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# PHOTO

## News

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MARTIN INGLES

## African Safari!

DR. WAYNE LYNCH

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Jasper National Park

Gentle Giant of the Rockies

MICHEL ROY

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Tripod Tech Tips

PLUS:

SPECIAL FEATURE

**Mirrorless Cameras**

Mischro Erban photo by Michel Roy

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**COMPLIMENTARY ISSUE**



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# Photo Adventures

Norm Rosen, editor | editor@zakmedia.ca



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Questions or comments?  
Please send me an e-mail -  
editor@zakmedia.ca

Over the years, Publisher Jacques Dumont and I have prepared dozens of photo enthusiast magazines for Canadian readers. It is not unusual to review hundreds of spectacular photographs to select the image to appear on the cover... for this issue, we took one look at the photograph and we knew that we had the perfect shot.

The story behind the cover is as fascinating as the image itself.

At the end of June, Mischo Erban, of Vernon, B.C., set the Guinness World Record as the fastest skateboarder when he achieved a speed of 130.1 km/h on a long downhill road at Les Eboulements, Quebec. If you promise not to try this without years of training, you can watch the world record descent as it was recorded by Mischo's helmet-cam video - just search for "world's fastest skateboarder".

As you can well imagine, photographing Mischo as he hurtled down the road presented quite a challenge! To commemorate the World Record, Mischo visited Michel Roy's studio for the portrait on the cover of this issue. We asked Michel to show us how to capture the magic of speed - you can master the technique by turning to page 22.

In our last issue, Kristian Bogner, Canadian Professional Photographer of the Year, shared some of his favourite images in a new column called

"Perspectives". The response was so positive that we asked Kristian to continue the series by explaining the techniques used to capture another collection of spectacular images.

When you combine the words "adventure" and "photography" the natural progression leads to "African Safari!" We asked Martin Ingles to share the images and experiences of his recent expedition to Kenya. You can follow Bwana Martin's travels starting on page 52.

This issue, we welcome readers of the National Post, as we begin a special project that will introduce the magazine to more than 120,000 Canadian families per year. If you are among these new readers, please note that PHOTONews is available FREE of charge to Canadian photo enthusiasts - to receive the magazine, please visit www.photonews.ca and click on the "subscribe FREE" link.

Every issue of PHOTONews includes a gallery of the best photographs from our readers, selected from the image pool at our flickr® group www.flickr.com/groups/photonewsgallery/. Our on-line interactive forums also include a facebook page, facebook.com/photonewscanada, and a twitter group, twitter.com/photonewscanada where you can share your thoughts on photographic topics.

Photography is a wonderful hobby - come along with us as we enjoy the adventure!

Michel Roy photographed Mischo Erban, the fastest skateboarder in the world, in the studio... imagine trying to capture Mischo at 130 km/h!



**Volume 21, Number 3**  
**Autumn 2012**

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**ADVERTISING**

adsales@zakmedia.ca

© 2012 PHOTONews Magazine, Zak Media

Printed in Canada

ISSN 1185-3875

Canada Post Publications Mail Agreement  
No. 40040669

**Undeliverables to:**

Amplis Foto, 22 Telson Road,  
Markham, ON L3R 1E5

PHOTONews is published four times a year  
(Spring; Autumn; Autumn; Winter) by Zak Media,  
and distributed to 110,750 photography  
and video enthusiasts throughout Canada.

All rights reserved. Reproduction of any material  
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**SUBSCRIPTIONS - Address change**

visit www.photonews.ca or contact Amplis Foto,  
22 Telson Road, Markham, Ontario,  
Canada L3R 1E5  
Tel: 905 477 4111 Fax: 905 477 2502

**Subscription rates:**

One year (4 issues) \$27.92 CDN,  
two years (8 issues) \$55.84 CDN.  
Single copy price: \$6.98.

Published by



**Zak Media**

189 Alfred-Desrochers  
Saint-Augustin, QC, Canada G3A 2T1  
Tel: 418 871 4294 • Fax: 418 871 4295

www.zakmedia.ca





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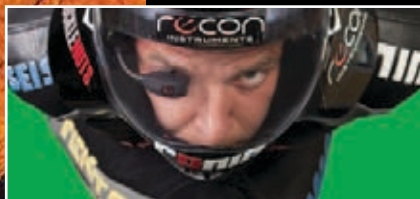
Perspectives

Kristian Bogner shares techniques for spectacular images.



**"Sunset Glow behind Leh Palace", Leh, Ladakh, India.**  
"I was able to capture this warm sunset as it illuminated the mountain behind Leh Palace in Ladakh, India. I used a cloudy white balance setting on my camera to enhance the warmth of the image."  
Nikon D3X f/4.5 at 1/500 second at ISO 160,  
shot with my Nikon 300mm f/2.8 lens.  
Photo © Kristian Bogner

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## Tamron wins EISA Award

The European Imaging and Sound Association (EISA) has presented its European Lens 2012-2013 award to the Tamron SP 24-70mm F/2.8 Di VC USD (Model A007). This lens is the world's first 35mm full-size high-speed standard zoom lens equipped with Tamron's VC (Vibration Compensation) image stabilization. The lens also incorporates Tamron's USD (Ultrasonic Silent Drive) and has resolution at the top of its class.

EISA is comprised of a panel of editors from over 50 leading imaging, sound, and electronic industry magazines in 19 European countries, who review and vote to determine the leading products on the market. This honor marks the 14th time a Tamron lens has won an EISA Award, the 7th consecutive year since 2006.

The EISA jury included the following comments in the award citation: "With the 24-70mm F2.8 Di VC USD Tamron has managed to come up with a seriously attractive lens for anyone using a full frame SLR camera. This is a large-aperture standard zoom featuring image stabilization, silent autofocus and sharpness that easily matches the demands of today's high-resolution cameras. Tamron's 24-70mm F2.8 is also a sturdy and well-built lens with rubber seals protecting it in moist or dusty conditions. It truly feels like a professional lens and also performs like one when autofocus, image stabilisation and image quality is concerned. A lens to rely on, whether you are photographing for a living or simply for pleasure."

For more information on this and other Tamron lenses, please visit [www.tamron.ca](http://www.tamron.ca)



## Carryspeed Sling Strap

The latest trend in DSLR comfort and convenience is the new Carryspeed CS-Pro Sling Strap, designed specifically for active photographers.

The offset hanging design and detachable extra wide shoulder pad provide optimum distribution of weight, while a 3-button quick release buckle assures extra security.

The CS-Pro utilizes a plate attachment system to distribute load over a wider area than the conventional knob attachments found on other strap systems. Tripod mount ready design is ideal for quick operation in the field, or in the studio.

For more information please visit [www.carryspeed.ca](http://www.carryspeed.ca)



## Hahnemühle Varnish

A new line of Hahnemühle varnish is now available in matte, satin, and glossy options.

Hahnemühle varnish protectants extend the life of your canvas prints. Designed for Hahnemühle and Harman by Hahnemühle canvases to increase the colour vibrancy of prints and make the surface water-resistant, the varnishes are fast drying and come pre-mixed. Easily applied with a foam roller, Hahnemühle varnish is water-based and comes in 1 litre containers. The product adds richness to the blacks and colour gamut of pigment and ultrachrome inks. It also preserves colours from fading, protects your canvases from cracking, and guards against fungals caused by environments with high humidity. The varnish leaves nothing but a clear coating after application.

The Hahnemühle paper mill has been producing quality artist's papers for over 420 years. Since its founding in 1584 they have developed experience and a tradition of excellence in art materials that has now been brought to the digital age, and fine art Inkjet printing.

For more information please visit [www.hahnemuhle.ca](http://www.hahnemuhle.ca)



## Manfrotto 290 Carbon

Manfrotto has introduced a new range of 290 Carbon tripods and monopods designed for active photographers. High tech "next generation" carbon composite tubing utilizes optimized fibre angles to provide greater rigidity, stability and lighter weight than aluminum models.

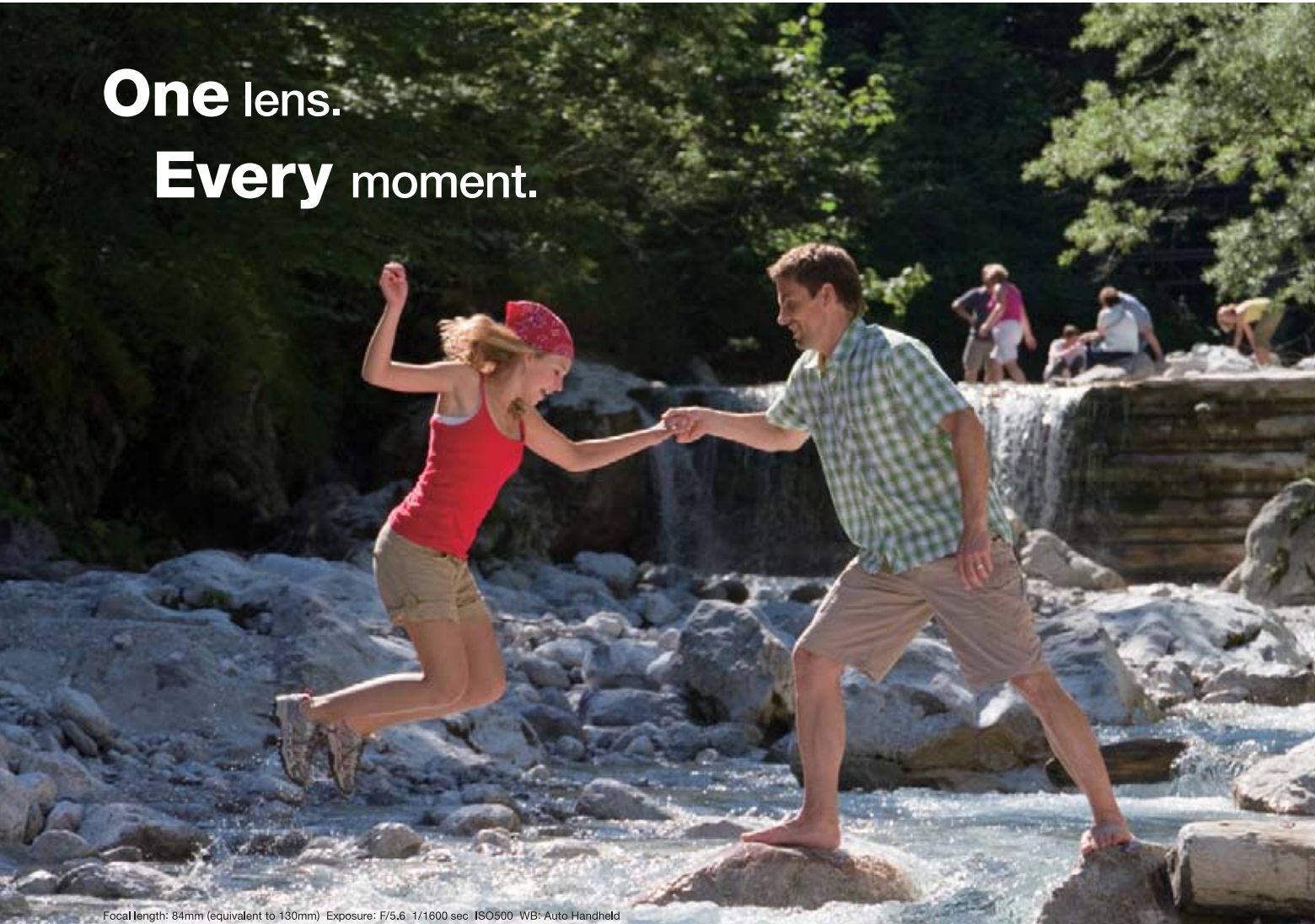
Built to deliver durability with features optimized for a wide range of photo assignments, the 290 Carbon tripods are available in 3-section and 4-section models, and in kits with your choice of QR (quick release) ball head or QR 3-way head. The 290 Carbon 4-section monopod is available on its own, or in a kit with RC2 QR ball head.

