

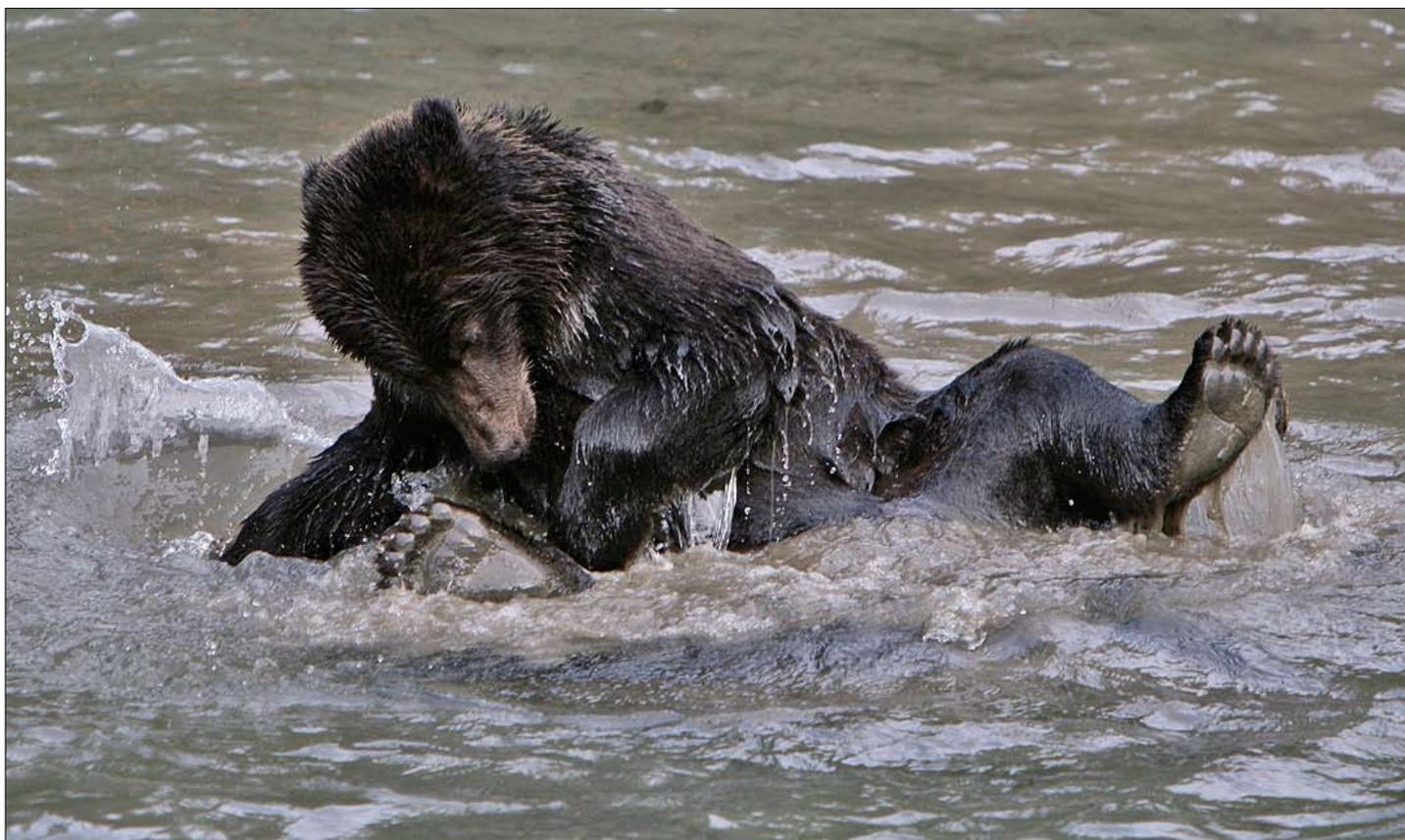


THE

LAST FRAME

January 2008

St. Albert Photo Club's Monthly Newsletter



A grizzly cub takes a bath in a lagoon near Hyder, Alaska.

Photo/Al Popil

Answers To Questions

Editor's note: Due to our guest speaker not showing up this month, a whole whack of filler.

