



THE

LAST FRAME

February 2009

St. Albert Photo Club's Monthly Newsletter



Robert Goerzen explaining photography concepts.

Robert Goerzen Workshop

So you finally developed the nerve to open up that new camera box that Santa Claus left under your Christmas tree last year.

Or perhaps you have had a camera for a while but the images coming out of your camera are not much more than snapshots.

Wanting to elevate your photographic skill to a higher level, your may want to consider taking one of the workshops offered through McBain Camera by one of their

salesmen, Robert Goerzen.

Robert treated members of the St. Albert Photo Club this month to a couple of presentations straight out of these workshops.

He stated that the province of Alberta has thoroughly embraced digital technology, many citing film as too inconvenient!

But without a computer background, the transition from film to digital can be somewhat difficult.

The first topic Bob discussed was

general photographic concepts, presented in a quiz form.

Summarized below are ten of these concepts.

The second half of his presentation centered on photographic composition accompanied by wonderful photographs used to demonstrate some techniques you can use to elevate your photography from simple snapshots to memorable imagery you could display in your home or elsewhere.

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Larry Louie

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Night
Photography



1. To properly expose an image, in full sun, set the shutter speed to 1 divided by the film speed/ISO rating and set your lens aperture to f/16.

Once you know this setting you can shoot all day, from about 2 hours after sunrise to about 2 hours before sunset.

This is known as Basic Daylight Exposure.

For each one-stop increase in your aperture size -- moving to larger f/stop -- you let in twice the amount of light.

To maintain a constant exposure, you must increase the shutter speed by an equal and opposite amount to compensate.

For example, an exposure of f/8 at 1/125-sec. will give you the same exposure as f/5.6 at 1/250-sec.

If your subject is sidelit, open up your Basic daylight Exposure by one f/stop.

If you want to maintain detail in a white subject that fills more than half of your frame, decrease your exposure by one f/stop, and to maintain detail in a black subject that fills more than half of your frame, open up your expo-

sure from the Basic Daylight Exposure by no more than one f/stop.

2. To bring objects into (apparent) focus over a greater range of distances, from near to far, decrease your aperture size, from f/5.6 to f/11 for example, in order to gain depth of field.

3. With relatively short focal lengths and large aperture lenses, such as those used with both 35mm cameras and DSLR's, setting your lens aperture a few stops down from maximum aperture, such as f/5.6 on an f/2.8 lens, will yield the sharpest image.

4. Direct (axis) light from the camera flash reflected from the back of someone's eyeball causes the dreaded "red eye" phenomenon.

To eliminate red-eye, use an external flash unit instead of the built-in flash atop the camera's prism; the built-in flash is great as a "fill" for nature subjects and still-lives.

Better yet, buy yourself a TTL extension cable so you can position your flash unit off-camera, anywhere you desire.

5. A telephoto lens af-



Goerzen explaining megapixels.

fects the depth of field by decreasing it.

The closer you are to your subject, the more pronounced this effect.

Wide-angle lenses have the opposite effect.

6. An f/stop is defined as the ratio of the focal length of the lens to the diameter of the lens; a setting of f/8 on a 24mm wide-angle lens is the same as f/8 on a 300mm lens, even though the physical size of f/8 on the wide-angle lens is smaller than f/8 on the longer lens.

7. The focal length of a lens is the distance between the front lens element and the film plane/sensor plane.

8. A "fast" lens is one





that has a wide maximum aperture.

9. The main reason for choosing a 10 mega-pixel digital camera model over a 6 mega-pixel model is that the former will allow you to enlarge details with less image degradation than the latter.

10. By having more crowded photo sites, such as the one found on a point-and-shoot camera, it is harder for light to get in the camera to directly strike the image sensor.

Thus a small sensor size in concert with a high mega-pixel count can actually degrade image quality.