For more information please visit [www.manfrotto.ca](http://www.manfrotto.ca)





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Di II PZD VC

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<sup>i</sup> For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).  
\*The Sony mount does not include the VC (Vibration Compensation) image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality.  
\*This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24x16mm.

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## Kata Revolver-8

Kata has introduced a revolutionary concept in photo backpack design – the Revolver-8, part of the new Pro-Light collection. This bag features a quick-access top compartment for your DSLR, and a rotating “revolver” compartment with special insert for quick access to a range of lenses

and accessories. A separate padded slot securely holds a laptop up to 15.4”

Tough and lightweight, KATA products offer extraordinary protection for photo, video, audio, lighting, and film equipment and unprecedented comfort for the user.

For more information please visit: [www.kata-bags.ca](http://www.kata-bags.ca)



## Kata D-Light 3N1 Collection

Kata has added a range of D-Light features to the 3N1 collection, enhancing the popular 3N1-10, 20, 22 and 33 models. The new collection includes a variety of access points, lightweight materials and tripod holder straps.

The 3N1 Sling Backpacks are designed for ultimate freedom, providing three carrying options in one, effortlessly morphing from a right sling to a backpack to a left sling. The new design embodies the advantages of the multiple choice in carrying and working.

The 3N1-10 DL Sling Backpack is ideal for a DSLR with mid-range zoom lens attached, plus

1-2 lenses, flash and personal gear. The 3N1-20 DL Sling Backpack is a bit larger, ideal for a DSLR with grip and booster with mid range zoom lens attached, plus 3-4 lenses, accessories and personal gear. The 3N1-22 DL Sling Backpack holds your DSLR with grip and booster, with mid range zoom lens attached, plus 3-4 lenses, accessories, an ipad or netbook, and personal gear. The 3N1-33 DL Sling Backpack holds your DSLR with grip and booster, with long range zoom lens attached, plus 5-6 lenses, accessories, a 15.4" laptop, and personal gear.

For more information please visit: [www.kata-bags.ca](http://www.kata-bags.ca)

3N1-33 DL Sling Backpack



## Kata LPS Collection

LPS-116 DL Backpack



Kata has created two new LPS bags for the D-Light Collection. The LPS-116 DL is a compact backpack for a tablet and personal gear, providing storage and rapid access for a small DSLR or mirrorless camera with a twin lens kit. The LPS-216 DL is a compact backpack for a DSLR camera with a twin lens kit and a 15.4 inch laptop and personal gear.

The bags feature a designated padded slot for your tablet or laptop, and four zippered pouches for convenient storage of your accessories. The large pocket along the front accommodates paperwork and personal effects. The lower padded compartment is designed to securely store your camera and personal gear, ready for quick access. The double sided zipper access allows right handed or left handed set up and the back closing makes sure no one but you can open these compartments. A simple but clever pull-tab system provides rapid access by simply releasing one shoulder strap and swinging the bag to your side.

For more information please visit: [www.kata-bags.ca](http://www.kata-bags.ca)





# Take the Kata Quick Draw Challenge!

A Quick Draw Challenge is serious business. It's not enough to have the finest equipment if you can't draw it in time to shoot the picture!

That's where Kata comes in. For years, Kata has been leading the way in camera bag design, enabling photographers to capture more of life's moments and to protect their gear in comfort.

For the Quick Draw Challenge contest, Kata has lined up four of the fastest camera slingers on the web. Each of these characters is armed with a different Kata bag, which enables them to draw a camera and capture pictures quickly and with ease. To enter the contest, just choose a character and try to draw your camera at home as quickly as possible, and photograph the Kata slinger before he or she photographs you!

You can also compete to win by dressing up as the most convincing camera slinger in town, and submit the pictures to the contest. Both games are played via webcam, and five lucky winners will be chosen each month to receive a KATA 3-N-1 25 PL camera bag. It's fun, and it's FREE! Visit [www.kata-bags.ca](http://www.kata-bags.ca) today to play.



# Camera-Top Field Monitor

The new Marshall Electronics M-CT6 6.2" Portable Camera-Top Field Monitor kit provides a lightweight 6.2" 800 x 480 LCD monitor with HDMI that is perfect for photographers and videographers looking for a simple, inexpensive monitoring solution.

This unit offers two composite video inputs and one audio input, along with HDMI and VGA (PC) connectivity. A variety of features include a 3.5mm stereo headphone jack, rear speaker for audio monitoring, auto aspect ratio detect, zoom, image flip/flop and full colour adjustment, and battery saver switch. Users can opt to power this monitor using a DSLR battery and an optional adapter.

For more information please visit [www.marshallmonitors.ca](http://www.marshallmonitors.ca)



# Karl Taylor Masterclass



The Masterclass Training Series from world-famous photographer Karl Taylor are now available in Canada! These entertaining and inspirational DVDs are filled with photography tips and the very best "no nonsense" photography instruction.

Follow Karl and his team as they go behind the scenes to provide insights into a wide range of photo assignments.

For more information please visit [www.karltaylorphotography.ca](http://www.karltaylorphotography.ca)

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## Cineroid CL3 3" LCD Loupe

See your images in all their glory, in sunlight or shade, with the new Cineroid CL3 LCD Loupe.

Ideal for still or video, this loupe features a double coated lens for sharp images with minimal aberrations. Big on features, small on price, once you try this you won't leave home without it!

The soft eyecup/shadow disk is comfortable and keeps stray light from entering the viewfinder. With an adjustable diopter and 2.3X magnification, the Cineroid CL3 is the ideal solution for today's active photographers. One-touch installation with an easily removable module.



**EDITOR'S CHOICE**

## Cineroid EVF4C Electronic Viewfinder

The new EVF4C from Cineroid provides a full function electronic viewfinder at a breakthrough price for HDSLR and video camera users.

The 3.2 inch TFT LCD screen has 800x400 resolution and 17.6M colour, with 180 degrees, V; 180 degrees H viewing angle. Display area is 69.6mm (H) x 41.76mm (V). HDMI input/output (480i/480p/576p/720p/1080i) and 3.5mm phone jack audio output with analog stereo internal speaker make this a very versatile addition to your gear. Power is supplied by a Canon LP-E6 style battery (not included). Power consumption: 3.5W (3 hours with LP-E6). You can use a DC 6-17V external power supply. Operating Temperature: -10C to 70C. Storage Temperature: -20C to 70C.

Features Include: HDMI loop through peaking in both red and sharpness mode; selectable clip guide in Colour, Zebra or both; false colour assists in exposure settings; and crop guides (4:3, 1.85:1, 16:9, 2:1, 2.35:1, Custom). Additional features include anamorphic pixel to pixel mapping to native camera resolution; screen flip (horizontal/vertical); monochrome mode (B/W, Blue, Red, Green) and overscan/underscan.



## Cineroid Metal Series Electronic Viewfinders

Cineroid's EVF Metal Series Electronic Viewfinders provide the professional HDSLR and video camera operator with the features that they need, at a price that can't be beat.

With a rugged, all aluminum housing, the EVF is able to absorb shocks and bumps that normally occur on set. Featuring advanced capabilities such as peaking, false colours, clip guide, crop guides, pixel to pixel mapping and overscan/underscan, the EVF4M series from Cineroid is available in 3 models, providing flexible input/output video signal compatibility. Choose the right model for each camera configuration, consumer HDMI or professional HD-SDI on BNC. Available for immediate delivery.



EVF4MHH – HDMI Loop Through



EVF4MHS – HDMI In/HD-SDI Out



EVF4MSS – HD-SDI Loop Through

For more information please visit [www.cineroid.ca](http://www.cineroid.ca)



# WALKABOUT

PHOTO, VIDEO, MEDIA AND LIFESTYLE BAGS



The new Walkabout Collection by National Geographic is the perfect companion for the modern urban jungle. Inspired by street art and the dynamic city lifestyle, these new bags are fully accessorized and versatile enough to fit the full range of new and popular media equipment, such as DSLR and mirrorless cameras, laptops, tablets, and smartphones.

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Artists: Signer AFK, Dase AFK, Bamer AFK, Yulia Shorty

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## Congratulations to the PHOTONews readers who participated in our Summer Challenge – “Points of View”

The PHOTONews Summer Challenge inspired readers to photograph their favourite places from a new perspective, exploring the subtle nuances of light, interesting points of view, and the effects of long exposures. The images presented here represent some of the fascinating ways that Canadian photo enthusiasts view their world. To view the full gallery of “Points of View” please visit the flickr® group at [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/).



