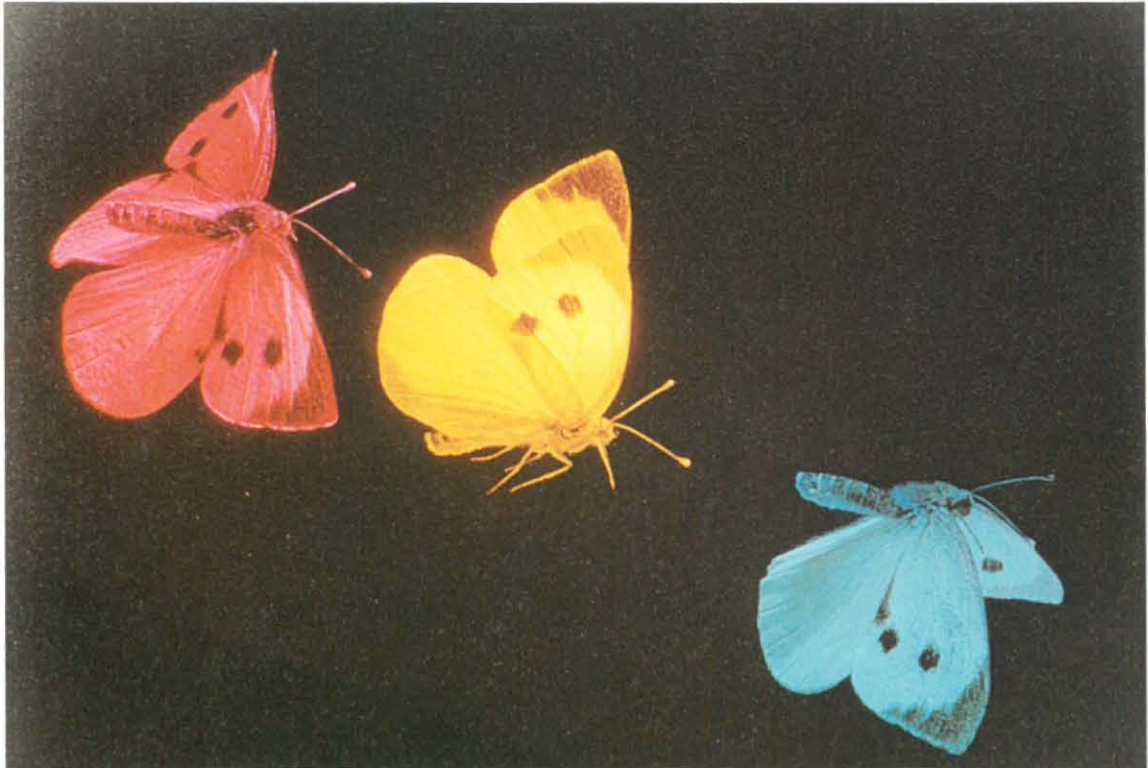


Plate 4.9 "Insects in flight" - (Dalton 1983:101)

4.5 ARTHUR TRESS

Arthur Tress's photographic work exhibits what could be termed a "macabre style", at times revealing strong Victorian influences. Examples of this aspect of his work include; "Last portrait of my father" - New York 1978 (plate 4.12) and Elmer as Father Time, Southampton, New York 1977).

The work of Arthur Tress may be disconcerting and shocking to some, but has a quaint theatrical and almost witty feel to it. Perhaps his subject matter can best be summed up as having a macabre and cynical flavour with sexual undertones.

Arthur Tress studied painting, art and ethnography at a New York university in the 1960's. After graduation he began a five year travelling expedition "continent hopping" in order to experience the cultures which he had learnt about in text books. He developed a keen interest in so-called "primitive" cultures. His travels included Egypt, Gambia, Niger, Mexico, Sweden and Thailand.

Tress's involvement with photography would seem almost predestined if one takes into account his own words on the issue;

"...My urge to photograph is activated by an almost biological instinct for self preservation from disorder.

The camera is a mechanical apparatus that extends my natural ability and desire for meaningful organization. I need it to survive" (Tress A. 1986:147).

His work seems at times to strip away the veneer of our "civilized" society and return us momentarily to a world devoid of social graces where people reveal their base instincts and true desires which, when seen through the perspective of Arthur Tress, is quite a sobering scenario. This statement should be seen in the context of how he perceives himself and his own work.

He has the following to say as regards himself; "I'm obviously a very tormented, sick person. I'm not a kind of social scientist. When I'm working, my own personality changes. I become very dominant and intense. I don't smile. I'm really working from primal material of myself" (Tress A. 1986: 10).

However, whatever the state of his mind when producing these photographs, the images created by Tress not only succeed in catching the eye, but in the author's opinion display deeper, more somber connotations in a strange almost time-warp sense. To help substantiate this statement the author has included the following copies of Tress's photographs taken in the mid-to-late 1970's, which, he feels epitomizes his most successful style of work taken during that time:

1) Flood dream - Ocean City, New Jersey 1971

This photograph of a young boy staring out through a hole in a derelict roof exhibits a strange pensive mood, almost as though the child is reflecting on happier times in this stark grey landscape. The ship beached in the background adds to the mystery of the image, and enhances its dream-like quality.

(See plate 4.10)

2) Glass head on beach - Grave's End Bay, New York 1971

The author has included this photograph due to its interesting composition and bizarre, almost surrealist creative qualities.

(See plate 4.11)

3) Hannah Stuart and mother - Sag Harbour, New York 1973

A disturbing image, this photograph exhibits macabre qualities whilst capturing the attention of the viewer due to its strong composition and stark shadows with the "daughter" standing solitarily in the background.

Referring to the profession of photography as a whole, Tress has the following to say;

"A photographer should be considered a kind of magician, a being possessed of very special powers that enable him to control mysterious forces and energies outside himself. The photographer's intensely heightened sense perception, product of the brutal discipline of constantly seeing at 1/250th of a second, unevenly evolves his visual faculties

to an almost superhuman degree".

He goes on to say;

"...the photograph has the potency of releasing in the viewer preconditioned reactions that cause him to physically change or be mentally transformed. In fact, because of our intense belief in the factual literalness of the photograph, it can provoke even stronger reactions than other graphic media".

" The documentary photographer supplies us with facts or drowns in humanity, while the pictorialist, avant-garde or conservative, pleases us with mere aesthetically correct compositions - but where are the photographs we can pray to, that will make us well again, or scare the hell out of us? Most of mankind's art for the past 5000 years was created for just these purposes. It seems absurd to stop now" (Tress 1986: 149).

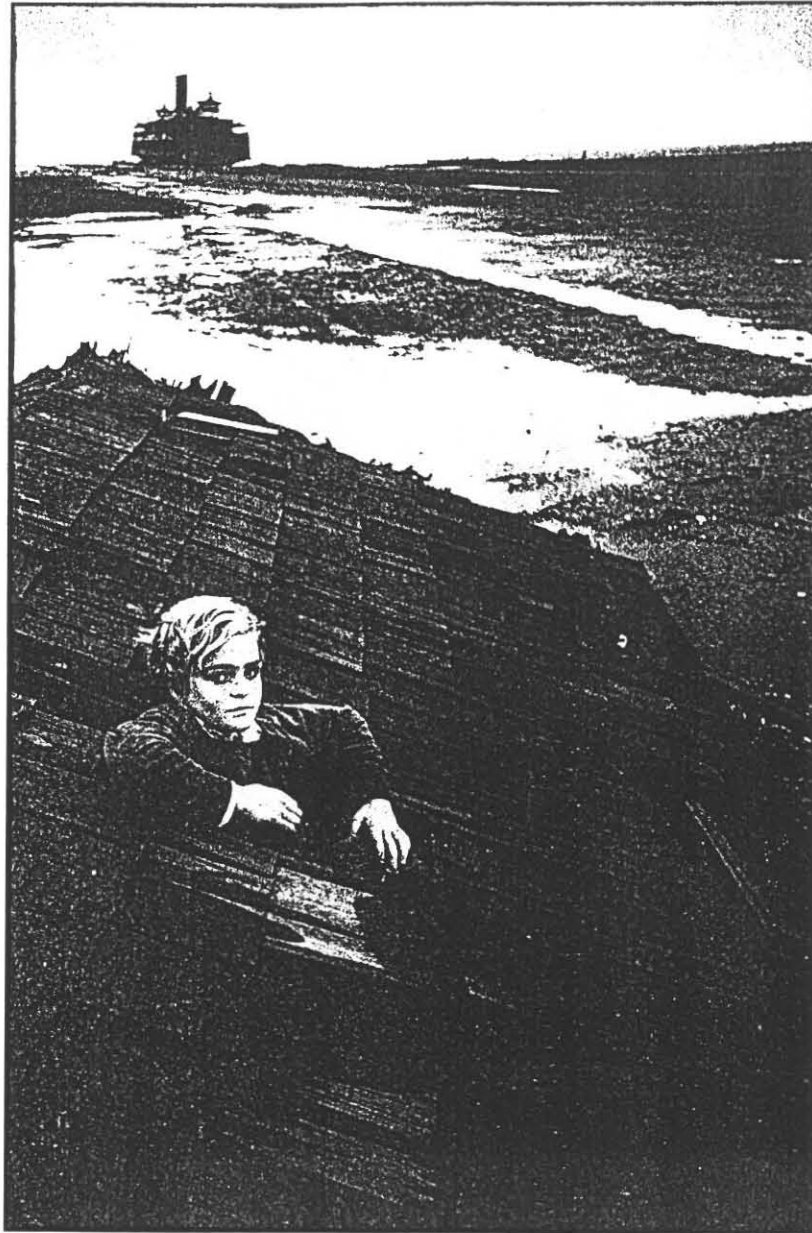


Plate 4.10 "Flood Dream" - A photograph by Arthur Tress
(Tress 1986:39)

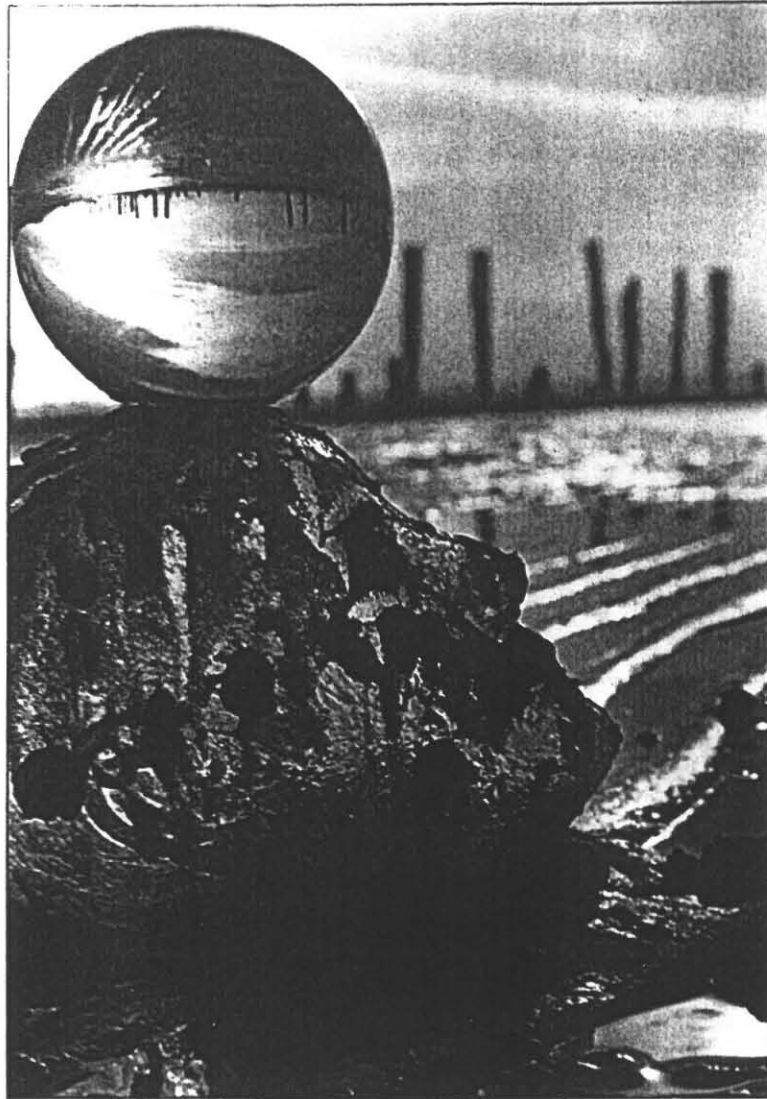


Plate 4.11 "Glass head on beach" - photograph by Arthur Tress
(Tress 1986:99)

