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PHOTO

NEWS

VOLUME 24, NO. 2 / SUMMER 2015 / \$6.98

PORTFOLIO: MICHAEL REICHMANN

A Twenty-Year Retrospective

MICHAEL DEFREITAS
Attention to Details

FRANÇOIS DESROSIERS
Using Outdoor Flash

KRISTIAN BOGNER
Action Photo Tips

MICHEL ROY
Architectural Images

Sedona



NEW!

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Sedona Series Camera Bags

Inspired by the outdoors, the Sedona Series is made from durable, weather resistant materials. Its customizable interior offers the perfect fit for any setup. A large quick access enables fast, secure removal of your gear. These bags also boast a tripod or monopod/walking stick holding system along with a stowed rain cover, providing quick protection should the weather turn foul. Sedona comes equipped with two lower front straps to hold larger accessories such as sleeping bags or jackets. With additional features like a hydration-ready holding system and built-in lifesaving emergency whistle, the Sedona Series is the perfect bag for any outdoor enthusiast.



Sedona 51

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Main Compartment



www.vanguardworld.ca



Focal Point

BY **NORM ROSEN**, EDITOR | editor@photonews.ca

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ments? Please send
me an e-mail at
editor@zakmedia.ca

For many PHOTONews readers, the coming months will bring a wealth of photo opportunities, with long days, leisure hours, and the opportunity to explore destinations that may be excitingly new or comfortably familiar.

We asked our team of expert photographers to provide a range of articles to help you create the best photos in a variety of summer situations, and they came through with an amazing array of tips and techniques. Dr. Wayne Lynch, our travel guru, picked the Great Bear Rainforest in B.C. as an ideal summer destination; Michel Roy turned his lens on the cityscape to explore the magic of architectural photography, Francis Audet showed how to enjoy photography at the “golden hour”, and Michael DeFreitas shared some of the detailed tips that made him the North American Travel Journalists Association Travel Photographer of the Year. If you enjoy an active vacation lifestyle, Kristian Bogner’s Perspectives feature will help you capture spectacular action photos,

and if the summer of 2015 includes a special event on your calendar, François DesRosiers reveals the secrets for superlative outdoor portraits.

This issue is a very special one for fans of Canadian photography as we present a portfolio from Michael Reichmann, creator of the Luminous Landscape website. Michael has just published a spectacular 300-page book – *A Twenty Year Retrospective* – and he has launched the Luminous Endowment project that will help fund the work of aspiring photographers worldwide. Please take a few minutes to visit the website at www.luminousendowment.org to experience the full impact of this outstanding concept.

In addition to these featured articles, our discussion threads at the flickr® group include a wide range of techniques for summer photo assignments – from fireworks photography to macro flash in the field, you can find helpful hints and interactive feedback from group members and our resident experts... please take a minute to browse the content, and sign up to participate – it’s fun, it’s free, and it’s all about photography!

Enjoy PHOTONews on-line at the website **www.photonews.ca**, where you will find a wide range of information expanding the scope of the magazine, as well as a full archive of our digital editions – available to you FREE of charge. To join us as in the continual adventure of photography, please visit the PHOTONews Gallery flickr® group – **www.flickr.com/groups/photone-wsgallery/**

PHOTONews

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©Ian Plant

The World Wide Open



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*Sony mount will be released at a later date

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VANGUARD

The Havana Bags Collection



Havana 21



Havana 36



Havana 33



Havana 38



Havana 41, tripod holding system

The stylish new line of Havana bags from Vanguard is an ideal choice for your busy lifestyle, with easy access to your gear and a contemporary design that lets you blend in with the crowd. You can take out the padded camera insert and dividers to make transform the Havana bags into versatile everyday carry-alls.



Havana 33, side pocket



Havana 21, side pocket



Havana 36, dual purpose function



Havana 38, dual purpose function



Havana 41, Split-Pack Opening

Five models are available in three styles.

The Havana 33 and 38 Messenger bags have a removable camera "box", one large zippered pocket on the flap, and an integrated storage pocket for a 13" and 15" laptop respectively.

The Havana 21 and 36 Shoulder bags are ideal for carrying your gear on city streets or beachside walkways. This versatile pack will hold and protect your gear and provide very easy access. Front and back zippered pockets are convenient, as are the dual memory card pockets and the integrated storage pocket for a 7" tablet (on the Havana 21) or a 9" tablet or 11" Ultrabook in the Havana 36. For foul weather photo adventures there is a rain cover for waterproof protection.

For adventures off the beaten path, the Havana 41 Backpack is an ideal choice. Designed for urban adventures or day hikes, this comfortable bag provides easy access to your gear, and the option to remove the inner box and dividers to use the bag as a conventional backpack.

For more information on the new Vanguard Havana bags, please visit www.vanguardworld.ca

VANGUARD

VEO AM 264TR Self-standing monopod

Avid photographers and videographers will find that the new VEO AM-264TR monopod is an ideal solution for many camera support roles. The compact design fits into your carry-on luggage, and extends to more than 162cm. The 4-section aluminum alloy legs have strong flip locks, and the monopod has an innovative tri-stand with a built-in ball joint feature that allows smooth pan and tilt for your photo/video assignments. With a soft rubber handle the VEO is a great performer in any weather.

For more information please visit
www.vanguardworld.ca



Soft rubber handle provides an unbeatable grip in any weather



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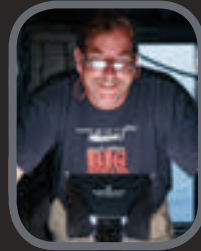
Shouldn't you?



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David X. Tejada
Photographer and Director of
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OLYMPUS TOUGH TG-4

Adventure Quality Compact



The TG-4 is the latest in a line of cameras designed for action. With a fast f/2.0 lens and a zoom range of 4.5–18.0mm (35mm equivalent: 25–100mm), it packs a wide range of capabilities in a compact body. You can add optional wide and tele converters to put 7X zoom capability in your pocket, and there is an optional underwater housing to let you tackle deep dives.

How tough is this camera? How tough are you? The TG-4 is crush-proof to 220 pounds, shockproof to withstand a drop of 7 feet, waterproof to a depth of 15 metres (50 feet), and dustproof. Travel in the desert or ski a glacier, the TG-4 is designed to survive the heat, and function perfectly at temperatures down to -10°C.

Shoot JPEG, RAW, or 1080p HD video – the 16 Megapixel BSI CMOS Sensor and the TruePic VII Image Processor will deliver images that will wow your friends. The FAST AF technology tracks subjects with ease, and the multi-media capabilities are impressive – Full HD 1080p video, High-Speed Movie (for slow-motion playback), Interval Shooting with customized start time, shot count, and interval settings, and Time Lapse Movie. You can even shoot 44.5x micro from as close as 1 cm. We tried most of the features, but it was a bit cold to test the underwater HDR mode – so we will take a dip in the ocean during the summer.



PHOTONews had the opportunity to field test the new Olympus Tough TG-4 in the Canadian Rockies, challenging the new 16MP BSI CMOS compact in a range of assignments that would bring the average camera to its knees... but the rugged Tough TG-4 is built to take the knocks and extreme conditions that go hand in hand with an active lifestyle, and deliver crisp, clear and colourful images.

Sound like the ideal camera for your active lifestyle? Consider this – you can track your adventures with the built-in GPS, find your location with the multifunction e.Compass that tracks barometric pressure, altitude, and water depth. Best of all, you can beam high resolution images to the world with the on-board Wi-Fi and Olympus ImageShare app that works with iOS and Android mobile devices. The TG-4 is, from any perspective, quite a handful of technology – see it at a photo retailer near you or check out the full spec sheet at <http://www.getolympus.com/ca/en/>

Two New OM System Lenses...

While in Whistler to test the TG-4, we had the opportunity to check out a pair of new Olympus premium M.ZUIKO DIGITAL PRO lenses on an OM-D E-M5 Mark II.

The M.ZUIKO Digital ED 7-14mm f2.8 PRO, an ultra-wide zoom with a 35mm equivalent focal length of 14-28mm, and the M.ZUIKO Digital ED 8mm Fish-eye PRO—an ultra-fast f/1.8 fixed focal length lens that features a minimum working distance of just 2.5cm delivered excellent images in Whistler's winter wonderland. Photos were sharp, focus was fast and confident, and the compact size of the Micro Four Thirds system equipment made shooting with the camera a pleasure.



M.ZUIKO Digital ED 7-14mm f2.8 PRO



M.ZUIKO Digital ED 8mm Fish-eye PRO

OLYMPUS[®]

Myth:
You can't get shallow depth of field
with mirrorless cameras.

Image shot with the Olympus OM-D E-M1
with the M.Zuiko 40-150mm f2.8 PRO lens
by Olympus Trailblazer, Peter Baumgarten



Fact: See photo above.

The powerfully compact Olympus OM-D E-M1 delivers an amazing shallow depth of field with its patented system of digitally designed lenses. But don't take our word for it, get all the details at getolympus.com/ca/en/myths.

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OM-D
E-M1

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A birder has to trust their gear at the moment of truth.



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Endeavor ED Binoculars & Spotting Scopes



Endeavor ED is built with a rubber coated magnesium body, is 100% waterproof / fogproof, and it's lightweight, so Mother Nature gets tired before you do! Endeavor ED also provides crisp and bright viewing thanks to its extra-low dispersion glass. When the moment of truth arises and that rare bird flies into your field of view, you need to trust your gear.



www.vanguardworld.ca/rebates

10 PhotoNews
Product Spotlight

Metz Videolights

Videographers have two new lighting solutions from Metz – the LED-960 BC (Bi-colour) and LED-960 DL (Daylight balanced). Each videolight features 144 High CRI LEDs, dimmable from 0% to 100% and includes a soft white diffuser and adjustable gooseneck. The Bi-colour version is fully adjustable from 3200° to 5600° K; the DL version is 5600° K and includes a 3200° K filter.



With output of 960 Lux (DL) or 840 Lux (BC), LED-960 is robust and powerful. It also features a wireless power control function where one light can control an array of LED-960 videolights.



For more information please visit www.metzflash.ca

Metz LED-72 smart

The new Metz LED-72 smart is bright (51 LEDs at 72 lux) and available in five exciting colours – black, white, blue, pink and green. The internal Li-ion battery charges via standard micro USB to provide up to four hours of light at full power, half-power or strobe mode.

Connecting to your portable gear is easy – just plug the swivel jack into your phone or tablet's headphone jack. If you prefer, you can handhold the LED-72 for more creative flexibility with your portable photo and video equipment.



For more information please visit www.metzflash.ca

Metz Compact Flash

Metz has launched the 26 AF-1 digital flash – a hotshoe mount flash with a Guide Number of 26m/85ft at ISO100 and 85mm. Small enough to fit into your shirt pocket, this is the perfect addition to your compact system camera. Key features include a metal hotshoe, bounce swivel, wide angle diffuser and two level integrated LED light for video.