GUIDE NUMBER

We have all seen it. This flash has a guide number of x. What exactly does the guide number mean? The workhorse of photojournalists for years, the Vivitar 283 has a guide number of 120@ ISO 100. The Canon 550EX flash has a guide number of 180@ ISO 100.

The Nikon SB800 has a guide number of 125@ ISO 100.

A flash's power is determined by its guide number, with low guide numbers (GN) indicating a less powerful flash than one with a higher GN.

For comparison, most flash GNs are rated for an ISO 100 film. If you use a film with a lower ISO the GN will be lower. If you use a higher speed film the GN will be higher. But doubling the ISO does not double the GN, as some

might expect.

The easiest way to explain this is to describe how a GN is determined. The GN is found by multiplying the flash-to-subject distance by the f-stop required for a correct exposure of the subject at that distance. Although any distance could be used, 10 foot is the easy standard.

As an example, let's say you obtain an f-stop of f11. This could be done via a flash meter held ten feet from the

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SPEAKER
Harmen van
Andel

FEBRUARY
COMPETITION
"Colour Red"

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MARCH
GUEST SPEAKER
Jim Gaa

MARCH
COMPETITION
"Snow and Ice"



flash.

If f11 is obtained, then by simply following the GN formula of $GN = f\text{-stop} \times \text{distance}$, ($GN = f11 \times 10 \text{ feet}$), you'll get a GN of 110 for ISO 100 film.

If you use ISO 50 film, the GN is NOT 55. Since ISO 50 is one stop less light sensitive than ISO 100, you'd have an aperture of f8 at ten feet with the same light source. Following the formula, $GN = f\text{-stop} \times \text{distance}$, you'd have $GN = f8 \times 10 \text{ feet}$ or GN of 80.

Likewise, the GN for ISO 200 film would be 160 since you gain a stop of light with the faster film, so $GN = f16 \times 10 \text{ feet}$ or 160.

Higher GN flashes are generally more versatile. They can be used at a greater flash-to-subject distance.

For example, you have three different flash units with GNs of 80, 160, and 220 for ISO 100 film. At f8 the first flash would need to be placed at 10 feet, the second flash at 20 feet, and the third flash at 27.5 feet.

If you transpose the formula, $GN = f \text{ stop} \times \text{distance}$, to $GN/\text{distance} = f\text{-stop}$, or $GN/ f\text{-stop} = \text{distance}$, you can find the exact distance required to use a manual flash for a given f-stop, or, with TTL, the maximum distance a flash can be placed for a given f-stop. It is extremely useful to understand the importance of GN when picking a flash.

With TTL flash, one doesn't have to worry about the

flash-to-subject distance as the camera's flash sensors govern the exposure.

The flash's distance scale tells you the minimum and maximum flash distance for any given f-stop within which the flash will properly function. With a high GN flash, this range is much greater.

COPYRIGHT

Yes, everyone's paranoia. What exactly is the copyright law? How is it acquired? What particularly bugs me, is photo magazines who plaster the copyright symbol with the photographers name even on mug shots. So...

According to the Copyright Board of Canada interpretation, "artistic work" includes paintings, drawings, maps, charts, plans, photographs, engravings, sculptures, works of artistic craftsmanship, architectural works, and compilations of artistic works.

Copyright comes into existence automatically, at the time the work was created.

It's free! Automatic protection for Canadian and foreign works.

When you create a work or other subject matter protected by copyright, you will automatically have copyright protection provided that, at the time of creation, you were:

1. a Canadian citizen or a person ordinarily resident in Canada;
2. a citizen or subject of, or a person ordinarily resident in, a Berne Convention country, a Universal Copy-

right Convention country, a Rome Convention country (for sound recordings, performer's performance and communication signals only), or a country that is a member of the World Trade Organization (WTO); or

3. a citizen or subject of, or a person ordinarily resident in any country to which the Minister has extended protection by notice in the Canada Gazette.

In short, virtually everyone living in Canada can enjoy the benefits of automatic copyright protection.

OWNERSHIP

Generally, if you are the creator of the work, you own the copyright. However, if you create a work in the course of employment, the copyright belongs to your employer unless there is an agreement to the contrary.

Similarly, if a person commissions a photograph, portrait, engraving, or print, the person ordering the work for valuable consideration is the first owner of copyright unless there is an agreement to the contrary.

The consideration must actually be paid for the copyright to belong to the person commissioning the photograph, portrait, engraving, or print.