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**X-S1 WINNER**



### ▲ Osprey Stare-down

Patrick Kavanagh of Taber, Alberta photographed this Osprey giving him a mean look. Pat used his Nikon D90 and 70-300mm zoom lens set to 300mm, and shot at 1/2,000 second, f/8, ISO 450. "Thanks to fellow Flickr® contact Eric "Digital Surgeon" for sharing his camera settings with me to help me freeze this Osprey in flight! This is a single RAW image, duplicated 5 times with exposure adjustments of 0+1+2-1-2 and processed through Photomatrix to produce an HDR image."





### ▲ Tunnel View

Ryan Zhao of Toronto, ON, captured this image of a subway tunnel with a Canon 5D Mark II and 17-40mm f/4 lens at 24mm, shooting at 0.6 second and f/7.1, ISO 1000. "I sat in the first car of the Toronto subway and waiting for the turn to capture the motion while the train moving pretty fast."

### Somebody Is Watching Me! ▶

Renata Lenartowicz of Guelph, Ontario, captured this image of a frog using a Sony SLT-A77V with 75-300 mm lens, shooting at 1/125 second, f/5.6, ISO 50.

"I was hiking on the Bruce Peninsula when I spotted a big frog sitting on a rock. When I tried to capture the frog, it jumped into the water and carefully watched my every move."





## ▲ Backyard birding with our hummers

Jen St. Louis of Elmira, Ontario, captured this image of a ruby-throated hummingbird in her garden using a Nikon D7000 and 300mm lens, shooting at 1/500 second at f/4, ISO 100. "I set up in front of the Crocosmia after seeing hummers at those flowers off and on all day. I don't use a flash when photographing birds (even hummingbirds), so I waited for the late afternoon light to allow for a higher shutter speed and to give the image a nice, warm glow."



## ▲ Sailpast at sunrise – Fifty Point

Roger Casement of St. Catharines, Ontario, captured this image at Fifty Point on Lake Ontario just before sunrise on June 30th. "I had my Nikon D90 camera with 18-200mm zoom lens (at 18mm) set to do long exposures of the sunrise with the wonderful cloud colour, but when I saw the birds approaching I quickly changed from f/22 to f/7.1 to shorten the exposure time to 1/60 second so they would appear sharp instead of a blur. I used a soft edge split neutral density filter to even out the exposure between the sky and water."





▲ **Sunlight in the Woods**

Mark Kennedy of Trenton, Ontario, captured this image of the sun's rays breaking through the trees following a rainstorm at Presqu'île Provincial Park near Brighton, Ontario. "I used my Nikon D7000 and 18-135mm Nikon lens at 80mm, shooting at 1/60 second and f/5.6 at ISO 200. The photo was edited in Photoshop CS5 and using Nik Software Silver EFEX Pro 2. I had to pull my car over quickly and act fast before the clouds covered the sun once again. I was very pleased with the final result."



◀ **Above the Rest**

Yves Déry, of Montréal, Québec, captured this picture of a Two-striped Grasshopper with a Canon 7D and 100mm macro lens, shooting at 1/125 second and f/5, ISO 400, with fill-in flash. "There are plenty of grasshoppers around my cabin during the summertime. For this shot, I used fill-flash to bring out the insect against a dark background."

# Reader's Gallery

## Northern Lights in the fall ▶

Steve McDougall captured this display of the Northern Lights using his Nikon D70. "Nearly missed getting this one. The display was amazing!"







### Winnipeg Night ▶

Claude Robidoux of Penticton, B.C. captured this architectural image in the Exchange District of downtown Winnipeg, using a Pentax K-5 and a 10-20mm wide angle zoom, shooting for 25 seconds at f/8, ISO 100. "I shot at the widest setting of my zoom, from a very low angle using a travel tripod and tilting the camera upward to include the top of the buildings and the twilight sky."

**PHOTONews Magazine is delighted to recognize the work of these Canadian photographers, whose vision and creativity brightens our Reader's Gallery this issue.**

Our new website now includes a special gallery section, where all readers can view the work submitted and post comments... we encourage you to post your favourite image, no larger than 600 pixels tall – a selection of the best of the images will be published in each issue of PHOTONews!

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Photographers will retain all copyright to the images shown in the gallery, both on-line and in print.

Take a few minutes to review your favourite images, and visit <http://www.flickr.com/groups/photonevsgallery/> for complete instructions for submitting photo files to the PHOTONews Reader's Gallery!

# Springboard

Derek  
Mellon

## Rock and Roll

Derek Mellon of Ottawa, ON captured this image of a kayaker near Bate Island with a Canon Rebel XSi and 55-250mm lens, shooting at 1/725 second and f/6.7, ISO 200. "I watched the kayakers practice and shot this just as the kayaker was about to perform a barrel roll."











PHOTOGRAPHER: Trevor Sherwin BIKER: Mike Last



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# The Magic of Green Screen

by Michel Roy



*When the team at Photo News asked me to write an article about photo composition and green screen, my first reaction was "Yes! This is so cool, I love making composite images, this going to be fun!"*

The challenge is to explain a technique that usually fills a 2-inch thick book, in a couple of pages... I have to admit, it is an impossible task, so my goal in this column will be to give you a glimpse into the magic, so that you can give it a try... I will include some of the best tips I use to make the magic happen.

When we talk about green screen or blue screen, we are referring to keying with a specific colour, so the use of that colour will be replaced in postproduction by another image or background. The technique has been used for many years in photography and television production, and we see examples every day in the evening news broadcast, weather reports, and blockbuster movies. All of these media use keying





The initial capture, I had planned to use an action image, so I positioned my subject as far as possible from the background to prevent spills of green on his image.

to work their magic. You can use the same technique for your own video or photo work – it is a relatively simple process. The green or blue screens are the most commonly used colours for keying, because the human skin tones do not contain very much of these colours. I guess I don't have to tell you to tell your subjects to avoid wearing a green shirt or green tie... this will disappear into the background when you post-process the image! If your subject has to wear green, use a blue background for keying.

When the initial image is produced for one of these special effect projects, you can replace the background easily in Photoshop or in the photo editing software of your choice. Many software programs that specialize in replacing the background are now available, and many photographers use these programs for school portraits and corporate work. The specialized software works fast and lets you use very cool advanced techniques like batch editing, so if you plan to make a number of green screen images, it is a very good idea to look into the special software applications. Some of the more expensive software programs will let you keep the shadows and adjust the quality of the cut out to perfection.

The first step is to make a very good image, it is the most critical phase of your creative project. A bad setup will produce an image that is very



When building a composite, it is very important to look at the direction of the light, use lighting and a background image that matches the lighting of the original image, then it will be perfect!

The final image! My customer, Pascal Perreault, a well known musician in Quebec, was really pleased with the result. With a good image to start with, it was easy to add several layers in Photoshop to make the magic happen!



difficult to work with and will definitely result in a poor final result. Shoot it right the first time, and you will save hours of post-processing.

Here are some guidelines that will make your post-processing adventure a smooth and easy task. First, light the background evenly to avoid dark or hot spots. Next, make sure to leave lots of space between your subject and the background, this way you will eliminate the possibility of spills, a term used to describe the reflection of light from the background on your subject. The more space you leave between your subject and the green background, the easier it is to eliminate this problem. Sometimes, you just don't have enough space between the subject and the background, and you just cannot avoid spills – try a different location, because the automatic keying in postproduction will be a difficult task, and you will have an amateur result if you do not take care of this. Another good trick is to use an aperture between f/7 and f/11, this will assure that the edge of your subject will be sharp, the cut out will be an easy task, and your final image will look flawless. Finally, use the lowest ISO speed you can manage, because low ISO creates a clean image without noise, which can be tricky for keying in postproduction.

Once you have your concept well prepared, and you have created an initial image that is sharp, with an evenly lit green background, it is time to open the picture in your favorite software. Personally, I use Photoshop to make the magic happen, so I open the image and begin to cut out the subject



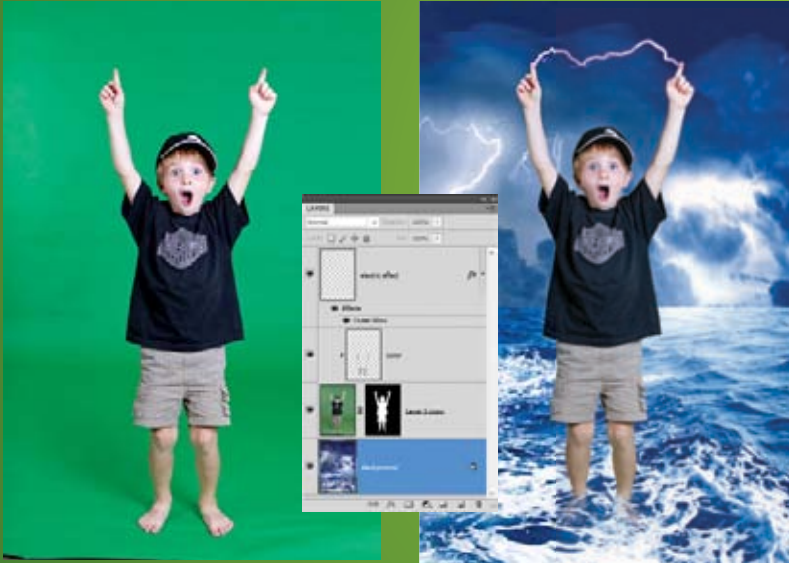
The second goal of the session with Pascal Perreault was to produce a nice portrait that portrayed him as a nice guy with passion for music. It would have been a very difficult task to expose the background lights and the subject in this photo, but with the help of the green screen technique, it was like child's play.



When your green screen image and your mask are done on a top layer in Photoshop, the fun part begins...let your imagination go, or plan carefully ahead, it is all good fun!







