

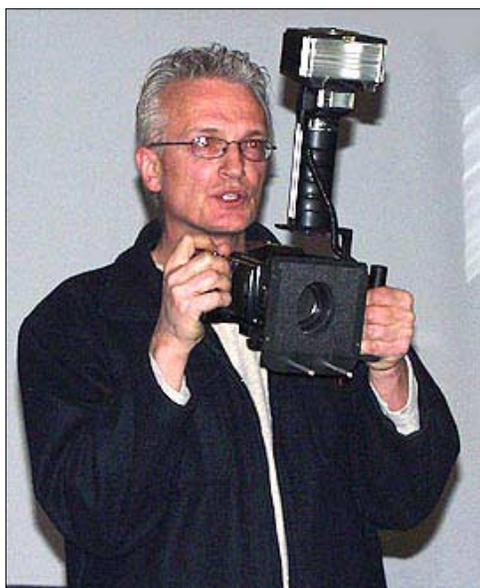


THE

LAST FRAME

FEBRUARY - 2002

St. Albert Photo Club's Monthly Newsletter



Portrait Lighting Techniques Explained

Duane Franklin's photographic career began over 20 years ago when his girlfriend, now his wife, gave him a Nikkormat FT3 as a gift.

Franklin uses three different camera systems, determined by what he is photographing. In his studio, he shoots primarily with a medium format Mamiya RB67 with either a 180mm soft focus lens or a 250mm lens that he shoots close to maximum aperture for selection focus. This focal length also creates a sense of compression in the final photo-

graph. The interchangeable backs on this camera permit him to change film stocks mid roll. For a light modifier in the studio he uses both umbrellas and softbox plus a 52" Starfish. This has sheer diffusion material that gives wonderful wrap-around light plus the addition of specularly - a highlight. Fill light is always placed along the camera lens axis but on the same side as the main light so no double shadow appears.

Outside his studio (location work)

he uses a Pentax 645 medium format camera supplemented by a 35mm system. A Metz 60CT strobe unit on a flash bracket on the 645 permits him to maintain the flash unit vertically above the lens for both horizontal and vertical shooting - where you want the flash to be (and not blazing across the composition from the side). Film inserts on this format does not permit him to change film mid-roll.

Derald Lobay

Top, Franklin with his Pentax 645.
Left, explaining lighting axis for portraiture.



March Contest:
Erotica

March Guest Speaker:
TBA

Tech Tips:
Cross Processing

April Competition:
Portraits

Spring arrives
March 21st!

Pixel resolution for prints

How many pixels per inch does a SHARP photographic print contain?

The examples at right show that a sharp photographic print has at least 400 pixels per inch. This test was done with a 4x5 transparency enlarged onto an 8x10 print.

The scans at right were all scaled to the size of the 600 dpi scan and then enlarged 2x so you can see the differences better. Examine the closely spaced grass blades: you need at least 400 dpi to resolve the details. There are improvements in the image all the way up to 600 dpi. Some have stated that 200 dpi is sufficient to get all the detail in a photographic print. That is clearly not the case here. Examination of an 8x10 print on a sharp 35mm image shows similar results.

Comparing the scanned print images with the 4x5 transparency scans, shows that the scanned print contains less detail than the scanned transparency. Thus it is better to scan the original file.

Comparative tests at different dots per inch



100 DPI



200 DPI



300 DPI



400 DPI



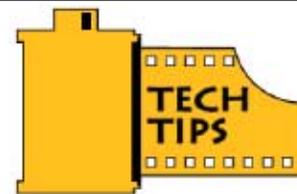
500 DPI



600 DPI

Tests that you perform at home will vary from these depending on optic of scanner as well as the DMax of your machine.

R.N.Clark



Cross Process

Cross processing your film generally freaks out the colour and sends the contrast WAY UP.



It's easy to try! Simply load your camera with SLIDE film. When you go to develop your film, ask the photo-lab to develop it in C41 chemicals.

Be warned some labs won't do it, better call and ask first. Most professional labs will cross-process slide film.

Try using different brands of slide film, they all react in unique ways to cross-processing.

Due to space limitations this month, photo club competition points will be posted next month. **AI**

<p>ST. ALBERT PHOTO CLUB VOL: 1, ISSUE: 7 PUBLISHED MONTHLY SEPTEMBER - JUNE</p>	<p>PRESIDENT DERALD LOBAY</p>	<p>SECRETARY GARY GEORGE TREASURER MARY ANN PETERSON</p>	<p>PROGRAMME DIRECTOR DAVE JOHNSTON</p>	<p>CLUB CONTACT DOUG POON (780) 459-7627 E-MAIL: dpoon@telusplanet.net</p>
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THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



Best of Show - Al Popil



1st Place Print - Al Popil



2nd Place Print - D Lobay



3rd Place Print - Don Litven



Above:
1st Place Slide
Derald Lobay

Right:
2nd Place Slide
Derald Lobay



3rd Place Print
Sig Kozlowski

