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Guide numbers are based on a simple mathematical equation that states: ... As a method of standardizing the process, manufacturers use ISO 100 and a flash-to-subject distance of 10' as fixed reference points when calibrating guide numbers. An example of this formula: ... Understanding Guide Numbers | B&H Explor ISO is related to sensitivity in that each stop in increased ISO is the same as a single stop of increased aperture. That means that to get ISO 200 guide numbers from ISO 100 numbers, you multiply by the square root of two, just as increasing aperture by that factor is one stop. Quadrupling the ISO doubles the guide number, and so on. What is the quantitative relation between flash guide number ... 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Guide Number Iso - earthfirstpla.com A flash's power is determined by its Guide Number, with low Guide Numbers (GN) indicating a weak or less powerful flash than one with a high GN. For ease of 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, and, conversely, if you use a higher speed film the GN will be higher. Flash Photography - Understanding Guide Numbers Acces PDF Guide Number Iso Guide Number Iso The magnitude of guide numbers is a function of the following four variables: The total luminous energy (in lumen-seconds) emitted by the flash head (which is itself the product of the duration and the average luminous flux of a flash). See Glossary, below for illumination terminology.; The solid Guide Number Iso - alfagiuliaforum.com Guide Number: 197' (60 m) at ISO 100 ... for the flash-head zoomed to 200mm Guide Number: 118' (36 m) at ISO 100 ... for the flash-head zoomed to 35mm. The GN of 118 is close enough to the Nikon's that the explanation is the same for 35mm flash-head zoom. For the flash zoomed to 35mm, the aperture would be 118/10 = f/11 Tutorial: How to use the guide number of your flash - Tangents Guide Number Iso - rswx.championsmu.co Guide Number simply is the multiplied product of (flash distance x f/stop) for a proper exposure situation (normally specified for ISO 100). For example, if a certain Guide Number were equal to 100 (feet), then it says a correct direct flash exposure is f/20 at 5 feet, or f/5 at 20 feet, or f/10 at 10 feet ... Guide Number Iso - princess.kingsbountygame.com Guide Number Iso Among other variables like illumination angle (for devices with zoomable flash heads) and power setting, guide numbers are a function of the ISO sensitivity (film speed or ISO setting on a digital camera). Guide numbers change as the square root of the difference in ISO sensitivity. 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ISO is related to sensitivity in that each stop in increased ISO is the same as a single stop of increased aperture. That means that to get ISO 200 guide numbers from ISO 100 numbers, you multiply by the square root of two, just as increasing aperture by that factor is one stop. Quadrupling the ISO doubles the guide number, and so on.

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Understanding Camera Flash Guide Numbers, plus GN Calculator

Guide Number: 197' (60 m) at ISO 100 ... for the flash-head zoomed to 200mm Guide Number: 118' (36 m) at ISO 100 ... for the flash-head zoomed to 35mm. The GN of 118 is close enough to the Nikon's that the explanation is the same for 35mm flash-head zoom. For the flash zoomed to 35mm, the aperture would be 118/10 = f/11

Flash Guide Number

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Guide Numbers Explained for Manual Flash - Calculator ...

Using the guide number calculator, I've made this guide number chart for a Guide Number 60 at ISO400. If you use an ISO of 800, you just move left on the chart one stop (one square). If you use an ISO of 100 you move right two stops.

Some older DSLRs and a number of modern cameras, such as the Fuji X-T2 have a base ISO of 200, whereas most modern digital cameras have a base ISO of 100. Optimally, you should always try to stick to the base ISO to get the highest image quality .