On a cold winter day at my studio in Fairmont Le Château Frontenac, it was time to have fun with my kids; my youngest son was clowning around in front of the green screen, so I decided to electrify him! He loves the photo!

using the green background colour. There are several ways to make a selection in Photoshop. The method I like is to use the Color Range utility. I simply click on the green background to select it, use the “+” icon to select all of the green portion of my image, then I turn the selection into a layer mask. A layer mask is the way to go to make precise selections; you can go back and fix the mask with the refine edge tool afterward.

As I said at the beginning of this magic performance, it would be impossible to explain all of the steps and details of green screen technique in a short article. Make sure that you follow the guidelines to prepare your image carefully, and most of the work will be done.

Many techniques can be used to fix the colour in Photoshop if you have some spills or if you need to fix the hair cutout or other fine details.



Mischo Erban came to my studio for some photos the day after his Guinness World Record run at Les Éboulements when he became the fastest skateboarder on the planet... I could not let him go 130 km/h in my studio, but with some imagination, a good photo to start with, and Photoshop technique, everything is possible!





The idea is to make a layer in colour mode, and then replace the green tint with a colour on a new layer. I know it may seem complicated, but like everything you attempt, if you don't jump in the water, you will never learn to swim! So go ahead and try it - if you have a problem, Google your problem on the internet, where lots of people share great tricks and solutions – you might even discover a new approach to the assignment!

Sometimes I don't use a green screen, but I use the pen tool to cut out every piece of the puzzle and put them on different layers so that I can manipulate them separately to create amazing and fun compositions.

Now it is time to show us your talent and have some fun! With a bit of effort in the preparation phase, and a dash of imagination, you can create images that captivate your audience and leave them amazed at the magical effects you have produced. Remember that the sky is the limit! Don't stop at pasting one UFO into the sky in your image, there is a whole universe of special effects at your fingertips! ■



With preparation, and some hours of fun and 22 different photos I took that week, from the snowy owls to the hockey puck etc. I created this image for the 2012 Corporation of Master Photographers of Quebec competition, the category was for Photoshop gurus - I won a Ribbon of Excellence and an award for creativity. Now it is time to show us your skills!

## Michel Roy

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](http://www.digitaldirect.ca).

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by Wayne Lynch

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# PHOTO

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*By Wayne Lynch*



# Jasper National Park

## Gentle Giant





# of the Rockies



It was one of those perfect autumn mornings in mid-September when the invigorating chill in the air compels the child in all of us to puff miniature clouds with our breath. A few stars were still visible in the rapidly brightening sky, and the snowy mountain peaks looming above the road were just beginning to catch the firelight of dawn. Back in town, most travellers were still buried under their quilts, so the highway was empty of traffic and filled with promise. A familiar form in the roadside bushes brought an instant smile to my face and a celebratory hoot from my lips. The juvenile grizzly bear had been feeding along this stretch of highway for three mornings in a row and I had this captivating carnivore all to myself once again. From the safety of my vehicle, I photographed the bear feeding on berries, his nose twisting from side to side, distorting his massive face with comic affect. Occasionally his snout reached up to the moist autumn air, teasing out my odour from the background fragrance of lodgepole pine, damp earth and decaying leaves. As I snapped away, the bear ignored my presence and continued to eat its breakfast. After twenty minutes or so it stripped

the frozen red berries from half a dozen more soapberry branches, then turned and disappeared into the shadows. Once again, Jasper National Park had given me a memorable photo experience.

Jasper National Park, cloaking the eastern side of the Rocky Mountains in Alberta, is my go-to location whenever I need a photo fix, winter, summer, autumn or spring. Parks Canada aptly describes Jasper as the "gentle giant of the Rockies, with nearly 1000 kilometres of trails, wildlife beyond measure, and the largest dark sky preserve on the planet". For an outdoor photographer I think there is no better place in North America

Jasper is big game country. Along the roads in the park a patient and persistent photographer can not only capture stunning images of grizzly bears, but also black bears, wolves, moose, elk, bighorn sheep and mountain goats. In more than three decades of freelancing, images taken from the roadsides of Jasper have paid my bills on countless occasions.

The wildlife in the park, as in many national parks worldwide, is habituated to vehicles. As



Red-necked grebe.







Columbia icefields - Jasper National Park.



long as people stay inside their car or truck, the animals often hang around even when the traffic is bumper to bumper. But have just one person step outside for a better photo angle and your charismatic subject will inevitably flee into the forest, leaving you with an empty camera.

I have learned this lesson the hard way, so here is how I make the most of the situation. Be prepared. Before I begin any photo outing where seeing wildlife is a possibility, I have my camera set up with the lens I will most likely want if the action suddenly starts. That usually means a medium-range telephoto, and my favourite is an f/2.8, 70-200mm zoom. I usually set up a second camera body with a 300mm or a 500mm lens. I keep both cameras on the passenger seat beside me, turned on, and ready for action. I use a simple bean bag to stabilize the lenses. I don't know how many times I have had great shooting opportunities that lasted less than a minute or two and because my cameras were ready I got the shot. If I had my gear packed snugly in a camera bag on the back seat of my vehicle, or worse yet, hidden away in the trunk, I would have missed so many wonderful chances. If an unexpected fantastic landscape shot comes along, usually you have plenty of time to change lenses and get the image - this is a luxury that wildlife rarely allows.

Another trick I use relating to critter photography in the park is to turn my vehicle into a mobile photo blind. I have used this technique successfully to photograph red fox pups at a den, ducks, loons and grebes along a lakeshore, and nesting birds of half a dozen species. Many times, I have been able to park my SUV very close to a nest without disturbing the birds. Sometimes, however, movement inside the vehicle can frighten the animals or make them wary, especially if my outline is silhouetted against a bright sky in the background. To eliminate this I hang a piece of cheap black fabric all around the inside of my vehicle. I attach the curtain above all of the windows and secure it with Velcro tape. That way, I can hang it up and take it down quickly. It works like a charm.

Many photographers find the roadside photography in Jasper so rewarding that they never stray from the pavement. But if you have a minimum level of fitness and an urge for modest adventure, I highly recommend that you lace up your hiking boots and explore some of the innumerable trails in the park. Backcountry photography in Jasper offers rewarding landscape opportunities with exciting vantage points, and there are often great wildlife subjects as well. At different times, I have



Mountain goat mother and kid.



Mountain grizzly bear.



Hunting great gray owl.



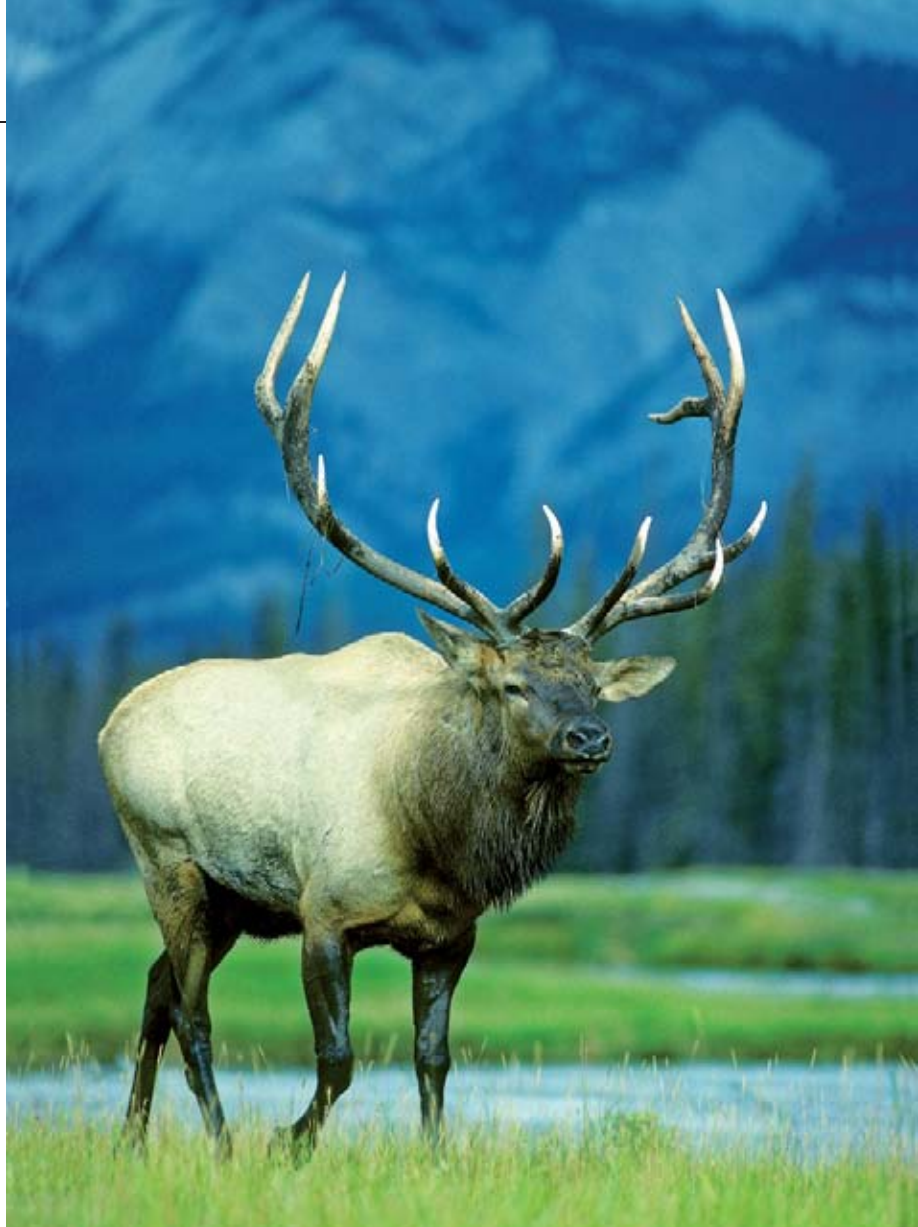
worked with inquisitive marmots and ground squirrels, unwary ptarmigan and grouse, elusive pine martens, and splendid bighorn sheep set against a backdrop of rolling alpine tundra and snow-capped mountains.

