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SUMMER 2000



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CAPTURE YOUR VACATION ON FILM

HOW TO CREATE Hand-Colored Greeting Cards

Tips for photographing babies, using filters, and choosing digital photo accessories

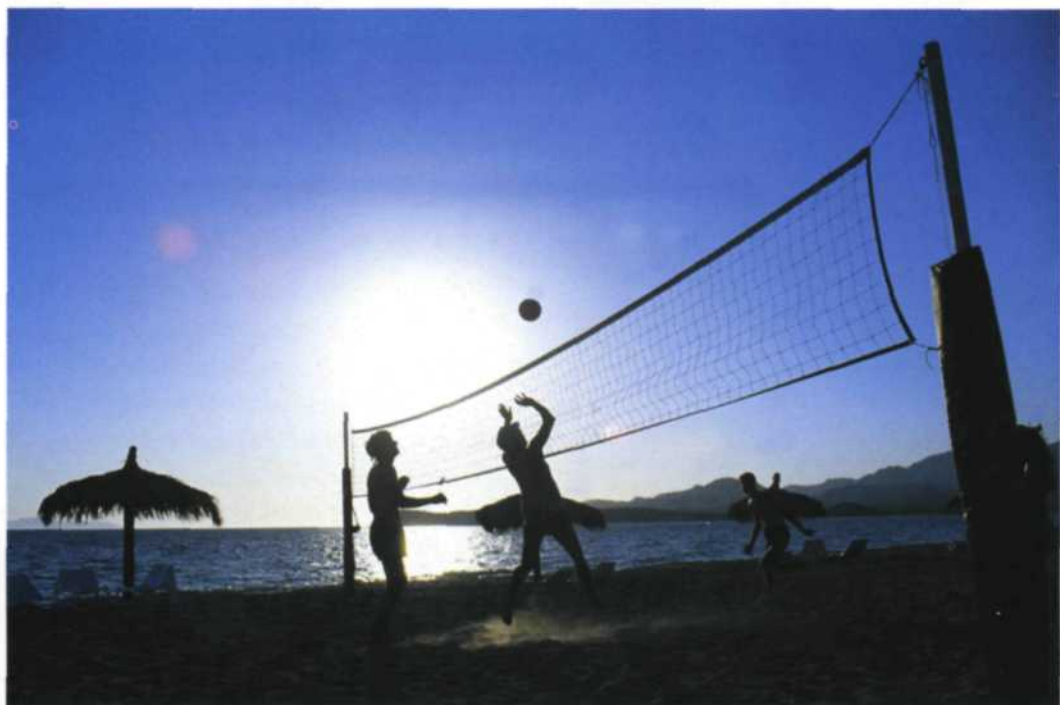
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10 HOT TIPS

for Summer Camera Care

As summer brings some unique conditions for photo adventures, special precautions must be taken to ensure that your camera doesn't get damaged

by Jack & Sue Drafahl



Summer is that special time of the year when the weather is great and fun is abundant. After a long, hard winter indoors, you're anxious to get out and enjoy life. Of course, you'll want to grab your camera so you'll have some great pictures to enjoy from now through those long winter nights to come. Here are a few tips on how to protect your camera during the summer months:

1 Don't lock your camera in a hot car. The summer sun feels great and can warm your soul, but your camera won't like it at all. Heat that builds up in an enclosed car can possibly melt some of your camera's plastic parts. Extreme heat can also damage your film, even if your camera is unaffected by the temperature. Be aware that faster-speed films (ISO 400–1000) are even more sensitive to higher temperatures than slower-speed film (ISO 100–200), so be careful.

2 Be aware of sun and sand at the beach. If you must leave your camera out in the sun, be sure to cover it with a towel to protect it from the sun's rays. Sand can scratch the camera lens and damage the camera's inner workings, so use extreme caution when enjoying the ocean, and keep your camera away from sand whenever possible.

3 Watch for condensation buildup due to changes in humidity. When you bring your camera into an air-conditioned room from hot, humid conditions outside, condensation can collect on your camera. Check your lens carefully before taking pictures to make sure no condensation has occurred as a result of the humidity change.

