



THE

LAST FRAME

September 2007

St. Albert Photo Club's Monthly Newsletter



Photographer Jill Shantz, right, and one of her works above.

Jill Shantz

In the fall of 2004, I attended the annual Professional Photographers of Canada (PPOC) Conference held that year in Edmonton.

On the second day of the event the Competition Prints were on display. I took notice immediately of some of the photographs submitted by Jill Shantz, a portrait photographer from here in St. Albert.

As an active member of PPOC, she has received numerous awards over the years and now has the designation "Craftsman of the Photographic Arts".

Following an Arts Degree she then received a diploma from NAIT's Photographic Arts program in 1999.

After a few stints working for

local photographers and then working as a photographer for NAIT, she struck out on her own, establishing Jill Shantz Photography just over one year ago, which has now become a full-time career.

Jill operates her business from the basement of her house where she also operates a studio.

She attracts her clients primarily

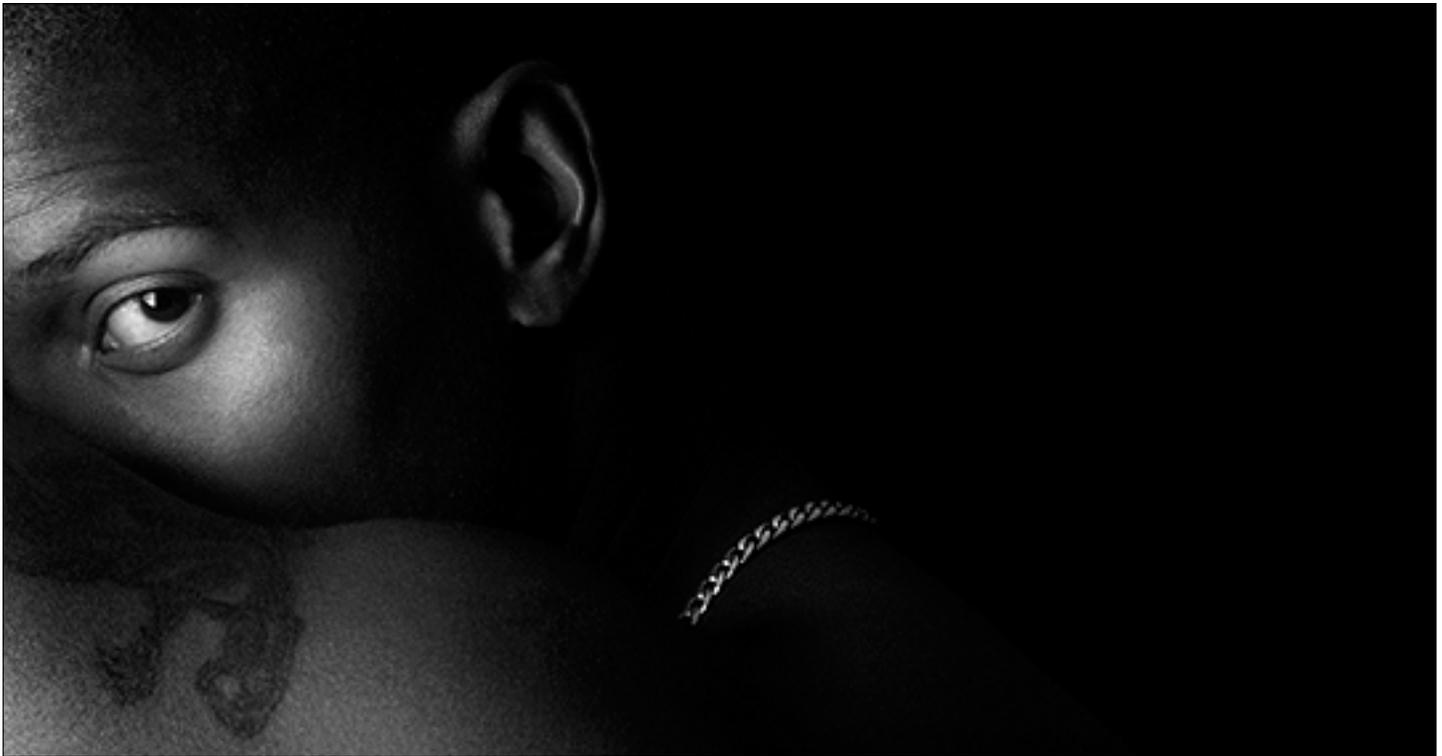
OCTOBER GUEST
SPEAKER
Jim Gaa

OCTOBER
COMPETITION
Flowers

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NOVEMBER
COMPETITION
Country Scenes

NOVEMBER
GUEST SPEAKER
Mark and Leslie
Degner



Print entitled "Watching"

through word of mouth and describes her approach to portraiture as "non-traditional".