When I head out on the trails, I try to be very selective in the photo equipment I bring along so that I have the stamina to move quickly and cover as much ground as possible to maximize my photo opportunities. These days, I carry my gear in a medium-size photo backpack. The most important thing is that the pack is comfortable and roomy enough to carry snacks and some emergency clothing in case the weather turns foul, which can happen without much warning in the mountains. Whichever pack you choose, make sure it has a protective rain shield that you can slip over the outside if a downpour suddenly dampens the day. The gear I usually bring along includes: a light-weight carbon fibre Gitzo tripod, two camera bodies, a 12-24mm wide-angle zoom, a 28-300mm telephoto zoom, a 100 mm macro lens, and a flash with a collapsible Lastolite diffuser. The whole outfit weighs only eight kilograms, excluding the tripod, and I can easily carry it for many kilometres before my age starts to slow me down.

It is not easy to summarize the photo wonders of a park that is twice the size of Prince Edward Island. But if you have an appetite for roadside bruins feeding on dandelions, full-curl bighorn rams grazing on a hillside, or salt-hungry moose wading for water lilies, then Jasper National Park is a destination for you. And let's not forget the heart-stopping scenery where verdant alpine meadows sweep beneath lofty limestone spires; where congested forests of spruce and fir challenge the imagination with a collage of sunlight and shadow; where legions of aspens poplars in the valley bottoms whisper with the wind; and where miles of lakeshore replay the haunting echo of courting loons. All in all, a stimulating tonic for any creative photographer. ■

## Bio

Follow Wayne's adventures at his website - [www.waynelynch.ca](http://www.waynelynch.ca). If you want to see the kinds of photographs that a trip to Jasper can yield, take a look at two of his most recent books: *Wildlife of the Canadian Rockies* (2010), and *Wayne Lynch's Canadian Rockies Wildlife for Kids* (2011). The children's book won the 2012 Best Children's Book of the Year for Alberta.



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# Perspectives



by Kristian Bogner

## Go for the Gold!

Train like an Olympian  
to improve your photos!

### Golden Desert Light

"While riding a Bactrian Camel through the high altitude desert in the Nubra Valley of Ladakh, I captured the golden light of the desert mountain scene of camels with a monastery in the background. I shot at 1/1000 of a second to ensure there was no camera shake."  
Nikon D3X f/4 at 1/1000 second at ISO 160, focal length 200mm with my AF-S Nikon 70 - 200 mm f/2.8 G ED VR II lens.







*Over the years, I have had the great honour to photograph the action at two winter Olympic Games and work closely with many Olympic level athletes. I have truly been inspired by the athlete's dedication to their sport, and I have learned so much from these experiences. With the Summer Olympics still fresh in people's minds and hearts, I wanted to share some of the photographic "training" principles that I have learned and applied to my efforts to record the visual elements of our world.*

### **Photographic Discipline**

Generally, I find that people have a misconception about great images. Far too often I hear the phrase "that must have been Photoshopped" or "what did you do to your image after shooting it to make it look like that?" Many people think that if an image is amazing it had to have been enhanced in some way.

The truth is, I spend very little time post-processing my images. With the right amount of discipline you can get amazing images right out of your camera! In fact, when I do speaking engagements and teach my two-day Photographic Rockstar Workshops ([www.PhotographicRockstar.com](http://www.PhotographicRockstar.com)), I often show images in the RAW unedited state, to show that you can achieve excellent images in-camera simply by adjusting the picture control settings and shooting with the intent to get the perfect image when you squeeze the shutter release.

I often use Nikon Capture NX2 software as it lets me quickly perform all of my colour edits and adjustments. I use the software's incredible colour control points system to very quickly enhance my image. When you open a RAW file using your camera's proprietary software, it looks exactly as you shot it without having to adjust all of the sliders. This is a great time saver and a huge advantage. If you shoot Nikon I would strongly recommend downloading the 60-day trial from [Nikon.ca](http://Nikon.ca) and viewing some of my free tutorials at [www.KristianBogner.com](http://www.KristianBogner.com). If you use another camera system, be sure to try the proprietary software that is recommended by your camera manufacturer. Once you make the appropriate adjustments to the RAW image file, you can save the image as a TIF and then bring it into Photoshop, Lightroom, Aperture or whatever other post processing workflow options you prefer.





### **Tree of Life**

*"After coming back late from a hike in Maui, I set up my tripod and exposed this image in near darkness for 15 seconds. I used my headlamp to illuminate this incredible tree, gently painting the scene and highlighting the yellow leaves on the ground." Nikon D3X f/7.1 at 15seconds, ISO 160 at a focal length of 14mm with my Nikon 14-24mm lens.*

## **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 a very final form, the look I want, including any treatments, filters or effects I may add in post processing. I may even visualize the image cropped as it may appear in the final brochure, magazine or canvas fine art piece. I call this "shooting with the end result in mind" and I find that this gives me greater clarity that allows me to execute the shot more effectively, which translates into a much better final image. I look at it as "Excellence in, Excellence Out."

## **Create Your Own Standard of Excellence**

A great way to establish and maintain your own standard of excellence is to surround yourself by it. There is something very special in seeing your best image as a photographic print on the wall. It is like displaying a gold medal or an award of excellence. I often make large fine art prints of my favorite images and put them up in my office and living room, to remind me of the standard of excellence that I strive for with every shot. When I reach a new "personal best", that image joins my favourite prints on my "trophy wall".





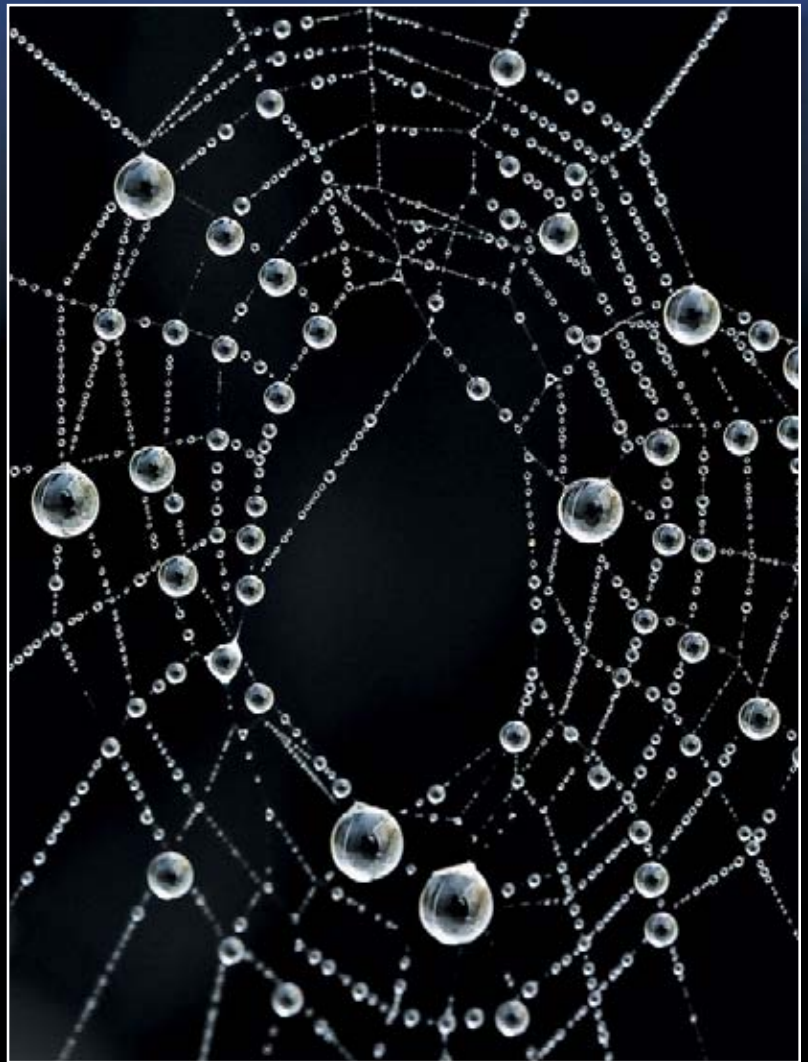
## Make Time to Practice

Whenever I get a new camera or lens, I take some time to enjoy the thrill by going to “play” or practice with it. I try to take a full day or at least a nice sunset evening to set the camera up properly, experiment with the various functions, and test the new capabilities. I adjust the picture control settings like sharpening, contrast and saturation, and then I test different ISO settings to see how far I can push the sensor. I also play with the in-camera noise reduction and D-Lighting settings. With digital cameras it’s really easy to evaluate these tests - you just take a picture and then zoom in to view the image at 100% magnification on the LCD screen. To verify that you have tweaked the camera



### Full Spectrum

“My intention for this image was to brighten someone’s day, so I waited for the rainbow to have the right spectrum and captured the energy that it produced. The detail on this image with the D800E was spectacular.” *Nikon D800E, f/8 at 1/800 second at ISO 250, at a focal length of 180mm with my AF-S Nikon 70 - 200 mm f/2.8 G ED VR II lens.*



### A Spider’s Web

“After waiting for a ferry boat in the fog, I switched my perspective by using my macro lens to capture this tiny world before me. There is always something incredible around you to photograph. I used ISO 800 to ensure that I had enough depth of field, and that I could still shoot fast enough that there was no movement.” *Nikon D3X f/18 at 1/125 second at ISO 800 with my Nikon 105 VR lens.*