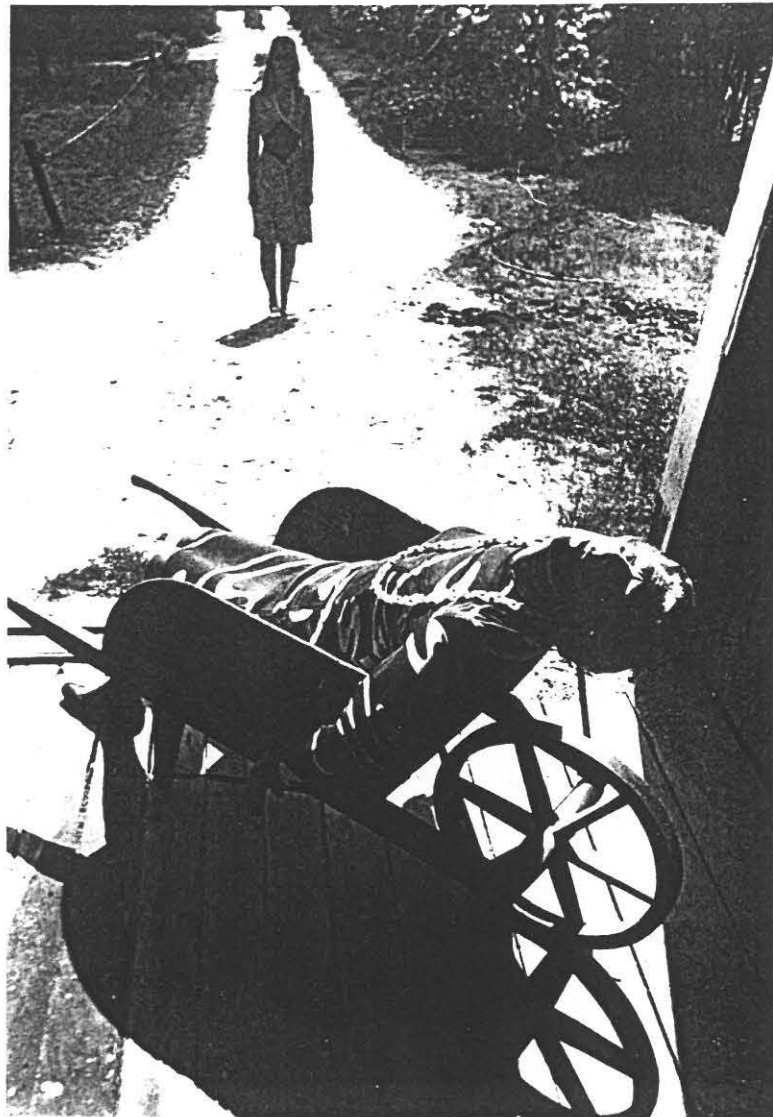


Plate 4.12 "Hannah Stuart and mother" - photograph by Arthur Tress (Tress 1986:49)

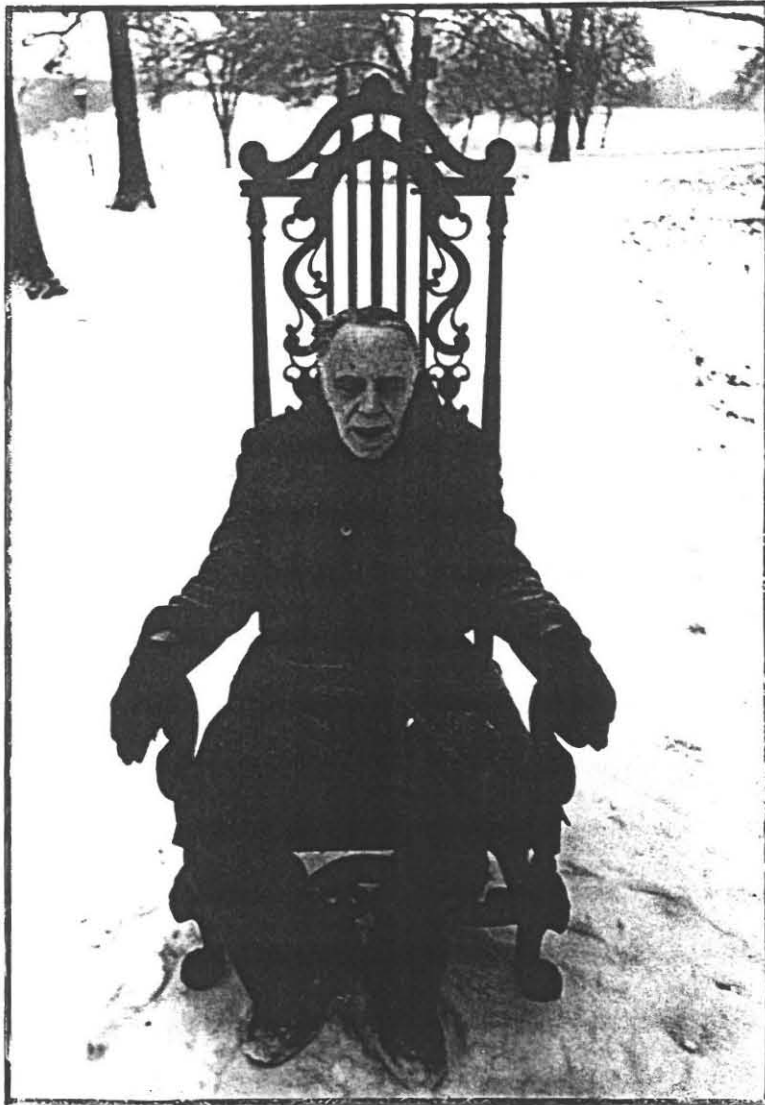


Plate 4.13 "Last portrait of my father" by Arthur Tress.
(Tress 1986:54).

CHAPTER 5

AUTHOR'S WORK:

INTRODUCTION:

The purpose of this chapter is to discuss the author's practical work in detail. Each photograph being exhibited will be discussed under topics such as; Technical data, Method, and a Conclusion which will include the results of certain problems encountered during the planning and execution of each photograph. The conclusion will also include general observations concerning each photograph such as what aspects of the photograph are particularly pleasing to the author, and suggested improvements if necessary.

In some cases the author has included certain background information such as the location and mood of the setting in which the photograph was taken, as well as other factors including changing climatic conditions during a shoot and the precautionary measures taken to ensure successful results.

The author is of the opinion that this chapter on his work would be incomplete were these anecdotes omitted, as they give the reader an idea of the changing circumstances encountered during photographic shoots taken throughout the country (S.A.). Photographic plates will be included directly after discussion of each work.

PHOTO 1

"DUSK CAT"

This photograph was taken by the author especially to demonstrate the subtlety to which special effects may be used to improve an image's eye-catching potential.

"Dusk cat", in the author's opinion epitomizes the topic under discussion; namely the "creative photographic image", as it demonstrates that special effects need not be used blatantly as a means in themselves, but subtlety in order to enhance the image and make it aesthetically pleasing (after-all is this not half the battle of producing photographs of noteworthy merit?).

PROBLEM:

To produce a creative-mood photograph of a cat sitting under a full moon.

METHOD:

To this end, the author planned the incorporation of two separate images in one photograph in a way that would appear logical and be in harmony with the choice of subject matter.

Due to the fact that the moon would appear tiny if photographed with the same lens as the cat, the moon was photographed with a telephoto lens at a fairly quick shutter speed (1/250 sec f8), whilst the cat was photographed normally in low light with fill-in flash to enhance its features and aid in producing an even darker background when subjected to darkroom manipulation.

Printing the image entailed carefully superimposing the moon and cat negatives, followed by careful burning-in and holding-back of certain parts of the image. Since multigrade paper was used, filter grades could be changed for different sections of the print when burning-in.

TECHNICAL DATA:

CAMERA:

Photo 1: cat - Rolleiflex twin lens reflex - 75mm standard lens

Photo 2: moon - Mamiya RB 67 SLR - 360mm telephoto lens

Film: Ilford FP4 120 (B&W)

CONCLUSION:

Since the photograph of the moon had been taken specifically with the cat photograph in mind, its placement in the overall

composition was such that the two negatives could be sandwiched carefully together and printed as one (although the moon was printed on a softer grade filter than the rest of the scene as a softer "atmospheric haze" was required to help authenticate the illusion. The moon was also printed slightly out of focus in order to simulate the limited depth of field of the original 75mm lens.

This photograph is one of the author's favorites, as the print appears both serene and pensive at the same time.

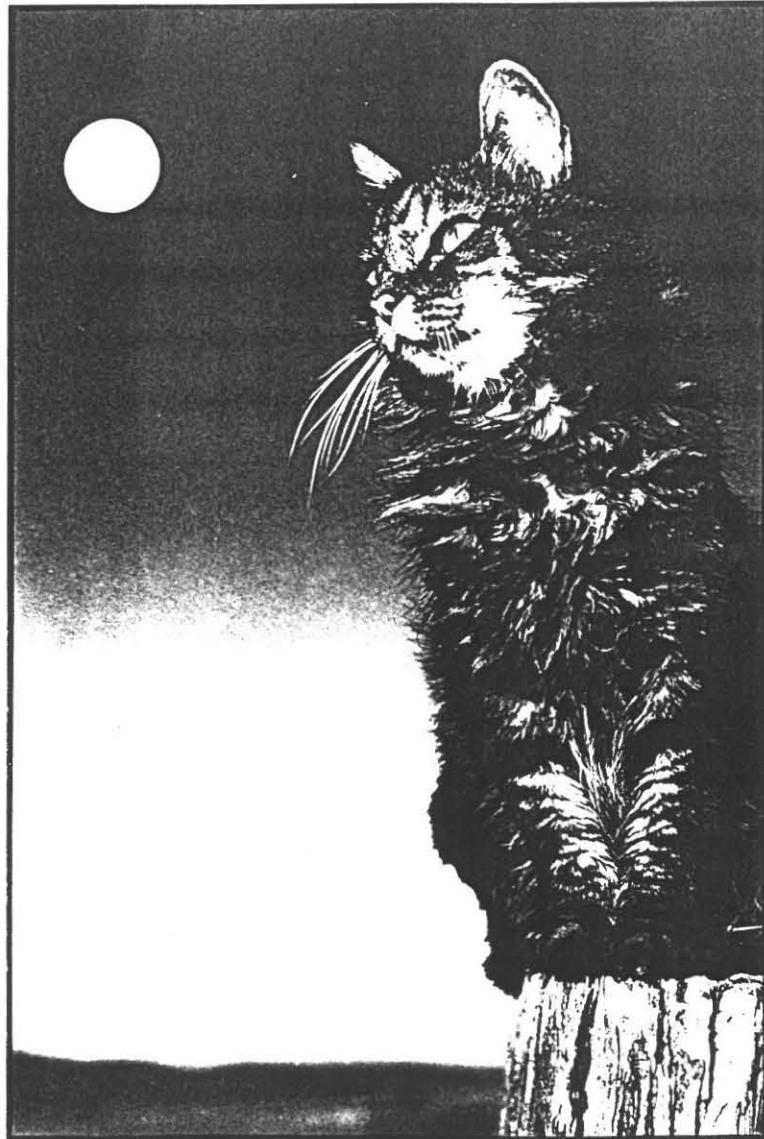


Plate 5.1

"Dusk cat" (1994) by Erich Dedekind

PHOTO 2

WROUGHT IRON

In the author's opinion, simplicity and elegance of design speak volumes when contemplating an image with creative flare. As with "Dusk cat", the intention of the "Wrought iron" image was to create a quiet, restful mood by eliminating extraneous background interference and use extra lighting effects to enhance subject modelling.