The Metz 26 AF-1 provides full TTL and wireless slave functions for compatible Canon, Nikon, Olympus, Panasonic, Leica, Samsung, Sony and Fuji X-series cameras.



Aurora Speedbounce

The Aurora Speedbounce is a speedlight modifier that provides a large, soft light source and fits easily into your camera bag. Speedbounce strikes the perfect balance between portability and softness of light.

Speedbounce mounts to most flash heads using the included strap or self-stick Velcro tabs. Its light weight allows photographers to use it with an on-camera speedlight or on a remote flash on a light stand.

For storage, Speedbounce twist folds the same as a reflector to 1/3 its size and fits into a zippered pouch.

Available in 30cm and 40cm versions for \$69.99 and \$79.99, respectively.



INGRID FONDALI

Backdrops

A new line of high quality Ingrid Fondali light and heavy cotton backdrops has arrived in Canada from Italy, bringing the flair and graphic design of Patrizio Basetti to your studio. The environment-friendly backdrops are available in white, black, and chroma green, in 10 x 12 and 10 x 20 sizes.

For more information please visit store.amplis.com/c/lighting_aurora_speedbounce

For more information please visit www.amplis.com/ingrid

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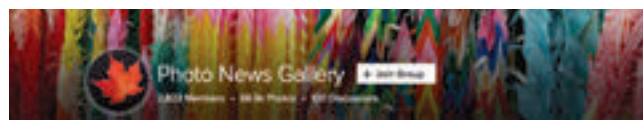
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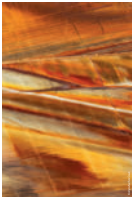





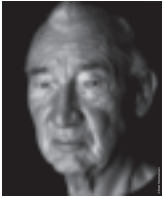
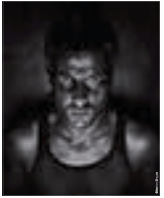




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Panasonic

Capture the Moment with 4K

What is 4K?

4K refers to the lines of resolution on video files and output devices. 4K, at 3840 pixels wide and 2160 pixels high, is four times the resolution of Full HD. So it has twice as many lines of resolution both horizontally and vertically. This provides the ultimate detail and colour reproduction for any content shot in 4K.



But 4K is not just for video.....

Taking advantage of 4K video recording performance, users can enjoy "4K Photo" with the DMC-G7. With 4K Photo Mode, you can capture fleeting photo opportunities at 30 fps in 8-megapixel equivalent resolution by cutting a frame out of the video footage to save as a JPEG photo. It's so simple and easy to do right in camera



8MP Resolution for 11" x 17" Prints

Cuts Outs from 4K Video



- no expensive video editing software is required. Why risk missing out on special photo opportunities by trusting to regular burst mode? Life doesn't always happen on a schedule.

Three new exclusive functions on model DMC-G7 are integrated to make 4K photography even easier; 4K Pre-burst, 4K Burst Shooting and 4K Burst S/S (Start/Stop). The 4K Pre-burst automatically records a total of 60 images right before/after the shutter release. The 4K Burst Shooting allows unlimited* shooting at 30 fps, which can be used just like photo burst shooting mode, only better. The 4K Burst S/S (Start/Stop) mode starts consecutive shooting with a single press of a shutter button and stops it with the second press. This mode is suitable for shooting opportunities which require a longer waiting time or occur at unpredictable intervals such as a home run or the winning goal.

All these functions in 4K Photo mode allow the user to save pictures in 8-megapixel equivalent high resolution in various aspect ratios; 3840x2160 (16:9), 3328x2496 (4:3), 3504x2336 (3:2), 2880x2880 (1:1) without missing a second of the action.



* Up to 29 minutes 59 seconds



LUMIX

4K



Panasonic



The Power of 4K

Because life never stops... capture all of life's precious moments in 4K. 4K Photo Mode by Panasonic records video at 30 frames a second and gives you the ability to extract 8 megapixel stills from any frame of that footage. Never again worry about missing that perfect shot. From baby's first steps to a first place medal to that first wedding kiss, let Panasonic and 4K Photo Mode preserve those special memories for you.

Photography © Johan Sorensen Dress by Catherine Langlois

LUMIX



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Panasonic



Challenge

Congratulations to the winners of the PHOTONews "Fresh Challenge", who participated in the contest thread at our flickr@ group at www.flickr.com/groups/photoneWSgallery/.

Our winning photographer will receive a special prize – a Lumix LX100, from Panasonic Canada, our PHOTONews Challenge sponsor for 2015.

You could be the winner of the next PHOTONews Challenge and have your photo published in the Autumn issue – please see page 66 for details.



Winner

Splash Park

Marianna Armata of Montreal, Quebec, stopped to take some shots of kids playing at a splash park on a hot summer's day with her Panasonic Lumix GH2. This shot was taken at f/6.3, ISO 640, 1/3200 sec. (to freeze the motion of the kids and water drops) + 0.66 exposure compensation. "Not wanting to show their faces to protect their privacy, I shot against the sun, rendering the kids as silhouettes. Seeing the camera, one of the boys began to ham it up by posing for a shot. I only took one shot but with that perfect shadow, it was a Winner of the 7th Annual International Color Award: Silhouette category (Amateur)."

H2O

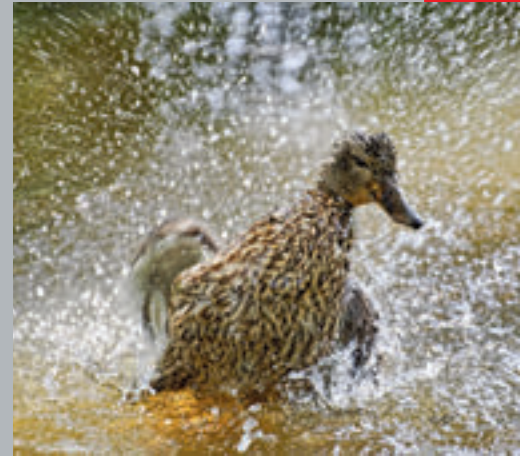
Lucie Gagnon, of Ottawa, Ontario, captured this image of a kayaker on the Ottawa River with a Canon EOS 60D and a 70-200mm, f/4 lens, shooting at 1/1000 second, f/9, at ISO 160. "For sport photography, you want to shoot fast enough to be able to freeze the action. In early spring, the high water level creates surf waves that attract kayakers and surfers near Bate Island on the Ottawa River. There is nothing as a Fresh as the spray of very cold spring water to wake up your senses."





Sweet Treat

Sue Thompson from Chatham, Ontario, made a tasty salad with this bounty of summer fruits. Taken with a Canon 60D, 40mm f/2.8 pancake lens shooting at 1/200 and f/2.8, ISO 200. "I shot with all natural sunlight to create this dreamy effect."



Splish Splash

Joanne Lévesque of Montreal, Quebec, captured this image of a wild duck bathing on a hot summer day at Montreal's Botanical Garden, using a Nikon D90 and Nikkor 70-300mm lens at 170mm, 1/400s, f/5.0, ISO 500. "It makes me feel fresh just looking at this!"



Phase

Stéphane Germain of Montréal, Québec, captured this image of a snowflake with a Sony A6000 and classic Tamron SP 90mm fully manual macro lens (with adapter), shooting hand held at 1/500 second and approximately f/5.6, ISO 100 and 1:1 magnification. "I shot fresh snow that was starting to turn into ice, caught between a bright and warming sun and the bitter mid-winter cold air. I used a polarizing filter to enhance contrast and to assist focusing."

Lemonsplash!

Eduardo Baena of Surrey, BC captured this image of a lemon splashing in a water vase using a Nikon D7000 and 18-140 mm lens at 26 mm, and a Speedlight SB-600 with reflector, shooting at 1/50 second, f/5.6, ISO 2000. "I shot in a completely dark room throwing the lemon in the vase with my left hand and triggering the shutter using a remote control with my right hand. Getting the right timing was a matter of trial and error!"



Each issue, PHOTONews presents a gallery of spectacular images from our readers, as posted in the pool at the flickr® group.

To view the full array of images from PHOTONews readers, please visit the pool at www.flickr.com/groups/photonewsgallery/pool

Vancouver Night Fog

Christopher Turzak of Vancouver, BC captured this image of Vancouver in the night fog from Cypress Mountain, using a tripod mounted Canon 5D Mark III and a 70-200mm f/2.8 IS II lens at 8 seconds, f/5.6, ISO 200. "I joined 25 photographers and a throng of tourists on a cool January evening to view this spectacular nightscape."



Deep Cove Dawn

Ross Doherty of North Vancouver B.C. captured this photo of Deep Cove B.C. at dawn using a Canon 5D III and a Canon EF 24-105 F4L Lens and a tripod. Shot at f/16, ISO 100, and a 10 second exposure.



Whiteshell River

Nebojsa Novakovic, of Winnipeg MB, captured this stunning image of the Whiteshell River that flows through Whiteshell Provincial Park in Manitoba, shooting with a Nikon D600, Nikkor 14-24mm at 14mm, exposure was 6 seconds, f/3.2 ISO 1600. "On March 17th 2015 we had a G4 geomagnetic storm producing the most amazing aurora displays I have ever seen in my life - it lasted for days."



Great Blue Heron

Geoffrey Shuen of West Vancouver, BC captured this Great Blue Heron at Devonian Harbour Park with a Canon 7D and 400mm f/5.6 lens, shooting at f/8, 1/350 second, ISO 400. "I was at the pond taking photos of ducks, when this Great Blue Heron landed in the water. Lucky I was quick enough to capture a series of shots as it was landing."



Toronto Skywalk

John Velocci of Woodbridge, ON, captured this image of the Toronto Skywalk with a Canon 600D and 10-22mm lens, shooting at 1/250 second and f/3.5, ISO 200. "I shot at the top of the stairs so you can see the entire hallway and ceiling"



HARRIS HUI

Rain In The Blossoms

Harris Hui of Richmond BC took the picture of an art installation titled "Rain In The Blossoms" at Spanish Banks, Vancouver, shooting with a Nikon D300 and Nikkor 18-200mm VR zoom, f/9, 1/200 second, ISO 400.

"It was a bright sunny day and I used a polarizing filter to accentuate the blue sky and colours."







Special Feature | The Magic of..

BY MICHEL ROY

ARCHITECTURAL PHOTOGRAPHY

For many photographers, the urban landscape presents a unique array of challenges – glistening towers of steel and glass, historic buildings nestled amidst modern concrete forms, the hustle and bustle of traffic and tourists. Each one offers fascinating photo opportunities that require a dash of magic to create spectacular images.

Condo Altura: The best time to take photos is often at the “blue hour”, just before sunset. I took many photos over the span of one hour to get the perfect light. Photoshop the image to remove electrical wires and adjust details.