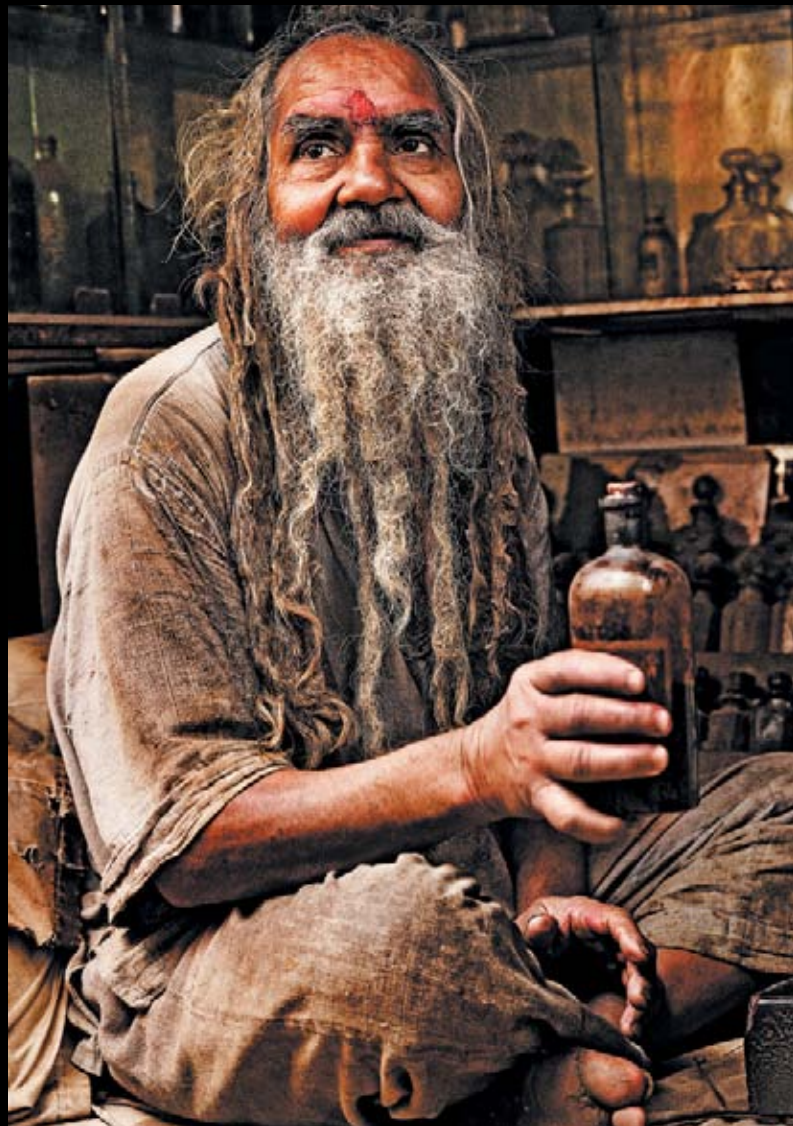


settings to perfection, load the images onto your computer and double-check your results. Get to know what your camera is capable of - chances are it can help you produce much better images than you expect!

When I get a new lens I shoot all day with it and I shoot everything in sight. I don't allow myself to use any other lenses for that entire day - this is how I expand my photographic comfort zone by finding out that I can use the lens in a creative way with almost any subject.

### The Perfume Master

"Walking through the streets of Rajasthan, India, I saw this incredible face and connected with the perfume maker who in effect co-created this image." *Nikon D3S f/5.6 at 1/100 second at ISO 2000, at a focal length of 70mm with my AF-S Nikon 24-70mm f/2.8G lens.*



### Buddhist Monk in Prayer


"At a morning prayer ceremony in Ladakh, India, I captured the beautiful natural skylight in this monastery to perfectly illuminate this monk. I used my 85mm f/1.4 lens to have the speed and sharpness to make this image pop." *Nikon D3S f/3.5 at 1/60 second at ISO 2000, with my AF-S Nikon 85mm f/1.4G lens.*

When you change your lens, you instantly change your perspective. On a recent photo expedition to India, I was waiting for a ferryboat on a very dull and foggy day. I noticed a spider web with some dew on it, and changed to my Nikon 105mm VR Macro lens to capture some fantastic shots of the web from a totally different perspective. If your photo shoot isn't going the way you had hoped it would, changing your lens can quickly change the visual experience.

### Train with Other Photographers

Part of an athlete's training is to practice with other athletes and they compete to test their skills and push themselves to new limits. You can expand your skills and broaden your perspectives by shooting with other photographers. I recently did an amazing backcountry assignment for Nikon Canada, field testing the new D800 in extreme conditions. As it happens, the





**The Child Soldier**

"I captured this image of a General in the Lords Resistance Army while using this grass hut to act as a wonderful warming softbox. I cropped the image in camera to create an interesting sense of perspective and impact." *Nikon D2X at f/5.6 at 1/40 second at ISO 400, with my AF-S Nikon 70-200mm f/2.8 G ED VR II lens.*



photo shoot featured professional athletes including two world champion skiers. I teamed up with award winning cinematographer Kirk Neff and some of Nikon Canada's NPS team, and we shot for two grueling but amazing days. The concept was called One Camera, Two Perspectives, and we created a video containing Kirk's footage and my stills covering the same moments. Check it out at [www.KristianBogner.com](http://www.KristianBogner.com) or at [www.youtube.com/nikoncanada](http://www.youtube.com/nikoncanada).

Kirk and I learned a great deal from each other, and it was very insightful to observe someone with a video background working with the same camera that I use for still photography. The video shows how we went about shooting the same subjects and environment, but from dramatically different perspectives.

I have learned that the events we experience are always neutral until we attach meaning to them. That is why two or more people can witness the same event and derive a totally different experience from it. You can learn so much by shooting with another photographer or better still, a group of photographers. Watch carefully how each photographer approaches the subject, and then compare your photographs.

I recently travelled to Rajasthan with a good friend who is an excellent photographer. We had a blast shooting the people and sights together, but we were absolutely amazed at how different our images were, even though we shot the same people and locations. When we visited the Taj Mahal, I found myself shooting the architecture, while he focused on the people and captured their expressions when they saw this incredible landmark.

Another way to expand your understanding of the impact of photography is to share your images with friends, family or new acquaintances, and ask them to describe your images from their perspective. You can learn a great deal from this exercise when you see how the story you were portraying is received by an audience. When you discover that your work inspires others, and listen to their impressions of your photographic efforts, you may feel like our Olympians - it is wonderful to have an audience appreciate your work. Like the athletes who see their achievements as a series of personal bests, the positive reactions to your photographs will inspire you to constantly strive for excellence as you "go for the gold"! ■

#### Blue Mountain Escape

"I saw these amazing layered mountains in Palm Desert, California, and captured them at a focal length of 600mm with my 300mm and 2x teleconverter and my D800. I have since enlarged this image to a 44" x 66" print and the detail is just unreal." Nikon D800 f/9 at 1/800 second at ISO 100, at a focal length of 600mm with my AF-S Nikon 300mm f/2.8 G ED VR II and TCE-20E II 2x teleconverter.

## Bio

Kristian Bogner is a world-class professional photographer, Nikon ambassador and speaker. A threetime winner of the Professional Photographers of Canada Association's prestigious Commercial Photographer of the Year award, and a four-time recipient of the P.P.O.C.'s

Alberta Photographer of the Year, Kristian has created a new powerful web presence through his photography blog at [kristianbogner.com](http://kristianbogner.com). To hang one of Kristian's images on your wall, please visit [store.kristianbogner.com](http://store.kristianbogner.com).



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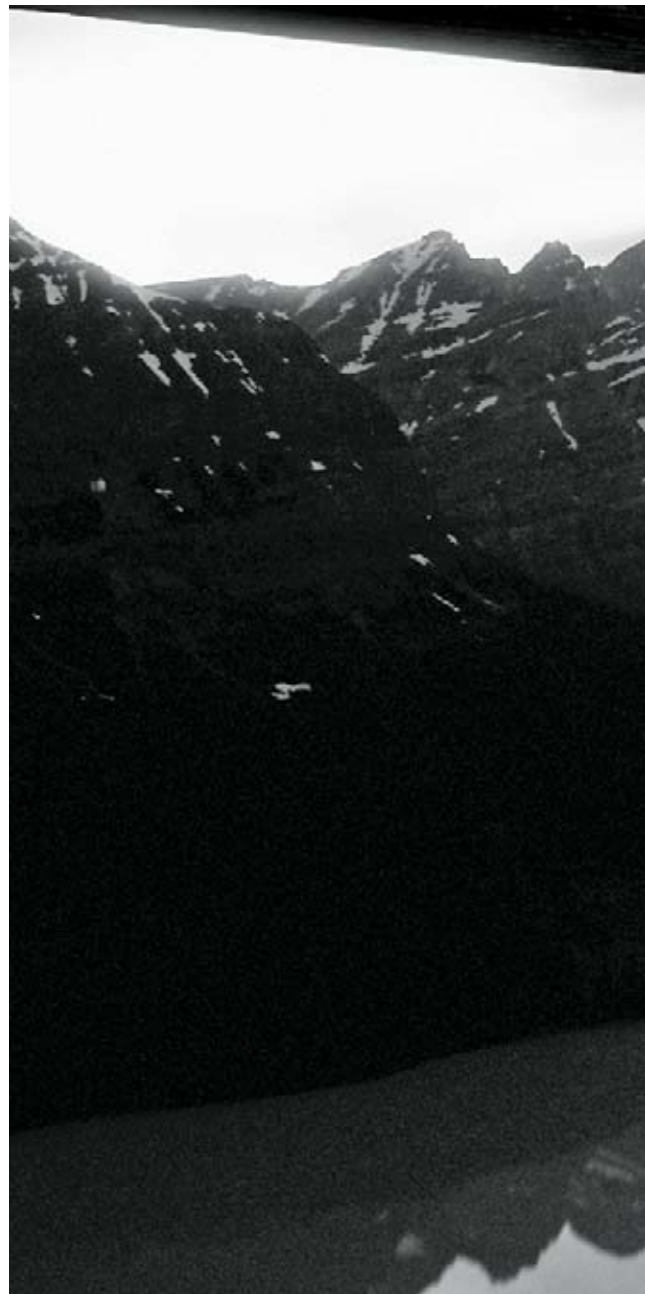
# Typography in Photography

by Daryl Benson

*A photograph can speak a thousand words, the saying goes, but those words are often ambiguous. That is one of the engaging elements of art, a visual image needs a viewer to translate it, and we often come to many different interpretations on what the meaning may be.*

As a photographer, this can be a wonderful tool to employ if you are not really sure what the meaning is, or more likely, if there really isn't any intended message at all. That does not mean that everything you point your camera at needs some hidden message or meaning to be worthwhile - the impression that it was beautiful or interesting to you is motive enough. However, there are times when you do have something to say and you want to say it as clearly and effectively as you can. That is when putting words directly into the image can clarify meaning, and when it is done well, this can also improve the overall ascetic of the image.

