



THE

LAST FRAME

November 2008

St. Albert Photo Club's Monthly Newsletter



Journal photographer Brian Gavriloff talks about his newspaper career.

Photojournalism

Anyone who has picked up a copy of The Edmonton Journal over the past three decades has no doubt viewed the timeless imagery captured by staff photographer Brian Gavriloff, one of the newspaper's most prolific shooters.

Brian was the featured guest speaker at the St. Albert Photo Club in the month of November and he regaled club members with high-

lights and anecdotes from his illustrious career.

The Journal first hired him as a photographer in the summer of 1977 when he landed a summer internship position.

His photographic interest began four years earlier, in 1973, while he was an undergraduate at the University of Alberta studying Physical Education.

Brian had been doing some photography for the University paper "The Gateway," primarily covering sporting events, and it was during this Gateway stint that he first met some of the Edmonton Journal photographers.

Between semesters at school he had been employed in the construction field to help tie him over, but once Hans Hildebrandt (from Car-

<p>DECEMBER BANQUET 7 PM St. Albert Inn December 10</p>	<p>DECEMBER COMPETITION None</p>	<p>Click here to access our website</p>	<p>JANUARY GUEST SPEAKER TBA</p>	<p>JANUARY COMPETITION "Open"</p>
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ousel Photo fame) found out Brian was offered an internship at The Journal, Hans told him, “what do you want to do; pound nails or be a photographer?”

The rest is, well, history.

He was pretty much awarded that internship position at The Journal; all he had to do to secure it was to apply for it!

By the end of the summer of 1977 he was shooting about 16 hours a day, 6 days a week, photographing hard news and sports.

The long hours, however, were soon scaled back to 8 hours a day, so he could complete his University degree.

During his distinguished career he photographed everything from Grey Cup Championships to rock bands.

About the only thing he never had a chance to photograph but wish he had was war.

Brian stated he enjoys photographing “all kinds of people doing different things in all walks of life.”

Over his career, he has been chased, arrested, and



Wingwalker at Villeneuve Airport.

even thrown in jail, but he simply shrugs these off as necessary evils that come with the territory of being a news photographer.

Except for set-up shots, everything is photographed under available light.

As Brian said, “if you can see it, you can shoot it, even if it means shooting at an ISO of 3200!”

As a press photographer you have to learn to work fast! Does everything he

tries, work out?

Absolutely not! In his sports coverage, for example, he thrives on both the action shots (peak action) as well as the reaction shots (jubilation or defeat).

But motor drive does not guarantee you will get “the money shot”.





You can easily “leap frog” the peak moment as you are “machine-gunning your camera (running the motor drive in its high-

speed continuous mode) as the action quickly unfolds before you.

Two highlights early on in his career he is extremely fond of, one of which he considers the turning point in his career.

The turning point in his career came in November 1977.

He was doing a feature on Matthew Berdoritis, a young child who had to undergo a leg amputation. Matthew’s family shared

<p>St. Albert Photo Club</p> <hr/> <p>Vol:8 Issue:3 PUBLISHED MONTHLY September - June</p>	<p>President</p> <p>Derald Lobay </p>	<p>Treasurer</p> <p>Allen Skoreyko </p>	<p>Web Master</p> <p>Tracey Guzak </p>	<p>Club Contact</p> <p>Doug Poon 973-7035  dougpoon@shaw.ca</p>
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Race Winner

their story with Brian, and he spent many hours working tirelessly on this

family's story. Another story that he followed throughout the

years and still maintains contact with is Jack Babcock, the last living Canadian World War I veteran, now living in Spokane, Washington.

Even though he is over 100 years of age now, Jack has kept up his health and does not look one day over 80!

The best way Brian feels anyone can improve his or her photographic skill is to continuously shoot photographs.

Reading books or attending photographic seminars is not the way to improve your craft.

In today's world of digi-

tal photography, absolutely no digital manipulation of the image is permitted as a press photographer.

Cropping, dodging and burning, and minor touch-ups such as removing lint spots is all that is permitted.

Like many photographers working for the printed page, Brian's preference is for longer focal-length lenses, never hesitating to use either his 200mm f/1.8 or 400mm f/2.8 if required.

