

# TTL

## THROUGH THE LENS THE MONTHLY NEWSLETTER of ISLAND PHOTO GROUP

Dedicated To Excellence In Photography

Volume III No. I

<http://www.islandphotogroup.org>

September 2005

### Flash Photography "On the Run!"

by Jeff Barlowe

I make my living as a photographer and a significant part of my photography has always involved corporate events. You know, the ribbon cuttings, check presentations, grip and grins (handshakes and smiles ).

Back 30 and 40 years ago, I was thrilled to shoot these subjects with my twin lens Rollei and a Vivitar 283 on a little bracket. I got my first look at the images as the freshly processed strip of 120 size negatives was unspooled from the stainless steel developing reel. I had an 8X loupe in my home darkroom, and as I held the film in my left hand and the loupe in my right, I would eyeball individual frames against the fluorescent fixture above the darkroom sink. My eyes (which were better then) would lock onto the microscopic details composed of silver halide grains seemingly lined up like tiny soldiers, ordered into formation at my command! I would excitedly go from frame to frame while breathing the intoxicating vapors of still-wet freshly processed Tri-X. The impression of seeing such extreme image detail was astounding!

Back from the past, my present day workflow lacks the romance of those memories. Instead of the heady experience of cajoling silver molecules to migrate and form the ultimate mosaic, I now find myself zooming my computer monitor in to 100% or more to see a blocky checkerboard of not-quite-sharp details of my subject.

The images of today seem to lack the benefit of 100 years of photographic evolution and development. I can no longer use a loupe to extract that satisfying extra bit of detail. And, when I view images made with a flash on a camera supported bracket, I'm disappointed. What I see is flat lighting, dark shadows behind the subject, and something that you might call the tunnel effect. If my subject is a group of people, some positioned only a few feet away on the left and right edges and others 10 and 15 feet away in the center of the frame, the image begins to look like what you've seen peering out the front window of a New York City subway train in a tunnel. The nearby sides of the tunnel are brightly lit by the headlight, and distant details obscured by darkness.

Back in the days of my Rollei and Tri-X, we would simply expose for the farthest subjects and with six or more stops of latitude, burn in the foreground subjects. Not so today! Digital sensors have almost no latitude. So, I've begun using a novel approach to lighting. I've become, in effect, my own assistant! Instead of

*continued on page 3*

### What's New ....

Labor Day Holiday - No Meeting .....	September	5
IPG Members' Showcase - DVD Slideshow .....	September	12
L.I. Photoshop - Katrin Eismann Seminar .....	September	14
IPG Critique Night .....	September	19
PFLI Selection Committee .....	To Be Announced	

### Quick Tips for September



Photos from your digital camera not as sharp as they should be? Try turning off the In-Camera Noise Reduction feature on your camera.

If your camera has an internal noise reduction function turned on, it could be the cause of the problem. While the noise reduction function does help to smooth out any graininess, the resulting images can be a bit blurry.

The method for turning the noise reduction functions on and off vary from camera to camera. Check your camera manual to see if your camera has a noise reduction feature and whether you can toggle it on and off. You can experiment by shooting the same subject twice. Once with the function on and again with it turned off. Compare the two images and decide if shooting without noise reduction solves the problem.

### IPG Meeting Information

*IPG meetings* will be held from 7:30 - 10:00 PM on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> Mondays of each month, except for holidays, at our meeting room located at:

Ellsworth Allen Park  
101 Motor Avenue  
Farmingdale, NY 11735

*Critique Nights* will be held the 3<sup>rd</sup> Monday of every month

All IPG members can submit 2 photos in each of the following categories:

*Color Prints, B&W Prints and Slides*





# ISLAND PHOTO GROUP

Dedicated To PHOTOGRAPHIC EXCELLENCE

*Ellsworth Allen Park  
101 Motor Avenue  
Farmingdale, NY 11735-4030*

President • *Joe McGahan*  
(516) 484-5635  
[president@islandphotogroup.org](mailto:president@islandphotogroup.org)

Vice President • *David Karikas*  
(516) 796-5556  
[vp@islandphotogroup.org](mailto:vp@islandphotogroup.org)

Secretary • *Phyllis Karikas*  
(516) 796-5556  
[secretary@islandphotogroup.org](mailto:secretary@islandphotogroup.org)

Treasurer • *Glenn DeBona*  
(516) 249-3513  
[treasurer@islandphotogroup.org](mailto:treasurer@islandphotogroup.org)

Publicity • *Ed Engel*  
(516) 798-1905  
[publicity@islandphotogroup.org](mailto:publicity@islandphotogroup.org)

Newsletter • *Jeffrey Blye*  
(516) 292-0478  
[editor@islandphotogroup.org](mailto:editor@islandphotogroup.org)

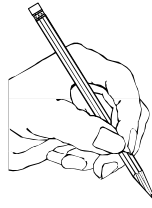
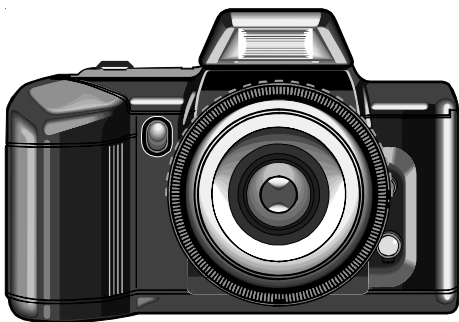
PFLI • *Sherman Paur*  
(516) 333-7623  
[pflirep@islandphotogroup.org](mailto:pflirep@islandphotogroup.org)

Workshops • *Russ Popeil*  
(516) 677-9727  
[workshops@islandphotogroup.org](mailto:workshops@islandphotogroup.org)