A couple of decades ago, adding type was a common practice for photographers wanting to make title slides for presentations. We used high contrast lithographic film and we would photograph white Letraset on black card stock, and then sandwich the resulting negative with the title slide. By current standards, this was very limited, crude and time consuming. Today, the staggering array of typefaces available, options for blending them with images, and ease of use make this typographic technique much quicker and easier. This is both liberating and problematic. Just because you can add some cool-looking type to your image doesn't mean you should. This is a "technique", and like any technique it should be used with purpose. The intent is to help





▼ **Peyto Lake overlook, Banff National Park** – Finding the right style of type for the image is just as important as the message. All letters are graphical symbols; their shapes and arrangements can reinforce an image or conflict with it. The type used here is Vectis, and its “W” is a beautiful letterform echoing the mountains and valleys in this image.



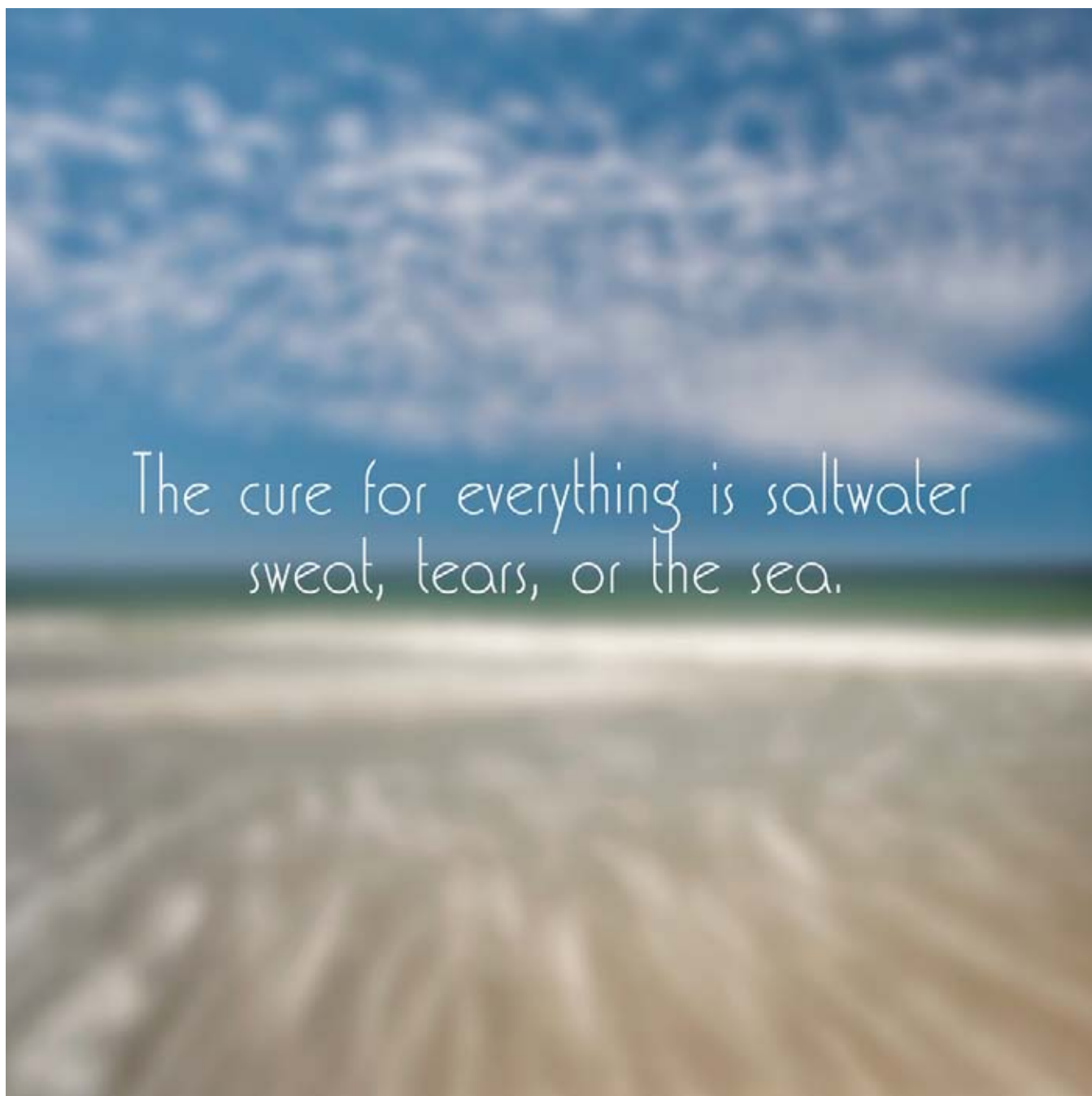
NOT ALL WHO WANDER ARE LOST



▼ **The Cure** – One of the ways that using type with images has helped my enjoyment of photography is a relaxation of the drive to have every image I shoot be great right out of the camera. Often, the initial image is just the first step in a much larger creative process. In this example, a simple snapshot of a shoreline scene became the background (blurred digitally), for the message. Font used is WashingtonD.

communicate an idea, and the end result should be a more pleasing image, not something where the viewer is slapped in the face by type!

I often work with the background image on one layer in Photoshop, and various layers with type in different sizes, colours, and styles - bold, italic or light, and a range of kerning (distance between individual letters). Each word is placed on its own separate layer. I turn layers on and off, move the words around in different arrangements, try different blending modes, dodge/burn





or alter the background image, all in an attempt to create a pleasing arrangement of message and image. Several years ago, I took an evening course in Type & Design at the local college, and this helped in understanding some of the many possibilities of designing with fonts.

The ability to quickly experiment with these options in Photoshop makes the biggest creative difference. Be ruthless when it comes to creating type compositions. I have often visually experimented with almost every typeface I own (about

▼ **Holga Style** – Mount Fuji, initially shot with a Canon 5D Mark II. It was enjoyable to retrograde (crop, digitally add border, flare and hair), the crisp original image into something that emulated the look of being shot with a “plastic is fantastic” Holga camera. Adding the dictionary style definition finished the communication.





▼ **Curious glimpse** – Noticing my granddaughter’s interest in anything that has buttons to push (I think most 2-year olds are inclined this way), I handed her the remote to a camera and tripod sitting in our front room. I tilted the camera head down and let her curiosity drive the remote. The images’ corners were darkened digitally to help the type show up better. Font used is Bank Gothic light; “glimpse” is Petras Script. One of the most common typographical techniques in design is to use contrasting typefaces. Here, the very rigid mechanical looking Bank Gothic font contrasts nicely with the more handwritten style of Petras Script. Often, the more contrast the better, but don’t overdo the variety. Two fonts in one image is usually enough; three, four, or more styles of type may start to look chaotic. These are general suggestions, you may want chaotic. That is part of the appeal of adding typography to photography – you have all the control you could want to inspire you to create! It is just a matter of knowing how to handle all that control.

1,300), looking for the one that will work best with the elements in the photograph (see image #1). This process often takes hours, sometimes days, and many times I have set the project aside for months before coming back to it with a fresh look or new idea.

A good understanding of design and composition in photography helps when designing with type, as the two elements of image and message follow many of the same guidelines of composition. Think of the individual letters and the words they create as graphic elements of shape, form, texture and pattern. Try to use contrast, similarity or repetition of those letter/word shapes with the elements in the image. Use your understanding of the rule of thirds to help position the letters, words or paragraphs in the image. In the beginning, keep the design simple, don’t try to use every different style of type you have in one creation. Less is more (more or less). Once you have some experience and understanding of adding this extra element to your images it will become easier for you to expand your creativity. ■





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\* The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

<sup>1</sup> For high-speed standard zoom lens compatible with full-frame SLR cameras. Current as of February 2012. (Source: Tamron)

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Portrait by Philippe Gratton

## HOW TO USE A TRIPOD...

# Your three-legged friend...

by Christian Autotte

*If you think you can hand-hold your camera and any of your lenses, and produce sharp pictures, try the following exercise.*

Find a static subject; tree trunks or brick walls will do fine. Put your longest lens on the camera, take a deep breath, and slowly squeeze the shutter release.

Do a series of hand-held pictures with reducing speeds (1/250, 1/125, 1/60, 1/30, and maybe 1/15). Repeat the same exercise with your camera mounted on a tripod, preferably using a cable release or self-timer. Study each corresponding picture side by side on your computer. You will soon realize that your hands may not be as steady as you thought.

An old rule of thumb still applies today with some modifications: shooting hand held the shutter speed should be 1/focal length. With an APS-C format DSLR don't forget the multiplication factor

(1.5x or 1.6x for most bodies). My 400mm multiplied by 1.6 becomes a 640mm, so my slowest shutter speed should be 1/640. Just to add to the confusion we now have lenses with image stabilization, allowing slower shutter speeds while maintaining sharpness. This raises the question - steadier, but by how much? You have to test your own performance, as some people are more stable than others. There is a limit to how slow anyone can go, usually 1/60 sec. Slower and you run the risk of getting blurry pictures. In case of doubt, use a tripod. Don't forget to turn off the stabilizer when you use a tripod; the stabilization system keeps looking for motion, even when there is none. On a tripod it could reduce the sharpness.



Choose twist-type or lever action leg locks - both have their advantages, and your selection is a matter of personal preference.



The basic pan tilt head with quick lock offers precise adjustment settings; the 054 ball head with QR quick release is fast and easy to adjust... if you have a tripod system that lets you change heads, you can pick the head that is ideal for any situation - two heads really are better than one!





Select a true system tripod, and you will have many features at your disposal. This Q90 centre column adds versatility in a range of photo situations. Go for a good tripod today, and it will serve you well for many years to come.