In the end, subject matter will dictate lens selection.

He works hard to capture his subjects from angles



Custom White Balance

Does it make a difference? It sure does. Generally the Auto White Balance (AWB) of today's cameras does a pretty decent job in general. However, there will be times when using a Custom White Balance (CWB) will make that image just a little bit more truer in colour.

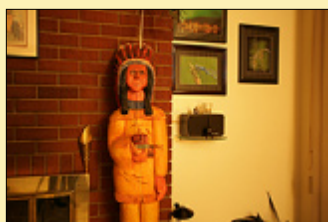
In the images above, the scene was lit with an incandescent light bulb of 125w.

You'll find that in general if a scene contains a predominant colour, the AWB can become a little scewed on its balance.

AWB

Strengths: Fast and easy to use. Provides reasonable color accuracy under many conditions.

Weakness: Does not provide maximum color accuracy. Can be fooled when a scene has a preponderance of one color.



Automatic White Balance

Poor choice when the color of the light is an integral part of the image.

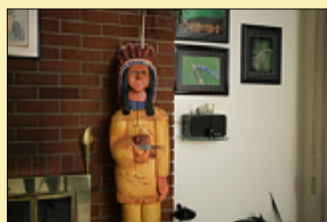
Works Best When: Best for scenes that do not require maximum color accuracy, do not have a preponderance of one color, and where the color of the light is not an integral part of the scene. Is a good option for situations where the light changes over time and speed is an issue (e.g., animal photography).

CWB

Strengths: Very accurately determines the color temperature of the light and very accurately sets the white balance.

Weakness: Poor choice when the color of the light is an integral part of the image. Requires more time and effort than auto white balance or preset white balance.

Works Best When: Best for scenes that require an accu-



Custom White Balance

rate rendering of colors as they would appear if the objects were photographed in neutral light.

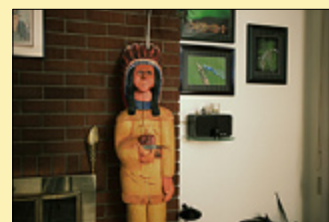
Setting CWB

Canon recommends a white card for doing its CWB on the 30D. There is a slight problem with this, there is many shades of white. I did try a piece of paper for the above CWB image and it turned out good. I also tried it with an 18% grey card and the difference was negligible. Check your owners manual for recommendations for your particular camera.

On your camera you will also notice a dial or menu with icons showing a lightbulb, cloud, sun, flash, etc. This is referred to as Preset White Balance.

PWB

Strengths: Fast and easy to use. Provides reasonable color accuracy when the light source matches one of the preset



Tungsten, then colour corrected in Photoshop.

white balance options. Is not fooled if there is a lot of one color in the scene. Can be used when the photographer doesn't want automatic adjustments made for the temperature of the light.

Weakness: Does not provide maximum color accuracy. Can not be used when the light source doesn't match one of the preset white balance options.

Works Best When: Best for scenes that do not require maximum color accuracy and the light source is a reasonable match for one of the preset white balance options. Is often a good solution when there is a lot of one color in the scene or the photographer does not want the camera to automatically make adjustments for the color of the light.

that others cannot get, putting a unique stamp on his news photography.

When he shot film, he carried a battery of prime lenses from a full-frame fish-eye all the way up to 800mm.

Today, he subscribes to the less-is-better motto. In his camera bag today, you can find a fish-eye lens, a few zoom lenses (a 17-35mm, a 28-85mm, and an 80-200mm), and three prime lenses (a

200mm f/1.8, a 300mm f/4, and a 400mm f/2.8).

With his fish-eye lens and a less than full-frame sensor, this combination gives him an extra wide-angle lens without the major distortion of a true fish-eye lens.

Brian closed his presentation with a few photographic tips for club members.

First, he suggested finding someone who takes better pictures than you,

someone with a critical eye who can steer you in the right direction.

Second, always watch your backgrounds. You do not want some distracting element(s) in the background drawing attention away from your main subject.

Third, consider your angle. Shoot high. Shoot low. Search out those angles that will give your images a unique viewpoint.

Finally, when asked by aspiring photographers what kind of camera they should buy, he says one that they will use, whether it is a compact point-and-shoot or a DSLR.