4 Summer is a good time for water sports, but water getting on or inside your camera will cause havoc to its internal workings. In the case of salt water, even a droplet can render your camera unrepairable. There are several camera manufacturers that make amphibious cameras, and even more that make waterproof cameras. Make sure your camera is amphibious—or at least waterproof—before taking pictures around water.



5 Hiking, biking, kayaking, canoeing, boating, rafting, waterskiing and snorkeling all sound like loads of summer fun. They also spell potential disaster for your camera. Try **single-use waterproof cameras for rigorous or wet action sports.** When you use a disposable camera for extreme activities, you eliminate the risk of having your fun ruined by camera damage.



10 If you live in a part of the country with a lot of summer heat, you should put your unexposed film in the refrigerator. Be sure to **store only unopened film boxes in the fridge**, otherwise condensation can occur on the film itself. When removing refrigerator-stored film, be sure to allow time for the film to return to room temperature before loading it into your camera. Since you may be anxious to see your photographic results, **process your film quickly** before heat damage can occur. ■

6 Send a **one-time-use camera to summer camp** with your child. This way, they can bring home memories on film without the fear of damage or loss to a more expensive camera.

7 Load your film away from **direct sunlight.** The summer sun is very bright, and can potentially fog your film if you load it in direct light. Simply turn your back to the sun, move to the shade, or shield your camera from direct sun rays when loading film.



8 Clean your lens properly with a camel's-hair brush, special cleaning fluid and a lens cloth. **Keep the cap on the lens when the camera's not in use** to help eliminate most of the dust.

9 Have a wide variety of **film choices on hand** to meet any fun summer activity you're likely to encounter. Don't forget to have plenty of **fresh batteries on hand** so you won't miss a photo opportunity!



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Digital Holiday Photo Cards

Create your own professional-looking holiday greeting

by Jack and Sue Drafaht

Holidays provide the perfect opportunity to celebrate special occasions with family and friends. They are also occasions to bring out the camera, and capture all the festivities on



Happy Hanukkah



film. Many of these pictures will end up in scrapbooks, prints proudly displayed on your family-room wall, or shared between friends over a cup of coffee.

FROM FILM TO DIGITAL

Your local Wolf Camera store can also incorporate your photos into holiday greeting cards. You've seen them before—the ones with a photo and the message "Holiday Greetings From Our Home to Yours." Thanks to the digital evolution, digital greeting cards offer a new method of sharing holiday images. These are cards you can personally create to share your special holiday message. With all the new software programs on the market, it is easy to do.

The first step is to convert your traditional color negatives to digital files. The easiest way is to send your negatives to your local Wolf Camera store and have a photo CD made. If you are a very advanced photographer, you may even have a personal film scanner to import your 35mm and APS films. The digital camera directly imports the images into

your computer, which makes it the fastest method of all.