METHOD:

The above-mentioned assignment was shot on location in Natal. In order to remove distractions in the very busy background, a large piece of black velvet was hung approximately one meter behind the subject. Although ambient lighting was used, additional lighting was introduced in the form of two hand-held flash units triggered by sync. cord and slave cell.

TECHNICAL DATA:

CAMERA: Mamiya RB 67
LENS: 90mm
FILM: Ilford FP4 120
EXPOSURE: 1/125 sec f8

CONCLUSION:

The detail and delicacy of the foliage is planned to accentuate the graceful lines of the Victorian wrought iron which, as far as the author is concerned, is almost botanical in design, thus both forms compliment each other and there is a natural balance between them.

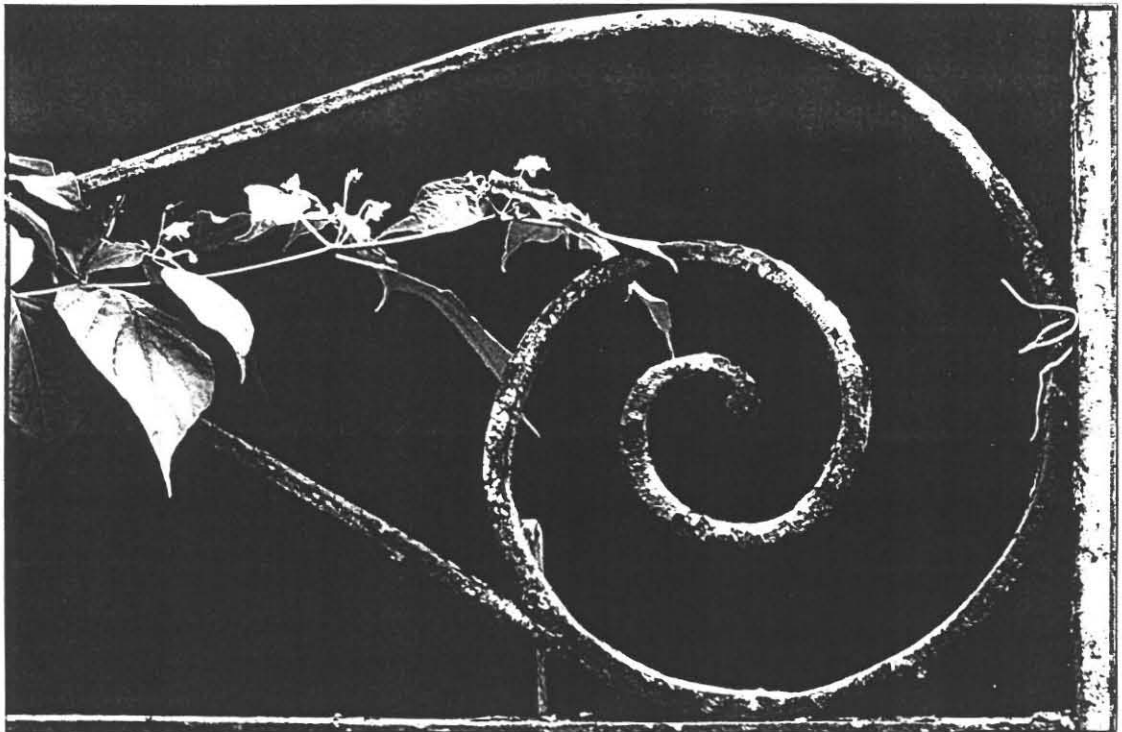


Plate 5.2 "Wrought iron" (1994) by Erich Dedekind

PHOTO 3

TORN SAAF WING

The author has a personal fascination with machinery (in this case military hardware), which results in the frequenting of various scrap yards in order to find that particular piece of machinery or scrap-iron with photographic potential.

To this end, the author will visit a particular site at different times of day in order to ascertain the correct lighting for the object being photographed.

Lighting obviously plays an important role in the aesthetic appeal of an image, and therefore the correct moment of exposure can be almost as critical as that chosen by, for example, a photojournalist or sport photographer on assignment. This is particularly true when photographing landscapes, architecture or metallic surfaces, when that slight shift of light can make or break a potentially competent photograph.

METHOD:

Late afternoon was chosen for this shoot since the wing was lit from the right side and the shadows enhanced the jagged metal

shards. The camera was set up on a tripod balanced above the subject on two adjacent pieces of machinery.

A yellow filter was used to lighten the orange emblem so that it was light enough to add a touch of colour at a later stage.

TECHNICAL DATA:

CAMERA: Rolleiflex TLR
LENS: 85mm
FILM: Ilford FP4
EXPOSURE: 1/60th second f11

CONCLUSION:

One may ponder, when viewing this photograph as to the circumstances leading up to this mangled wreck still proudly emblazoned with the Airforce emblem; to this end the observer of the photograph would be drawn to reflect for a moment on lives affected by similar failures to our often taken-for-granted technological prowess.



Plate 5.3 "Torn SAAF wing" (1994) by Erich Dedekind

PHOTO 4

SPINNING FAN

A continuation of the previously discussed theme, "Spinning fan" appears to resurrect the spirit of a long defunct six cylinder engine by means of a relatively simple photographic technique.

METHOD:

Camera was set up on tripod and time exposure taken during which time fan blades were spun by hand; low power flash was used as fill-in lighting.

Initial photographs taken of this subject turned out well although the background sky was rather bland (clear sky).

The author decided to re-shoot the subject and waited some weeks for the desired cloud formations before the second attempt could be made.

TECHNICAL DATA:

CAMERA: Rolleiflex
LENS: 75mm
FILM: Ilford FP4
EXPOSURE: 1/30th second f16
LIGHTING: Ambient + fill-in flash

CONCLUSION:

The final image captures the eye through use of twirling fan blades, and is planned to hold that attention by clarity of image and a dramatic sky forming part of the background.

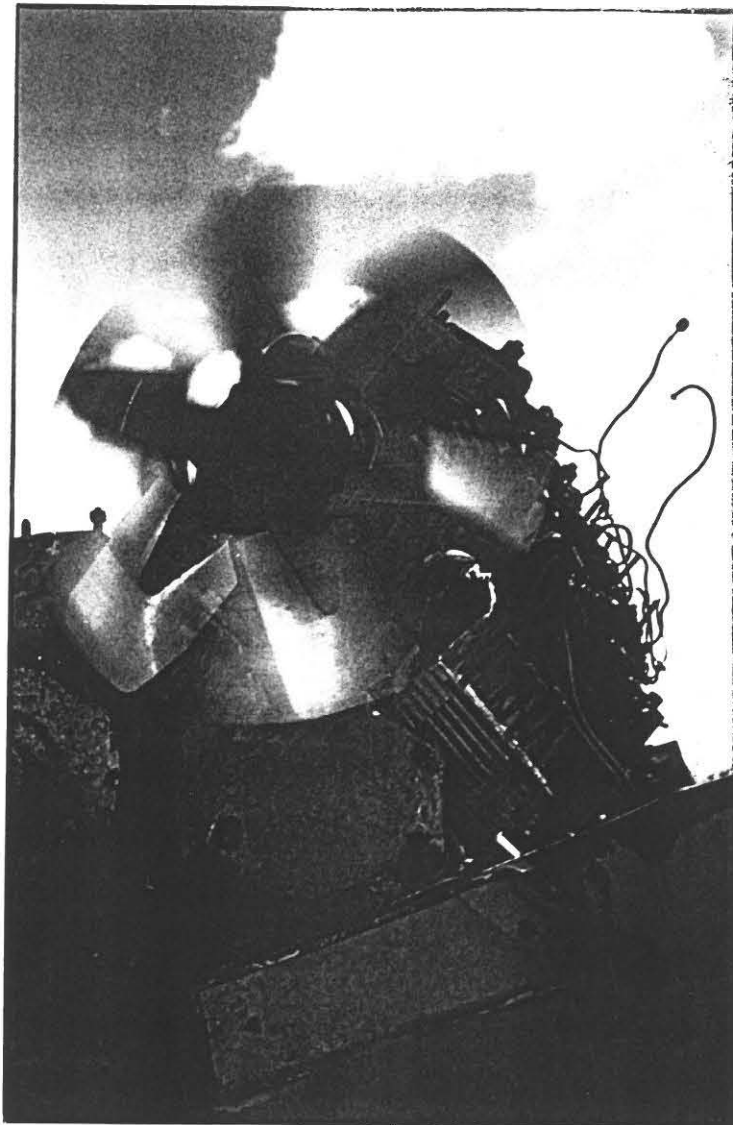


Plate 5.4 "Spinning fan" (1994) by Erich Dedekind

PHOTO 5

SPLASH-DOWN

THE PROBLEM:

How to create the illusion of an under water scene taken from below, of a person swimming amongst a variety of goldfish without getting a rather expensive studio camera wet.

Although it may seem pretty obvious to leap into the nearest goldfish pond clutching an expensive medium format camera (in a secure water-proof housing of course), one would soon come to realise that a large number of fish would be required in order to capture even one or two in a photograph at any one time. An added challenge in this situation would be to get both the model and the fish in focus together, since they would all be swimming around at different levels.

After a fair amount of planning it was decided to build a set over the camera using a sturdy steel frame and a specially built glass tank. (16cm high x 0.5m wide and 1.2m in length).

METHOD:

During the shoot the camera and ground were completely covered by black velvet and black cardboard; - author wore black clothes in order to reduce reflections in the glass tank and off spectacles.

Fill-in flash was found to be out of the question, since, although two units could be angled at 45 degrees to the underside of the tank, reflections were immediately picked up in the glasses; this proved quite a problem, since the shot was thus entirely back-lit which would mean drastic de-saturating of the background if correct exposure was given to the face.

To help solve this, narrow white reflectors were placed along both of the longest sides of the tank, both at an angle of approximately 45 degrees. The reflectors worked well and enabled the use of an exposure which gave at least some detail to the swirling water and sky in the background.

