



THE

LAST FRAME

February 2006

St. Albert Photo Club's Monthly Newsletter



Cindy Gannon of Metro Photo.

Primarily self-taught, she supplemented her own knowledge by taking photography courses at Metro College and she also enrolls in PPOC and APPA courses, the national and provincial photography associations, respectively.

PPOC and APPA affiliation does help her as it gives credibility to her photography.

However, she hasn't fared too well in their print competitions.

Judges comment that her images are non-traditional...

Judges comment that her images are non-traditional; they would prefer her to prove herself through traditional means first, and then present herself through more adventurous avenues.

About 6-1/2 years ago, Cindy took over the Riverbend Colorfast location and transformed it from a consumer lab and elevated it into a retail store and portrait studio.

Consumer film processing is now handled

Non traditional photography

You can always tell those people whose passion is what they do.

Lucky are those who can turn their passion into a career as this allows them to completely absorbing themselves in their work.

Cindy Gannon is one of those people.

As the featured guest

speaker for the month of February, she spoke very candidly about her career to a small but enthusiastic group from the St. Albert Photo Club at her studio in Riverbend.

She spoke about how she took her business to where it is at today.

Cindy has a background

in biochemistry but she also worked part-time for Colorfast, where she learned the technical aspects of photography, such as f/stops and printing.

Soon she found herself less interested in biochemistry and more interested in photography.

MARCH GUEST
SPEAKER
Field trip
Tu Gallery

MARCH
COMPETITION
Trees

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website

APRIL GUEST
SPEAKER
Bob Todrick

APRIL
COMPETITION
Abandoned
Vehicles



through an alternate Col-orfast facility, with twice daily drop-offs.

The retail store, where she sells gift bags, note cards, picture-frames, and photo albums, is at the front of her business.

She only sells those products to her customers that she herself would also use.

Her studio is at the back, where the lab used to be, and she runs both the retail store and the studio.

Alicia, who has been with Cindy for over 5 years, performs the digital work on Cindy's photography, retouching images and designing wedding album layouts.

Body-defining marks such as scars and moles are not retouched.

On-site inkjet printing and laminating on prints up to 12" X18 " are done in-studio; wall portraits are handled by Carousel Photo Imaging.

Much of her portraiture and wedding photography is conducted on location, with Edmonton's City Hall being one of her favourite locations.

Many potential wedding clients come in to her studio and request "pho-

tojournalism" coverage of their wedding but Cindy finds that, once she sits down and talks with them, what they really want is still traditional wedding portraiture.

Clients come to her either through her web-site (she gets at least two emails a day from this), or, more commonly, by word of mouth.

On wedding day, her assistants look after the details, the "little things", while she can then concentrate on the "big" picture.

She also recommends that her wedding clients bring images from wedding books and retail magazines along on their wedding day.

This is not so much to emulate others' images, but it also gives her a "feel" for what style of photography they really want on their wedding day.

Portraiture can be handled in her studio but what she really likes is to utilize natural light.

A clothing consultation is now becoming a very important element prior to her portrait sessions, making sure proper cloth-



Black and white is still alive.

ing is worn.

Two weeks are spent in the fall, outside, every fall, creating family portraits, taking advantage of the colourful backgrounds.

She had a wedding contract and model release done up by lawyers and every client signs a model release.

This details copyright and image usage and

explains exactly what the client is paying for, as well as what her legal rights are to the client's images.

They may, however, opt out regarding advertising and promotional usage, which she respectfully adheres to.

She knew she had to go digital right from the start, but there was minimal and conflicting advice and

<p>St. Albert Photo Club Vol:5 Issue:5 PUBLISHED MONTHLY September - June</p>	<p><u>PRESIDENT</u> Derald Lobay</p>	<p><u>SECRETARY</u> and <u>TREASURER</u> Allen Skoreyko</p>	<p><u>PROGRAMME</u> <u>DIRECTOR'S</u> Derald Lobay Doug Poon</p>	<p><u>CLUB</u> <u>CONTACT</u> Doug Poon (780) 973-7035 dougpoon@shaw.ca</p>
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knowledge about what was required.

The first digital camera she purchased was Fuji's S1 digital SLR, which utilizes Nikon's lenses.