Programs • *Unfilled Position*  
[programs@islandphotogroup.org](mailto:programs@islandphotogroup.org)

Membership • *Jo Edmundson*  
(516) 735-7144  
[membership@islandphotogroup.org](mailto:membership@islandphotogroup.org)

Webmaster • *Charlie Bowman*  
(516) 735-7126  
[webmaster@islandphotogroup.org](mailto:webmaster@islandphotogroup.org)



## President's Message

As your new President, it gives me great pleasure to welcome everybody to Island Photo Group's 2005 - 2006 season. I'm very excited about IPG's plans for the new year and I'm sure you'll find this season exciting, educational and fun! At the outset, I would like to thank all of our members for electing me president of IPG (a true act of courage on your part). Charlie Bowman, our past president, did a wonderful job and I would personally like to give him a huge THANK YOU! Don't worry, we didn't let him escape totally.....We have him redesigning and doing the upkeep of our website ([www.islandphotogroup.org](http://www.islandphotogroup.org)). The website, (in case you haven't visited it lately), has taken on a huge change and a dramatic new look. PLEASE CHECK IT OUT!



*Joe McGahan - IPG President*

One of the most important objectives that I have set for my presidency is the need to get more of our members involved in club issues and concerns and to encourage more participation in club events. If anyone has any ideas with regard to workshops, seminars, field trips, the website, club promotions, programs or even discussions on technical issues with your camera, don't be shy. This is **OUR** club and the only way it's going to get better is if we all help each other with our ideas and experience!

With that said, we still need to find a Program Chairperson. So, if you really want to get involved and make a difference, call or e-mail me. Step up and help out our club.

Once again, I would like to extend my thanks to all our members for electing me to the office of President of IPG. I will do my best to make this a great year for Island Photo Group. See you at the first meeting.

Joe McGahan

### ***Island Photo Group Critique Nights***

Critique Nights will be held  
the 3<sup>rd</sup> Monday of every Month

All IPG Members can submit 2 photos in each  
of the following categories:

***Color Prints, B&W Prints and Slides***

Members will be classified as either an  
"A" worker (advanced) or "B" worker (beginner)

**Flash Photography On The Run** continued from page 1

hiring an assistant for “those important shoots” who would hold a second strobe on a boom, I find myself doing it all myself! Here’s how it works. I use an SB800 flash in the hotshoe of my D70 camera. The flash mode is set to TTL and the monitor preflash measures and sets the exposure. This light becomes my fill light in portraiture parlance. My second light is a similar Nikon flash set on the end of a Bogen 7ft. compact lightstand, legs collapsed, but column extended a few feet. Depending on the distance of my subject, this flash is anywhere from a foot to five feet above my head! Obviously if my subject is four feet in front of me, the flash is lowered. But, sometimes I want to light a subject, say a person at a microphone only a few feet in front of me and an audience 30 feet away. I can do this simply by raising the remote flash five or six feet over my head, and shoot the light right over his head! Ahh , the beauty of controlled lighting, on the run! How is the second light set up? Now it gets slightly more complicated. The camera’s flash has a preflash. The second light has to ignore the preflash. There are a number of slave devices on the market that are designed for today’s preflash technology. However, I got lucky. Back some 15 or 20 years ago when I picked up my first Nikon, a model N90s camera, I bought it with the latest Nikon system strobe,

the SB26. That flash, to the best of my knowledge has a unique feature not found elsewhere. Delayed Slave! A switch on the front of the strobe switches on an optical slave cell and offers the option of delayed flash. So my camera mounted SB800 fires a preflash and an instant later both flashes fire in unison. SB26’s can be obtained on the used market.

How about settings? Through trial and error, I’ve arrived at a setting that seems to give perfect 2 to 1 portrait lighting! Set the camera to ISO 250, Manual Mode, Shutter set to 1/100...lens at f/5.6. The SB800 flash is set to TTL and -1 EV. Finally your second light is set to A ( automatic but not TTL ) and ISO 500, light spread angle of 28mm and f/5.6!

With the above configuration, I’m starting to get that heady feeling again. No matter the subject distance, I’m getting consistent exposures. And the results look almost three-dimensional compared to a single flash. I was shooting a wine-tasting event last week. I had a dozen tasters gathered around a table, with a couple of servers behind the table. I used a wide angle lens only a few feet away. By using the camera mounted flash to light foreground figures, and the SB26 five feet above my head and angled down at the figures eight feet farther down the table, it was pure magic!

## **Attention All Photographers and Photoshop Users**

**Save The Date !!!**

**Wednesday  
September 14, 2005**

- **Island Photo Group** •
- &
- **Long Island Photoshop** •

**Proudly Present**

**“ An Evening With Katrin Eismann ”**

**Renowned Photoshop Expert,  
Author & Lecturer**

**In a Rare Long Island Appearance  
Giving a Live Photoshop Demonstration & Seminar**

**Place:** Bethpage Public Library Auditorium  
47 Powell Avenue  
Bethpage, NY

**Time:** 7:00 - 10:00 PM

\$15.00 Contribution  
Tickets Must Be Purchased In Advance  
To Purchase Tickets and For More Information  
Please Call: (516) 249-3513



Photoshop Restoration

Katrin Eismann is an internationally recognized artist, author, and educator who has been working with digital imaging tools since 1989. Katrin's extensive teaching and speaking engagements address the latest tools and techniques



Katrin Eismann

of digital imaging and the impact they are having upon photographers, artists, and educators. She has taught and presented in Europe, Asia, South America, and throughout North America.



Photoshop Masking  
& Compositing