TECHNICAL DATA:

Camera: Mamiya RB 67

Film: Fuji 400 - E6 process

Exposure: 1/400 sec f8,5

Lens: 50mm (with polarizing filter)

Final print: Cibachrome 12x16"

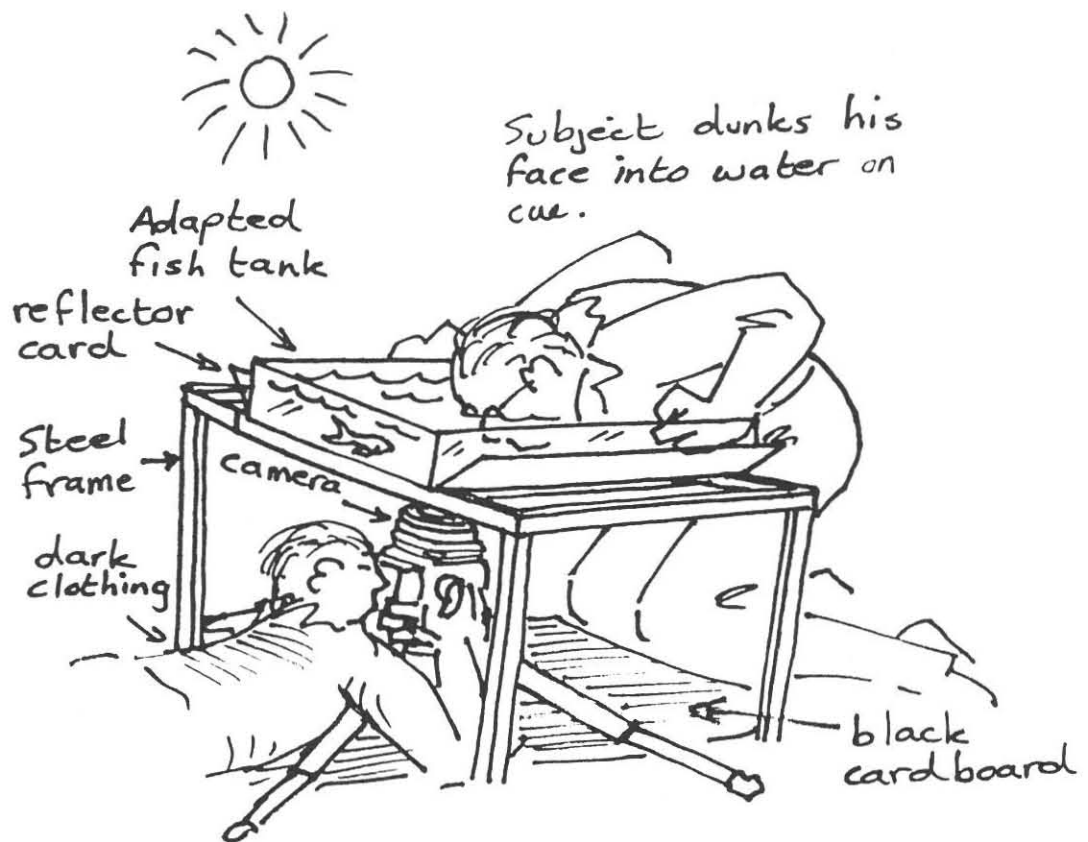


Figure 1 - Sketch of prop layout.

CONCLUSION:

Although the set took nearly two weeks to build, it was nothing compared to the nuisance of having to assemble and disassemble it three times before even one shot was taken due to sudden changes in the weather (sunlight was essential in order to prevent colour-casts, since no fill-in flash was used).

Finally props, fish "model" and weather all combined to form a somewhat balmy result.

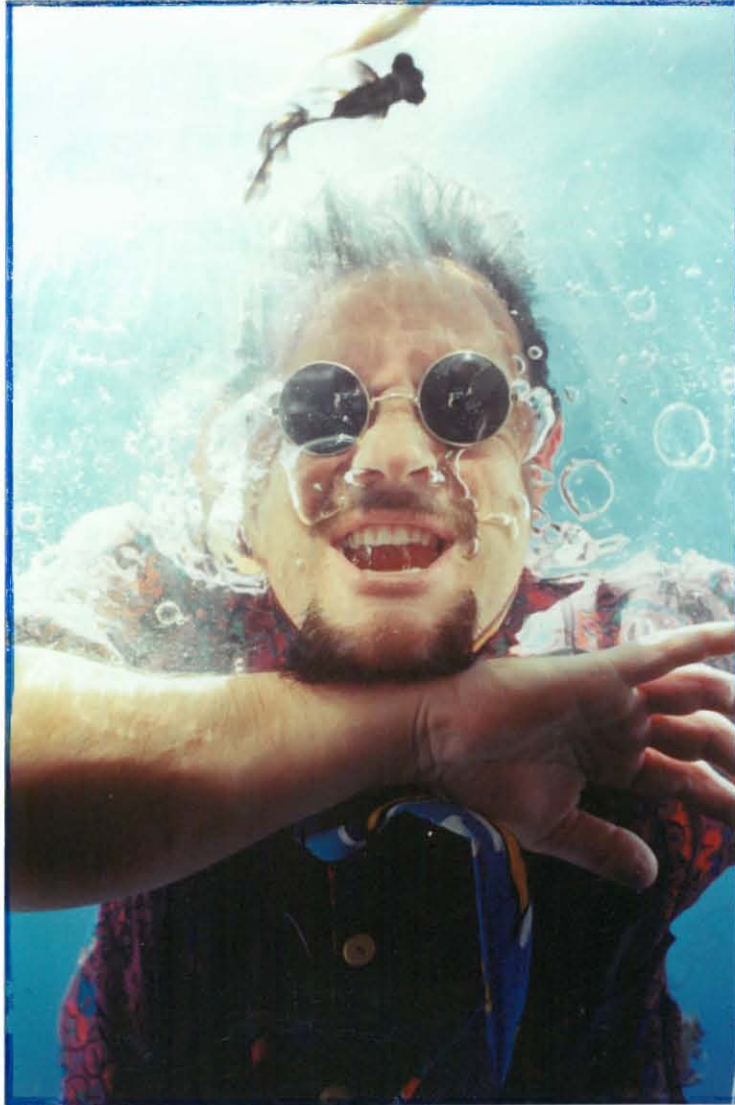


Plate 5.5 "Splash down" (1994) by Erich Dedekind

PHOTO 6

HANGING LAMP

In order to achieve an almost ominous mood in this photograph, a paraffin lamp was suspended from the ceiling at night in a totally darkened room.

The lamp was lit and "painting with flash" was used to illuminate the exterior of the lamp (open shutter) without affecting the illumination in the rest of the room. Candle and torch light were subsequently used to give produce the swirling light effect which adds an element of foreboding and mystery to the photograph.

METHOD:

The lamp was suspended from the ceiling at a height which enabled the camera to be set-up at an oblique angle below the base of the lamp, thus creating a certain tension due to the unusual angle.

The shutter was set on "Bulb" (open shutter) for approximately four minutes in a darkened room during which time the lamp was "painted" with flash. Immediately thereafter a torch was swirled

through the air directly behind the lamp followed by a slower candle by-pass.

DARKROOM EFFECTS:

Gloss multigrade paper was used with a grade three filter and schneider compenar lens set at f11. Edges of the photograph were darkened while "ghostly" face was slightly lightened to enhance melancholy mood of image.

TECHNICAL DATA:

CAMERA: ROLLEIFLEX

LENS: 75MM

FILM: ILFORD FP4

EXPOSURE: APPROX. FOUR MINUTES + FLASH AND TORCH + CANDLE

CONCLUSION:

The lamp stands motionless as though hanging for a moment in a black void interspersed with swirling beams of light which add a touch of movement culminating in an almost ghostly figure at the bottom left of the picture.

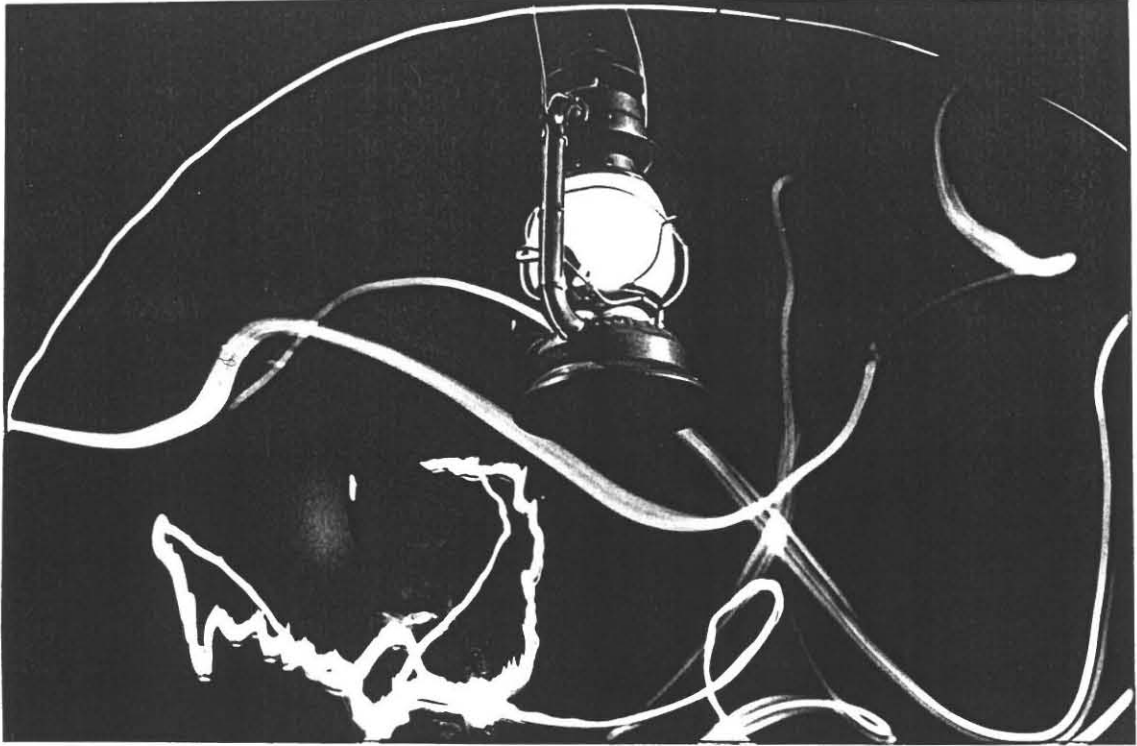


Plate 5.6 "Hanging lamp" (1994) by Erich Dedekind

PHOTO 7

SACRIFICE

This photograph, in the author's opinion, depicts the serenity of a quiet country church whilst centering on one of the main messages of the Christian faith; ie grace through sacrifice.

The low angle combined with rich warm tones and strong diagonal lines direct the viewers attention to the large painting behind the alter, and for a moment the crucifix and God-figure in the painting appear juxtaposed in unity.

PROBLEM:

To balance the window light with other light sources such as tungsten, flash and candle light, whilst retaining a natural church interior atmosphere in the shot.

METHOD:

Once the objects being photographed were arranged for the shot, three flash units were strategically placed around the "set".

Two of the flash units were used to light the alter and the right side of the crucifix whilst the third was fitted with a blue filter illuminating the left side of the crucifix (hence the slight blue tinge under the arm of the statue).

An exposure of 1/2 second was chosen at f8 in order to register the candle light and warm tungsten lamps whilst the flashes were used subtly in conjunction with the ambient light.

TECHNICAL DATA:

CAMERA: Mamiya RB 67
LENS: 90 mm
FILM: Agfa Ultra 120
EXPOSURE: 1/2 second f8
LIGHTING: Ambient + fill-in flashes and candles

CONCLUSION:

This particular country church (Lutheran) was chosen for its simplicity of design and its intricate alter carvings.

The author feels that the choice of building is essential in this type of photograph, and has spent much time in the past searching for the right venue for an image which has conceived in his minds-eye. The author often uses sketches to plan his still-life photographs, as this results in clarity of intent and ensures that the correct lighting and special effects props are included in the equipment itinerary.



Plate 5.7

"Sacrifice" (1994) by Erich Dedekind

PHOTO 8

LANDSCAPE - LOCH LOGAN

Although composition plays a major part in most successful landscapes, it is often necessary to implement a series of quite involved special effects especially during the printing stage in order to create that feeling of depth when contemplating the actual landscape prior to exposure.

METHOD:

Late afternoon was chosen for this photograph in an attempt to give a more sculptural quality to this predominantly flat landscape. The photograph was taken from a high building in the area whilst canoeists were boating on the lake.

DARKROOM EFFECTS:

During printing, effective use was made of the versatile Multigrade paper system in that different filter grades can be used on the same piece of paper. For example, the initial print was made on a two and a half filter with certain areas being

"burnt-in" and "held-back" accordingly. Although this grade was sufficient for good foreground water detail, it yielded a rather grey sky which gave the print an overall flat feel. The solution for this unsatisfactory result was to change the filter grade for the sky to the harder grade four whilst retaining the normal two and a half grade for the fore-and-middle ground detail.

TECHNICAL DATA:

CAMERA: Rolleiflex TLR
LENS: 75mm
FILM: Ilford FP4
EXPOSURE: 1/125 sec f11 with yellow filter
LIGHTING: Ambient with darkroom manipulation

CONCLUSION:

The result is a reasonably serene scene complete with canoe gliding through the water framed by a dramatic sky interspersed with billowing white clouds. The author feels that the final result reflects quite accurately the serene mood experienced when originally contemplating the scene.

