



THE

LAST FRAME

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St. Albert Photo Club's Monthly Newsletter



Randal Kabatoff

Sandwiching Images For Impact

The foundations of Randal Kabatoff's photographic career can be traced back about 30 years when he visited friends in Norway in 1974.

During this trip he took 400 to 500 colour slides of its mountains and Arctic landscape.

After returning from this trip he presented slide shows of his favourite images and began selling

Cibachrome prints from these slides.

He also collected pictures and postcards from local artists of themes representing Norse and Viking mythology while in Norway. He made three more trips to Scandinavia by 1985.

Randal was the featured guest speaker for the Club's November meeting and discussed his

progression as a photographer from these early trips to Norway to where it is today.

In 1982 he arrived in Grande Prairie where he was employed as a social worker with the Government of Alberta. It was during this career that his "healing" and "hope" motifs found its roots.

Much of his photographic activity at this

time was relegated to evening and twilight shoots due to the demands of his career but he did develop his skill at photographing in low ambient light levels.

In 1988 he quit his job as a social worker and went into business for himself as a photographer, selling nature, commercial, and stock photography.

He had no formal train-

<p>DECEMBER Christmas Dinner December 8 Cost \$10</p>	<p>DECEMBER <u>COMPETITION</u> None</p>	<p>TECH <u>TIPS</u> Camera Shake</p>	<p>JANUARY GUEST SPEAKER Mufty Mathewson</p>	<p>JANUARY <u>COMPETITION</u> Open</p>
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ing as a photographer.

When he was hired by local businesses such as Procter and Gamble, Diashowa, and a spattering of oil companies but felt unqualified, he conducted research to familiarize himself with the assignment requirements.

Much of his imagery is a blending of at least two photographs.

By overlaying one image with another, known as "sandwiching", he can create new compositions.

He began toying with images of trolls, fairies and other imaginary creatures with a deep tradition in Scandinavian folklore, and overlaying them with landscape images of Norway he had photographed years earlier.

Many of his early creations were quite "ghostly" in appearance, often incorporating stark northern landscapes or the Aurora Borealis.



Randal Kabatoff explaining how he got into sandwiching transparencies at the start of his career in Grande Prairie.

He did, however, win an Award of Merit for one of his "trolls" images at a craft show in Minot, North Dakota.

By 1992, his family took him on vacation to Hawaii, as a break from his hectic schedule.

It was there that he found inspiration in images of traditional Hawaiian themes, representing the influence of Polynesian Culture.

Back in Canada, he

attended pow-wows where he photographed and spoke with First Nations' peoples about their cultural traditions.

When he asked a First Nations' dancer about what issues intrigued him Randal was surprised that it was those of the spiritual and mystical world.

He then began combining images of aboriginal spiritualism superimposed on parts of animals central to their culture, wolf, eagle, bear, and deer.

From an initial selection of less than 5 original images, he had been invited to set up a display of his work at an Aboriginal Art Show at Churchill Square in Edmonton.

To present more of his work, he laid out images on his light table of themes of nature and began looking at potential compositions by utilizing his sandwiching techniques,

looking for themes based on imagination and fantasy.

He wound up cranking out more than 15 additional Cibachrome prints. Kabatoff shoots with 400 speed 35mm negative film.

The film then gets processed, but not printed, scanned at a high resolution and then output to a compact disc. This costs a total of about \$9.00.

He then collaborates with a PhotoShop expert where he acts as the art director, translating his vision of what he wants his finished work to look like.

Randal describes much of his work as "inside portraiture", which can be summed up as a dream image of your "self", depicting symbols that are important to you.

You need to ask yourself, who are you and what are your values?



One of Kabatoff's first sandwiched images.

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The answers to these questions are then to be expressed in a portrait.

The final portrait is to be a bridging of different levels of reality, illustrating what people want to express about themselves.

The most powerful tool you have is your creativity, inspiration, and passion!! What turns you on?

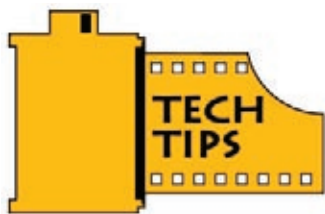
It is a collaboration of your conscious mind plus the subconscious, the spiritual side of your personality.

What turns you on is what your "soul" wants! In addition, as you explore that avenue, you learn about your own personal expression!

Article-Derald Lobay



Image of aboriginal spiritualism superimposed on parts of animals.



Multiple Exposure

By making more than one exposure on a single frame of film, you can create outlandish and visually striking images.

The exposures can be related thematically (a sailboat over a pretty sunset, for example), or they can simply fit together into an arresting graphic design.



Many SLR and some point-and-shoot cameras have multiple-exposure buttons that make creating such pictures simple; on some older SLRs, you may be able to override the film advance by holding in the rewind button while you recock the shutter.

Creating an effective multiple exposure takes some planning; you should visualize the final image before you begin the exposure sequence.

You could just photograph a mountain range and then run around looking for something else to superimpose on it, but what if another great single-exposure shot comes along while you're looking?

Better to know exactly what each exposure will be and then shoot them quickly in sequence.

Try to think in terms of layers, for example, a close-up of shells and a silhouette of a lone palm tree as the second layer.

Whenever you make two or more exposures on a single frame, you must adjust the exposure or the film will be overexposed.

Some auto-exposure cameras make this compensation automatically; on others you have to do it manually.

As a basic rule, you should decrease exposure by one stop for each exposure you add.

If you make a double exposure, for example, decrease the exposure for each by one

stop below what the meter recommends.

Camera Shake

Optical and film quality are so good today that even the cheapest cameras can make acceptably sharp pictures.

Why, then, are "blurry" pictures the chief complaint among casual photographers?

The answer is simple: You must hold the camera steady.

More pictures have been ruined by shaky hands than all the poor lenses in the world.

Whether you're using a point-and-shoot or an SLR, the best technique is to rest the camera in the palm of one hand and squeeze the shutter button gently with your free hand. Gently.

The effects of camera shake increase with telephoto lenses (or zooms set at telephoto settings), as these lenses are heavier and magnify not just your subject's size but any camera shake.

Most automatic cameras are programmed to pick a sufficiently fast shutter speed and have a warning beep (and/or a light in the viewfinder) that lets you know when your speed's too slow.

If you get a warning, either switch to a higher shutter speed or, if that's not an option, find something to rest the camera on a fence post or porch rail, for example.

Another solution is to use a tripod or monopod which is something you might consider, especially if you're traveling by car and have a place to stow it.



Club Point Standings

As of November

Derald Lobay	8
Sieg Koslowski	7
Al Popil	3
Allen Skoreyko	3
Gary George	3