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REVIEW OF GUIDE NUMBER ISO

- Imaginative literature can't afford to dissociate itself from its readership because the "lay-reader" is the very rationale for its existence! Joyce is not a model to be followed by any writer. Granted that it is the reader's prerogative to choose and pick - it is not up to the author of imaginative literature to be selective about his readers. This extremely gifted man had set out to surpass everything produced in literature up to his time, and if his goal had been tedium to the max, he achieved it. I am the first to give Joyce due credit for the linguistic scope and the skill with which he engineered the plot in Ulysses - but answer me honestly: does any of the characters come to live the way - say - Tolstoy manages to animate his people with a much more primitive technique? I seriously doubt it. Joyce the human being had limitations which got in the way of Joyce the writer which prevented Joyce the artist from living up to the full potential of Joyce the talent. Style is a direct reflection of an artist's temperament - obviously the writer of "Ulysses" could never make up his mind what kind of style it is going to be - the book lacks unity and appears in places unnecessarily oracular due to the style, but not necessarily for the subject matter, which can be looked up in a good reference! And if that wouldn't be bad enough, more than once Joyce went off on a rather revealing tangent: take for instance the masturbation scene in *Nausicaa*. Superbly written as it is, it gives us the whole deficiency of Joyce in a nutshell. He imitates the presumptuous and pompous phrasing in certain fashion magazines of the period, but just tell me to what end? Is it to poke fun on the cliché beset thought-process of the crippled girl? Well I fail to see the joke, this is just cruel. Satire either attacks a subject that has the capacity to bite back, or it is merely an act of a certain and in Joyces time very fashionable "anti-philistine" snobbery. Or perhaps the only reason for writing this way was that Mr. Joyce wished to flaunt his stylistic versatility? I am not objecting to have readers making an effort to get into a difficult text - not at all. But the reward should offer better things than the gratification of

a crossword puzzle. We talk about participation. Participation in the artist's temperament to see things the way they present themselves to the artist. This does not prevent us from disagreeing. (I disagree with many things Tolstoy had to say when he couldn't resist to step on his collapsible soap box. But I also appreciate his artistic genius whenever he spares us the lecture.) To give another example: Compare "Oxen of the Sun" in Ulysses with the moments when women break their water in Tolstoy's novels. Giving birth is not a linguistic exercise. Joyce's choice of style (in fact a display of 60 different styles and modes of speech) is just clever but completely detached from the event. What is to be expected at the very least, is a certain coherence of artistic vision, which I find utterly lacking in Joyce. He can't make up his mind, so he throws at us all the imitative bits and pieces from a (very talented) schoolboy's exercise book. Ulysses is the portfolio of a writer's versatility - it is not a work of art. When I was much younger and naive, I had read every single line of Joyce, including his letters and poems and even Finnegans Wake (what a waste of time). I can't help it, the man was an amateur for all his life, a typical tinkerer and home improvement guy who probably never really found the kind of subject matter that could have distracted him from his self-consciousness. His short stories wouldn't be barely remembered these days if there wasn't his name under the title. They are imitation pieces, ventriloquistic exercises, and pretty flat and lifeless if held against

Chekhov and Kipling, or Flaubert and Kathleen Mansfield. Apparently "Dubliners" and "Portrait" and especially "Ulysses" were written by an author who went on a quest for his own style. If Finnegans Wake eventually was the place where the eagle landed, then, I am sorry to say, the game wasn't worth the candles. Joyce had tons of talent to burn, but something went seriously wrong here. I am all for modern art, and consider "post modern" a phony contradiction in terms. But lesser talents accomplished more - Dos Passos, O'Neil, Kafka, Proust, Marianne Moore, Auden, Hemingway, Nabokov, they all have their moments, even clowns like Bukowski and Douglas Adams (who is a linguistic genius in his own right.) Borges could put in 3 lines what took a Joyce 30 strenuous pages without ever achieving a comparable impact. In the end, all I ask for, is the reader's honesty. Don't just think something is great because a certain establishment says so. Real great artists (like Dickens or Shakespeare) can do without this sort of approval. Don't make it a mission to reach for an icon for no other reason than seeing it hanging high. A failure is a failure even if it is a great man's failure. And Joyce wasn't made of the stuff of greatness. But this is a different story. Approaching Joyce is an experience not unlike "The Approach to Al-Mutasim."

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