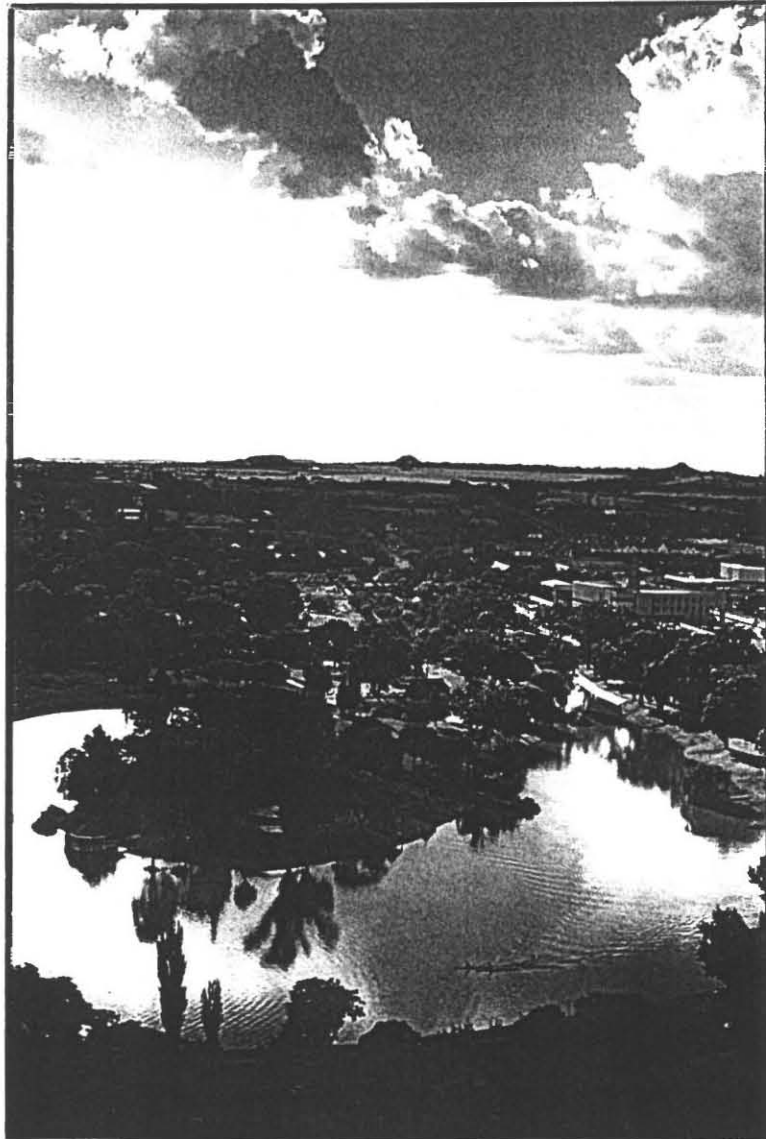


Plate 5.8 "Landscape - Loch Logan" (1994) by Erich Dedekind

PHOTO 9

LANDSCAPE - DE BRUG SALT PAN

The de Brug salt pan is situated about 60 km outside Bloemfontein on the Petrusburg road, and was in the author's opinion an ideal location for creative landscape photography. The reason for this view is that although the landscape is predominantly flat with large expanses of water and white sand, the lighting is continually changing, which alters the character of the pan almost hourly. During the five hours that the author spent at the pan, he had the opportunity to get reasonable feeling for the landscape, and when the elements seemed most pleasing, a few photographs were taken as discussed below.

METHOD:

Since the salt pan was fenced off, it was necessary to temporarily abandon the car and carry the rather bulky camera equipment approximately 900 meters to the required site for commencement of photography. A long wait then ensued, as the lighting conditions were observed in preparation for the "right moment".

Once set up on a tripod, the camera was set to "mirror-up" (to reduce camera vibration when triggered), and exposure compensations were calculated for the polarizing filter and 2x converter as well as the late afternoon low-light conditions and cloud which were effecting light readings every few minutes.

TECHNICAL DATA:

CAMERA: Mamiya RB 67
LENS: 100mm (50mm + 2x converter)
FILM: Agfa Ultra 50 ASA
EXPOSURE: 1/60 second F11

CONCLUSION:

The dramatic colours resulting from the use of Agfa Ultra film in combination with a polarizing filter add to feeling of quiet beauty in this vast landscape.



Plate 5.9 "Landscape - de Brug salt pan" (1994) by Erich Dedekind

PHOTO 10

PORTRAITS BY CANDLE LIGHT

The author purposely used a long exposure for this photograph so that the two people posing for the photograph would have to hold their expressions for some time. The author has found that this technique creates a strange pensive mood since the subjects obviously cannot hold a smile easily for a full second whilst keeping absolutely still, resulting in an uneasy tension within the elements of the photograph.

METHOD:

Mixed lighting was used consisting of tungsten lamps, flash, candles and paraffin lamps.

TECHNICAL DATA

CAMERA: Mamiya RB 67

LENS: 90mm

FILM: Fujicolor (C41) 100 ASA

EXPOSURE: Impact 41 flash lighting kit + fll, 1/2 a second.

CONCLUSION:

Time seems to stand still for a moment in this photograph as though the viewer is intruding on the privacy of this couple conversing quietly under the grapevine.



Plate 5.10 "Portraits by candle light" (1993) by Erich Dedekind

PHOTO 11

REFLECTIONS

In the author's opinion, the simplicity of a scene can add to the aesthetic beauty of a photograph if handled competently. "Reflections" is an image which catches the eye due to the use of subdued tones and the contrast between the light-coloured leaves and the wet shiny background.

METHOD:

The camera was set up on a low tripod with the lens facing down at quite an acute angle to the step below. The leaves were carefully placed to compliment the rain drops in the composition, which was enhanced by the use of a section of wrought-iron fence which was moved to the scene of photography. The resulting reflections of the fence in every drop of water add, in the author's opinion to the aesthetic appeal of the photograph.

TECHNICAL DATA

CAMERA: Mamiya RB 67
LENS: 90 mm
FILM: Agfa Ultra 120, C41 process
EXPOSURE: f11, 1/30th second

CONCLUSION:

The rich colours and saturation of the Agfa Ultra film (which is ideally suited to overcast conditions) helps to enhance this still life.



Plate 5.11 "Reflections" (1994) by Erich Dedekind

PHOTO 12

GRASS SEEDS

The author has included this photograph to reiterate the fact that simplicity (in this case two strands of veld grass) can, if well composed, result in an aesthetically pleasing image.

METHOD:

The camera was set up on a tripod and focussed on the grass in the foreground and set to f11 at 1/125 of a second. A manual flash unit was used next to the camera to act as fill-in lighting for the grass seeds which were one meter from the camera. Being well illuminated, the seeds remain well exposed while the background (a mountain in shade) is purposefully underexposed, giving a dramatic contrast between the two with clouds adding interest to the sky area.

TECHNICAL DATA

CAMERA: Rolleiflex Twin Lens Reflex (TLR)
LENS: 75 mm
FILM: Ilford FP4 (125 ASA) 120
EXPOSURE: f11 1/125th second + fill-in flash
CONCLUSION:

The author feels that the strong contrasts in this image combined with the Rolleiflex's quality add to the aesthetic appeal of this photograph.



Plate 5.12

"Grass seeds" (1994) by Erich Dedekind

The author feels that the strong contrasts in this image combined with the Rolleiflex's quality add to the aesthetic appeal of this photograph.

Plate 5.12 "Grass seeds" (1994) by Erich Dedekind

PHOTO 13

CUCKOO CLOCK

In this photograph the author planned to create a strange, almost wacky mood with the use of a variety of subtle special effects.

METHOD:

A low angle was chosen for the camera in this photograph in order to enhance mood and atmosphere. In order to achieve the blur effect underneath the clock, a tiny candle was attached to the back of the pendulum and then lit, creating a blur of light whilst it swung to and fro during the two minute time exposure.

Mixed colours were achieved by flashing the scene repeatedly with flash units covered with colour gels. The deep red bank of colour on the right hand side of the image is the result of approximately one litre of paraffin going up in flame in a metal tray directly behind the pole on which the clock was placed.

TECHNICAL DATA:

CAMERA: Mamiya RB 67
LENS: 90 mm
FILM: Agfa Ultra (50 ASA)
EXPOSURE: f8, two minutes + fill-in flash with gels

CONCLUSION:

The image portrays a strange atmosphere; what-with the bright colours, blurred movement and unusual location of the clock with its cuckoo seemingly trying to free itself from the chaos around it.



Plate 5.13

"Cuckoo clock" (1994) by Erich Dedekind

PHOTO 14

ANTIQUÉ CHAIR

In this photograph the author made use of electronic equipment available in most households; namely a television and video recorder.

METHOD:

The chair was placed in front of a large-screen television with a frosted translucent screen placed between the two. The camera was then set on a tripod and focussed on the back-rest of the chair which was lit with a tungsten lamp. The latter acted as a fill-in lamp, and helped to warm the tone of the wood due to the resultant colour cast.

Once the scene was set, the video recorder was set on pause at a pre-selected section of the tape. (in this case a brightly coloured flower). The image on the TV was therefore diffused by the screen which broke the flower into a myriad of tiny diamond shapes. A twenty second exposure of the scene was made using a telephoto lens to "compress" the two images together.

TECHNICAL DATA

CAMERA: Mamiya RB 67
LENS: 180 mm
FILM: Agfa Ultra (50 ASA)
EXPOSURE: f5.6, 20 seconds

CONCLUSION:

The use of a video image juxtaposed against an antique chair adds (in the author's opinion, an extra element of interest to the photograph.



Plate 5.14 "Antique chair" (1994) by Erich Dedekind

PHOTO 15

BURSTING BALLOON

The author used an acoustic trigger to set off a commercial flash unit with detachable sensor. On thyristor setting a flash of this type can give short duration flashes of up to 30 thousandth of a second.

METHOD:

An acoustic trigger was connected to a flash unit with the camera set up on a tripod and set to "bulb". A child was then asked to hold a toy balloon and pop it with a pin when instructed.

The room was darkened and the shutter opened moments before the balloon was popped, which resulted in the flashes being triggered and a quick exposure of approximately 30 thousandth's of a second being made.

TECHNICAL DATA:

CAMERA: 35mm Pentax ME Super
LENS: 50 mm Pentax
FILM: Ilford FP4 (125 ASA)
EXPOSURE: f5.6, open shutter + high speed flash

CONCLUSION:

Although the aesthetics of this image are not that creative, the author feels that it is worthy of exhibiting due to its unusual use of an electronic special effect which also helps to capture an expression of anticipation on the child's face.



Plate 5.15 "Bursting balloon" (1994) by Erich Dedekind

PHOTO 16

SPLIT-SECOND RUGBY BALL

PROBLEM:

How to photograph a rugby ball at the moment of contact with a rapidly moving rugby boot in a creatively interesting manner.

METHOD:

For this one-off photograph the author chose to use two reasonably high speed flash units with maximum speeds of $1/30\ 000$ th of a second. Open shutter would be used in low light conditions.

The main problem was of how to trigger the flash units at the required moment, since random triggering of the flashes (whilst the rugby ball is being kicked) would be pretty ineffectual. The other option, an acoustic trigger, would have to be placed too close to the ball in order to trigger at the right moment, and would probably be recorded in the photograph.

The author's solution was to construct a switching device using a

spring-loaded trigger mechanism controlled by an electro-magnet, operated by a disposable "switch" which was attached to the underside of the rugby ball. (A sketch of the device can be seen in fig 2).

TECHNICAL DATA

CAMERA: 35mm Pentax ME Super
LENS: 50 mm Pentax
FILM: Ilford FP4
EXPOSURE: 15 seconds + trigger mechanism and flash

CONCLUSION:

The author is satisfied with the result; especially due to the strangeness of the one hand so low to the ground, and the slight blur from the second rim-light flash which gives a feeling of movement while the rugby ball is recorded with pleasing clarity, especially since the mechanism used was primarily mechanical instead of solid-state electronic, and therefore, achieved a surprisingly quick reaction time.

