



THE

LAST FRAME

MAY - 2002

St. Albert Photo Club's Monthly Newsletter

Guest Speaker Corey Horchachka



Photographer Corey Horchachka

Commercial and Stock Photographer Corey Horchachka was the St. Albert Photo Club's guest speaker on May 8, 2002. He had completed one year of studying Fine Art at Grant McEwan Community College prior to picking up a camera. This gave him a good base upon which to build upon. By 1998 he had graduated from NAIT's Photographic Arts program. Advertising and stock photography was his mainstay but he also delved into photographic retouching and web design. He has a passion for floral and macro photography as was exemplified in his presentation. Today he shoots primarily with Fujichrome Provia as it has a one-stop gain in speed from the highly saturated Fujichrome Velvia and because it is less contrasty, it scans better when working on his images in the computer. By only having his chrome films processed and not mounted, he can save 50% on his film expenses. These processed-only images are stored in transparent slide pages. One photographic technique he explained was

Orton Imagery. This is where two images are sandwiched together to make one image. The first image is photographed in focus, but over-exposed by 1-stop. The second image, slightly out of focus, is photographed either 2 or 3-stops overexposed. These two images are then combined. Experiment!

His wife, whom he met on a trip to Cadomin caves, fully supports his photographic endeavors and when assignments run lean, they rely on her position as an accountant to get them by.

Article-Derald Lobay

POINT STANDINGS TO MAY

- Derald Lobay 30
- Al Popil 14
- Sieg Koslowski 13
- Eric Klaszus 12
- Gary George 11
- John Van Veen 7
- Don Litven 6
- Maryann Peterson 5
- Debbie Tetz 5
- Doug Poon 1



June 12th Wrap-up Dinner	June Guest Speaker: None	Notice For Monthly Winners: Page 2	June Competition: None	June 12th Wrap-up Dinner
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Colour balance of slide film



Tungsten film indoors

Daylight film indoors

Daylight film outdoors

Tungsten film outdoors

Different light sources emit different colors of light. Our eyes adjust quickly to the difference between the yellowish hues of incandescent light bulbs indoors and the more bluish color of sunlight outdoors. Film, however, is not as adaptable. Even with black-and-white film, artificial and natural light render colors with different intensity. But because black-and-white film records all colors as tones of grey, the differences are acceptable to our eyes.

With color film, however, even subtle gradations of color must be reproduced accurately if the image is to look correct to the eye. To achieve this, color film is adjusted, or "balanced," for a particular light source. Because the color can be altered somewhat in the printing process, color negative film is usually balanced for only one source, daylight.

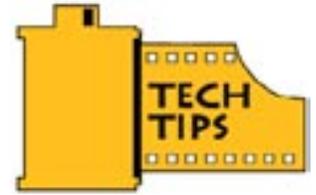
This includes direct and reflected sunlight, as well as the "instant sunshine" provided by electronic flash and blue flashbulbs. But color slide film, which turns directly into a final image when processed, cannot be corrected so easily. Thus, while some slide films are balanced for daylight, others are balanced for two types of artificial light sources.

Some special color slide films, marked photolamp or Type A, are designed to be used with studio floodlights with a color temperature specified at 3400 K. More often, however, you are likely to encounter the slide film marked tungsten, or Type B. It is balanced for incandescent lights with a color temperature of 3200 K, which is slightly brighter in intensity and cooler in hue than normal room lighting. You can use Type B or tungsten film quite successfully in a scene that is illuminated by ordinary

household incandescent bulbs.

To compensate for the shortage of blue in yellow-red incandescent light, tungsten film is especially sensitive to the blue end of the spectrum. As a result, if you use tungsten film outdoors in the more even mix of colors provided by sunlight, your slides will have a pronounced bluish cast. Conversely, if you shoot daylight balanced film indoors under household incandescent bulbs, it will record the scene as more golden in tone than you perceive it.

The four shots of the boy above show the effects of using tungsten and daylight film in both types of light. As a rule, you should match your slide film to the prevalent light source in any scene you are photographing. If you happen to have the wrong film in your camera, filters can be used to help correct the color balance.



Picture of the Year

Remember to bring you monthly 'Best Of Show' photo to the June 12th meeting. Below is a list of monthly winners and the winning photograph.

October - Sky Phenomena
Derald Lobay
Sunset on field

November - Green
Gary George
Aloe

January - Insects
Gary George
Moth

February - Animals & Birds
Al Popil
Tree Skink

March - Erotica
Derald Lobay
Standing Model

April - Portraits
Derald Lobay
BW Studio

May - Roads
Sieg Koslowski
Boy in Canola

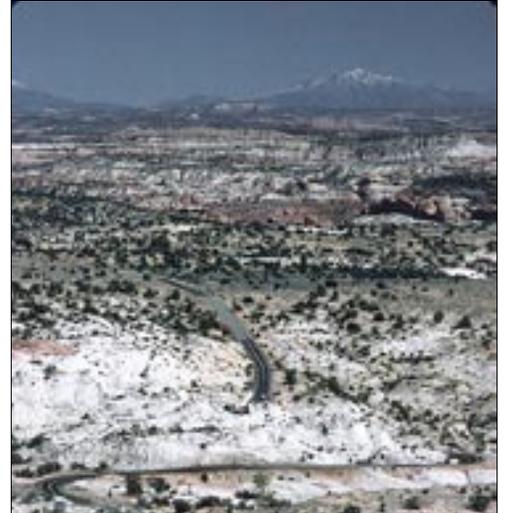
<p>St. Albert Photo Club</p> <hr/> <p>VOL: 1, ISSUE 10 PUBLISHED Monthly September - June</p>	<p><u>PRESIDENT</u></p> <p>Derald Lobay</p>	<p><u>SECRETARY</u></p> <p>Gary George</p> <hr/> <p>Treasurer</p> <hr/> <p>Mary Ann Peterson</p>	<p><u>PROGRAMME DIRECTOR</u></p> <p>Dave Johnston</p>	<p><u>CLUB CONTACT</u></p> <p>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 and 2nd Place Slide - Sieg Koslowski



1st Place Slide - Derald Lobay



1st Place Print - Eric Klazsus



3rd Place Slide - Sieg Koslowski



2nd Place Print - Al Popil