Bio

Michel Roy, from Quebec City, is the owner of Digital Direct Photos & Videos, specializing in a full range of photography and video from corporate assignments to weddings. For a visual adventure, visit the website at www.digitaldirect.ca.





The pool at Ritz Carlton Montreal: HDR from a side angle put the magic into this image.



In this issue we will focus on the art of architectural photography. While I cannot elaborate on all of the techniques and details in a short article, I would like to share some insights that may inspire you to view the cityscape from a new perspective.

There are some basic elements of architectural photography that form the foundation of the genre. In the majority of cases, you will find that a good tripod is essential to creating a precise image, even if your shutter speed is well within the limits for hand held photography.

Next you will need a wide angle lens. This is not a formal requirement, but most of the time you will want to have the whole building in the shot. If you are serious about architectural photography, look into the special tilt shift lens models that are made specifically for serious architectural assignments. These lenses alter the path of light to let you straighten the converging lines that are characteristic of urban subjects photographed from street level.

The angle from which you decide to take your picture is very important. I always visit the location prior to my assignment, to select the best angle and time of day or night for the shot. For some subjects, the magic of the ambient light reflected in the windows just a few

The Ritz Carlton Montreal: I shot a vertical HDR to get as much of the amazing roof as possible into the picture.

TIPS AND TRICKS ARCHITECTURAL PHOTO TIPS—INSIDE OR OUT

- Make sure you have permission to take pictures inside a building, sometimes written permission and/or a photo permit is necessary, especially if you intend to use a tripod and flash.
- A polarizer is a great tool to have. It will eliminate glare, but be aware that sometimes you want those beautiful reflections, so use creativity to your advantage.
- Learn the technique of HDR (High Dynamic Range) photography, where you combine several images taken at a variety of exposure settings to capture details in highlight and shadow areas that are impossible to record in a single frame. With many cameras featuring HDR capabilities, everybody is shooting HDR images to get the most dynamic range available.
- Look at the weather reports for the area: sunshine, clouds, snow, rain, ice, even lightning and thunderstorms can dramatically change a scene, and this may be the difference between a regular picture and a masterpiece.
- Sometimes you just can't fit a building into a photograph. There may be no way to back up far enough to photograph the building, or your fisheye lens will give you too much distortion. In this case, a panoramic camera or a nice panoramic montage created in-camera or in Photoshop can be the ideal solution.
- As with all outdoor photography, the secret for success is often found in your patience to wait for the ideal light - the moment of the day or night that will produce the perfect picture. For me, this is often the magic moments just before sunrise or sunset.
- I shoot most of my architectural images at or around f/11. I like to have a good depth of field so most of my image is sharp.
- I focus precisely on the subject. If it is scenery that extends to the horizon, I will use the concept of the hyperfocal point that is about 1/3 of the distance between the camera and the farthest point of desired sharpness within the scene.
- To help me prepare for my HDR, I use a shutter speed bracketing mode to capture different exposures with the same DOF. This will help even if you don't create an HDR image in post-processing. It is always a good idea to have several images of a scene so you have a backup image and a selection that will help you choose the perfect shot.
- To avoid camera vibration I use the integrated self timer in the camera to take the picture. This assures that I will not introduce any unwanted blur in the slower shutter speed photos.
- When you take multiple images of the same scene, use a solid tripod. You can change flash position to achieve a variety of effects. Take many pictures and you will be able to combine them in Photoshop.
- Use appropriate props and pay attention to details in your interior photos. Nice flowers, elegant décor accents and colour coordinated accessories can play a key role in a dramatic image.
- Always look for desirable reflections, great angles, and amazing skies. Be alert, the beauty around your building will help create a mood that will inspire the viewer.
- The lens correction filter in Photoshop is an easy and versatile tool used by all professionals to remove unwanted distortion in wide angle photos. Make sure to use it to your advantage in your post processing work.
- For interior photos, make sure to have the proper colour balance. Yes it can be corrected afterward if you shoot in RAW, but it is always better to have the best image in camera. Look for great angles, amazing lines, forms, and colours, be creative and keep shooting!!





Bar at the Fairmont Le Chateau Frontenac. HDR image from straight on. I used the symmetry of the roof to make this work. Camera position was the key factor.



minutes before sunset can define the iconic image of a building. The transformation of the building as night falls can be amazing, as the internal lights overpower the night sky.

Architectural photography includes interior as well as exterior images, and the challenge of capturing the essence of the design and structure within a famous landmark can involve a wide range of perspective and lighting. When captured with a dash of creativity, building interiors can be an impressive addition to your portfolio.

Take a minute to share your treasures at the PHOTONews flickr® group—we want to see them!

Cache à Maxime: I didn't have lots of room to back up, so I made two different images and combined them in Photoshop. Panoramic work can eliminate lots of distortion.



Photo Destination


BY WAYNE LYNCH

THE GREAT BEAR RAINFOREST



Bio

Wayne Lynch has photographed bears for more than three decades—his time with the spirit bears of the Great Bear Rainforest was unexpectedly exciting.



Last fall when I headed out for a few days of photography in a rainforest I expected to get grumpy and soaked; I did not expect to be surprised and inspired. Canada is the second largest country on Earth and I have spent forty years hiking, canoeing, and photographing its hinterlands from the Atlantic to the Pacific and from its southern border to the tip of Ellesmere Island at 83 degrees N., but until October 2014, I had not explored the central coast of British Columbia.

In the 1990s, environmental groups coined the name Great Bear Rainforest to describe the span of coastline that stretches between Vancouver Island and Southeast Alaska—the largest tract of temperate rainforest in the world. These captivating rain-soaked forests are one of the richest habitats on Earth, supporting more biomass than their famous tropical counterparts. Here, among 90-metre-tall Sitka spruces and 1000-year-old western red cedars washed by cold coastal waters, there are salmon-fishing wolves, ocean-swimming deer, seal-hunting killer whales, and hungry bald eagles squabbling over dead salmon.

Spawning salmon and hungry coastal bears go together like popcorn at the movies and the Great Bear Rainforest is one of the world's best places to witness this primordial drama. British Columbia, with roughly 150,000 black bears and 15,000 grizzly bears shuffling through its ancient forests is home to the largest combined population of these two bears in the world. Here, in the cool, shadowed woodlands of the coast, you can also find a rare white subspecies of the American black bear. Scientists call this enigmatic carnivore the Kermode bear (pronounced ker-MODE-ee), but First Nations people know it as the "spirit bear". My goal in venturing to the Great Bear Rainforest was to experience the rich biological diversity of this overlooked corner of Canada, while at the same time experiencing exciting bear-viewing. I was not disappointed.

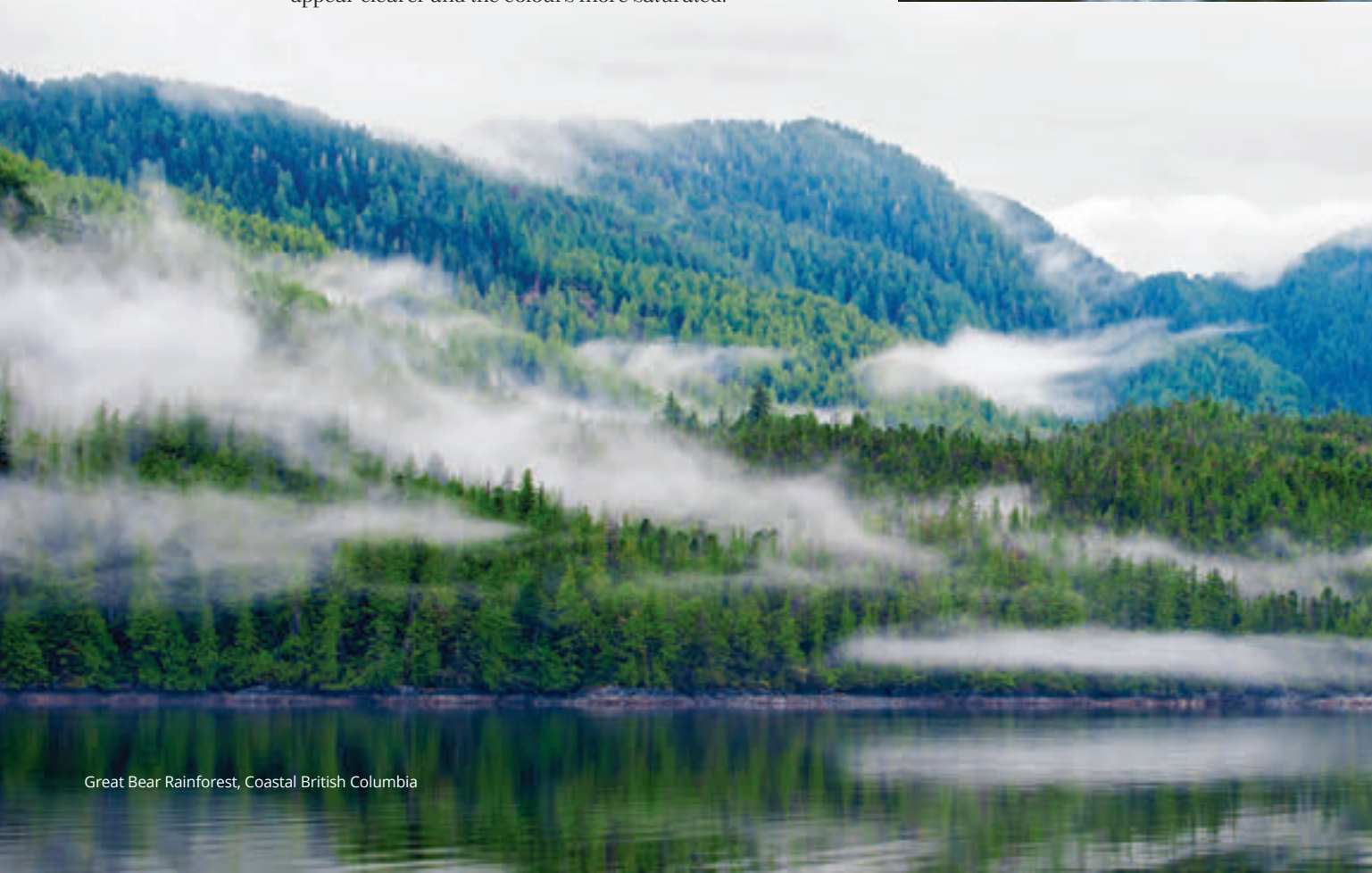
Not surprisingly, the Great Bear Rainforest has more than its share of dark, cloudy days and the region is doused by 600 cm (236 in) of rainfall each year. This is one of the wettest places in North America. I knew that photographing in such conditions would be a challenge—here are some rainy-weather tips that helped me make the most of my experience.

Think Positive

A tendency I always have to fight is to pack my camera gear away when the clouds roll in and it starts to rain. This is a big mistake. Staying open to the photo potentials offered by inclement weather can yield fresh and compelling images. A wise photo editor once told me that when the weather is dismal and you are cold, wet, and miserable, it is the perfect time to pull out a camera, and create memorable images. Singer-songwriter Roger Miller wisely observed that “some people walk in the rain, others just get wet.”