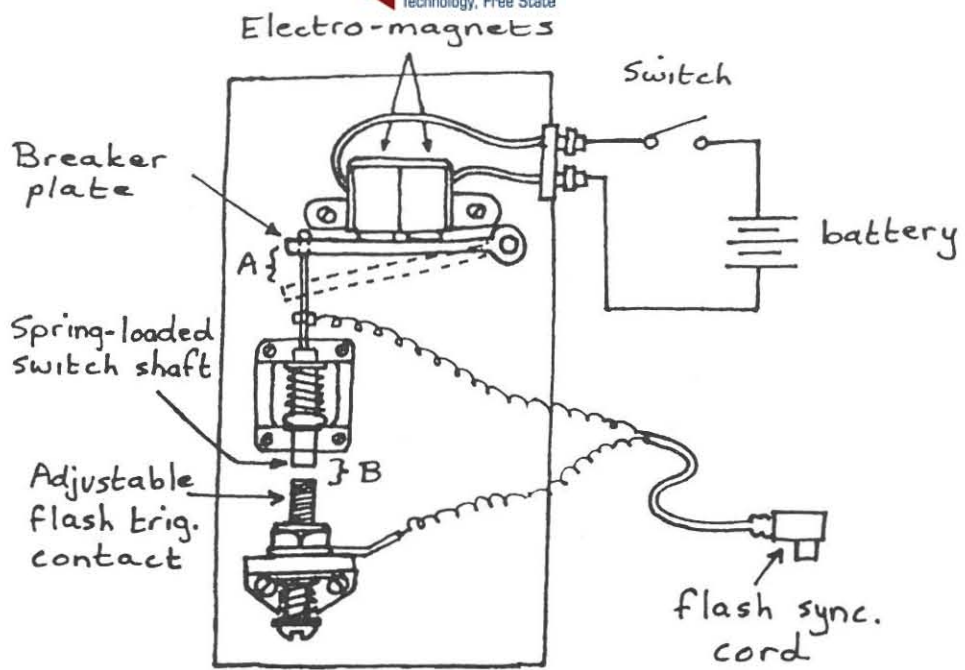


Figure 2 Detail of flash trigger mechanism.

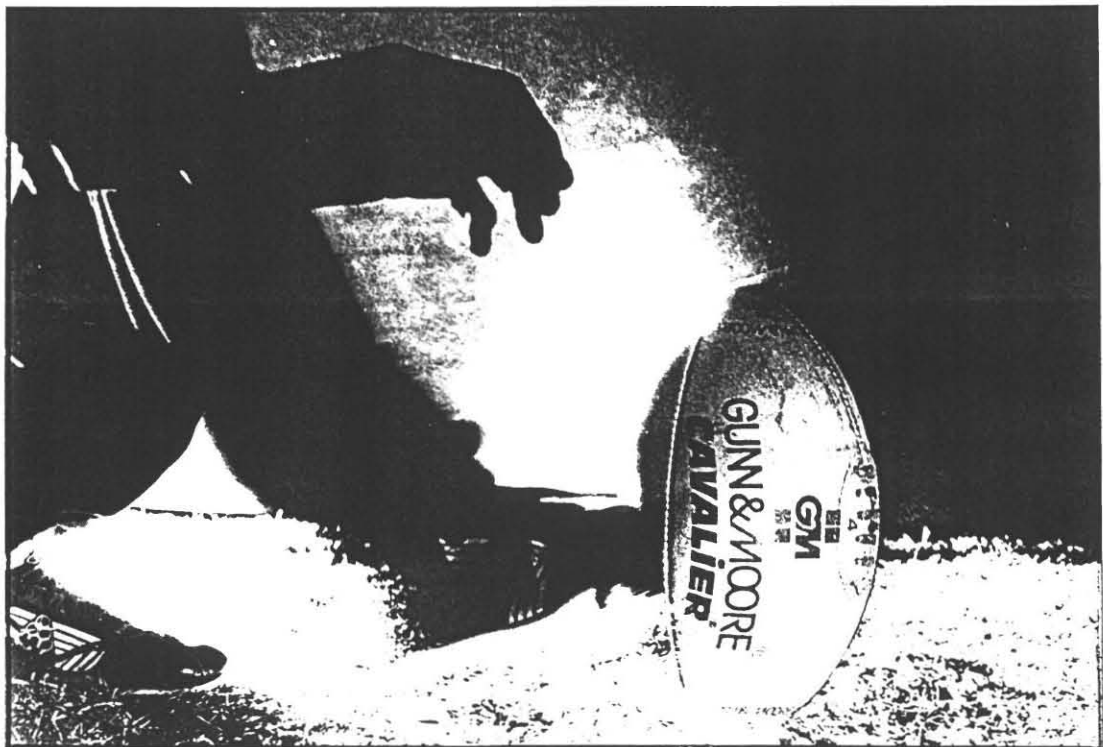


Photo 5.16 "Split-second rugby ball" (1994) by Erich Dedekind

PHOTO 17

PRISON TOILETS

BACKGROUND:

The confinement of human beings in jails for the so-called "protection of society" is a global phenomenon which, although ridding society of the so-called "unwanted", has undisputedly led to untold suffering amongst many innocent victims who become entangled in bureaucratic red tape for petty crimes, or are falsely accused and tried.

The imagination can conjure up many scenes of despair and need when dwelling on the whole concept of prison "correctional" training, and to this end, the author felt that the inclusion of two images from his personal series on an old jail in Natal would be appropriate in this study. The reason for this view is that both compositionally and in content they have the potential to hold the viewers attention and may even convey a deeper message of courage and fortitude in the face of suffering and hopelessness.

PROBLEM:

How to take photographs of children in a prison setting, as

spontaneously as possible without turning the image into a sentimental or contrived political statement.

METHOD:

"Prison toilets" depicts a child running cheerfully towards the onlooker with an expression of unrestrained enthusiasm on his face, whilst his peers watch from a distance, the pensive figure in the background completing the triangular composition.

The camera was hand-held in low light conditions with a manual National PE 145 flash fired from the camera at the appropriate moment. The flash was just powerful enough on a wide aperture to light the frontal figures, and formed an interesting balance with the harsh backlighting. Since the area in front of the child running was almost totally burn't out by the full frontal flash, the print required some tricky darkroom work to "burn-in" the over exposed area as subtlety as possible.

CONCLUSION:

Although personally pleased with the mood of the photograph entitled "prison toilets, the author feels that the 35 mm camera was operating at the limit of its efficiency due to the use of a relatively weak fill-in flash, (guide number: 14) and an almost wide open aperture on a "pirate lens" which usually operates best

at f11.

The moral of the story is; take along the best of your camera equipment even if the prospects for permission being granted to a facility seem remote; you may just be lucky that day.

REGRET:

The author regrets the fact that on his first photographic expedition to the jail he took along only the most elementary camera equipment (and no tripod), as he did not actually expect to be allowed into the premises. The old "condemned" cell block where prisoners in the past were executed had a particularly morbid and sinister atmosphere to it. Graffiti on the cell walls bore silent testimony to the inmates who were incarcerated there. A large rose window at the end of an upstairs passage, flanked on either side by barred cells, led to the gallows which had since been partially dismantled. Walking through these corridors I was wrestling with the ethics of taking some most dramatic images. Eventually the author decided against it, reasoning that he should have brought along his tripod and, anyway, it was a good thing to get out of there.

Viewed in hindsight however, perhaps the photographs should have been taken after all, even with direct flash; this part of the

prison has since been closed with alterations in progress. The walls no longer speak of their past.

TECHNICAL DATA:

CAMERA: 35mm Pentax

LENS: 28mm Vivitar

FILM: Ilford FP4

EXPOSURE: f4, 1/125th second + fill-in flash



Plate 5.17 "Prison toilets" (1994) by Erich Dedekind

PHOTO 18

CHILD BEHIND BARS

This photograph was taken at the same prison as in plate 5.17, but on a second visit approximately eight months later.

A conventional cell block was chosen as an appropriate backdrop for this photograph.

METHOD:

TECHNICAL DATA

CAMERA: Mamiya RB 67
LENS: 50 mm
FILM: Agfa Optima (125 ASA) 120, C41 process
EXPOSURE: 1/125 second f8

CONCLUSION:

The human form immediately attracts attention to a photograph or painting, and especially the figure of a young child placed out of its normal environment; in this case a dilapidated prison cell. The author's purpose in taking this photograph is an attempt in his own way to give attention to the plight of

youngsters trapped within the walls of prisons throughout the world, often sharing cells with hardened criminals for their time behind bars. This often leads to the juvenile committing more serious crimes on leaving the prison or correctional centre.

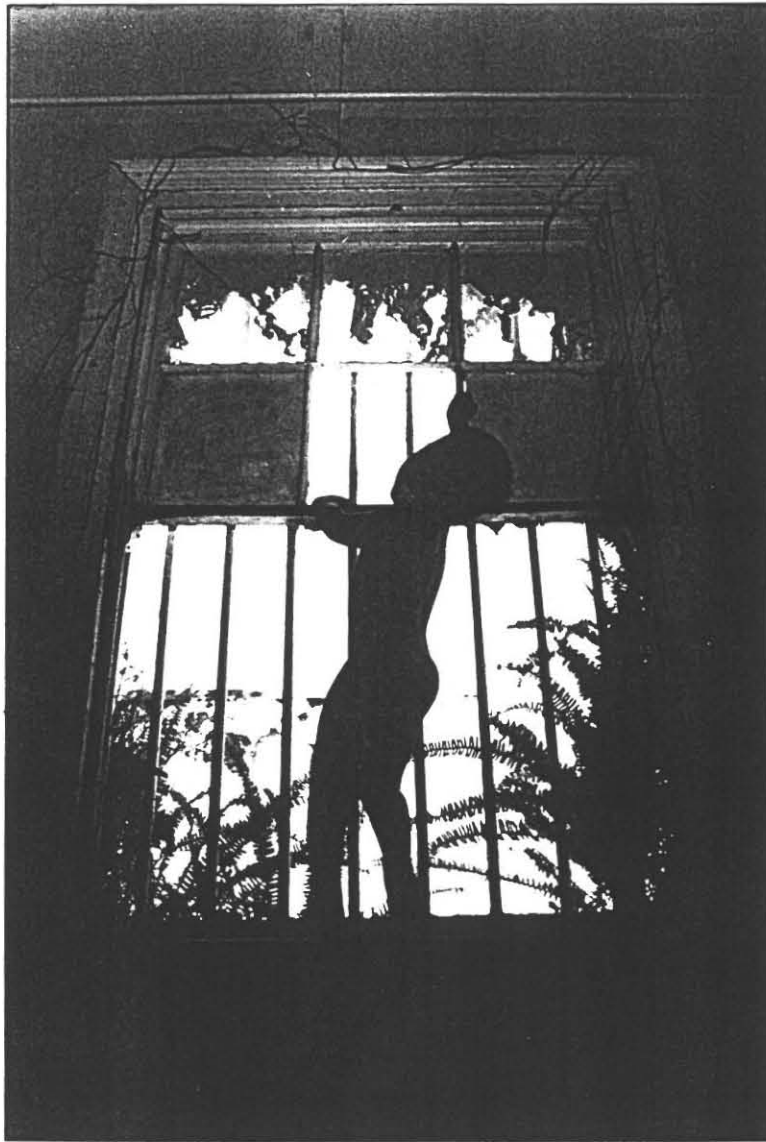


Plate 5.18 "Child behind bars" (1994) by Erich Dedekind

PHOTO 19

TREE TOMATO

Although similar to a successful photograph of berries taken by the author in the early 1980's, this photograph is clearly far removed from that initial image in that the background landscape in the tree tomato photograph was painted by the author who transported a tree tomato branch complete with fruit from the coast to Bloemfontein where he had a chance to prepare the set at leisure. The colours of this photograph are rich, and the bright orange fruit of the tree tomato contrast dramatically with the yellow-green painted background.