When it was purchased new, it cost over \$6000; two years later she sold it sold on EBAY for \$1100.

She did not, however, like the way Nikon lenses worked so she went back to a Canon system, one she was familiar with. Currently using a Canon 20D, she may upgrade to their new full-frame 5D this summer.

Images are captured as RAW files...

Images are captured as RAW files and then processed by Phase One's Capture One Pro software. PhotoShop CS2, which she began using early in the year, is primarily the only image-editing software she uses.

Photo Paint is also used, but sparingly.

Other software she is considering is studio management software but it is very expensive.

Her current studio man-

agement system is in the form of a three-ring binder!

She will not, however, sell her image files.

One reason is lost revenue in reprint sales.

The main reason, however, is that she wants to maintain control of her images.

She doesn't want people to have her images reprinted with colour management issues such as dis-coloured flesh tones.

In two to five years after the shoot, she may sell the files.

With Valentine's Day now behind us, and Easter fast approaching, this would be a great time to browse through her retail store, possibly purchasing a picture frame or a note card.

With Mother's Day not too far behind Easter, why not make an appointment to have

Cindy create a portrait of yourself your mother. I'm sure both you and your mother wouldn't be disappointed.

Article-Derald Lobay

Clean Your Sensor, Clean Your Image

Now that you have bought your first digital slr camera, there will come a time when you will have to clean the sensor.

How can you tell if the sensor needs cleaning? Take a test shot of a white wall or sky (images at right) with a small aperture (f16) and defocus.

Bring the image into a photo editing programme like Corel's Photo Paint, Adobe Photoshop or Paint Shop Pro. Enlarge 200% or better and look for bad pixels (Note: The dust isn't actually on the sensor surface. It's on the surface of a filter which is in front of the actual sensor itself. This is why dust shows up more at smaller apertures.)

There are several ways to clean the sensor. Swabs and solutions, brush and blower. You will have to consult your owner's manual for specific recommendations to your specific camera.

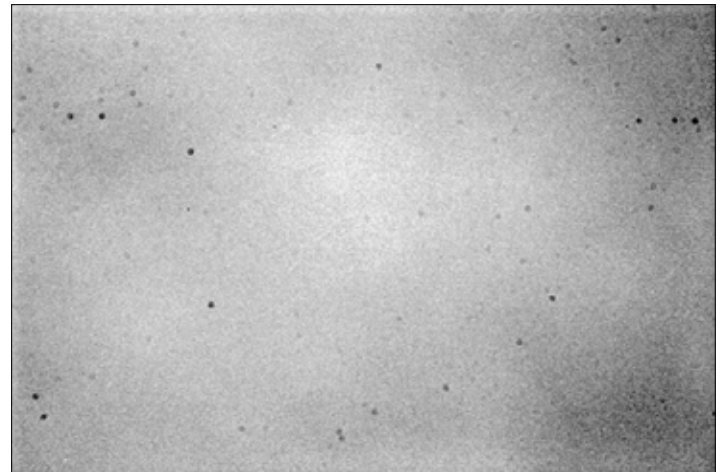
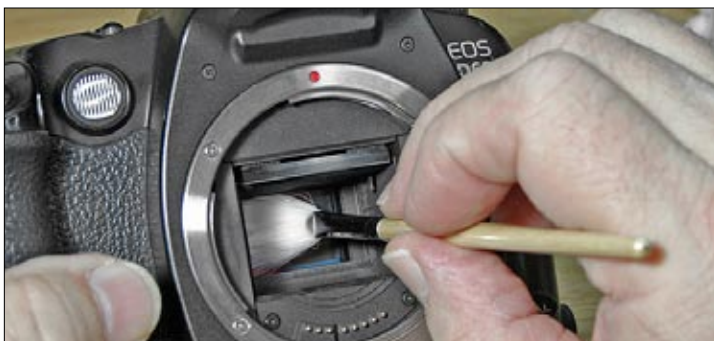


Image shows debris (black dots) on the sensor before cleaning.



Sensor after cleaning using the brush.



Allen Skoreyko cleans the sensor on his Canon EOS D60 using the Sensor Brush™ made locally in Edmonton.

ING MONTHLY PICTURES

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