The Power of a Polarizer

Most photographers have used a polarizer at one time or another to darken a blue sky and reduce haze. A polarizer darkens best that part of the sky that is at an angle of 90 degrees from the sun. The filter has no effect when you are looking straight into the sun or when the sun is directly behind you, other than the slight darkening caused by the grey tint of the glass. As you slowly swing to the right or left the polarizing effect gradually increases. Many photographers don't realize that a polarizer is also helpful on cloudy, rainy days because it dramatically reduces the reflections from wet vegetation, rain-soaked rocks, and the surface of streams and ocean waters. By reducing the glare from the water, it makes the subject appear clearer and the colours more saturated.





Spirit Bear Mother & Cub

Tote a Tripod

Naturally, on rainy days the light intensity is much less than it is when the sun is shining. There are three easy ways to deal with this: increase the ISO setting of the camera's sensor, use a wider aperture on the lens, or use a slower shutter speed. Each of these solutions carries a consequence. Increasing the ISO sensitivity always carries the risk of unwanted noise, especially in shadow areas. Using a wider aperture lessens the depth of field in the final image and may result in parts of an image being out of focus, and using a slower shutter speed, even with the help of image stabilization, may yield an unsharp image, especially if you are using a telephoto lens. Using a tripod is the best way I know to get sharp photographs when you are forced by low-light conditions to use a slower shutter speed.

Running Rivers and Shifting Shorelines

Using an extremely slow shutter speed with the camera on a tripod can yield a very pleasing artistic rendition of a scene. Flowing water is transformed into liquid glass and creates a strong sense of motion. To produce this effect you may use shutter speeds ranging



Spirit Bear Cub

from a few seconds to several minutes. Obviously, you need the help of a tripod, but with many of today's digital cameras it may also be a challenge to use a shutter speed slow enough to generate the effect even when you use the camera's lowest ISO setting and stop down your lens to its smallest aperture. That is when you need the help of a neutral density filter to reduce the amount of light entering the camera by two, three, four or more stops. I knew there were many rivers and small streams in the Great Bear Rainforest and I wanted to use this technique so I bought a Genustech Eclipse variable neutral density filter (www.genustech.ca). The filter gives you approximately 2 to 8 stops of neutral density and rotates to fine tune the amount of light entering your camera lens. I recommend it highly. It has a diameter of 77 mm so if you plan to use it on the front of a smaller diameter lens you will need to buy an inexpensive step-up ring.

Keep Your Camera Dry

I thought that the biggest problem I would have in the Great Bear Rainforest was keeping my camera dry. Before I left home I searched the internet and found a number of companies that offered protective rain gear: Op/Tech, Aqua Tech, Ewa-Marine, Think Tank and LensCoat.

The rain shields from these manufacturers ranged in price from a paltry \$7.00 to a substantial \$500.00. I thought

the expensive ones looked too elaborate and unwieldy, and the cheapest ones wouldn't fit a lens any longer than a 200mm, so I decided to make my own. I went to Home Depot and bought some Uberhaus contractor clean-up bags which are made of heavy duty plastic 3 mil in thickness and are more durable than grocery-store garbage bags and less likely to rustle in the wind or tear if they get snagged on vegetation. They worked perfectly, even in heavy downpours, and my camera never got wet.

I simply draped the bag over the camera and lens and held it in place with two strong elastic bands, one fastened around the lens hood and the other around the camera body. I positioned the bag so that there was a wide shelf over the rear of the camera that worked like a protective awning so I had ready access to the controls on my camera. Sometimes necessity is indeed the mother of invention.

Mother and cub after a successful fishing expedition.





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Portfolio
MICHAEL
REICHMANN

A TWENTY-YEAR RETROSPECTIVE

PHOTONews had the pleasure of visiting with Michael Reichmann, one of Canada's best known photographers. Famous for his work as a web journalist and educator, Michael is the founder of The Luminous Landscape web site, one of the oldest and largest sites devoted to the art and craft of photography.

Michael's latest venture is The Luminous Endowment for Photographers, a not-for-profit foundation that provides grants to photographers around the world to fund their photographic dreams and ambitions. A separate page – following this portfolio of Michael's work, describes this very worthwhile project.

Michael recently published a 300-page book of his photographs titled *Michael Reichmann – A Twenty Year Retrospective*. This large and beautifully designed and printed volume was donated by Michael to the Endowment, which provides copies of the book to individuals who make a charitable contribution.

The images on the following pages are a small selection from Michael's Retrospective collection. We have also asked Michael to provide some background to his work, style, and photographic motivations.



THE WORLD AND ITS PEOPLES

Put a camera in my hands (where one has been almost every day since I was aged ten), and the world transforms from its three dimensional reality into graphic shapes, bold colours and areas of luminosity as well as darkness. I have spent much of my adult life traveling the world, capturing such images.

During my days as a student at Sir George Williams University in Montreal (now, Concordia), while photographing ban-the-bomb and Peace demonstrations, I was approached by a CBC TV producer to use my images in a 30-minute documentary. That was soon followed by a solo exhibition at Galerie Felicita in Montreal, one of the first one-person photographic shows ever in Canada.

I then moved to Toronto, and became a staff photographer for CBC TV. This was followed by several years of freelancing; working assignments from major Canadian magazines and a stint shooting stills for the movie industry.

The financial insecurity of a freelancer's lifestyle lead me to the business side of the photographic industry, where I spent several years in management positions with Rutherford Photographic, and then with Panasonic Canada in a

Cormorant Fisherman.
Guilin, China. 2005



senior sales and marketing role. For the next twenty years, I was an executive and entrepreneur in the computer software and telecommunications industry. This included the co-founding of a publicly listed telecommunications company. I still continued to pursue my love for photography. I also wrote numerous articles for major Canadian and U.S. magazines and taught night classes in view camera technique at various community colleges in the Toronto area.



Sanctuary Light.
San Miguel de Allende,
Mexico. 2012



Midnight. Jokulsarlon,
Iceland. 2004

Retiring from business in the mid-'90s, I devoted my time to photography, leading adventure travel workshops and exhibiting my work regularly, with several shows at the Pikto Gallery in Toronto.

In 1999 I started The Luminous Landscape web site, which has grown to become the world's largest site about photographic technique, craft, and equipment. Now some fifteen years old, LuLa, as it's known, has more than 1 million readers each month visiting from more than 130 countries worldwide.

Together with film director Chris Sanderson, I produced a video series on photography titled The Luminous Landscape Video Journal. These, along with numerous video tutorials on digital image processing and printing made LuLa the go-to resource for photographers during the first decades of the digital revolution.

In the late 2000's I created a photographic gallery and teaching space in Toronto, and for several years used it not only to exhibit my own work but that of other photographers as well. The gallery served as a meeting space for the Toronto photographic community and a venue where I taught group as well as private seminars.

My next exhibition will take place in Toronto in September of this year. "Havana – The Changing Light" is a display of photographs taken in Havana, Cuba by Nick Devlin, a fellow photographer, and myself, in early 2015. It presents a dual vision of Havana on the cusp, as it transitions from more than a half-century-long economic and cultural embargo by the U.S. The show opens on Thursday, September 17th at Pikto Gallery in The Distillery District, and runs through until October 19.

Now in my sixth decade as a fine-art photographer, writer, and educator, I continue to devote my time to exploring the world through photography, as well as assisting others in the development of their craft.

On Photographic Style

The editors asked me to comment on my creative approach to photography – not an easy assignment, because much of creating visual art does not lend itself to description in words.

If there is one "formula" that describes how I see and how I create images, it is that I am driven by a curiosity about the world. Whether it is an exotic location, people's curious customs and costumes, the way light falls across a cliff, or a person's face... all are food for ingestion by my camera's lens.

I have a way of seeing that is unique – not necessarily better than anyone else, but certainly different. Then, through the mastery of the craft side of photography I try to convert that way of seeing into an image that I can share with others.

The way that I see, and then shoot photos, is by deconstructing the scene into its components of luminance, form and colour. I ask myself "What is this scene about?" and then try to answer the question using my own way of seeing and my knowledge of photographic technique. I then transform the place and the moment into a photograph.

The Luminous Endowment for Photographers is the latest chapter in my photographic journey that began on my tenth birthday with the present of a Kodak Box Brownie.



Lava Hand, Big Island, Hawaii

The Luminous Endowment for Photographers

In 2013, Kevin Raber, a close friend and long-time industry professional, took over the day-to-day running of The Luminous Landscape web site. The site had consumed me for the preceding 15 years. Though I am still involved with it through writing and teaching, my latest venture has been the founding of a not-for-profit called The Luminous Endowment for Photographers. The purpose of this charity is to provide financial assistance to photographers world-wide, with the aim of assisting them in pursuing their photographic dreams.

I believe in the adage of Paying it Forward. Most of us can never pay back all of the people who have helped us along the way. I believe that having achieved some form of recognition and success in our field, we owe it to the next, in order to help new talent achieve their chosen goals.

My recently published 300 page hard-cover book titled *Michael Reichmann – A Twenty Year Retrospective* is part of my effort behind the new foundation. I personally funded the production of this major fine-art book, and all 1500 copies were donated to The Endowment so that these may be provided as gifts to donors who make charitable contributions.

A panel of some of the world's leading photographers helps me vet applications which are submitted through the foundation's web site. I have also been able to put together a Board of Directors consisting of individuals from the worlds of business, law, and the arts. All share with me a love for photography and a desire to assist others in fulfilling their photographic dreams.

In the spring on 2014 the first round of grants were issued and the second round of applications is now in the judging stage. It is planned that a book of recipients' work will be published each year, in cooperation with Lenswork Publishing, and that a traveling exhibition of this work will also become possible.

The Luminous Endowment for Photographers has applied for status as a 501(c)(3) charity in the U.S., and once granted the Endowment will be issuing tax receipts applicable against U.S. income, even by Canadians.

If you wish to learn more about the endowment you may do so at www.luminousendowment.org/pages/home or by simply Googling the words "luminous endowment".





Perspectives

BY KRISTIAN BOGNER

ACTION PHOTOGRAPHY

Photographing a sport at the peak of the action can be exhilarating, especially when you nail the perfect shot... that's just one of the many reasons why sports are some of my favourite subjects. Here are a few tips to help you get better images, whether you are photographing the Olympics or your kids at a soccer game.

Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, sports photographer, and brand Ambassador for Nikon Canada, Broncolor Canada, and other suppliers. For some inspiration and more pro tips check out kristianbogner.com or attend one of his photography workshops: photographicrockstar.com



"Sunset Surf"

I captured this image with a nice long and sharp 400mm lens from up on top of a cliff that I hiked up. Shooting down on the surfer gave me a fantastic angle and a unique perspective for the image. However it was the low sunset lighting that made this shot with a wonderful warm and cool colour contrast.