SOFTWARE PROGRAMS

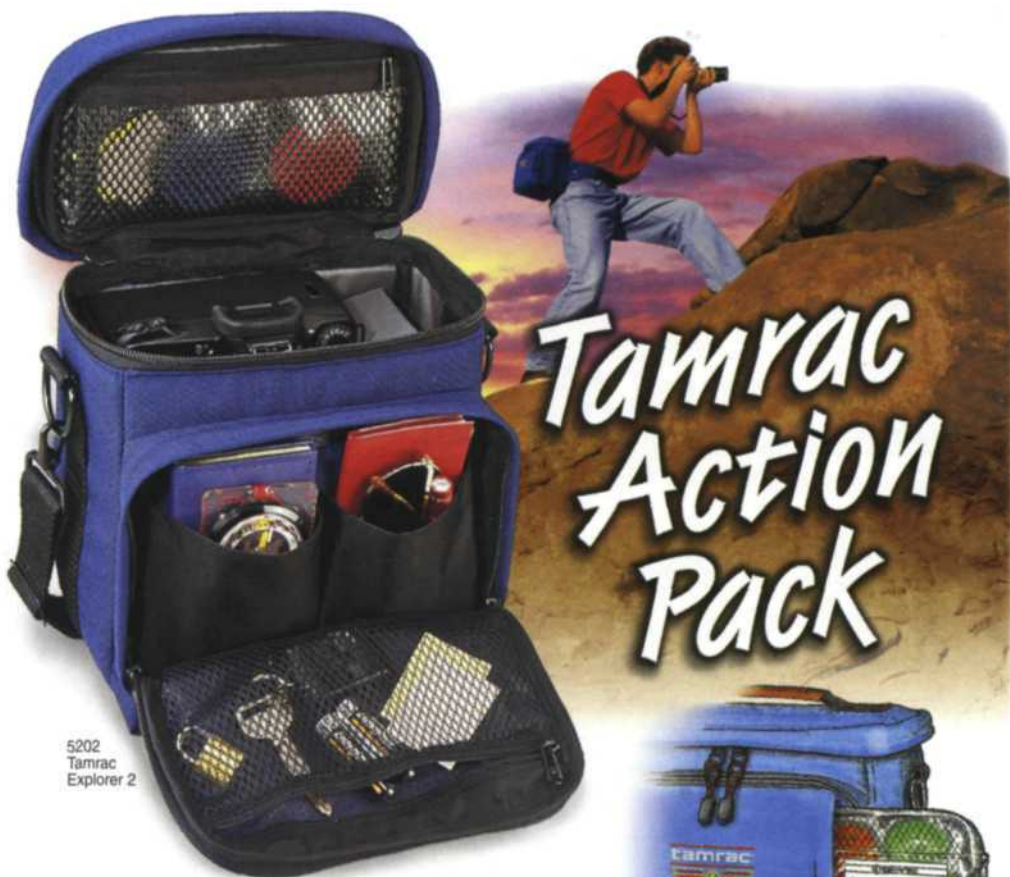
Once the images are brought into your computer, you can incorporate them in a variety of greeting-card software programs. These programs are designed to allow you to create a variety

of calendars, personalized letterheads, certificates, baseball cards, magazine covers, and greeting cards for all seasons.

We use Photo Express 3.0 from Ulead Systems. This program has dozens of preset color graphic templates to illustrate specific holidays or special events. An area in each graphic is set aside for you to insert your favorite photo. Once you pick a specific template, go to the photo album or directory on the hard disk that is storing your pictures. Select the photo you want and it will blend into the template, resulting in a very professional-looking greeting card. You can either use the text that is included or design your own personalized message.

WRAPPING IT ALL UP

The final image can then be sent to an inkjet printer for fast, high-quality results. Some programs even allow you to package your greeting card as an e-mail greeting to be sent over the Internet. Thanks to technological advancements, you can now personalize your greeting cards using your special holiday pictures. ■



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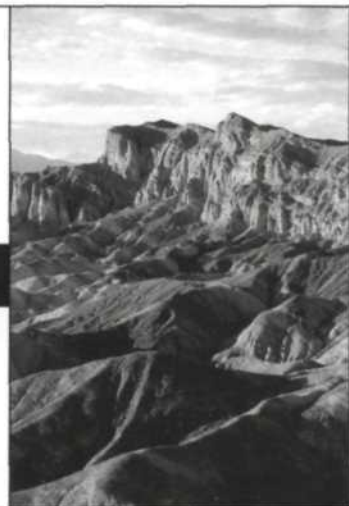
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AGFA

The Agfa Agfacolor HDC (High Definition Color) family of films are ideal for amateur use. Agfacolor HDC is available in 100, 200 and 400 speeds.



more radiant yellows. The warm and true skin tones in this film make it a great choice for photographing people.

They all have good storage properties, processing latitude and exposure latitude. They all have fine grain and great sharpness, but the 100 is the sharpest and finest grain film of the trio. The 200 speed film has outstanding skin tone rendition as well as improved color saturation and purity. The 400 speed film offers purer reds and



PHOTO BY JACK AND SUE DRAFAHL

FUJI

Fuji offers the Super G Plus line of films in speeds ranging from ISO 100-800 as well as the ISO 100 Reala film. The Super G Plus line employs Fuji's new Real Tone, Emulsion Layer Stabilizing and Super Hexagonal Grain Technologies for rich, life-like colors and natural, smooth fleshtones. The 100 is quite sharp and fine grained with good tonal range. The 200 offers better color and skin tones than its predecessor, Super G 200 and has significantly improved storage capabilities. The 400 has crisp contrast and great flexibility for indoor or action shooting. The 800 can be used for very low light conditions and can be pushed to 1600 if need be. (special processing required)

The Reala film is Fuji's premium realistic-color print film with an added cyan-sensitive layer that mimics human vision. Color reproduction is extremely accurate with excellent highlight to shadow gradation.



