

PHOTOGRAPHIC WORKSHOP SUMMARY

Chaired by Bob Kershaw (I.S.S.) with assistance from: I. Binnie (M.U.C.G.); A. Robson (Q.); and N. Poulter (SRGWA).

INTRODUCTION

Photography is an art form that expresses the thoughts and creativity of the author, as well as demonstrating s/his technical skills!

The photographic competition permitted the exhibition of many authors' works whose creativity and technical skills are excellent!

These combined skills of the authors provided an insight into the Cave photographer and his/her photographic equipment at this well attended and thought provoking workshop. Many a Cave Photographer would improve his/her overall photographic skills by joining a local camera club (see your local phone book) or by reading about photographic composition. The workshop did not cover the aspect of composition, which is another topic in itself.

Below is a summary of the topics covered in the workshop.

EQUIPMENT

The equipment used by the major photographers ranged from an Olympus trip camera to the complicated electronic masterpiece of the Nikon FE2.

IT DOESN'T MATTER WHAT EQUIPMENT OR WHAT SIZE LENSES that you use BUT HOW YOU USE THEM!

Numerous lenses were used, ranging from a standard 50mm lens to a 35mm-210mm lens. Accessories included diopters bellows and macro lenses.

Tripods varied from the lightweight SLIK 450 to a heavy 'pod carried in an old car inner tube.

Flash units used included small ones linked with slave units to big'uns with guide numbers of 45m(ISO 100). Some units can now be synchronised to the camera's electronics and meter with through-the-lens (TTL) metering systems for macro work. Methods of carrying gear seemed to favour ammunition cases modified by the individual to suit his/her needs.

The advantages are:

- it is waterproof
- takes a lot of punishment
- reasonably compact but is still able to put everything in it you need

Films depended on the individual's choice. Small grain (ISO 64) is better for clarity and macro work but ISO 400 plus is much better for distance shots in caves because of the light capturing ability of the faster films.

The 400 film also increases the depth of field when dealing with macro shots.

Black and white films used are either Ilford or Agfa. Ilford FP4 or Agfa 400 uprated to 800.

Slide duplication. To improve the composition of your well earned slides use a method of slide duplication, i.e. either bellows and macro lens or a slide duplicator.

These methods can also be used to make inter-negatives for black and white prints.

Shutter speeds. If your flash is linked to your camera use the sync speed suggested by the camera's manufacturer. But if your flash is not linked then set your camera on B or T and use a cable release with a locking mechanism.

Multiple exposure is also used in the B or T settings, but be careful of your composition and don't move your camera.

Handy Hints

1. Take more film than you will need, and keep it in the 'fridge if you don't use it for next time.
2. Wipe your gear with Mr. Sheen, DO NOT SPRAY IT, so that you protect your gear from moisture and dirt. Wipe your gear after use and it will look like new!
3. Take plenty of spare batteries into the cave with you. Either Nicads or Alkaline.
4. Use a skylight 1a or 1b filter to protect your expensive lens's front element from scratching.

CONCLUSION

Simply, IT'S NOT WHAT YOU'VE GOT BUT HOW YOU USE IT! Two people may have identical gear but one of them will SEE better than the other. Don't just race through a cave but take your time and enjoy the speleothems and other scenery that exists in and around caves.

USE YOUR CREATIVE EYE TO CAPTURE THE SPECTACULAR! Good luck with your cave photography and remember the EDITOR of the AUSTRALIAN CAVER is always looking for photographs for the front cover and inside.

PHOTOGRAPHIC COMPETITION

There were four divisions:- Chambers, Speleothems, Scientific, and Action. Only colour slides were accepted and only two slides per division per person. Judging was by a photographic judge not connected with caving.

Chambers

1st	Robert Kershaw	'Bendethra Main'
2nd	Ken Boland	'AbraKurrie'
3rd	Norm Poulter	'Looking towards the Entrance of Weebubbie Cave'
Highly commended	Ken Boland	'Croesus Cave'

Speleothems

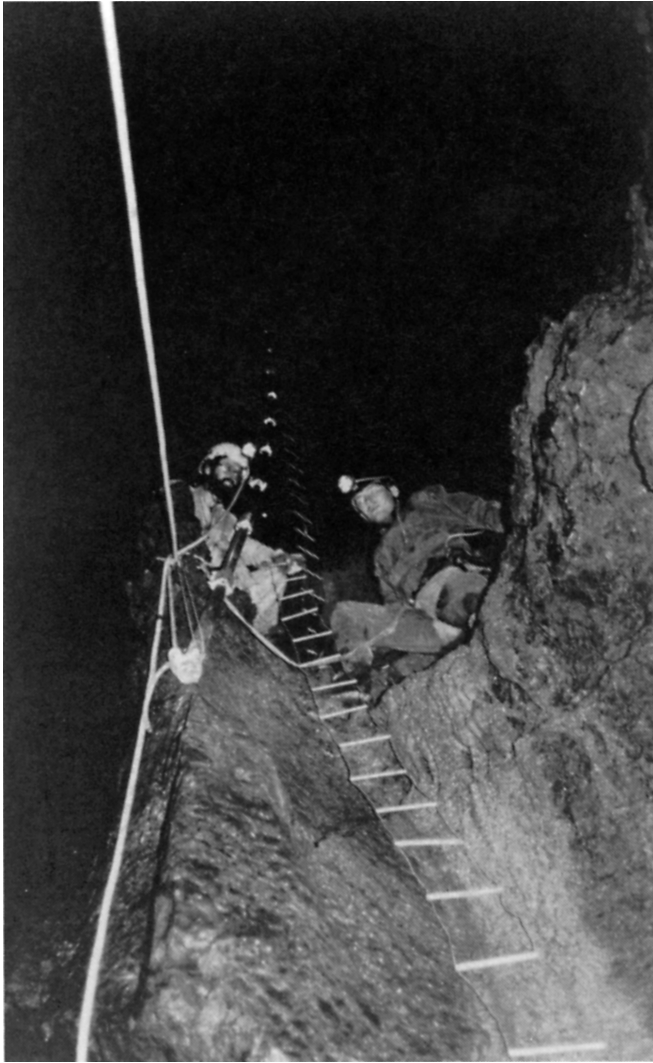
1st	Ken Boland	'Halite'
2nd	Ian Binnie	'Waterfall, Tuglow'
3rd	Rauleigh Webb	'Abstract'
Highly commended	Norm Poulter	'Water Drop' and 'Crystal Cluster'