Nikon D3X with AF-S Nikkor 400mm f/2.8G ED VR lens, f/6.3 at 1/2500 second at ISO 320.

Record the Energy of the Moment at its Greatest Potential

When asked what defines a great sports image, I would say that it is all about capturing the peak of the action—freezing the height of the jump, the maximum edge... ultimately recording the energy of the moment at its greatest potential.

Focus and Composition

One of the keys to a fantastic sports image is to focus directly on the eyes of the athlete. There is so much emotion, intensity and concentration that can be told through the eyes. If I cannot see the eyes then I pick another key point on the athlete to focus on. I set my Nikon to AF-C (Auto-Focus Continuous Mode) so that I don't miss the shot if the camera isn't sure if the subject is in focus or not, which can happen in AF-S mode. I then pre-determine what I want my composition to look like. Whether I want empty space to one side of the image to give the sense that the athlete is moving in that direction, or space below the athlete going off a jump to give the sense of height, I picture how I want the final image to look. I pick a focus point where I want the subject to be in the frame and then follow the athlete, holding the trigger down lightly to keep auto focusing.



"Intensity"

The key to this shot is the perfect focus on the eyes of the athlete. So much can be told by the eyes of a person and in this image you can see the extreme focus and intensity of the athlete. I used a shallow depth of field at $f/5.6$ which further "zooms" you into this focus point. I generally use Single Point Selection for my focus control when shooting sports and pre-compose to ensure the autofocus is always focusing on the eyes.

Nikon D3 with AF-S Nikkor 70-200mm $f/2.8$ ED VR II lens, $f/5.6$ at 1/500 second at ISO 3200.

When the subject is at his/her peak of action, I fire away and usually hold the button down for a few extra frames while following through smoothly to make sure I don't get any camera shake. I keep a good grip on my camera and lens, and use dynamic pressure by pulling slightly on my lens while pushing the butt of the camera with my other hand. I usually have VR (Vibration Reduction) turned on for sports images to minimize any potential camera vibrations and create the sharpest image possible. You can also use a tripod or monopod to help keep your camera steady, alleviate the weight of a larger lens, and to get nice straight horizon lines.

Use a FAST Shutter Speed

The trick to getting great sports images is knowing how fast a shutter speed you need to stop the action. This is especially important when you are trying to freeze the action and create blur-free images with longer lenses. I try to shoot at a shutter speed of at least 1/500 second and optimally about 1/2000 of a second for most sports. Generally, I recommend that photographers use manual metering, which is my personal preference, or shutter speed priority, where you set the ISO and the shutter speed and the camera adjusts the f-stop automatically. This is a quick and easy way to shoot sports and you can use your exposure compensation controls to adjust if necessary.

This is especially helpful when shooting near white snow, ice or even water which might throw off your meter as it tries to adjust between the bright background and darker subject. Turn image review on so that you can evaluate your images often, ensure that your whites aren't blown out, and zoom in to make sure that your image is razor sharp and free of camera shake or vibration and that you are shooting at a fast enough shutter speed.

"Home Run"

Using the High ISO capabilities of the new cameras is an amazing tool for freezing the action and capturing great sports images. In this image I shot at 2000 ISO which allowed me plenty of depth of field and a fast shutter speed. Timing was also an important element in this shot. You can see the dust coming off the bat and separation of the ball, capturing that peak moment of action.

Nikon D3 with AF-S Nikkor 200-400mm $f/4G$ ED VR II lens, $f/6.3$ at 1/2000 second at ISO 2000.



“Windsurfing”

This image was shot on my first day with my Nikon D4. I find that it's not just the subject I am shooting, but my energy in the moment that defines a great image. I used a tripod and locked the side-to-side adjustment but kept the horizontal and vertical movement loose to ensure I got perfectly straight horizon lines while shooting windsurfers doing aerial maneuvers and flips.

Nikon D4 with AF-S Nikkor 300mm f/2.8G ED VR II lens with AF-S Teleconverter TC-20E III - effective focal length 600mm, f/7.1 at 1/3200 second at ISO 400.



“The Perfect Bunker Shot”

The blazing fps speed of the Nikon D4s allowed me to freeze the action of this golf shot with ease, and pick the frame with perfect ball position. I shot at 1/3200 of a second to ensure that the sand and ball were nice and crisp. My picture control setting was full saturation for a nice colourful image.

Nikon D4s with AF-S Nikkor 300mm f/2.8G ED VR II lens, f5.6 at 1/3200 second at ISO 400.



Push the High ISO Capabilities of Your Camera to the Limit

With the groundbreaking high ISO capabilities of the new digital cameras, shooting sports has never been easier or more exciting. Most of the newer cameras have phenomenal high ISO capabilities which make getting great sports images easier than ever, especially at indoor venues. Keep in mind that the higher the ISO the more noise or grain you will get. With amazing sports cameras like my Nikon D4s I often will shoot an indoor venue like hockey at 4000 ISO or even higher and have remarkably little grain to deal with. Some new cameras like the Nikon D750 have very impressive high ISO capabilities. Whatever camera you have, test it out at different ISO settings and get to know how far you can push it. Experiment with the ISO settings on your camera and evaluate your results by zooming in on your camera to look for degrees of noise and grain or study the images at 100% on your computer at home.

Another great sports photography option on many new cameras is Auto-ISO. This feature enables you to set your desired shutter speed and aperture and the camera will adjust the ISO or sensitivity of your sensor to get a correct exposure. This allows you to set the desired depth of field and speed you need to freeze the action but still rely on the camera meter for exposure.

"Bike Jump"

I put my camera on a tripod and used two Nikon SB-900 Flashes with CLS (Creative Lighting System) to freeze the action while exposing at 3 seconds for the moon and mountains in the background. Many thanks to this athlete who was flashed mid-air and then had to land blind in total darkness! We had only two tries at this, so I had nail it, that is where knowing your gear and the sport you are shooting really helps.

Nikon D3 with AFS-Nikkor 14-24mm f/2.8G lens, f/9 at 3 seconds, ISO 2000.



For more sports shooting tips and videos check out Kristian's photo blog at kristianbogner.com or sign up for one of his photography courses in the Rocky Mountains, Toronto and throughout Canada at photographicrockstar.com

The Right Gear and Settings

My favourite all-round sports lens is the AF-S Nikkor 70-200mm f/2.8 ED VR II zoom. It is very fast, has VR capability, and gets me pretty close to the action. While I use all of my lenses to create different perspectives, if you want one sports lens I would start with something in this range. As far as camera selection is concerned, my Nikon D4s is like a Ferrari—it purrs along at 11 frames per second, but you can capture spectacular images with many of today's cameras – just make sure you set the auto focus to "continuous" so that you can shoot sharp images at multiple frames per second. The faster the camera, the easier it will be to capture the peak of the action.

If the sport allows you to use flash, you can take advantage of an extra boost in speed and lighting. Flash durations are very short and this can help freeze the action and add an extra pop, fill or directional light to your images. Depending on how much gear I can carry, my Nikon SB-910 or battery-operated Broncolor Move 1200L Pack are my favourite sports lighting tools.

Don't forget to shoot in RAW and adjust your camera settings so that you can get superb images right out of the camera and do little or no editing later on. I usually set my picture control settings to have saturation close to full, and sharpening at about 70%-80%. I also turn D-Lighting to Low and High ISO Noise Reduction to Low or Medium depending on how high I am pushing my ISO settings. I often use Auto White Balance unless my light source is constant. Remember—the more you do in-camera, the less you need to do later, which means more shooting and less sitting in front of your computer.

Visualize the Final Image before you Click

Like an Olympic athlete who visualizes their entire routine or event, I am a strong believer in visualizing the final image before you click the shutter. I see the image in an exciting composition, I know the look I want to capture in the eyes of the athlete, and I know what special treatments, filters or effects I may want to add in post processing. This mindset of creating with clarity at the time of exposure is the key to upping your game and getting the shot you desire—no matter how difficult!

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Shooting Tips

BY MICHAEL DEFREITAS

ATTENTION TO DETAILS



Starfish on beach in the Caribbean.
D2X, 52mm, f/8, 1/100 seconds, ISO 100.

Paying attention to the small things can help to put some intrigue into travel photographs. So go ahead, sweat the small stuff!

The Middle East radiates mystery and intrigue. Details help to illustrate a destination's charm, but sometimes it is difficult to find those fascinating nuggets with all those camels, temples and pyramids getting in the way. Sadly, few travelers take the time to search for the details that transform a good image into a great one.

On a recent visit to Israel I watched dozens of travelers standing back to snap photos of the worshipers at the Western Wall, also known as the Wailing Wall. After shooting a few wide angle views, I moved in closer to the wall and the people. That is when I noticed the tiny bits of cloth crammed into cracks in the wall. Turns out they were handwritten prayers and requests to God placed there by visitors.

After focusing on the notes, I switched my attention to the beards, hair curls and shoes of the worshipers, and to the shadows cast on the wall by the late afternoon sun. Two hours later, I had a good collection of intriguing detail shots, including one showing only a pilgrim's lower legs and coat hem. Apparently I wasn't the only one captivated by this image because it recently won a silver award in the prestigious Society of American Travels Writers competition.

Inca blankets at local outdoor market in Chichicastenango, Guatemala.
D800, 24mm, f/6.3, 1/100 second, ISO 200.



So what's a detail shot? Well, in travel photography the simple definition is a tightly focused image of something that is symbolic of a destination. The painted wheels of a cart in Costa Rica, a shell or starfish on a Caribbean beach, a fancy sombrero or a wrestling mask in Mexico, a bottle of wine in Israel, or a gun and badge in Texas will all help to define the place and its culture. On my travels I have photographed wooden clogs in Holland, hieroglyphics in Egypt and carnival masks in Venice – you could start your collection of detail

GEAR UP

When you need flash and your camera's pop-up flash doesn't do the job, it is time to think about buying a speedlight. These off-camera flashes connect to your camera's hot shoe and sit higher, allowing you full subject coverage without any shadows, even in close quarters. Most camera manufacturers offer speedlights at \$150 to \$500. Other brands such as Metz, offer flashes in the \$100 to \$300+ range. You may also consider getting a handy flash extension cord. One end of the cord slips into your camera's hot shoe and the other end attaches to your speedlight, enabling you to hold it well away from your camera and do some dramatic side lighting. Cords run \$30 to \$60.

images with a shot of a souvenir with a place name – there are a multitude of good examples of details.

The great thing about shooting details is that you don't really need any special equipment, other than maybe a tripod or flash. Most lenses focus close enough for you to isolate a detail. My preferred lens for capturing this type of shot is a mid-range zoom around 24mm to 70mm. For details of people I use a longer, less in-your-face 70mm to 200mm zoom.

