



THE

LAST FRAME

MARCH - 2002

St. Albert Photo Club's Monthly Newsletter



Ian Grant is using a digital backed Hasselblad (inset) to produce most of the images at his studio in St. Albert.

Ian Grant Photography

Ian Grant initially attended NAIT's Photographic Arts Program between 1978-1980.

Opening up his first studio in Edmonton in 1985, he markets his current facility as "Alberta's only High End Digital Photography Studio".

Grant accepts work doing photography in architecture, editorial, food, industrial and

wedding/portraiture.

His 1400 square foot St. Albert studio comes with an overhead door, a 50' corner cove with a 20' high ceiling.

For his architectural work, he often elects to use a 4x5 view camera, using its swings and tilts to keep vertical lines vertical.

For commercial work, he invested in digital technology as quickly

as possible. Clients were requesting digital files for web site design, catalogues and promotional brochures.

Approximately 85% of the commercial work is digital and 100% of the weddings/portraiture is digital using a Light Phase digital camera back.

Film is used as a backup to digital. By shooting digital, he eliminates the need for scanning

POINT STANDINGS TO MARCH

- Derald Lobay 24
- Al Popil 11
- Eric Klaszus 9
- John Van Veen 7
- Gary George 7
- Sieg Koslowski 7
- Don Litven 6
- Maryann Peterson 5
- Debbie Tetz 3
- Doug Poon 1

negatives in order to digitize them.

For wedding photography, the trend today is an editorial "story of the day" approach, capturing the emotion and spontaneity of the day.

Using both a 35mm Leica rangefinder and a 6x6 Hasselblad, 300-500 images are captured in color and black and white.

For outdoor wedding and portrait photography, there is a landscaped 1/2 acre area behind the studio.

By shooting in digital, he can have a print ready in about seven minutes on his Fuji Pictograph printer (up to 12x18 size).

April Contest: Portraits

April Guest Speaker: TBA

Tech Tips:

May Competition: Roads

June 12th Wrap-up Dinner



A Perspective of Focal Length



15mm



24mm



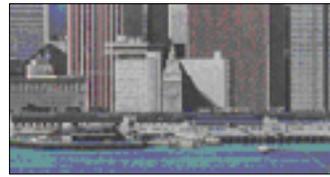
35mm



50mm



180mm



400mm



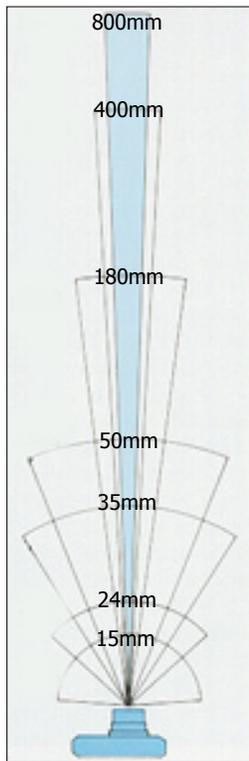
600mm



800mm



1200mm



Angle of view

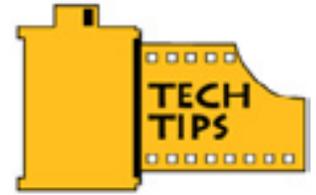
Simple background Add some spontaneity



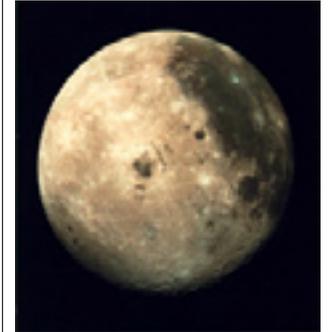
A simple background focuses attention on the subject and makes clear, strong pictures. Take control and move your subject or your camera to find a simple, uncluttered background.



To avoid stiff, static poses, prompt your subjects to be active. Their expressions will be more relaxed and natural. When photographing people, keep them busy! Your pictures will have a feeling of lively spontaneity.



How to photograph the moon



If you can't find a moon-free night then maybe you should try to get a good photo of the moon itself...

Start with a tripod and a 200mm or longer lens. Your exposure should be f/11 and a shutter speed of 1/film-speed (e.g., f/11 and 1/400th of a second if you are using ISO 400 film). The moon is illuminated by the full light of the sun, attenuated to some extent by our atmosphere. You could say the same about your friend's face on a sunny day, in which case you'd apply the "sunny 16 rule" and set f/16 and 1/film-speed. Why the discrepancy? The moon is made of darkish gray rock. But we see it at night when are eyes are adjusted to the dark so it looks rather white. In order to have the moon appear white on film, you need to over-expose it by 1 f-stop, i.e., use f/11 instead of f/16.

ST. Albert
Photo Club

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THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



Best of Show and 1st Place Slide - Derald Lobay



1st Place Print - Don Litven



2nd Place Print - Don Litven



3rd Place Print - Al Popil