PHOTO BY JACK AND SUE DRAFAHL

“Make Every Shot a Sure Shot”

Family time is the best opportunity to capture special memories on film. As shown in the following photo tips, Canon Sure Shot cameras provide the innovation and quality to help you take better shots every time.

When shooting in bright sunlight the Canon Owl makes it easy to capture spontaneous moments. With the extra-large viewfinder, you can compose the shot quickly and easily without even removing your sunglasses.



An extra-large, high-eyepoint viewfinder makes the Sure Shot Owl perfect for shooting on a bright, sunny day because you don't have to remove your sunglasses to see all the action. As you watch the activities around the park, or games at the picnic, look for the dark shadows on faces so you can correct them with fill-flash. All you have to do is set the flash to fire for every shot and the eyes will

light up, dark shadows under hat brims will brighten. When the sun goes down, you can easily wear regular glasses and get the same great access in the viewfinder. Darkness is illuminated by the “auto” flash which automatically fires to properly light the subject. You might consider putting the date or time on some of the pictures with the Sure Shot Owl Date model. Dates and/or times keep accurate, legible track of all family events. The Sure Shot Owl makes sure you don't miss a valuable picture during your vacation, family outing or backyard barbeque.

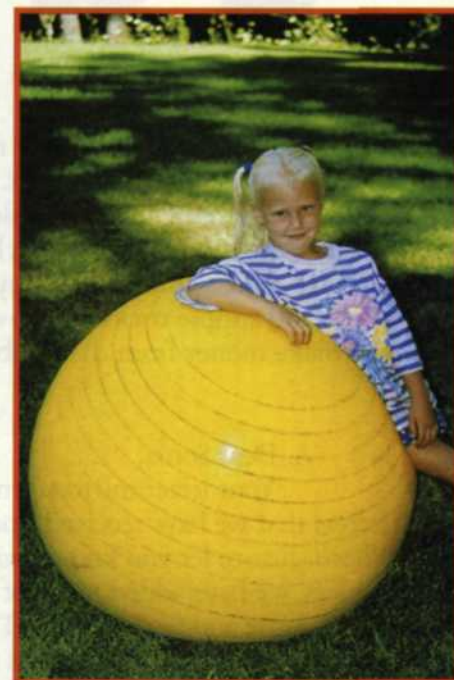


70mm

Perfect for portraits or group shots, the Canon 70 Zoom allows you to capture a full wide angle view of the whole scene or zoom in for a great close-up portrait.



35mm



The Sure Shot 70 Zoom helps family get together become more memorable. When you want individual portraits, the various focal lengths between 35mm and 70mm make it easy to frame only what you want. This range also comes in handy to crop out the busy background that detracts from any subject. Because you can get as close as 2 feet, you see the intimate expressions of your subject laughing, talking or just being animated. You can use the 35mm wide angle setting to get everyone in the group pictures. Every nuance is quickly recorded by the ultra-fast Real Time Release shutter where there's no split-second delay. This means when you press the shutter it responds instantly and there are no missed shots! Children and puppies are more manageable than ever when pursued with the Sure Shot 70.



Take a fun shot at night to capture the excitement of the evening. The Canon Sure Shot Z135's Night Mode combines red-eye reduction flash with a slower shutter speed to precisely illuminate both subject and background.



The Sure Shot Z135 has the most creative choices, and is still easy to use. Night time at the carnival or fair is exciting because of the colorful lights. Now both the subject and background are effectively illuminated at the touch of a button. A wide angle shot of the entire ride is a great way to establish the scene. Then close in on the subject by selecting up to a 135mm focal length. This allows the subject to become larger in the frame. All you have to do is position the camera, wait for the subject to come into view and shoot! As you walk around, look for interesting detail to tell a complete story, like prizes and winners up close, as close as 1.3 feet. The kids concentrating on winning prizes can be shot without disturbance using the Silent Auto mode. Happy faces are captured without red eyes by using Red-Eye Reduction flash. Put all the images together to get a memorable outing start to finish!