When shooting details, try to include just enough information to get your point across. Frame the subject too tight and you'll have everyone confused; frame too wide and you lose the mystery by making the subject too obvious. Start wide then begin zooming in closer, checking your LCD after each shot.

Details may not appear obvious at first, but as you search the setting you may be surprised at what you find, and if you are surprised just imagine how others will feel when they see your image. The day after shooting at the Western Wall I was wandering through the Arab quarter of Old Jerusalem when I came across some small knitted bags. Curious, I shot the bags and showed the photo to an English-speaking vendor who explained that they were used to carry prayer beads. So of course, I went back and shot more pictures.

Bagels in the Arab Quarter Old Jerusalem, Israel.
D700, 70mm, f/10, 1/160 second, ISO 200.



Carnival masks, Venice, Italy. D700, 30mm, f/9, 1/100 second, ISO 200.

Look for Iconic Images

Every location has a set of iconic images. For example, you could zoom in on the sesame seeds atop a bagel in the Old Jerusalem market, but it may be too difficult and frustrating for the viewer to make the connection. If the image prompts questions like “where am I?” or “What am I looking at?” you have isolated too tight a section of the scene. Shooting the bagels wide, with lots of the background from the surrounding market, is not the answer – it just produces your typical “so what” sort of travel shot. Find the right framing and composition for your detail shot is the key to success—a few bagels and part of the vendor’s decorative wooden cart should create the right amount of drama.

Focus on Details

Except for some food shots, sharply focused details tend to work better. This means having good depth of field. Set your camera to aperture priority mode and f/11. For really tight shots, focus on a part of the detail about 1/3 from its front edge to get the best depth of field sharpness. Take a variety of shots increasing

your aperture setting to f/22, and monitor your results. Most detail shots at this f-stop will require a higher ISO or a tripod and slower shutter speeds. I always use a tripod (like my Vanguard Alta Pro 254CT).

Not only will shooting details spice up your travel photography, it will also get you up close to a region’s culture, broadening your understanding and appreciation for the destination.

Ready To Take It To The Next Level?

PRO TIPS FOR SHOOTING DETAILS

A few simple strategies for shooting details.

- Research a destination before leaving home and see what symbols best define it; search for them when you get there.
- Shoot details in vertical and horizontal. Sometimes it’s not obvious which orientation will work until you see the result.
- Try to shoot the detail square on. It will yield the best depth of field over the entire subject.
- Shooting close-ups with a camera’s pop-up flash can cast an unwanted lens shadow on your detail. If this happens try backing off a bit.
- When photographing details in a market, remember to ask permission before shooting, or relax the vendor by first purchasing something inexpensive.
- Refrain from dialing up your ISO in low light because you may end up with grainy images.

Worshippers at the Western Wall. Prayer papers stuffed into the Western Wall, Jerusalem, Israel. D2X, 70mm, f/6, 1/160 second, ISO 100.



Sombreros in Mexico market. D300, 52mm, f/10, 1/250 second, ISO 200.



CANADIAN  ANGLES
BY MICHELLE VALBERG

HOLLYWOOD LIGHTING

Wardrobe, lighting, make-up, and classic posing define the "Hollywood" style in glamour photography. Amanda Forrest, a regular on the Marilyn Dennis TV Show, was comfortable in front of the lens.
Nikon D4S, 66mm, f/20, 1/30 second at ISO 2500.



*Marlene Dietrich
and Joan Crawford,
Jean Harlow and
Katherine Hepburn.*

Bio

Michelle Valberg is the founder of Valberg Imaging, Ottawa, a Canadian Nikon Ambassador, and an award-winning Canadian photographer. Renowned for her soulful portraiture, majestic wildlife and stunning landscapes, Michelle recently published her third book, *Arctic Kaleidoscope: The People, Wildlife and Ever-Changing Landscape*.

We know who they are: the sultry, sensual actresses of the '30s, '40s and '50s, Hollywood icons whose names are so instantly recognizable, their moodily lit faces immediately spring to mind.

For that, we can thank George Hurrell, a legend in his own right who defined the Hollywood lighting style that turned cheekbones and high brows into stars in their own right.

From the delicate magnificence of Jean Harlow and her cloud of blonde hair to the patrician beauty of Katherine Hepburn, the Hollywood glamour years of the 1930s to the 1950s not only defined the careers of those in front of the camera, but fashioned a theatrical photographic approach to portraiture that is still in demand today.

We shot two in-studio portraits of Amanda: this image and the one on the next page showing the use of natural light for black and white images.
Nikon D4S, 70mm, f/11, 1/2000 second at ISO 500.



Kelly Curry posed for the "Hollywood" assignment, responding to direction just like an actress from the classic era of studio productions.
Nikon D4S, 110 mm, f/7.1, 1/200 second, ISO 1600.



Go Hollywood!

For modern photographers, creating a Hollywood style portrait can be a great way to break from the more pedestrian and traditional executive or headshot photos.

An essential element of doing a Hollywood glamour shoot is professional hair and makeup. During a recent shoot with two friends, Amanda and Kelly, I enlisted the talent of well-known Ottawa makeup artist, Leslie Anne Barrett. When you have a good relationship with a make-up artist, they know what your objectives are and share your vision for the outcome. Like many makeup artists, Leslie Anne is adept at making clients feel like a Hollywood star before they even get on set.

But that is just one small part of the overall picture. As with any portraiture, the background sets the tone for the overall image. In this instance, I chose a simple, dark backdrop. This was important: my subjects wore flowing, classic Hollywood era-style Zarucci gowns designed by Ottawa-based designer, Nora Zabarah Pucci.

“The addition of the Hollywood lighting to the set provided a sultry almost ethereal feeling to the shoot”.

Amanda Forrest, Celebrity Designer



Because the golden age of Hollywood was all about controlled lighting, I typically close off any natural light coming into my studio or set. For years, I would define the lighting like most photographers, with studio flash. These days, I only work with constant light, in particular a main, fill, background and kicker. All my lights have barn doors, but I also use black foil paper to help mold the rays to get the effect I want. Using mixed light sources with different temperatures can give an interesting effect if you are shooting in colour – but it can also give you white balance issues you don’t want to necessarily deal with. The intensity of these lights vary and a combination of light and shadow can work well when shooting black and white.

I shoot with the Nikon D4S and use a variety of lenses like the Nikkor 24-120mm, 70-200mm and the 105mm. Having the ability to use a higher ISO with this dynamic camera, I shoot at 2000 ISO without any issue of pixilation. Using a continuous light source, you mostly likely need to use a high ISO value. My preferred aperture is f/5.6. I will use f/4 if the pose and crop warrant it. My shutter will then most likely be between 1/250-1/500 second.

I have been a photographer since I was 18 years old and every day, clients tell me they are not photogenic. And I tell them that no one—not even models—is born knowing how to pose for a photo. It is up to the photographer to show them how to pose, and to ease them into a willingness to have their image recorded.

As a photographer, I have not always been able to control lighting, my set and the environment, but I can take responsibility for getting the most out of my subject. The person behind the

Nikon D4S, 95mm, f/5.6, 1/640 second, ISO 2500.

camera has to find and highlight the best of the person in front of the camera. It requires intuition, perception and connection to your subject. This is why good communication skills can work in your favour. The subject almost always feels vulnerable, so I always strive to make them feel the best they have ever felt when they are facing my camera.

If posing is a big part of eliciting the best of a subject, how a photographer directs them is even more important. Before I even pick up my camera, I talk to my subject. I watch how they move, what their comfort level is and which poses they feel good in. Hollywood lighting is all about the drama: the right pose can make or break your image.

If it takes one step at a time to make your subject feel at ease, the same can be said of your lighting. I always start simply, with just one light placed on the subject's face. This is the most important and dominant light source. Typical-

ly, a background light will be used to separate the subject from the setting, but with this shoot and the black background, I used a kicker and a fill.

The Hollywood look, as George Hurrell envisioned it, was all about drama achieved through hard lighting and sharp shadows. To achieve that look, I move my main light up and sideways to the perfect angle and an ideal fall of light. With my subject's face in position, I work on my fill light. I look at the impact it can have and how it might help with some of the shadows or highlights in the eye, while keeping it at a minimum. The kicker light comes last, and creates all the magic on hair and clothing. You can also achieve dramatic Hollywood type lighting with natural light outdoors. Again, it is all about the light and how you use it.

Finally, be bold. Experiment. Consider using your main light at high angles, adapting a fill to lessen the shadows or bring highlights into the eyes, creating a background light to create affects and using a kicker to highlight certain areas of your image.

Most of all, keep it simple. Shoot like there are no rules, and remember the words of George Hurrell...

"It's all so simple, no one believes me," he once remarked. "You strike a pose, then you light it. Then you clown around and get some action in the expressions. Then, you shoot."

"For someone who is not used to being photographed, Michelle made me feel and look like Hollywood Glamour. It is amazing how lighting can achieve some truly amazing photos".

Kelly Curry, Barley Mow Pubs.



Tech Tips | LENS TALK

BY CHRISTIAN AUTOTTE

UNDERSTANDING LENS JARGON...



A super wide angle lens was needed to take in this wide shot of the sky, while...

Those new to photography may be somewhat confused by the jargon surrounding lenses. Take the Tamron 70-300mm f/4-5.6 DI VC USD. What do all those numbers and letters mean? The most important will always be the numbers.

First will be the focal length, in this case the 70-300mm. The focal length denotes the angle of view provided by the lens. The smaller the numbers, the wider the lens will see. To know how much magnification the lens will provide you must do some calculation. Unless you have spent a few extra dollars for a "full frame" your camera has a smaller APS-C sensor. To find

its real magnification you must first multiply the focal length by 1.6 if you have a Canon and 1.5 for almost everybody else. So our 300mm multiplied by 1.5 gives a 450mm equivalent. Next, you divide that number by 50: $450/50=9$.

So this lens will magnify the subject to make it look 9 times its apparent size. Why 50? It's the good old "standard lens", which is more or less the equivalent of what you see with your eyes.

Don't confuse "zoom" with "telephoto". A zoom does not necessarily bring the subject closer; zoom lenses can be wide-angles, like a 17-50mm. How wide will the wide-angle see? Again, the numbers say it all. A 10-24mm will start wider than the 17-50mm. Just be mindful of the lens designation as some wide-angles are in fact what is known as "fisheyes": they get in 180 field of view, but they will also distort the image. At the other end of the scale, a telephoto will start at about 70mm and go up. The real monsters, in the 600 and 800mm range, will be massive and cost as much as \$10,000...