Also, you may legally transfer your rights to someone else, in which case, that person owns the copyright.

GENERAL RULE

The general rule is that copyright lasts for the life of the author, the remainder of

the calendar year in which the author dies, and for 50 years following the end of the calendar year.

Therefore, protection will expire on December 31 of the 50th year. After that, the work becomes part of the public domain and anyone can use it.

For example, Shakespeare's plays are part of the public domain; everyone has an equal right to produce or publish them. This rule applies to all categories of works except those to which special rules apply. Some of the more important special rules are below.

PHOTOGRAPHS

There are three possible terms of copyright protection for a photograph:

1. First, where the author is a natural person, the term of protection is the remainder of the calendar year in which the author dies, and for 50 years following the end of the calendar year.

2. Second, if the author of the photograph is a corporation in which the majority of voting shares are owned by a natural person who is the author of the photograph (e.g. a commissioned photograph), then the term of copyright protection is the remainder of the calendar year in which the author dies, and for 50 years following the end of the calendar year.

3. Third, if the author of the photograph is a corporation in which the majority of voting shares are not owned

<p>St. Albert Photo Club</p> <hr/> <p>Vol:7 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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by a natural person who is the author of the photograph (e.g. a commissioned photograph), then the term of copyright protection is the remainder of the year of the making of the initial negative or plate from which the photograph was derived or, if there is no negative or plate, the remainder of the initial photograph, plus 50 years.

INDICATING COPYRIGHT

There is no requirement to mark your work under the Copyright Act. The Universal Copyright Convention provides for marking with the symbol ©, the name of the copyright owner and the year of first publication, for example, © Jane Doe, 1986.

Although not obligatory in Canada, such marking can serve as a reminder to others of a copyright as well as providing the name of the owner.

You may use this notice even if you have not registered your work.

However, if you are really paranoid you can register your works on-line with the Copyright Board of Canada, they'll take your \$50 for each print. Nuff said....

DEPTH OF FIELD

From a practical point of view, depth of field varies with the f/stop used, with the distance from the lens to the subject, and with the focal length of the lens.

With any one lens, the smaller the lens aperture, the greater the depth of field; the larger the aperture, the shallower the depth of field. (You will get great of field when a lens is set at f/22 and very limited depth of field when the lens is set at f/2.)

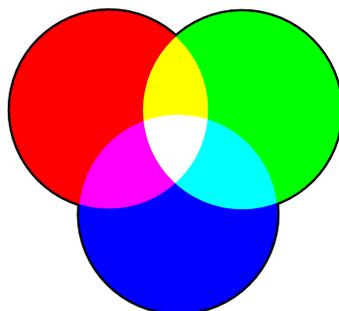
With any given lens set at any given f/stop, the shorter the distance from lens to

subject, the shallower the depth of field. (With any lens you lose depth of field as you move the camera closer to the subject and gain magnification.)

When photographing from any one spot, the longer the focal length, the narrower the depth of field at any given distance. (If you focus on a subject that is 20 feet away with first a 50mm lens and then a 200mm lens without moving the camera, the 200mm lens will give much less depth of field.)

Regardless of the focal length used, photographs taken at the same image size and at the same f/stop will have the same depth of field. (If you first shoot a subject from a distance with a 200mm lens set at f/4 and then move close to shoot the subject at the exact same image size with a 50mm at f/4, both of the resulting shots will exhibit the same depth of field.)

COLOUR ADDITIVE COLOUR



Colour for the digital camera, red, green, blue or RGB.

Additive colour involves light emitted directly from a source. The additive reproduction process usually uses red, green and blue light to produce the other colours.

Combining one of these additive primary colours with another in equal amounts, produces the additive secondary colours cyan, magenta, and yellow.

Combining all three primary lights (colours) in equal intensities produces white. Varying the luminosity of each light (colour) eventually reveals the full gamut of those three lights (colours).

Computer monitors and televisions are the most common application of additive colour. Digital cameras capture in RGB.