METHOD:

The branch with tomatoes' attached was supported in front of a backdrop which the author painted for the shot. Sunlight was combined with fill-in flash for the exposure. Water was sprinkled over the tree tomatoes' prior to exposure in order to give extra texture to the smooth surface of the fruit.

TECHNICAL DATA

CAMERA: Mamiya RB 67

LENS: 360 mm

FILM: Agfa Ultra 120 (50 ASA), C41 process

EXPOSURE: f8, 1/250th second

Darkroom manipulation was restricted to slightly burning-in the sky whilst holding-back the leaves on the left-hand side of the image.

A pleasant touch to the photograph is the fact that the budding leaves on the top of the branch on the left-hand side are backlit by the sun, giving them a strange halo effect which, in the author's opinion adds to the appeal of the photograph.

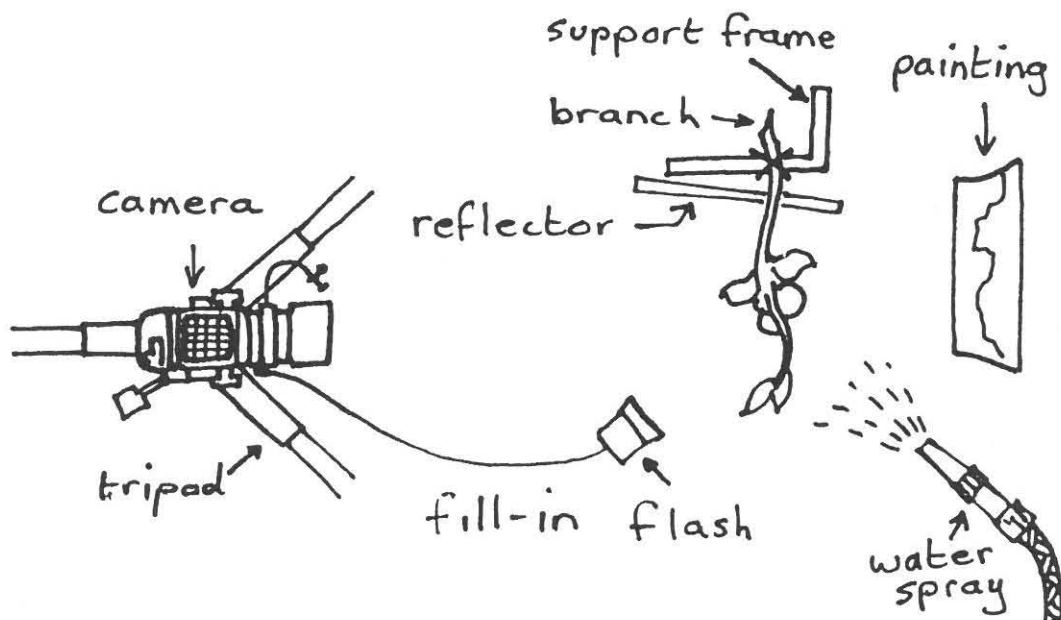


Figure 3 "Diagram of tree tomato prop layout"



Plate 5.19

"Tree tomato" (1994) by Erich Dedekind

PHOTO 20

CAT ON GATE POST

Mid-afternoon lighting was chosen for this photograph taken on a farm in Natal.

METHOD:

The cat was carefully placed on top of the gate post and photographed with a Rolleiflex TLR. The camera was hand-held to aid maneuverability whilst the cat shifted from side to side on the top of the gate post. Finally the cat settled down, and a few photographs were taken from slightly different angles to give variety in the print selection phase. Apart from a yellow filter, a fill-in flash set at three stops under exposure was used to lightly "clean up the shadows".

TECHNICAL DATA

CAMERA:	Rolleiflex TLR
LENS:	75 mm
FILM:	Ilford FP4 120 (125 ASA)
EXPOSURE:	1/125 second f11 + yellow filter

CONCLUSION:

The steep angle at which the photograph was taken helps to accentuate the impression of height and leads the eye to the indifferent expression of the cat glancing out over the hills stretching into the distance.

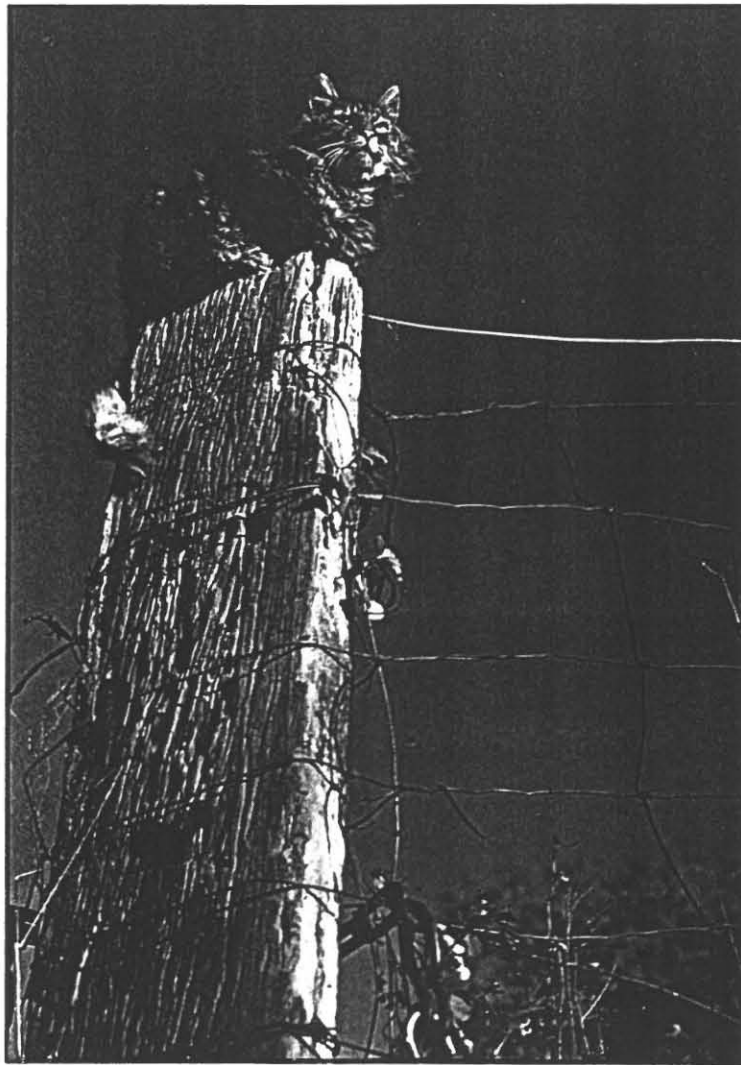


Plate 5.20

"Cat on gate post" (1993) by Erich Dedekind

PHOTO 21

SHADOW-NET CAT

Composition, exposure and focus had to be co-ordinated quickly in order to obtain this photograph of a cat walking on shade cloth taken from below.

METHOD:

The cat was back-lit by the sun and no flash was used as it would have reflected off the netting resulting in flare. Since the cat just would not keep still for a moment a tripod was out of the question. The author enticed the cat back-and-forth across the netting with food which he held on a spoon in one hand whilst taking photographs with the camera in the other hand.

TECHNICAL DATA:

CAMERA: 35mm Pentax
LENS: 50mm
FILM: Ilford FP4
EXPOSURE: f8, 1/125th second

CONCLUSION:

Lucky shot? - a cat certainly does not make an easy subject when on the move; especially when it is after an elusive morsel of food.

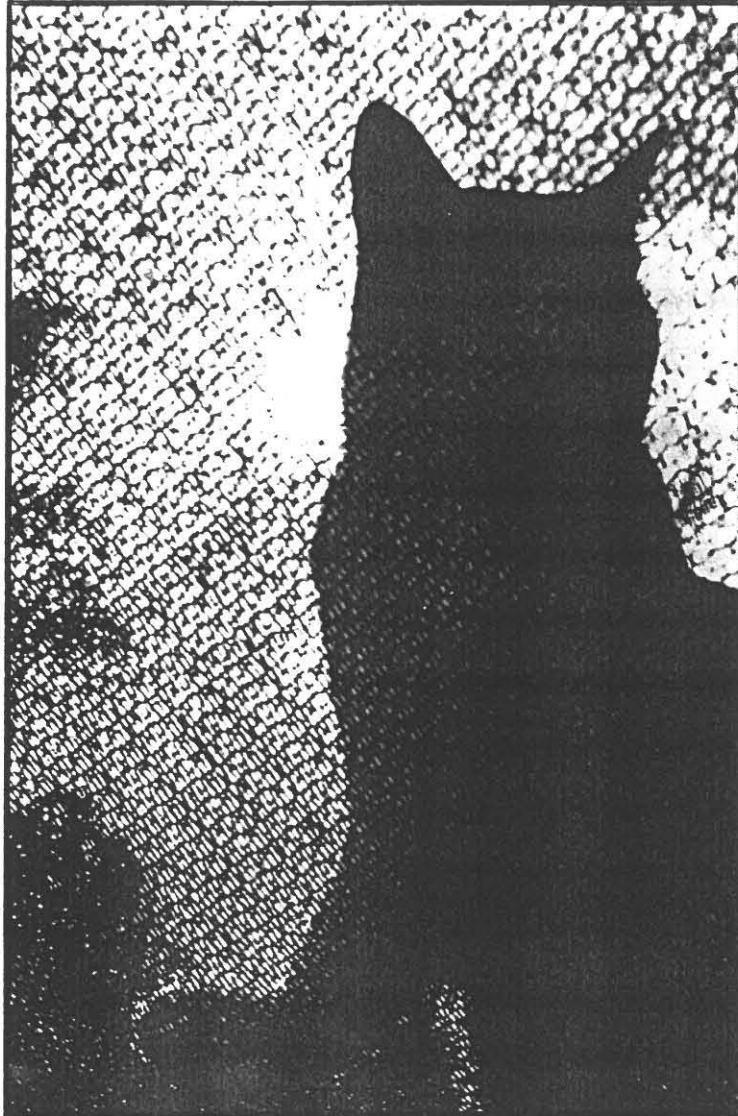


Plate 5.21

"Shadow-net cat" (1994) by Erich Dedekind

PHOTO 22

SPEAR

This photograph was taken in an almost humorous vein although the effect is quite eye-catching. (See photograph 5.22).

METHOD:

The author made the spear out of steel using a plasma cutter. A low angle was chosen for dramatic effect. A 35mm camera was chosen for its maneuverability and used hand-held. The subject was asked to angle the spear towards the sun so that it would flare-out and contrast against the sky. Fill-in flash was used to give subtle shadow detail. The scraggly tree in the background was chosen specifically as a backdrop to the figure to heighten the sense of tension between the various elements in the photograph.

TECHNICAL DATA:

CAMERA: Pentax 35mm
LENS: 28mm wide angle
FILM: Kodacolor II
EXPOSURE: 1/125 sec f11

CONCLUSION:

Although the author is pleased with the strong diagonals and colours in this photograph, he feels that the use of a larger format camera would have been appropriate here.

Plate 5.22 "Spear" (1994) by Erich Dedekind

PHOTO 23

DERELICT ARMY TRUCK

PROBLEM:

How to photograph a wrecked vehicle in an aesthetically pleasing manner.

METHOD:

Camera angle was chosen carefully to place accent on clouds in background and reflections on remaining section of front window. Slight fill-in flash was used in combination with the yellow filter to help soften the shadows whilst fractionally darkening the sky.

TECHNICAL DATA:

CAMERA: Rolleiflex TLR
LENS: 75 mm
FILM: Ilford FP4 120
EXPOSURE: 1/125 second f8

CONCLUSION:

The open turret in the roof catches the eye, while other details such as the window reflections and clouds, help to add interest to those fascinated by derelict and decaying machinery of the past.