The second set of numbers will often determine how much you will spend on the lens: it's the aperture. Often preceded by the letter *f*/*xx*, (or a *1:xx* which means the same thing) the aperture gives an idea of the light gathering capability of that lens. Our 70-300mm *f*/4-5.6 is a modest lens. It's also a "variable aperture" lens: at its shortest length it will be an *f*/4, but as you zoom out the lens loses some light and you end up with a *f*/5.6 aperture. Spending more money could buy you a 70-200mm *f*/2.8. You may notice that the *f*/ is only one number, which means that the lens is a "fixed aperture": it will open up to *f*/2.8 whether it's set at 70 or 200mm. That usually denotes higher quality, but also a bigger, heavier, and more expensive lens. But if you often shoot in poor light with moving subjects, such as indoors sports, it may be a necessity.

One more number should be found on your lens. It is usually preceded or followed by the symbol \emptyset . It is the size of the filter needed for that lens. So, on a 50mm lens the filter size will *never* be 50mm, as this filter size doesn't exist. Most likely, you will find a \emptyset 52 or a \emptyset 49.

What about the letters? Unfortunately, there is no international standard and most manufacturers will have their own acronyms pasted on their optics. One to look for is the presence of a stabiliser, which help to shoot sharp pictures with slower than normal



A super telephoto (800mm) had the reach to get that Bald Eagle.

shutter speeds. Depending on the manufacturer, it will be designed as IS (Internal Stabilisation), VR (Vibration Reduction), OS (Optical Stabilisation), or VC (Vibration Control), it all means the same thing.

Whether your camera is a full frame or an APS-C another acronym may be important while choosing your next lens. Nikon calls it DX (for APS-C), and FX (for full frame). In Canon it will be EFS or EF. While in Tamron you will see Di II, for APS-C and Di for full frame. There is also a Di III for the new mirror-less cameras.

For the other acronyms, and there are quite a few, you should refer to the manufacturer web site or their lens catalogue. But generally speaking, they are less critical in making your choice. Most will refer to some type of glass used in their elements or to the focusing motor.

Knowing a bit more of the lens lingo should give you an edge the next time you shot for a new piece of glass...

Using two very different focal lengths produced two very different pictures of the same roses. The wide angle exaggerates the distance between the foreground and the background, while the telephoto shortens it.





SPECIAL FEATURE | TECHNIQUE

BY FRANCIS AUDET

THE GOLDEN HOUR

There is a magic time when the world transitions from light to darkness, creating photo opportunities that simply do not exist at any other time – this is “The Golden Hour” – when photographers capture images that almost always bring the word “wow” to the lips of viewers.

The light creates depth by casting long shadows and defining the character of the landscape, and adds warmth because of the tonal content. White subjects such as running water or snowy fields will radically change colour (like the waterfall picture shown here), while scenery that are already warm in tone will explode with richness. This is also true for the sky especially if there are clouds picking up the warm light.

Surfers against the Sunset
Nikon D7100 with 200 mm lens,
f/4.5, 1/1000 second, ISO 125.

Bio

Francis Audet, a master of light and perspective, is the founder of the Photo Planet Project, and a leader of seminars and webinars on a wide range of photo topics. For a stunning array of visual images, please visit francisaudet.com





Sunset Landscape
Nikon D7100,
17 mm focal
length, f/5, 1/16
second, ISO 100.

To shoot the sun as it breaks the horizon at dawn, set the aperture around f/16 to get the optimum sunburst effect and depth of field. Once the sun gets too bright to usefully work with, turn around and shoot in the opposite direction to catch the warm light on the landscape. This picture of the Grand Canyon is an excellent example of this.

At dusk the sun is often dimmer and appears larger because the evening sky is full of pollutants and wind-borne particles. Shooting directly at the sun is not as tricky as in the morning, but you won't easily achieve the sunburst effect. The picture of the Surfers is a good example of this. During the night, winds

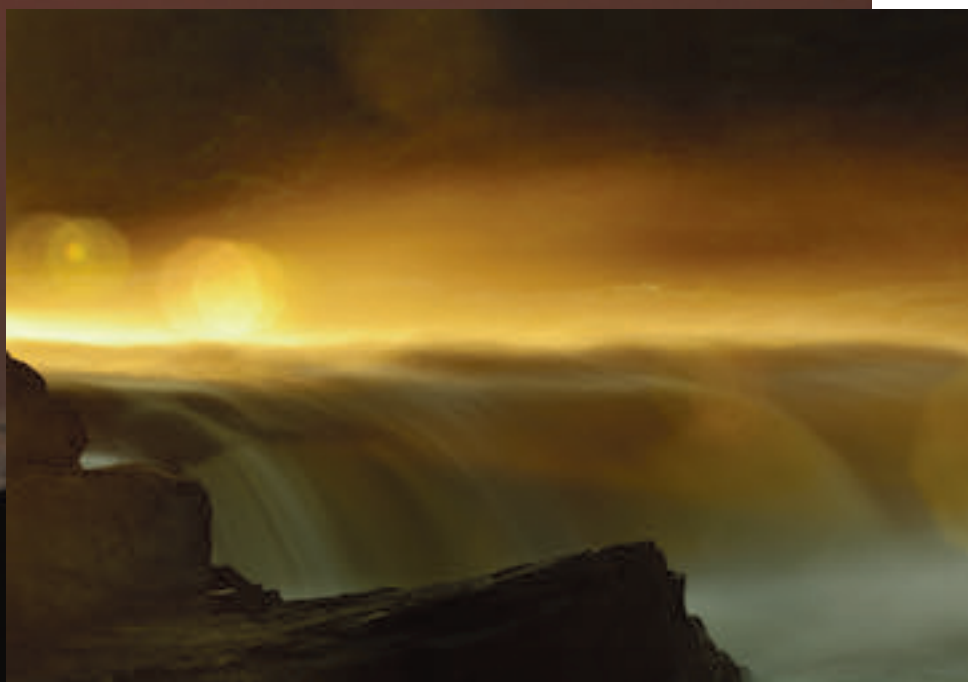
typically die down, smog-producing urban activity eases and the atmosphere cleanses itself. The dawn is clearer than any other time of day.

Keep in mind that generally, if you expose for the bright sky, the foreground will come out much too dark and lack detail. The easiest way to resolve this is to use a neutral density graduated filter (for instance an 0.9ND grad) to reduce the exposure for the sky while keeping the exposure for the foreground the same.

The Golden Hour offers plenty of opportunities for great photos, and the really beautiful thing is that it happens twice a day!



Waterfall
Nikon D7100, 80 mm focal
length, f/18, 5 second exposure
ISO 100.





Expand Your Horizons

BY **PETER K. BURIAN** FOR PHOTONEWS

USING ULTRA WIDE ANGLE ZOOMS



Although the kit lenses for digital SLRs include some moderately wide angle options, a shorter focal length can definitely be useful. In fact, aside from a telephoto, an ultra wide zoom is the most important lens because the standard zooms simply cannot make images with dramatic perspective.

Do you find your current lenses too restricting? Do you often want to fill the frame with a large group of people, an entire building or an expansive landscape? If so, you are a candidate for a much shorter zoom. A lens such as the Tamron 15-30mm f/2.8 VC on a full-frame camera, or the Tamron 10-24mm on a DSLR with a smaller sensor, will provide an angle of view that will encompass more than your eyes can see without scanning a scene. The sample images in this feature will show how a lens of this type can produce some really stunning images that would otherwise be impossible to make.

Ultra Wide Effects

An extremely wide angle of view is likely to record many elements that will compete for viewer attention. This can create a photo without a clear message or sense of purpose, but you can use the ultra wide perspective to your advantage if you move in closer than you would with any other lens to exclude unnecessary details. Fill the frame with a few desired objects that have some logical relationship to each other, for example, you might get low and close to the subject to record a sweep of red tulips filling the entire frame for a unity of design. In addition to including more of a scene in a single photo, an ultra wide angle lens has some noteworthy characteristics—the shorter the focal length you set, the more obvious the following effects will be.

Extensive Depth of Field: Except in close focusing, the range of acceptable sharpness is usually extensive in ultra wide photos. For example, it is possible to keep a long line of railway cars sharp, from the nearest to the furthest car, particularly at f/16.

“Expanded” Perspective: Very short focal lengths seem to seem to distort the relative size of objects within a scene—especially in close focusing. Move in close to a foreground subject and it will be unusually large and prominent in your photo. Meanwhile, anything at a greater distance is “pushed back”—rendered much smaller than the eye perceives. Use this exaggerated near/far relationship to make a small cabin seem more spacious, or to make a desert vista or a sweep of



Bio

Peter K. Burian is a stock photographer whose work is marketed by three stock agencies, and a Contributing Editor with several publications in Canada and Australia. Check out his work and his bio at peterkburian.com



It's worth moving in unusually close to some subjects with an ultra wide angle lens such as the Tamron 10-24mm zoom. This technique can exclude extraneous elements while providing interesting, interpretive effects with unusual perspective. (f/16 for extensive depth of field.)

© 2014 Peter K. Burian

wildflowers seem more expansive for an interpretive instead of a documentary depiction of the scene.

“Distorted” Perspective: Tilt the camera upward to include an entire building, and another ultra wide angle lens trait becomes obvious. The structure appears to lean backward, an effect called “keystoning”. This happens when you tilt **any** lens but it is really emphasized with an ultra wide. We get this distortion because the base of the building is closer to the lens than the top of the building, making the more distant lines appear to converge. Whenever the camera back is not parallel to a subject, the perspective will seem unusual. Vertical lines will lean inward out of plumb, while the edges of the horizon bow upward. To prevent this effect, compose so

the camera back is perfectly parallel to the subject—but when you want to emphasize this dramatic effect, shoot from a low level and tilt the camera up at a steep angle.

Note: There is another term, “barrel distortion”, referring to the bowing outward of lines near the edge of a frame. It is common with most zooms (except telephotos) to some extent because it is virtually impossible to make a perfect ultra wide lens at a price that photo enthusiasts could afford. But unless you



An 18mm focal length provides a moderately wide angle of view when used on a DSLR with an APS-C size sensor that's smaller than the 24x36mm full-frame size. Switch to a 10mm focal length however and you'll be able to make images with ultra wide effects. (f/13)

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While an 18-55mm (or similar) kit lens on a DSLR with the APS-C size sensor can certainly provide a true wide angle image (with a 75 degree angle of view) at 18mm, a 10mm focal length holds the potential for a more expansive image with an ultra wide (108 degree) field of view. This aspect can be a definite advantage in both technical and creative photography.
© 2014 Peter K. Burian

are a serious architectural photographer, don't worry about minor barrel distortion. If you use the camera's RAW capture mode, your RAW converter software should have a feature that can virtually eliminate barrel distortion. Frankly, the other aspects of "distortion" will be far more prominent in images made with any ultra wide angle lens.