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Making The SLR *Switch*

Article and Photos by Jack and Sue Drafahl

You can spot a professional photographer by the very sophisticated or very worn 35mm SLR camera bodies hanging around their neck and a discreet, yet heavy looking camera bag. Don't let that image scare you, SLR cameras are for everyone who wants to learn more about photography and do more with photography.

"SLR" stands for single lens reflex. These cameras offer creative solutions to photo situations that the compact cameras often can't because there are many more options available. A compact camera is a great, convenient tool that travels well. Any family member can pick one up and use it with ease. However, when you start wanting more versatility from your camera, it's time to consider the next step.

Let's look at some of the features SLRs offer. This information can help you make that critical decision of whether an SLR system is right for you.

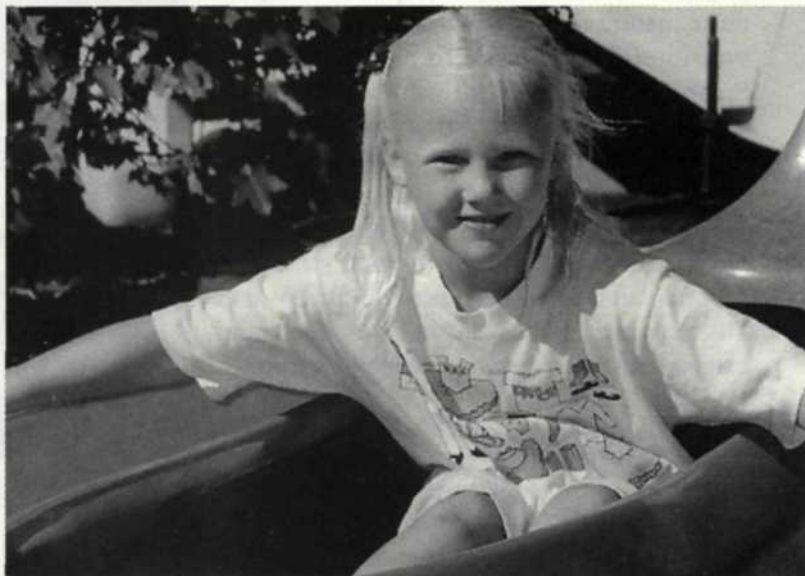
What-You-See-Is-What-You-Get

The number one advantage to an SLR camera is that you are looking through the camera's shooting lens. Everything you see in the finder is what the lens projects onto the film. Accurate focus, framing, depth-of-field capability (what's sharp foreground to background), perspective (the apparent distance between objects in the viewfinder), and composition are seen just before the shutter is released. The image coming through the lens is projected onto a mirror in the camera, right behind the lens, that reflects the exact frame into the viewfinder. This permits the viewer to see any external errors such as a finger in front of the lens or having your subject's head cut off. Nature pictures of birds, flowers, insects, and zoo animals all become much easier with the SLR viewing system. You see what you get and if you don't like it you can change lenses. Action shots of kids at parties, sporting activities, and pets are captured more accurately because the response of the camera is immediate when the shutter re-

lease button is depressed. SLR cameras are quicker to respond in all ways. So, when you're ready to take a picture, the camera captures what you want when you want it.

Interchangeable Lens System

Another major reason people switch to an SLR is the interchangeable lens system. Manufacturers offer choices varying from fisheye to over 1000mm in focal length. These lenses can be broken down into groups; wide angle, normal, zoom, telephoto, macro, and special applications. If you are buying an SLR for the first time, we recommend a zoom lens with a macro function. Two of the most popular starter lenses are the 35-135mm or the 28-105mm zoom lenses. Each provides a wide angle focal length, like those found on compact cameras, with the ability to photograph groups of people easily. This range gives you convenient access to subjects a little further away which cannot be approached by foot. Longer lenses allow you to fill the frame with a subject you either can't get closer to or don't want to get closer to. A face fills the





frame more comfortably when the photographer is at a distance rather than literally in someone's face. A 105 is more flattering than a 35mm focal length as well!

Either of these lenses give you a taste of what you can achieve with different focal length lenses without a big investment in equipment.

