



THE

LAST FRAME

NOVEMBER - 2001

St. Albert Photo Club's Monthly Newsletter



October guest speaker Chris Stambaugh spoke about his wedding and commercial photography, above, and at right, one of his wedding photographs.

Stambaugh explains wedding photography

Chris works with two camera formats. The more traditional and formal work is photographed with a 6x6 medium format Hasselblad 500C camera. The larger negative size allows for easier negative retouching. Chris uses three lenses with this format: an 80mm lens for normal shooting, a 150mm for bridal portraits, and a 50mm for environmental portraiture.

For more candid/photojournalistic-type photography, he turns to his second format, a 35mm Canon EOS-1N with an accom-

panying 28-135mm Image Stabilizer lens. Used in wedding ceremony shots, with either colour or black-and-white film, this system enables him to "capture-the-moment." With a TTL (through-the-lens) dedicated flash attached to a Stroboframe, he can always keep the flash positioned above the lens (where you want it to be) for both horizontal and vertical compositions and not have the flash blazing across the composition as this is not especially desirable.

As far as film selection

goes, try a faster film when photographing the wedding ceremony, such as Kodak Portra 800NC/VC. By metering first for the ambient light, set your flash to output 1/2- to 1-stop less than the ambient light reading. This will preserve the beautiful light streaking through stained glass windows. The flash will then be used as "fill" only. For the more formal portraits photographed on the Hasselblad, a 400-speed film would be used for location work and 160-speed for studio work. As far as a cover

NOVEMBER RESULTS

Colour Prints:

- 1) Al Popil
- 2) Eric Klaszus
- 3) Maryann Peterson

Colour Slides:

- 1) Debbie Tetz
- 2) Derald Lobay
- 3) Doug Poon

Monochrome Prints:

None

Altered/Manipulated:

- 1) Gary George
- 2) Eric Klazus
- 3) Al Popil

Again, another good showing this month. We had almost forty entries.

-age goes, 100 shots would be considered limited coverage, 200 shots would be more extensive coverage (bride's house, ceremony, and formals), and complete coverage would be about 500 photographs including an engagement portfolio and full wedding day coverage beginning a 7:00 A.M. at the hair salon and ending with the bride and groom leaving the reception.

January's Contest:
Insects

December's Guest Speaker:
TBA

Tech Tips:
Get Close
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February Competition:
Animals & Birds

Christmas Party:
December 12

A LOOK AT LENSES

Lenses - Wide

Takes in a wide angle view and includes all focal lengths of 35 mm and shorter. A wide angle lens decompresses the image making distant objects seem farther away while accentuating nearby objects, creating a sense of expansion between foreground and background.

The temptation when using a wide angle lens is to include everything in front of you. The challenge is how to order the chaos in front of you. You must be careful about selecting your camera position and how much to include in the frame.

When you shoot "up" with any wide angle lens, all vertical lines nearby tend to converge or tip (known as "key stoning") but it just reflects the fact that these lenses exaggerate intervals in distance.

Wide angles are prone to lens flare (the sun's rays hitting the front element of the lens) resulting in a line of hexagons. This is much more prevalent with wide angle

zoom lenses than wide angle prime lenses.

Lenses - Telephoto

Telephoto lenses are broken down into two major types: short telephoto, also known as portrait lenses in the 85mm to 135mm range and super telephoto, which is basically anything longer than 135mm in focal length.

Short Telephoto

(135) are excellent lenses for portrait work be it of people or of the world in general. The human eye sees the world at the equivalent of approximately 105mm. This is why short telephoto lenses are the favorites of portrait photographers around the world.

Super Telephoto

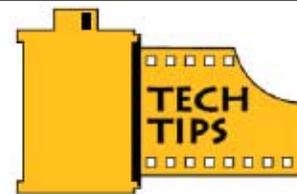
(135) give the bare essentials of the composition. These lenses are used to isolate one feature of the view presented to you (this is known as optical extraction). They are also used for vignettes of the world and are extremely popular with wildlife and sports photographers. The best f-stops for sharp focus on most lenses is about 2 or 3 stops

down from wide open. Fast, super telephoto lenses are made to be used fairly wide open to isolate their subjects but this feature adds substantially to their cost. Most long focal lengths are constructed so that the focusing barrel focus beyond infinity to allow for expansion and contraction as the temperature changes.

Vertical versus Horizontal

Most cameras are designed by the manufacturer to be used horizontally, therefore, people take many more horizontal than vertical photographs. Information is harder to read when displayed along the side than at the bottom of the frame so this also contributes to horizontalitis. Horizontal framing is quieter, more tranquil and calming while a vertical shot conveys feelings of strength and power. Let the lines within the view finder dictate the orientation, not the camera body used to make the photograph.

Article submitted by Derald Lobay.



Get Close

As a general rule, the closer you get to the subject, the better your pictures will be. Getting close eliminates distracting, unnecessary backgrounds and shows the subject clearly.

Think about showing just enough of the



scene to make the picture clear and interesting. Be sure to check your camera manual to



learn the closest distance at which your camera takes

sharp pictures. Many point-and-shoot cameras cannot focus closer than four feet from the subject.

Tip from Kodak. Visit www.kodak.ca, for more tech tips.

<p>ST. ALBERT PHOTO CLUB VOL: 1, ISSUE: 4 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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CLUB MEMBERS WINNING MONTHLY PICTURES



1st Place Altered - Gary George



2nd Place Altered
Eric Klaszus



3rd Place Altered
Al Popil



1st Place Print - Al Popil



Best of Show - Gary George



1st Place Slide - Debbie Tetz