When Brian finally decides to retire from the Journal, he said he will still be a photographer, as this is one trade that you can take anywhere you go, unlike most other professions.

Article-Derald Lobay

The Histogram

Most higher-end digital cameras support a histogram feature that can be displayed after you take a photo. Though it looks like a complex chart, a histogram is merely a representation of an image's brightness, and whether or not it has rich shadow and highlight areas.

If the histogram is weighted towards the left side with very little if any curvature near the right, your photo will most likely be underexposed (too dark). Use your exposure compensation tool to brighten the image. Consider a slower shutter speed to allow more light to enter the camera lens.

Note that there are exceptions. Are you taking photos of fireworks in a night sky? Since most of the picture will be dark your histogram should naturally be weighted towards the left.

If the histogram is weighted towards the right side with very little if any curvature near the left, your photo will most likely be overexposed (too light). Use your exposure compensation tool to darken the image. Consider a

faster shutter speed to force less light to enter the camera lens.

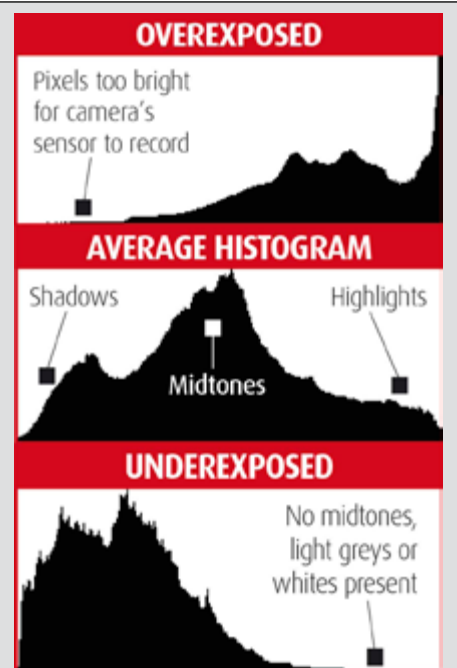
Again, exceptions can occur. Are you taking photos of a bright sunrise? Then your photo will come out bright and your histogram will shift towards the right. And that will be OK.

If the histogram is balanced towards the middle, your exposure settings should be correct. Your photo should have a normal exposure.

Again, exceptions can occur, so even if the histogram 'looks' right you should visually verify how the image will look with your viewfinder or LCD.

If the histogram is weighted towards the sides, chances are your image contains a complex combination of brightness and darkness. Waterfall photos or other areas of dark foliage next to a bright sky may exhibit this trait. In this case, you should experiment and bracket your photos, then pick out which one looks the best to you.

Image at right from www.photoanswers.co.uk



FOR SALE

Selling CANON EOS 30D with 28-135 IS USM, Lens Hood, Pro 1 Digital filter, Belkin LCD Monitor shade and protector with delete control. Also the original accessories, 2 books and training DVD.

CANON 380 EX flash with Lumiquest Promax soft box for flash. Camera and all the equipment is in excellent shape. Asking price \$1100. Karl: k.hof@telus.net

FOR SALE

Canon Mark II 1Ds (body only, two batteries) \$3,200. This is a very clean CANON EOS 1DS MARK II Digital SLR Camera body. Actuations (shutter count) is 8,800. Camera is very clean, I will email photos to anyone who is interested. Includes all the original materials (CD, cables, shoulder strap, box, etc) This was my back-up camera, I am the original owner and

took good care of it. It is in beautiful condition. I'm selling this because I am upgrading my equipment.

Canon Rebel XSI (Body only, used 6 times) \$450.00

Canon LC Wireless Control (used twice) \$475.00

Canon Power Shop A640 (10meg) With Canon Underwater Housing \$300.

Richard: r.wear@telus.net

Club Point Standings

PRINTS

- 08 - Al Popil
- 05 - Josh Forsyth
- 02 - Derald Lobay
- 01 - Tim Johnston
- 01 - Sieg Koslowski
- 01 - Tracey Guzak

DIGITAL

- 07 - Sieg Koslowski
- 05 - Al Popil
- 04 - Mark Pesklewis
- 02 - Andrew McLeod