For those prospective clients that have not seen images of her photography, she directs them to her web site (www.jshantzphoto.com), which she uses primarily as a portfolio.

Surprisingly, only about 1/3 of her business involves wedding photography.

The majority of her business is portraiture, photographing maternity, babies, glamour and fami-

lies, with boudoir photography also playing a significant role (with girlfriends or wives giving this genre of portraiture of themselves to their boyfriends or husbands as gifts.).

All of her images are exposed at an ISO of 100 and always as a RAW file.

She also prefers to handhold her camera instead of using a tripod, even while photographing in her studio.

This frees her to be much more spontaneous in her photography.

She is attracted to peo-

ple's eyes! In fact, she admitted that she has photographed people just for the appearance of their eyes!

She also likes to skew the horizontals and verticals in many of her compositions, tilting her camera while capturing the image.

Clothing also plays a vital role in the success of her photography, preferring solids to patterns, and darker colours over lighter colours (light colours tend to add weight to people).

If she has an assistant along with her while con-

ducting her location work, she may have them hold a reflector to assist with the lighting.

Since she conducts much of her photography alone, however, she will try to incorporate some of natural elements in the environment as a "fill" light; the use of on-camera fill-flash is just too harsh for her liking.

All of her exposures are hand-metered for the incident light and photographed in the manual exposure mode.

Jill has now moved totally to digital, photo-

<p>St. Albert Photo Club</p> <hr/> <p>Vol:7 Issue:1 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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17"x30" print entitled "Family"

graphing at the moment with a Nikon D200 DSLR.

Her choice of the D200 was just a natural progression from her previous camera body, a Fuji

DSLR, as both accept Nikon lenses.

Her workhorse lens is the 80-200mm f/2.8 telephoto zoom. But for close-up photography of her subjects, where she

really wants to accentuate their eyes, she will opt for a 50mm f/1.4 lens.

With the 1.5X-cropping factor of the APS-C sensor in her Nikon body, this lens is equivalent to shooting with a 75mm f/1.4 lens in 35mm terms.

At this focal length, known as a medium telephoto, those features that the focus is set for, remain tack-sharp, but will defocus the background very quickly, especially when photographing at a wide aperture, a look very prominent in her portraiture.

When photographing in her studio, she likes to work with one light, either a softbox or a honeycomb grid attachment (this accessory concentrates the beam of light through a Fresnel-type lens).

A black backdrop in her studio is her personal bias.

When she is reviewing her images with her clients, they will either view them on her own com-

puter or she has an on-line hosting feature through her web site for her clients that live out of town.

Once her client has made his/her selection(s), she will then convert her RAW image and retouch them as TIFFs.

Since she had a dark-room and performed her own retouching prior to going digital, she still prefers to do this work herself.

For fine-art borders on her completed images, she utilizes software available from Ken Kubota's web-site.

Her images are then sharpened to JPEGs before being sent to Carousel Photo Imaging for printing.

None of her work is printed at her home studio, as she does not like the appearance of ink jet prints.

Jill also has been known to retouch the final print prior to delivering it to her clients! As far as her use of PhotoShop in her photography is concerned, she will spend as little as five minutes to as long as several hours in preparing her images.

She is also not afraid to utilize elements from several compositions to come up with her final composite image if this is what is required to get the job done!

Article-Derald Lobay



Untitled

THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



PRINTS



1st Place Print - Al Popil



2nd Place Print - Al Popil



3rd Place Print - Al Popil

DIGITAL



1st Place Digital - Al Popil



2nd Place Digital - Allen Skoreyko



3rd Place Digital - Allen Skoreyko