After using either of these lenses (or anything similar), you will have a better idea of what you want to add to your system because of the experience of learning to use the lens, see how it sees, and see in new ways. This means taking time to really use the lens and shoot lots of film. When you find the need to see more side to side (wide angle), or fill the frame with subjects you can't get

closer to (longer telephoto), you're reaching for something else and that's another lens to meet your needs. Keep in mind that some lenses will cost more than the camera!

Additional lens purchases could be a super wide, a super telephoto, and/or a macro lens. These four lenses would cover just about every photo situation possible. Wide angle lenses can be used to cover vacation scenics, large groups, parties, crowded home interiors and any tight space. Telephoto lenses are useful for nature shots, sporting events, the zoo, or portraits of family members. The macro lens is for super close-up images you wished you could get on your compact camera.

Multi-Function Autofocus Systems

In most SLR cameras today there are three primary focusing systems. "Manual" focus is as it sounds, you focus the lens and when the subject is sharp, you shoot. "Single" focus cameras focus on the subject and lock when it is sharp. It will not refocus until you release the shutter from its half depressed position and press again. The continuous focus will continue to focus and refocus even if the subject moves around in the picture. This function is great for photographing pets, kids or sporting activities. Some SLR cameras even have a fourth method, called focus trap, where the shutter is depressed all the way down, and when the subject moves into focus, the shutter fires.

Additionally, when using a camera in the auto focus mode, each camera has a focus lock button conveniently located near a finger so the system will not continue to refocus. This is an important feature to look for!

Multi-Level Exposure Systems

Another advantage to the SLR over the compact camera is versatility of exposure systems. Many SLR systems have what is called "matrix" metering. This is a sophisticated system where the camera's intelligence center evaluates the light in many ways so as to render the most accurate exposure for any given scene or subject. Most cameras offer a center weighted metering option where light is evaluated from the center area of the viewfinder. Spot metering is the evaluation from a very small spot in the center of the viewfinder area, useful for advanced metering techniques. Some of the most recent SLR systems have

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Making The SLR Switch

electronic linkage with the lens and "smart flash." Remember the birthday party where the little girl in front on the right side of the image was overexposed? Well, in some of the newer exposure systems, the camera, lens, and flash work together to compensate for this problem and give you the correct exposure.

Extreme Range of Shutter Speeds

If you enjoy photographing sports, kids and subjects that can't hold still, you may find yourself somewhat limited with your compact camera shutter speeds. Many of the SLR cameras today have shutter speeds up to 1/8000 second and can stop action. A puppy doesn't require anything faster than 1/250th of a second. A fast moving bicycle requires at least 1/500. To freeze helicopter blades it requires 1/2000. Also keep in mind that a faster shutter speed makes it easier to hand hold the camera without camera shake. Conversely the ability to blur the action of a waterfall, capture the lights of the city or expose a star trail on film is easy to do with a variety of slower shutter speeds.

Motor Drive to Use Film Faster

Most of the SLR cameras sold today feature a motor drive function. This automatically advances the film to the next frame without interrupting your concentration. The continuous function allows you to capture action sequences in two, three, five or even ten frames per second! Most of you don't need 10 fps, however, motor drive capabilities capture the nuance of spontaneous moments where laughter, surprise or dismay quickly ripple through the scene not to be recreated.

Special Functions

You'll quickly become aware of the flexibility possible with your SLR camera. Some of the more expensive SLR models have a variety of features you may or may not need, including special functions allowing delayed exposure, exposure bracketing, exposure compensation, ISO override, focus trap, imprinting, remote firing, im-

age data storage, and many others. Be aware that as you spend more money you buy more features. Think about how many of them you honestly might use. As you grow and learn, the camera becomes a more useful tool when you can use what it offers. Ten frames per second sounds like fun, however, the weight of that camera will be considerable. More features, more weight!

SLR Accessories

There are tripods, multi-function backs, high eye-point finders, special filters and flashes designed to make picture taking easier and more creative. If there is a need for a special photographic application, be assured there is a company out there that makes an accessory to accomplish the task.

Finally, buying an SLR camera can be somewhat addictive. The lure of adding lenses, flashes, and other accessories can keep you occupied for years. Of course, you'll need a camera bag to hold it all. Your fascination will



probably include photo classes, lectures, and workshops in your quest to become a better photographer.

