



THE

# LAST FRAME

April 2004

St. Albert Photo Club's Monthly Newsletter

## Free-lance

Ah, the life of a freelance photographer. Getting paid to take photographs and working your own hours. Possibly incorporating a little bit of travel and taking on only the jobs you relish. It must be quite the life.

The St. Albert Photo Club featured freelance photographer Bill Brennan as our guest speaker for the April 14th meeting.

He gave us first-hand knowledge about his five decades of being a professional photographer beginning in the 1960s, what it was like being a photojournalist as well as his current career as a freelance photographer.

Bill began his photographic career freelancing in Montreal. Then moving to Ottawa first with Canadian Press, followed by a stint with the Ottawa Journal and then the Ottawa Citizen.

He then found himself working in New York City with UPI for a year and this led to covering the last two years of the Vietnam War under the



Bill Brennan

UPI banner.

After the Vietnam War he returned back to New York where he worked another year before moving to Edmonton to establish United Press Canada (a UPI subsidiary) office.

This was followed by two years at The Edmonton Sun where he was the director of the Photography Department.

Since the mid-1990s, he has dedicated himself to being a freelance photographer, producing photography for major corporations like Telus, ATCO and EPCOR, as well as projects for the Government of Alberta.

To succeed as a freelance photographer, you must be flexible and your work must be "different".

MAY GUEST  
SPEAKER  
London Drugs

MAY  
COMPETITION  
Night Photos

TECH  
TIPS  
Positioning

JUNE GUEST  
SPEAKER  
None

JUNE  
COMPETITION  
Wrap-up Dinner



Capturing the moment of Peter Lougheed

To be “different”, in a creative sense, you must constantly change your camera angles, shooting from a high or low or a side angle.

***“Shooting from anywhere but eye-level will give your viewers a unique perspective on your subject ”***

Shooting from anywhere but eye-level will give your viewers a unique perspective on your subject due to the fact that over 90

percent of images are photographed from eye-level.

The viewer’s eye must immediately go right to your subject, with no crowding of subject matter or distracting elements.

Bill refers to this as the concept of “one-ness”. To emphasize one-ness, it definitely helps to employ telephoto lenses.

As a freelance photographer, you are only as good as your last job; one bad job and you could lose ten, as much future work is attained via referrals

and connections.

Its very much a “who you know and who knows you” operation with plenty of schmoozing involved in getting the work.

Instead of taking only the work you like, you take it where you can get it. You must be able to diversify and not specialize in any genre of photography.

When doing freelance work you must be fast when you work.

You should only need to set up, photograph the required images, and leave, without anyone really knowing you were there.

Make sure you are on time for all your assignments and deliver a good product.

***“Your images must be good, sharp, and salable. ”***

Your images must be good, sharp, and salable. As opposed to being a staff photographer for a news agency or a newspaper, most clients want to see 36 images (the whole roll of film).

Those in the newspaper industry look for that one “story-telling” image.

When it comes to wed-

ding coverage, shoot as many rolls of film as you need in order to please the bride and groom.

An extremely popular current trend in wedding photography is the hand-colouring of black and white images.

In fact, one good hand-coloured black and white photograph in a portfolio is usually enough to sway a couple to secure your services.

Like most professional photographers that shoot weddings, ASA 400 film shot on a medium format camera is the current staple, with digital capture used a both a backup and to complement the film images.

While much of Bill’s work is photographed with a Hasselblad medium format camera, he also uses a 4x5 view camera in his studio for the ultimate in image quality and control.

Recently he added a Canon 10D digital SLR to his arsenal of equipment.

Since you can no longer bill your clients for film, processing and printing costs when shooting digital, you must charge them at a per image rate.

<p>St. Albert Photo Club Vol:3 Issue:5 PUBLISHED MONTHLY September - June</p>	<p><u>PRESIDENT</u> Derald Lobay</p>	<p><u>SECRETARY</u> Rhonda Klaszus <u>TREASURER</u> Allen Skoreyko</p>	<p><u>PROGRAMME DIRECTOR'S</u> Derald Lobay Doug Poon</p>	<p><u>CLUB CONTACT</u> Doug Poon (780) 973-7035 dougpoon@shaw.ca</p>
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Kids at play.

Many photographers include a “Digital Conversion Fee” on their invoices that replaces the old “film cost”, at about \$50 per roll, and this covers the scanning, digital work, and burning to CD/DVD.

Today, most photographers have at least one

digital camera.

Clients want and expect digital images. Nobody wants to wait!