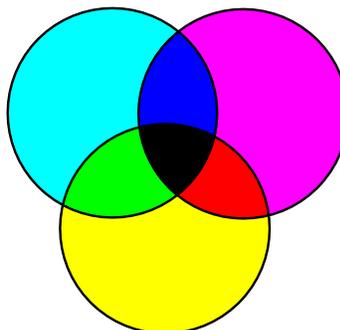
Results obtained when mixing additive colours are often counterintuitive for people accustomed to the more everyday subtractive colour system of pigments, dyes, inks and other substances which present colour to the eye by reflection rather than emission.

For example, in subtractive colour systems green is a combination of yellow and blue, in additive colour, red + green = yellow and no simple combination will yield green.

It should be noted that additive colour is a result of the way the eye detects colour, and is not a property of light.

There is a vast difference between yellow light, with a wavelength of approximately 580nm, and a mixture of red and green light. However, both stimulate our eyes in a similar manner, so we do not detect that difference.

SUBTRACTIVE COLOUR



Colour for the photographic enlarger, cyan, magenta, yellow.

The subtractive colour

model is the mixing of paints, dyes, inks, and natural colourants to create a range of colours, where each such colour is caused by the mixture absorbing some wavelengths of light and reflecting others.

The colour that an opaque object appears to have is based on what parts of the electromagnetic spectrum are reflected by it, or by what parts of the spectrum are not absorbed.

Subtractive colour systems start with white light. Coloured inks, paints or films placed between the viewer and the light source or reflective surface (such as white paper) subtract wavelengths from this white, and make a colour.

Conversely, additive colour systems start with no light (black). Light sources add wavelengths to make a colour.

In either an additive or a subtractive system, three primary colours are needed to match humans' trichromatic colour vision (caused by the three types of cone cells in the eye).

Club Point Standings

PRINTS

- 14 - Al Popil
- 04 - Sandra Boser
- 03 - Allen Skoreyko
- 02 - Sieg Koslowski
- 01 - Dave Paris

DIGITAL

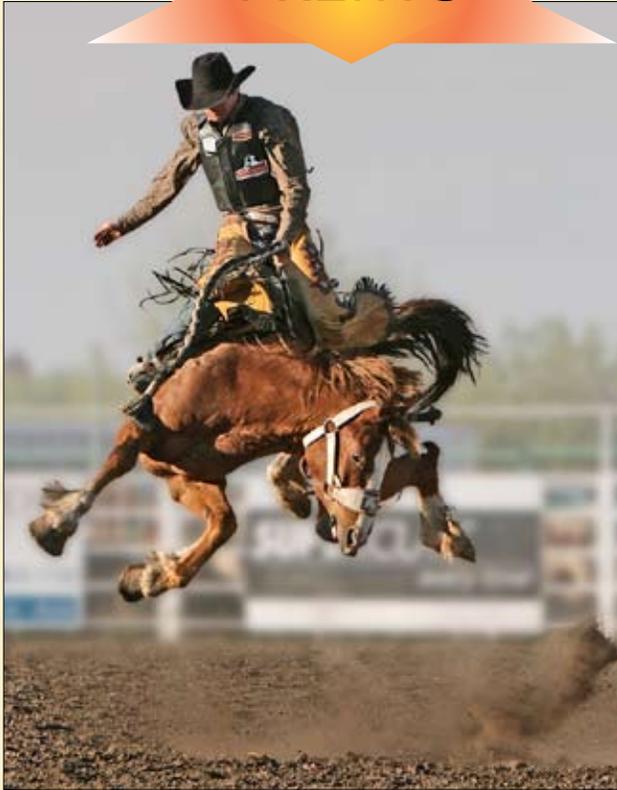
- 10 - Allen Skoreyko
- 08 - Al Popil
- 03 - Sieg Koslowski
- 02 - Mufty Mathewson
- 01 - Andrew MacLeod

THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



PRINTS



Far left, 1st Place Print -
Al Popil

Left, 2nd Place Print -
Allen Skoreyko



3rd Place Print -
Dave Paris

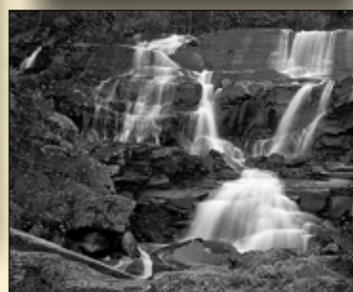
DIGITAL



1st Place Digital - Allen Skoreyko



2nd Place Digital -
Al Popil



3rd Place Digital -
Allen Skoreyko