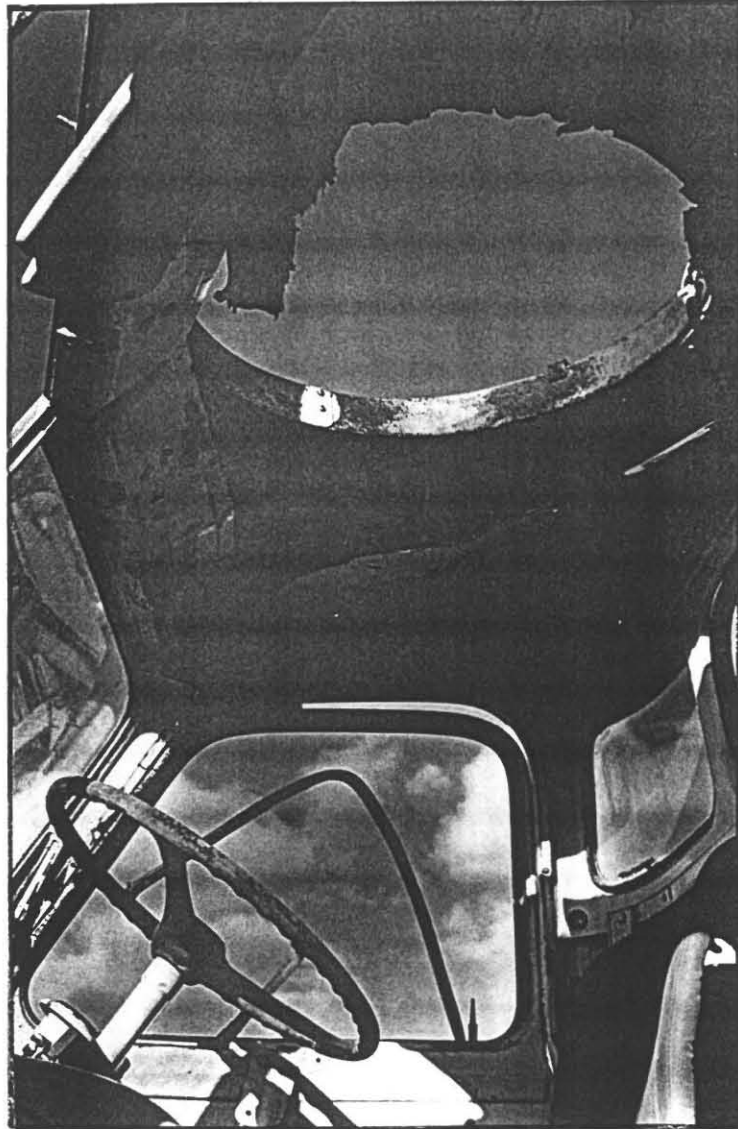


Plate 5.23 "Derelict army truck" by Erich Dedekind

PHOTO 24

STEEL FLAMES

The author's interest in the creative potential of rusting machinery led him to attempt a rather unusual image in the form of an outdoor still-life situated in the middle of a scrap yard.

METHOD:

A rather battered Alfa boxer engine standing on its gearbox was chosen as the subject to be photographed. The author then went about the laborious task of arranging piles of aluminium shards around the engine to create the illusion flames of steel partially engulfing the dilapidated machine. The photograph was purposely taken on an overcast day in order to reduce harsh shadows and minimize reflections on the bright metal.

TECHNICAL DATA:

CAMERA: Mamiya RB 67
LENS: 90 mm
FILM: Ilford FP4 120, 125 ASA
EXPOSURE: 1/125 second f8 (Bright overcast)

CONCLUSION:

This work should, in the author's opinion be viewed as a type of

fine art sculpture or arranged still life, and is personally quite satisfied with the image, although perhaps it should have been taken in colour; the rust hues contrasted beautifully with the shiny aluminium.



Plate 5.22 "Steel flames" (1995) by Erich Dedekind

CHAPTER 6

CONCLUSION AND SUMMARY:

6.1 CONCLUSION:

The author believes that he has used this script to good effect in substantiating the claim that photography can justifiably be regarded as a means of creative expression to be reckoned with even amongst confirmed artists. (See problem as outlined in chapter 1, subsection 1.2).

The ramifications of this claim are twofold;

1. Photography will move with increasing momentum into the territory of the commercial painter/artist through use of advancing electronic technology. This can already be seen to good effect in commercial enterprises where computer imaging techniques are used extensively in advertising and fashion magazines. However, there will probably always be those who regard themselves as purists and would therefore continue solely with paint and brush "ad infinitum".
2. Photographers and artists alike, will come to realize the full potential of this powerful image-forming tool at their disposal, and focus their creative talent on developing their skills around this medium. In fact, the author

proposes that an ever increasing number of people in fields such as Graphic Design and Fine Art will combine their creative skills with the medium of photography in order to further their expertise and keep abreast with developing international trends.

Organizers of the prestigious Fuji Profoto awards held annually in this country, recognize the use of special effects as a means of creative expression amongst professional photographers.

In the author's view, the question to be asked is not whether or not a particular technique should be accepted, but rather; does it work as an image? - ie. does it achieve the desired result? If so, then the means of achieving the image becomes a mere technicality, which the creative photographer may draw on again in the future in a similar manner to the established painter who draws on his vast knowledge of technical skills in order to produce fresh work using the tools of his trade at his disposal.

To this end the author has attempted to demonstrate that the creative photographic image, although being largely subjective in character, can stand its ground as an aesthetically pleasing art form when used in conjunction with subtle use of special effects and a fertile imagination.

6.2 SUMMARY

In chapter one the author discusses the problem encountered in the 1990's whereby large volumes of photographic images are produced annually by inexperienced photographers using highly sophisticated camera equipment which, whilst achieving good technical results, lacks the spontaneity and imagination inherent in a truly creative image.

The purpose of the study is to demonstrate that the imaginative powers latent in each person can be expressed most effectively through the medium of photography, given a certain level of competence and technical expertise.

The method of study consists of a practical exhibition of 25 photographs and a script in which these works are discussed together with historical and technical detail relevant to the study.

Chapter two deals with the prospect that photography can be used as a creative tool at the photographer's disposal, and deals with perceptions concerning this issue as well as the influence that photography has on recognized art such as painting and drawing.

The perceptual work of Anselm Keifer who exhibits his photographs in rows of lead books housed in a large studio finalises this chapter.

Chapter three deals with various special effects used to enhance a photographic image. They include physiograms, high speed flash, painting with light, back projection, double printing and solarization.

In chapter four the author discusses the work and styles of contemporary photographers in his field of study such as Saudek, Tenneson, Edgerton, Dalton and Tress.

Chapter five involves a detailed discussion of the author's own work consisting of a practical exhibition of 25 photographic enlargements.

The author concludes his script in chapter six with the observation that the profession of photography which has traditionally used chemically based emulsions since its inception in the 1830's, has begun a process of transformation using computer and digital imaging techniques which promise to proceed far beyond the restrictions previously imposed on photographers and artists alike.

In fact, the author proposes that the photographers of the future who make effective use of the advancing electronic technology at

their disposal, will be faced with creative and economic possibilities far out-weighting those of the conventional painter and artist who is averse to this new form of creative tool.

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GLOSSARY OF TERMS:

ACUTANCE:

"Measure of image sharpness at boundaries between light and dark areas. High acutance-type developers accentuate this boundary definition, thus apparently enhancing sharpness". (Master photography - Beazley M. pg 214).

AFOCAL LENS:

An optical unit which, when attached to main camera lens, changes the focal length. For example, a telephoto attachment (eg. 2x converter) increases the focal length, enlarging a small portion of the scene.

ASA:

American Standards Association. Numerical figure on film box designated in ASA refers to the light sensitivity of the film; eg. a film of 200 ASA is twice as fast as a film of 100 ASA and half the speed of a 400 ASA film.

"B" CAMERA SETTING:

A shutter set to "B" remains open as long as the cable release or

shutter release is activated. The shutter closes as soon as either of these are de-activated.

COMPUTER FLASH:

Electronic flash units that eliminate the need to calculate the flash exposure and set the aperture as necessary when using manual flash units. A sensor in the front of the flash measures the strength of light reflected off the subject when the flash fires, and limits or increases exposure accordingly.

DEPTH OF FIELD:

The distance between the nearest and furthest points of the subject that reaches acceptable sharpness.

DEPTH OF FIELD PREVIEW:

A facility on most reflex cameras which effectively stops down the lens to the shooting aperture allowing visual assessment of depth of field.

ELECTRONIC FLASH:

An electronic unit which produces a very bright flash of light of very brief duration (usually from 1/500th to 1/30 000th of a second) The flash of light is caused by a high voltage discharge between two electrodes enclosed in a glass cylindrical bulb

containing an inert gas such as argon or krypton.

EXPOSURE LATITUDE:

The maximum variation of film or paper exposure from the correct exposure which still yields acceptable results.

FLASH SYNCHRONIZATION:

The timing of the flash to coincide with the shutter being opened. Electronic flash sync. speed is usually designated on the shutter speed dial of the camera by an "x", marking the appropriate shutter speed (eg 1/125th of a second or slower) which, must not be exceeded using focal-plane shuttered cameras. Cameras fitted with leaf shutters however, are synchronized up to the highest shutter speed (usually 1/500th of a second).

The "M" setting on many older cameras indicates the synchronization speed for flashbulbs, and should therefore not be used with electronic flash.

ISO:

"International Standards Organization" - system of film rating which replaces former ASA rating.

LATITUDE:

Extent to which film exposure can be varied and still produce an

acceptable result. Exposure latitude is particularly dependant on type of film, subject and lighting. Colour materials, especially slide films, usually exhibit less latitude than black and white films.

LUMEN:

A unit of light intensity measurement.

HYPERFOCAL DISTANCE:

"The nearest point to the camera giving acceptable sharpness at a given aperture when the lens is focussed at infinity. Focussing on this distance extends depth of field since everything will be sharp from half the hyperfocal distance to infinity". (Master photography - Beazley M. pg 216)

MULTIPLE EXPOSURE:

The process of making more than one exposure on one piece of film, thus allowing one image to be superimposed over another.

OPEN FLASH:

Firing flash when the shutter is held open (on "B" or "T" settings). The flash can be fired many times in succession from different angles or positions prior to closing the shutter when the exposure is completed.

PANCHROMATIC:

An emulsion which is sensitive to ultra violet (UV), and the complete visible spectrum.

POSTERIZATION:

Darkroom technique whereby several negatives and positives are made from an original image. The final result in printed form shows only a restricted range of tones. Registration problems are often encountered with this process, but the results are rewarding especially if the final result is printed in colour.

REFLEX CAMERA:

A camera which views the subject by using a mirror to reflect light from a lens on to a viewing screen. Usually referred to as a single lens reflex camera (SLR); the term may also be associated with the twin lens reflex (TLR) camera.

RETICULATION:

A finely detailed crazed pattern that sometimes appears particularly on B&W films if temperatures of the different processing chemicals differ widely.

SYNCHRO-SUNLIGHT:

The combining of daylight and fill-in flash. Technique reduces harsh shadows in bright sunlight and is useful when using colour slide films which have a limited latitude.

"T" SETTING:

"Time" setting. - Shutter opens when shutter release is depressed and closes when release is pressed again.

VIGNETTE:

Printing technique in which the image fades into the edges and corners of the print.

ZONE SYSTEM:

Invented by Ansel Adams, the zone system relates exposure readings to tonal values in negative and print.

TERMINOLOGY:

RECENT:

For the purposes of this script the term "recent" will have the following implications; "not long past, that which happened or existed lately, lately begun, or modern" (Oxford dictionary-Oxford University Press)

STROBE LIGHT:

American terminology for a conventional flash unit. However, in the context of this script the British explanation of a strobe light will be used; ie. the term "strobe-light" will refer to an electronic device which emits a large number of light flashes per second in rapid succession. (As discussed in chapter Four under the title of Professor Harold Edgerton).