An extremely wide angle of view does require some experimentation to master the techniques for creating effective images. Practice, search for suitable subject matter, and

try unusual viewpoints to exercise your creativity. Some of the photos will seem "distorted" or "unnatural" but others will be "dynamic" or "dramatic". Whether you choose an ultra wide for unique photographs or for problem-solving in tight quarters, a very short zoom can be a wonderful addition to your camera system.



perfect light for moving images



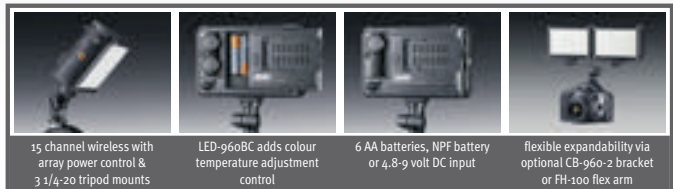
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Tamron SP 15-30mm F/2.8 Di VC USD

Intended primarily for full-frame DSLRs, this new lens (reviewed in our Spring issue) is a rugged, moisture-resistant, high-grade product with a very wide maximum aperture and Tamron's Vibration Compensation stabilizer. These features make it ideal when shooting in dark locations where a tripod is impractical or prohibited. Other features include a built-in lens hood plus eBAND and BBAR coatings to minimize flare and a fast, silent Ultrasonic AF motor. Because of the convex front element, this zoom does not accept filters.

Three large elements of Low Dispersion glass and a glass moulded aspherical element minimize all types of aberrations as well as distortion. At every aperture from f/4 to f/8 (the "sweet spots"), this lens produced images suitable for excellent 16x24-inch prints. Images made at shorter focal lengths are absolutely stunning.



Tamron SP AF 10-24mm F/3.5-4.5 Di II

More compact, lightweight and affordable than the full-frame lens model, this lens features smaller maximum apertures. Designed for cameras with the so-called APS-C size sensor, the SP AF 10-24mm F/3.5-4.5 Di II, has an HID element, two LD glass elements, and four aspherical elements. Optical aberrations and barrel distortion are well controlled. For the finest image quality across the entire frame, it is worth stopping down to f/8. Autofocus is provided by a built-in micro motor that is fast enough for ultra wide image making. My technically best photos, particularly those made at 10mm to 20mm, enabled me to make 13x19" prints that look great when matted and framed.



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PORTRAIT LIGHTING TECHNIQUE

BY FRANÇOIS DESROSIERS

PORTRAITS WITH OUTDOOR FLASH

Mastering the technique of fill-in flash can bring new life to your portraits!



Bio

François Desrosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

One of the pleasures of outdoor portrait photography is the variety of lighting opportunities that are available to the creative photographer, opening the door to a new range of photographic styles. Mastering outdoor portrait technique is not difficult—the secret is to learn how use your equipment to achieve the desired effect.

There are several essential steps to the creation of a truly impressive outdoor portrait. The first and most important step is to understand the effects you can create using available light, reflectors, and flash.

In photo A, I wanted to have a dark blue sky, a gently blurred background, and dramatic lighting on my model. As we were shooting in Montreal, I didn't want too much distraction caused by the urban landscape, so I worked with a 135mm focal length zoom setting to limit the angle of view and background distractions. I set the aperture to $f/2.8$ to minimize the depth of focus and set my Nikon D3X to 1/4000 second at ISO 100.

As with so many assignments, the creation of a stunning outdoor portrait is a step by step process. We often begin by placing the subject in a shaded area to avoid having them squint in the bright sunlight. The result is usually not very interesting – neither the subject nor the background is very well lit. In the sample photo the meter reading called for 1/80 second at $f/6, 3, ISO 100$, at a 24mm focal length. The result



has too much light, too many distractions, too much everything – and not enough creativity.

In a situation like photo C, I look at the elements of the image that I can change, and the things that I have no control over. I can light my subject with flash, but I cannot change the sky, so I begin with the base exposure setting of 1/4000 second at f/2.8, then I add one or more strobes to light my model – the result is photo B. To use the very wide aperture setting outdoors I have to be able to adjust my flashes to high speed mode in order to be able to use them at 1/4000 of a second. This is one of the many reasons to buy a top of the line flash that offers this feature.



They say that the key to an effective portrait is the subject's eyes, and outdoor portraits often present a problem because when you have sunlight on your subject, they tend to squint – so you position the model so the sun is at their back, as in photo D. This gives a nice effect in the hair and a separation of the subject from the background – in the sample



photo you can see a line of light on her hair and her coat, however the face is too dark and the clothes lack detail, so I began to refine the lighting – in photo E, I kept the same settings for the camera, 1/250 second at f/4 and ISO 100 ISO, but I used a flash to fill-in and balance the light.

Photo F shows an entirely different context, where I had to deal with some difficult elements. Alexandra was in a tiny wooden shack where light penetrated between the wooden boards. I wanted to keep the effect of the sun entering the shack, and retain the detail of her features. Once again, I used my flash to fill-in the light without overpowering the effect of the ambient light and shadows. The resulting image has two light sources, but they are balanced in such a way that you do not immediately realise that the sun is being helped by the addition of artificial light from the flash. A similar effect could have been achieved using light from outside entering through a large window or a skylight. My settings for the final image were 1/500 second at f/2.8 and ISO 100, in order to blur the back wall.





Photo H shows a completely different approach. As I like infrared, I took the opportunity to take a picture using this special effect.



To create photo I, I had to place my flashes at a distance because I was working with my 24mm f/1.4 Nikkor lens. I could not place my flashes close to Alexandra because they would have been visible in the photograph, so I exposed for the sky using 1/250 second at f/5 and ISO 100 and added two flashes to have good exposure on her face. Without flash the result is photo J where the sky is completely washed out. Using photo J as a starting point, I added two flashes for photo K, taking into account the distance between the flashes and the subject. Being able to remotely control the flash settings from your camera is a major advantage in outdoor portrait photography, especially when there is a lot of sunlight.

Photo L shows a different situation where outdoor fill-in flash significantly enhances the image. I wanted to add light to an outdoor sport image, so I recruited one of my colleagues who is more athletic than I am... I wanted to freeze the action, but I thought the background was too light. I worked at 1/250 second at f/4 at ISO 200. I began to adjust my settings – for photo M I achieved the desired sky effect by closing the aperture to f/11, but obviously Alain was really too dark, so I used my flash to fill-in the light, and the resulting photo N is more effective.

As you can see from the sample photographs, there are many ways to use outdoor fill-in flash to create outstanding images. If you proceed step by step to become familiar with the fill-in flash technique, and make a note of the setups that work well in a variety of situations, you will soon master this creative approach to controlling light. You can find dedicated flash equipment to enhance your camera system at a variety



K



of price ranges, but for this type of photography the fully-featured flash units give you much more creative control—they may be more expensive at the outset, but you will find that the top of the line units give you the tools to transform outdoor portraits into spectacular works of photographic art.

With a digital camera and a flash (or two) you can create images like the ones in this article after a few minutes of practice – so grab your flash and head outside – the adventure is just beginning!

OUTDOOR FLASH SETTINGS

For all of my photos, I set my camera to “manual” mode so that I can select both the aperture and the shutter speed. I always set my meter to “centre weighted” so that it gives me the best settings for my subject. My flash units are also set to “manual” mode so that I have the best control over quantity of flash appropriate for the scene. Since many of my photos utilize the camera’s high speed flash sync feature, my flash units are often set to their maximum output, and in many cases I use two flash units to obtain the amount of light required to match the ambient sunlight.

I try to shoot at the lowest practical ISO setting to achieve the highest quality image, to avoid using too high a shutter speed for the high speed sync program, and because my flashes use more power when I shoot with high speed sync.

Whenever possible, I use my flashes and my camera on tripods. I adjust the colour temperature according to the Kelvin for greatest accuracy and flexibility required to match the ambient light, and when necessary I use coloured gel filters on my flashes to achieve the precise colour temperature desired.

That, in a nutshell, is my equipment and technique for outdoor portraits with flash.



L



M



N



FIREFLY DUET

- ① 75cm diameter Octobox
- ① Dual diffuser design
1 internal/1 external
- ① Includes Dual Flash bracket
Use one or two speedlights - increase power or decrease recycle time

FIREFLY II STRIP

- ① 25x60cm rectangular stripbox
- ① Includes Single Flash bracket

FIREFLY SYSTEM

- ① All metal construction
- ① Firefly opens like an umbrella
- ① Includes carry bag
- ① Embossed silver interior softens light
- ① Optional DFS15 Deflector converts Firefly into a Beauty Dish



Congratulations to the winners of the Ilford Galerie Photo Contest, who participated in the contest by sending us their pictures in print.

Our winning photographers will receive special prizes – Espon printer (1st- SP3880, 2nd- R3000, 3rd- R2000) and Ilford Galerie Prestige Paper, from Amplis Foto Inc. To view the full array of images from the runners-up please visit: www.photonews.ca/ilford-winners



Winners

Over The Ridge

Roger Correia of Markham, Ontario, captured this image with a Canon 5D Mark II, using a 24-105mm f/4 lens. *“The image was shot in Arches National Park in Utah. The ridge was no challenge for this lone hiker as we crossed paths on the trails of Arches National Park.”*



Greeting the morning sunrise

Harbin King of Vernon, BC, captured this image with a Sony DSC-RX100M3 using a 24-70 mm f1.8-2.8 Zeiss lens. *“It was taken in the western Xinjiang desert of China last Sept. 2014. I was with a group of photographers touring that region. We got up early to catch the daily routine of camel train on the way to work. The colourful sky at dawn was captivating.”*



Family-La famille

Jacques Caron of Mont-Saint-Hilaire, QC, captured this image with a Nikon D90 and a 18-300mm Nikkor lens; ISO 400, 1/100 f/5,6 @300mm. *“Central Highland in Madagascar (November 2013), near the town of Ivato, I saw this family looking outside. I framed, clicked twice and that was it.”*

“ON VACATION”



Damon West of Richmond, BC, captured this image of Vancouver's False Creek with a Canon 5D Mark II and a Canon 16-35mm wide angle lens at f/18, ISO 100 and 90 second exposure. "I used a tripod, remote shutter release and mirror lock-up to avoid camera vibration - I composed the shot to capture reflections in the silky smooth water."

The PHOTONews Summer 2015 Challenge theme is "On Vacation". Your assignment: to capture an image that evokes the vacation mindset. This may be a still-life shot of a favourite destination, a photo of friends and family enjoying the vacation lifestyle, a "selfie" at a famous landmark, or any family-rated interpretation of the theme.

To participate in the PHOTONews Challenge, please visit our flickr® group at www.flickr.com/groups/photoneWSgallery/ and click on the discussion thread titled "PHOTONews Summer 2015 Challenge", where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The photo pool at our flickr® group will also be used to select images for our Reader's Gallery - so take a look,

sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

Our PHOTONews Challenge themes for the coming issues are as follows:

- *Autumn Challenge Theme: Colours*
- *Winter Challenge Theme: Smile!*

The PHOTONews Challenge is sponsored by Panasonic Canada, who will present a very special prize for the most interesting image selected for publication in the next issue.



VISIT THE WEBSITE

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTONews Digital Edition archives, please visit www.photonews.ca.

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