



THE

LAST FRAME

APRIL - 2002

St. Albert Photo Club's Monthly Newsletter

Electrifying Pictures You Can Take

Lightning, like rainbows, produces a dramatic but unpredictable show in the sky. Unlike the sweet prettiness of a rainbow, the connotations of lightning are of danger, power, and gloom. As those who are careless about being outdoors in an electrical storm sometimes find out, lightning can deliver on its threat of danger. You should photograph lightning only from a distance and preferably from inside a building or a car. If you're outdoors, seek shelter the minute a storm begins to approach.

with keeping your camera and yourself dry if you're outside.

You can photograph lightning day or night, though night shots are generally more productive. In daylight, the technique is simple: With your camera on a tripod and aimed at a likely sector of sky, wait for a large bolt and fire. Base your exposure on the existing light conditions, using a small aperture and the longest shutter speed available. The odds are slim that you'll catch a spectacular streak, but it's possible.

Your chances of creating a thrilling lightning shot increase dramatically after dark. You can make exposures ranging from several seconds to several minutes and record a series of bolts. An upper-floor hotel window with a city view is a good and safe vantage point. The method is simple but requires that your camera have a B setting and that you use a locking cable release

and a lens cap or a small sheet of black cardboard.



Here's how it works: With your camera on a tripod, compose around a simple foreground with a large area of open sky. Set the camera's shutter-speed dial to the B position and lock the shutter open using your cable release. Keep a lens cap or the black cardboard over the lens until you see a flash, uncover the lens and then recover it, and wait for the next flash. Once you have several bolts on the same

POINT STANDINGS TO APRIL

- Derald Lobay 22
- Al Popil 11
- Gary George 10
- Sieg Koslowski 10
- Eric Klaszus 9
- John Van Veen 7
- Don Litven 6
- Maryann Peterson 5
- Debbie Tetz 5
- Doug Poon 1

frame, close the shutter, advance to the next frame, and try it again. Exposure isn't critical; use an aperture of around /5.6 (with an ISO 100 film) to start, and then bracket by changing the aperture.



You'll probably also need to concern yourself



June 12th Wrap-up Dinner	May Guest Speaker: TBA	Tech Tips: Page 2	May Competition: Roads	June 12th Wrap-up Dinner
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Waterfalls and streams...

The following information was gleaned from the late John Netherton who photographed primarily in the American southeast.

Since the human eye views objects at about 1/60 second, a documentary photograph of a stream or waterfall would be shot at this shutter speed. Rather than shooting a straight documentary style photograph, strive to evoke an emotion by toying with your shutter speed.

When photographing mountain streams surrounded by lush foliage, a feeling of tranquility is experienced. To reproduce this feeling onto film, use long shutter speeds, such as 1/2 second or longer as this will result in a soft, silky-looking stream.

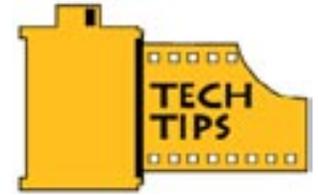
When these same streams reflect strong, vivid colours, these longer exposures are not recommended since contrasting colours will mix and become muted. Rather, shoot at shutter speeds of at least 1/15 second and faster to capture the colour. Look for a section of stream



that is in the shade while the subject reflecting the colours along the bank is bathed in sunlight.

When photographing the larger, more dramatic waterfalls, shoot at faster shutter speed such as 1/60 second to 1/250 second. This will create a feeling of the power of the water pounding

against the rock, carving out deep canyons. When wet rocks and waterfalls are photographed in the shade on a sunny day with blue sky, the scene will have a strong blue cast. On such occasions, isolate the bottom of the falls where water sprays over the rocks using slow shutter speeds.



Graduated filter



Graduated filters are a simple and effective way of controlling the level and colour of light.



Converging lines can add impact to your photos.

The St. Albert Photo club meets at 8 PM the 2nd and 4th Wednesday of every month at the St. Albert Inn. New members and guests are always welcome.

St. Albert
Photo Club

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THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



1st Place Slide - Sieg Koslowski



2nd Place Slide - Deb Tetz



3rd Place Slide
Derald Lobay



Left, 1st Place Print - Gary George
Above, 2nd Place Print - Derald Lobay
Right, 3rd Place Print - Al Popil