Scientific

1st	Andrew Robson	'Pseudomorphs of Gypsum'
2nd	Josef Vavryn	'Shark's Tooth Shawl'
3rd	Josef Vavryn	'Oolites in Mud Holes'
Highly commended	Ken Boland	'Asphodite'

Action

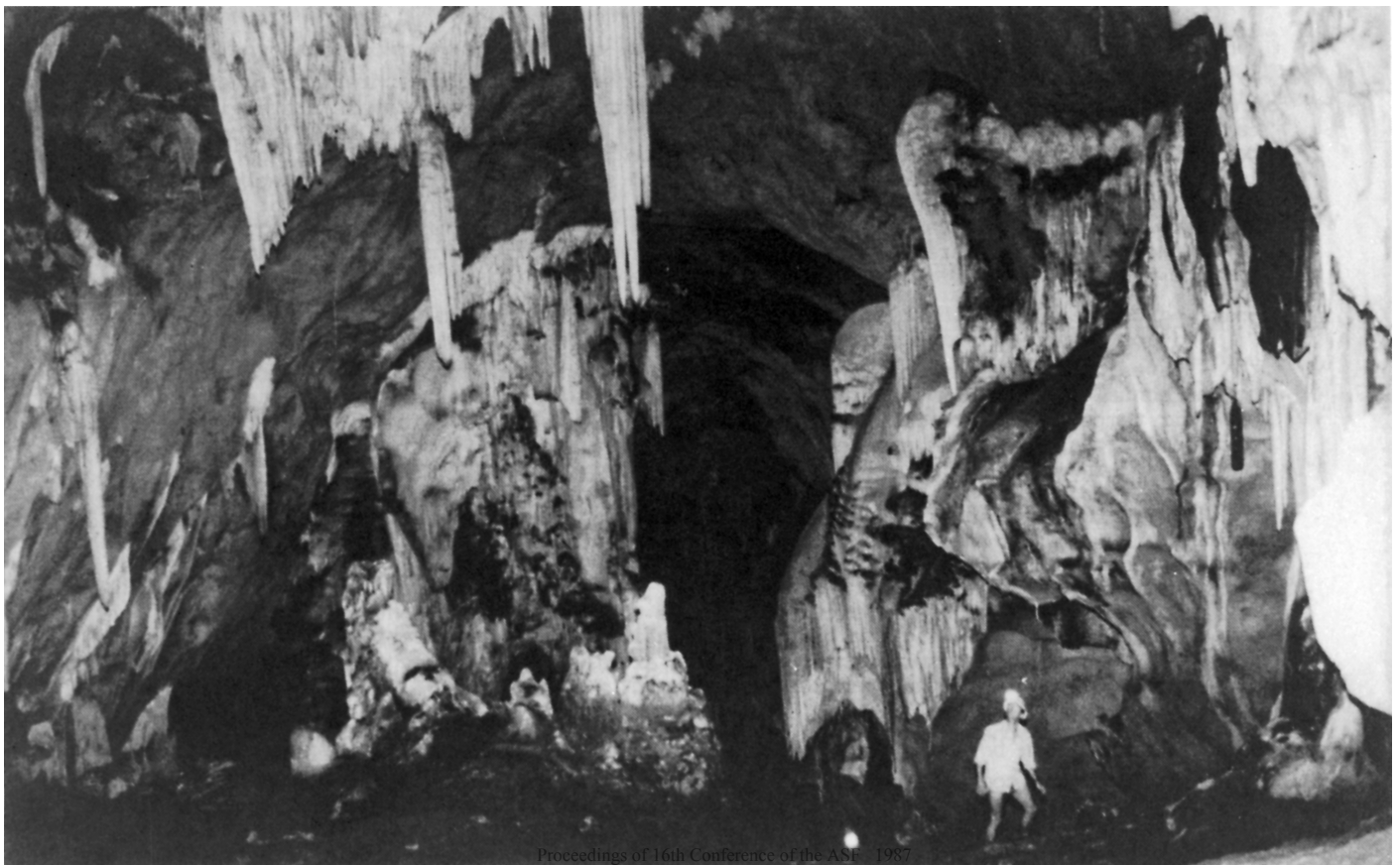
1st	Ian Binnie	'Scaling Shaduf'
2nd	Norm Poulter	'Precarious Photographer'
3rd	Norm Poulter	'Long Narrow Stretch'
Highly commended	Josef Vavryn	'Impossible Squeeze'



1st prize - Action: Scaling Shaduf, Bungonia, by Ian Binnie.



1st prize - Scientific: Pseudomorphs of Gypsum, by Andrew Robson.



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1st prize - Chambers: Bendethra Main, by Robert Kershaw.