The possibility of a new camera addition is an exciting next step. SLR cameras are the natural choice for evolving photographers. The opportunity to better express what you see in your head or what you see in magazines and books is fulfilling. Remember that investing in a more sophisticated photographic system doesn't negate the use of a compact camera. They actually compliment one another very nicely. The compact can be used for parties, roller coaster rides, and any other event where quick, easy shots are all you want. So, keep enjoying what you do with the simple compact camera and know there's someplace new to go with your interest. 📷

photo-enhanced portion of your shoot, reset for the shot of your subject.

Finally, clearly print or type these questions on paper or index cards. You don't want to interrupt the flow of your interview while you try to figure out your chicken-scratching.

Preparation for the Shoot

Organize the Materials

Coordinate all photos and other visual aids, and preferably have them in your possession before the shoot. Then you'll be able to preset them at the location so your subject doesn't have to be bothered with this detail on the big day.

Schedule

As far as scheduling your shoot, be sure to allow yourself plenty of setup time. Don't put yourself into a time-pressure crunch. Allow at least an hour to set your camera up and make sure that everything is in place so when your subject arrives, there's a minimum of technical distraction. You want to be able to get things off at an easy, relaxed pace. This isn't a production, it's a conversation.

Location

A very important decision you'll be making is *where* to shoot. Above all, it should be an amiable and warm setting for your subject they will be sitting in front a camera for an hour or more. Make sure the furniture you're using is conducive to comfort and relaxation.

Make sure it is a quiet setting. Your microphone is absolutely undiscerning when it comes to sounds. It will pay equal attention to the sound of an air conditioner or pool filter outside the window as it does to your loved one's voice. When you scout a potential setting, close your eyes and listen—really listen. Is it truly a quiet room?

Now open your eyes and look at your setting—really look. The background behind your subject should be uncluttered. Avoid shots that are 'contrasty' (i.e., widely varying extremes of light and dark within your frame). Decide what your light source will be.

Lighting

If it is a window, make sure that the light coming into the room is indirect sunlight, and think ahead to where the sun will be throughout the course of your interview. You don't want your lighting scheme to be radically changed mid-interview. Or you might decide that a table lamp will be your 'key' light (i.e., prime source).

Finally, imagine your subject being seated in the very spot he or she will be during the interview. Whether your key light is the window or a lamp, how about the shadow side of your subject's face? Is it a lot darker than the brighter side? If so, you'll want to set a 'fill' light (i.e., supplemental source of light to fill in the shadows created by the key light). This could be a lamp, or a large piece of white cardboard, or a bed sheet off to the side of your subject which would reflect, or 'bounce' light falling from the key light back on to your subject.

The Shoot

Will you operate the camera and conduct the interview? It would be easier to have someone else operate the camera for you. But if that someone is not available, all is



A technical note:

Though video is a visual media, the importance of sound can easily be overlooked. After all, you are recording a conversation, and what's a conversation without good, clear sound? The best way to make sure your setup is giving you good sound is for you to record a test before your subject arrives. (Some highly technical tips: You may want to disengage the A.G.C. or the "automatic gain control function." If you don't, the ambient room sounds can be brought to a louder level by the AGC whenever there is a lull in your conversation. Also, you may want to invest in a lavalier mike, a small mike that attaches to the interviewee's clothing, which provides professional quality sound.)

Know ahead of time that, unless you have multiple mikes and sound mixing gear, your questions will be less audible than your subject's answers, so you might want to speak up a bit.

A final technical note: Your camera probably came with a remote control gizmo. You can use this to unobtrusively start and stop your camera.

I have found that it takes a few questions and answers for an interview totally loosen up. I suggest that you start off with two or three warm-up questions that you know you don't really need. Don't roll your tape until you feel that you and your subject are up to speed. Then click the remote. Be sure you remember to start the camera! It's easy to get so wrapped up in your chat that you forget your role as a video biographer.

not lost. If you're doing this solo, you'll know at all times how your shot is looking.