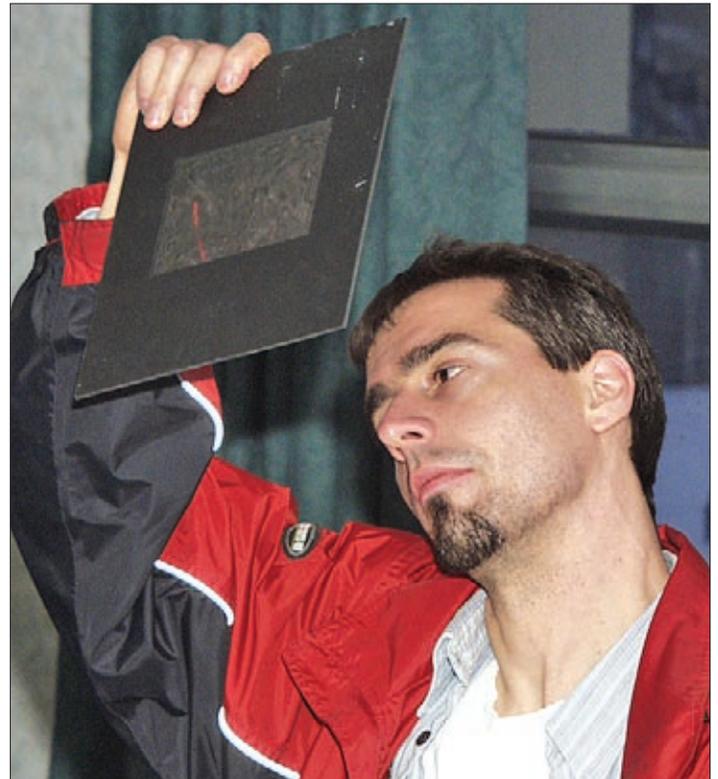
Payment for freelance work is generally paid by the hour, at about \$135 per hour, plus expenses and mileage, with a 2-hour minimum charge.

A full day’s rate would be from \$650 to \$1000 depending upon the event.

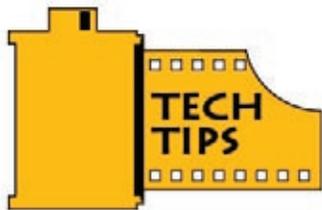
Weddings generally garner a photographer up to \$2500 for the day.

If you feel you meet the above criteria, have a hand at freelance photography.

Article-Derald Lobay



Club member Zoran Simonovic looks over one of Brennan’s 4x5 slides.



## Switch It Around

Try taking both horizontal and vertical pictures of the same subject to see the different effects.



A subject that you might usually think of as horizontal can make a stunning vertical picture.

## Leading Lines

Select a camera angle

where the natural lines of the scene lead the viewers’ eyes into the picture and toward your main center of interest. You can find such



a line in a road, a fence, even a shadow. Diagonal lines are dynamic; curved lines are flowing and graceful. You can often find the right line by moving around and choosing an appropriate angle.

## Plain Background

A plain background shows off the subject you are photographing. When you look through the camera viewfinder, force yourself to study the area surrounding your subject. Make sure no poles grow from the head

of your favorite niece and that no cars seem to dangle from her ears.



Good



Not so good

## Watch The Light

Next to the subject, the most important part of every picture is the light. It affects the appearance of everything you photograph. On a great-grandmother, bright sunlight from the side can enhance wrinkles. But the soft light of a cloudy day can subdue those same wrinkles.

This month’s tips provided by Kodak. For more tips, try [www.kodak.com](http://www.kodak.com)

## Club Point Standings

As of April

Allen Skoreyko	21
Seig Koslowski	21
Derald Lobay	16
Gary George	6
Eric Klaszus	6
Tim Shultz	1
Debbie Tetz	1

# THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



1st Place Print - Allen Skoreyko



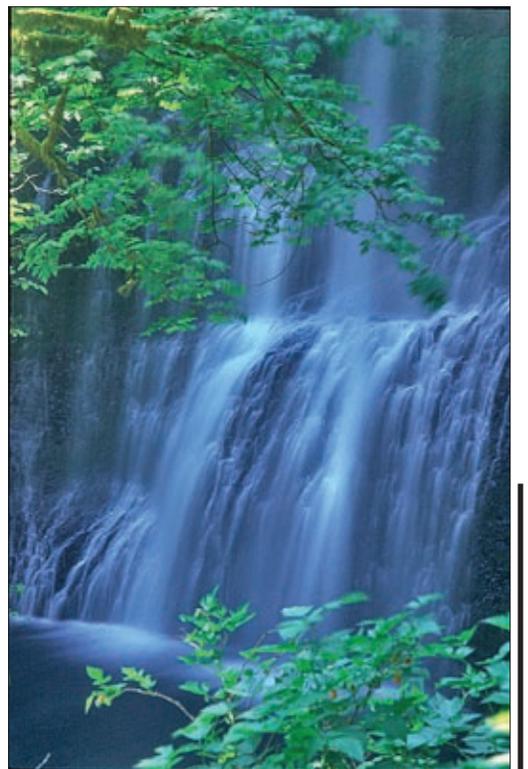
2nd Place Print - Seig Koslowski



3rd Place Print - Gary George



1st Place Slide - Seig Koslowski



3rd Place Slide - Seig Koslowski

2nd Place Slide - Seig Koslowski