You will get better dynamic range, better

<p>St. Albert Photo Club</p> <hr/> <p>Vol:8 Issue:4 PUBLISHED MONTHLY September - June</p>	<p>President</p> <p>Derald Lobay </p>	<p>Treasurer</p> <p>Allen Skoreyko </p>	<p>Web Master</p> <p>Tracey Guzak </p>	<p>Club Contact</p> <p>Doug Poon 973-7035  dougpoon@shaw.ca</p>
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tonality, and less digital noise if the photo sites are less crowded.

Thus, the smaller the sensor size, the less megapixels you want to put on it.

Photographic composition is defined by certain rules, but some follow these stringent guidelines too closely.

That being said, one of the main reasons why some images are more outstanding than others is because of their composition.

Loosely defined, composition is the pleasing selection and arrangement of subject matter within the image area.

Following are some compositional techniques Robert demonstrated during his presentation.

(a) Rule of Thirds. The Rule of Thirds lies on the premise of drawing imaginary lines dividing the image area into thirds, both horizontally and vertically, much like a rectangular tic-tac-toe grid.

One of the most important applications of this rule is the placement of a horizon line in a landscape image, be it real or implied.

By positioning your horizon along the upper horizontal line, you give emphasis to that area below the horizon, usually terra firma.

Conversely, if you place your horizon along the lower horizontal plane,

you give more emphasis to that area above the horizon, usually the sky.

Where both the horizontal and vertical lines intersect are known as Points of Power, and it is recommended that you position your main subject at one of these four intersections.

Images that adhere to this Rule of Thirds seem very natural to use because they represent a "natural" view.

(b) Diagonals. Anytime you include diagonals in your composition you introduce an element of power or strength to your image.

An image will draw more attention if you incorporate diagonals, whether intentional (camera tilt) or not.

These lines are dynamic and they can be used as leading lines, providing a route that they eye should travel throughout the photograph.

(c) Angles. Whenever you can, incorporate angles into your photography.

Camera angles will draw you in.

(d) Lines. Repetitive lines can be used to draw you into the center of interest.

One of the most common and graceful lines used in composition is the serpentine "S-curve".

(e) Geometry. Use geometric shapes, especially triangles, to enhance your composition.

Lines and shapes will lead the eye through your composition.

(f) Balance. The arrangement of shapes, complementary colours (yellow and blue or red and green), and areas of light and dark that complement one another so that the photograph looks well balanced.

In addition, creating an image in the abstract requires planning and careful placement of the camera in relation to the subject.

The whole concept of abstract is balance -- balance in shapes, colours, and the like.

(g) Moving Subjects. Consider the pathway of moving objects in your composition and remember to leave space in front of them into which they can move.

When you must frame moving objects very tightly within the frame, you must also ensure that perspective and angle correctly relate to the experience.

(h) Panning. This is better than any other method to demonstrate speed.

By following your subject with your camera set at a slower shutter speed, such as 1/15-sec., it will give a dramatic effect to the background.

A proper background, one that can produce streaking, is essential for this kind of image to suc-

ceed

(i) Framing. Using objects in the foreground to frame your subject and add a dimension of depth to your image.

(j) Simplicity. Fill the frame! Look for ways to give the center of interest in your images the most visual attention.

Select uncomplicated backgrounds that will not steal attention from your subjects.

By photographing themes incorporating lines, forms, shapes, textures, and patterns in combination with some of the compositional techniques Robert outlined above, you will begin capturing timeless photographic moments.

If you are interested in enrolling in one of Robert's classes, contact McBain Camera at (780) 420-0404.

Article-Derald Lobay

Club Point Standings

PRINTS

10 - Josh Forsyth
08 - Al Popil
06 - Sieg Koslowski
02 - Derald Lobay
02 - Mark Pesklewis
01 - Tim Johnston
01 - Tracey Guzak

DIGITAL

12 - Sieg Koslowski
08 - Al Popil
04 - Mark Pesklewis
02 - Andrew McLeod
02 - Derald Lobay
02 - Mark Shalanski