As we mentioned earlier, have all of this preset before your guest arrives. Have a refreshing beverage by the subject's position. Next, relax! You've done all the hard work. Now for the fun of the interview. Fun—that's the key word. It's easy to get carried away by the stress of the shoot. Don't let this happen to you. It's going to be a wonderful experience for both of you.

Tape is Rolling

Enjoy this special experience. In years to come, neither of you will need the tape to remind you of this precious time spent together. 📼



PHOTO COURTESY OF EASTMAN KODAK COMPANY

Using Special Effect Filters with Point and Shoot Cameras

by Jack & Sue Drafahl

Have you ever leafed through a magazine and seen a photographic effect that seemed impossible to shoot? Chances are the image has been enhanced with a special effects photo filter. You don't have to be a professional photographer to achieve these special effects. You only need to purchase a special effects filter and learn that the secret of good results is to be creative in how you use them.

Some of these glass filters come in a threaded ring that screws into the front of your lens. Other square glass or plastic filters slip into a holder that attaches to the lens. Most point and shoot cameras today do not have threads in the front of the lens for filters. Even if the lens has filter threads, the odds are that they have too small a diameter for most special effects filters.

So what do you do if you use a point and shoot camera and want to use these special effects filters? The best way to use a filter on your point and shoot, is to simply hold it in front of the lens. This may seem primitive, but remember you're not going to take every picture with a special effects filter. These are special purpose filters, not for everyday use. Most pros who use filters, keep them in their camera bag 90% of the time.

With single lens reflex (SLR) cameras, you can view the effect of the filter directly through the lens. With a point and shoot camera, you do not view directly through the lens, so you must manually view the filter's effect. By holding the filter and directly looking through it, you can see the desired effect before you place it in front of your lens. Once you decide this the effect you want, center the filter in front of your lens and shoot. Make sure the filter is centered on the camera lens as you shoot. If you don't, there may be image cutoff, or

the filter effect may not work properly.

Let's take a look at some filters you can use on your point and shoot cameras to create those special effects.

The multi-image filter is usually a very thick filter made of several angled facets around a hole in the middle. Sometimes this hole is replaced with a flat optical lens. As the image passes through each surface the image is bent and creates multiple images in a circle. The number of images is equal to the number of facets. Take care to center the hole or center the facet before you take the picture.

The speed lens is a split lens with a clear top half and a very thick close-up lens on the bottom. Any subject in the clear area smears down through the thick bottom half and gives the illusion of movement or speed. Since the placement of this filter is critical, we suggest taking several exposures with the filter in slightly different positions to insure satisfactory results.

Diffraction filters have a thin piece of material between two pieces of glass, which causes most light sources to break up into rainbow colors. Some have single rays of light, while others give multiple rays of light. The direction of the rays is controlled by the angle of the filter.

Starburst effects are created with a filter that has a wire mesh sandwiched between two pieces of glass. Any light source viewed through this filter forms several rays of light branching out from the source. This is one of the more popular filters.

One of our favorite filters defies the photographic law of physics, by providing focus depth that is greater than physically possible with your normal lens. This filter is simply a close-up lens cut in half. You turn the filter so that distant subjects are viewed through the clear half, and very close subjects are viewed through the close-up

filter. The result is a picture with almost everything in focus from very close to far away.

The same concept is used with color in the creation of graduated filters. One half of the filter is neutral, while the other half graduates to a color. If you want an orange sky but don't want to change the color of the foreground, you would use an orange to neutral graduated filter. Pick a color, any color and there probably is a graduated filter made to achieve that effect!

If you want the nostalgic look, there is a special sepia filter that changes the overall color of your photo

to a sepia color. If you do use this filter, you may have to have these negatives custom printed, as the printer will try to correct the color shift created by the sepia filter.

We have only scratched the surface of all the special effects filters that are available. If you want to find out about these and other filter possibilities, most filter manufacturers have a sample book that provides examples of how each filter works. Whatever special effect filter you decide to use, go have fun, experiment and create those special pictures you thought only the pros could do. 📷



no filter



multi-image filter



no filter



speed lens



no filter



near-focus filter



no filter



graduated filter

Filters are fun for effects and achieving the impossible. Many manufacturers make special effects filters and provide brochures, booklets or some kind of visual information on what's available. With some practice and thought, you can create some memorable images.