If you want sharper pictures, use a good tripod. This is especially true in low light with stationary subjects. Tripods make it possible to use any combination of shutter speed, aperture, and ISO. No more shots at the widest aperture with ISO 1600, use a tripod and you can pick wider apertures for depth of field effects, with the image quality of a lower ISO. To get that milky look in a waterfall you will need a tripod and a few seconds of exposure. To do night shots of the city or the stars, you will need a tripod. You'll also need one to shoot macro or landscape in a forest under a cloudy sky, and you will need it again if you're planning to do some HDR pictures, in which several shots are "assembled" into a single image with a better dynamic range. Nature and sport photographers using very long lenses also benefit. Tripods also help greatly with composition: with the camera mounted on a steady tripod what you see through the viewfinder doesn't jiggle around, so you can carefully select what is to be included or excluded from the image. It is also the best way to keep the horizon level in landscape shots.

Your investment in a good tripod will last for decades. Do not hunt for bargains - a suitable tripod could cost between \$200 and up to \$1000. And do not think of your tripod proportional to a one time camera equipment purchase - a \$600 DSLR kit still needs as good a tripod as a \$5,000

system. Think of your tripod lasting throughout your next 10 camera purchases over the next 10-15 years. Spread your tripod purchase across the cost of all that future equipment and now the tripod becomes a 'bargain' in its own right! Such "pro" tripods are sturdy, with legs that can be split horizontally to shoot down at ground level. It may also be made of carbon fiber, a new material that cuts the tripod weight by half or more. The number of leg segments may also be important to you: if you travel, more sections usually means a tripod that folds to a shorter size, perfect for luggage. But it could also mean a slightly less steady tripod.

Enough talking, lets take some shots. If you regularly extend the centre column to bring your camera to eye-level, you need to start with a taller tripod (NOTE: compact tripods whether folded or open, will always remain 'compact' - great for travel, hiking, etc, yet they come up short for shooting at eye-level) In that configuration, you end up with a monopod mounted on three legs, a set up that is far less stable than originally intended. The central column should be used sparingly, for instance to fine-tune the composition when doing macro photography on a tree trunk.

Even with the camera on a tripod, it doesn't mean that it's perfectly stable. Pushing the shutter release manually could cause some vibrations,



## HOW TO USE A TRIPOD

especially when shooting with a very long lens or when using slow shutter speed. Whenever working on a tripod make it a habit to use a cable release or the self-timer. If the subject is static you might even activate the “mirror lock-up” if your camera has one, otherwise the mirror release can cause some vibration that could reduce sharpness. Working in a heavy wind you could also add some stability by hanging some weight from the centre post of the tripod, I often use an “S” hook to attach my camera bag to the tripod.

Outdoors, the ground may be uneven. It might be a good idea to keep the tripod level. Even cheaper units may have small spirit levels on the tripod head or on the leg collar. If the tripod is raised teeter-totter with its center of gravity off to one side, you could run the risk of seeing the whole assembly tip over. Even without going to that extreme, an unlevelled tripod is less stable, especially when using large lenses. In video, leveling the tripod prior to filming is essential to record sequences with some lateral camera movements, otherwise a pan could start at ground level and end up in the clouds. Similarly, those who shoot multi-image panoramas will find their post production greatly simplified if they start with a levelled tripod.

If the tripod doesn't need to be raised to its full height, start extending the thicker upper parts of the legs first. Thicker means sturdier, so less risk of vibrations. That is also the reason why you should carefully review the weight that can be supported by the tripod you are about to buy. Be conservative and get one that is rated a bit higher than what you need at the moment. That way, if you trade up for bigger lenses or cameras your tripod won't become obsolete.

Back in the studio, your tripod can be exceptionally useful. Portrait photographers have been shooting from a tripod for generations. With the camera mounted and steady, it is easier to interact with your model. A cable release or some other kind of remote control can be used to trigger the camera without necessarily being right next to it.

Some tripods feature a central column that can pivot 90° to a horizontal position. This feature can be used, with the legs spread out, to shoot very low to the ground for macro work or maybe an unusual perspective. Also this set-up can take the place of a copy stand, to photograph documents, small art work, coins, and the like, with the subject placed flat on a tabletop.

Your selection of a tripod goes beyond the choice of a set of legs... you have to look at the



A good tripod will help you create a long exposure masterpiece.

A heavy camera and lens on a fully extended tripod is not a good idea - use a taller tripod for better results.

tripod as a system - with a variety of interchangeable heads that adapt the tripod for a variety of applications. For versatility, nothing beats a good ball head. Loosening a single knob allows it to swing in any direction, and the best models have adjustments to control friction. On the other hand, a three-way head may be more appropriate because each axis is controlled independently, so as you set one to your liking the others stay put.

Tripods may not be complex enough to warrant instruction manuals, but with the right tripod, the right head, and a little practice, your pictures can be improved by a very significant amount. Instead of thinking of a tripod as extra weight to carry around, you may come to think of the tripod as your “three legged friend”... ■







**234RC \$49**

**Monopod quick release head**

- allows camera to be turned from vertical to horizontal position



**MM294C4 \$109**

**Compact 4-section carbon monopod**

- lightweight yet rigid carbon composite leg with rubber grip
- weighs .5 kg (1.1 lbs) and holds 5 kg (11 lbs)
- excellent for travel with DSLRs

Available aluminum version  
**MM294A4 \$59**

**679B \$75**

**Eye-level 3-section aluminum monopod**

- very stable leg with rubber grip
- weighs .6 kg (1.3 lbs) and holds 10 kg (22 lbs)
- suitable for DSLRs with long lenses

**560B1 \$179**

**Fluid video monopod with retractable feet**

- compact and lightweight 4-section aluminum leg
- includes quick release monopod head
- weighs .7 kg (1.5 lbs) and holds 2 kg (4.4 lbs)
- suitable for consumer videocams and DSLRs

**561BHDV1 \$349**

**Professional fluid video monopod with retractable feet**

- compact yet very high reaching 4-section aluminum leg
- includes photo-video head (701HDV head special version)
- weighs 1.9 kg (4.2 lbs) and holds 4 kg (8.8 lbs)
- excellent for pro videocams and DSLRs

## MONOPODS



**GM2541 \$275**

**Series 2 carbon fibre 4-section monopod**

- opens up to 160 cm (62 in) from 53 cm (21 in)
- lightweight for easy transport at only .5 kg (1.1 lbs)
- holds up to 12 kg (26 lbs)



**GM3551 \$329**

**Series 3 carbon fibre 5-section monopod**

- opens to 192 cm (75 in) from 54 cm (21 in)
- lightweight at only .6 kg (1.3 lbs)
- holds up to 18 kg (40 lbs)



**GM2561T \$279**

**Series 2 'Traveler' carbon fibre 6-section monopod**

- opens to 143 cm (56 in) from 36 cm (14.2 in)
- lightweight at only .75 kg (1.7 lbs)
- holds up to 4.5 kg (9.9 lbs)
- excellent for adventure travel



**GM5561T \$379**

**Series 5 'Traveler' carbon fibre 6-section monopod**

- opens to 155 cm (62 in) from 42 cm (16.5 in)
- lightweight at only .75 kg (1.7 lbs)
- holds up to 25 kg (55 lbs), such as DSLRs with heavy lenses





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**190XPROB \$199**

Professional aluminum  
3-section tripod

- patented Q90° centre column adjustable to horizontal position
- opens to 122 cm (48 in) tall and holds 5 kg (11 lbs)
- multiple leg angle settings for low shooting

Available without Q90° column  
model 190XB **\$169**



**190CXPRO4 \$399**

Professional carbon fibre  
4-section tripod

- lightweight at 1.34 kg (3 lbs)
- patented Q90° centre column adjustable to horizontal position
- opens to 122 cm (48 in) tall and holds 5 kg (11 lbs)
- multiple leg angle settings for low shooting

Available 3-section  
190CXPRO3 **\$379**



**055XPROB \$239**

Professional aluminum  
3-section tripod

- patented Q90° centre column adjustable to horizontal position
- opens to 142 cm (56 in) and holds 7 kg (15.4 lbs)
- multiple leg angle settings for low shooting

Available without Q90° column  
055XB **\$199**



**055CXPRO4 \$499**

Professional carbon fibre  
4-section tripod

- lightweight at 1.7 kg (3.7 lbs)
- patented Q90° centre column adjustable to horizontal position
- opens to 136 cm (53 in) tall and holds 8 kg (17.6 lbs)
- multiple leg angle settings for low shooting

Available 3-section  
055CXPRO3 **\$479**

## TRIPODS

**GT1541 \$649**

Series 1 carbon fibre 4-section tripod

- weighs 1.1 kg (2.5 lbs) and holds 8 kg (17.6 lbs)
- opens to 138 cm (54.3 in) tall and folds down to 54 cm (21.3 in)
- multiple leg angle settings for low shooting
- for compact and DSLRs cameras with lenses up to 200mm

Available Series 2 GT2541 **\$729**

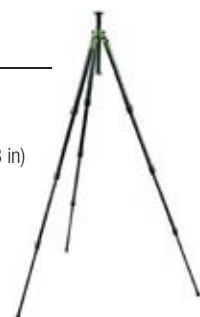


**GT1540F \$749**

Series 1 'Safari' carbon fibre 4-section tripod

- spiked feet and water-proof leg locks for outdoor use
- opens to 138 cm (54.3 in) and folds down to 54 cm (21.3 in)
- multiple leg angle settings for low shooting
- weighs 1.1 kg (2.5 lbs) and holds 8 kg (17.6 lbs)
- for compacts and DSLRs with lenses up to 200mm

Available larger Series 2 GT2540F **\$869**



**GT2541EX \$795**

Series 2 'Explorer' carbon fibre 4-section tripod

- ideal for Gitzo off-centre head model GH2750QR
- independent adjustable legs and centre column set at any angle
- opens to 135 cm (54 in) and folds down to 54 cm (21.3 in)
- weighs 1.8 kg (4.1 lbs) and holds 12 kg (26.4 lbs)
- for DSLRs with lenses up to 300mm

Available 3-Section  
GT2531EX **\$695**



**GT2830 \$549**

Series 2 'Basalt'  
3-section tripod

- lightweight "basalt" volcanic rock fibre tubes
- multiple leg angle settings for low shooting
- opens to 135 cm (53.3 in) and folds down to 63 cm (24.6 in)
- for lenses up to 300mm and loads up to 10 kg (22 lbs)

Available smaller Series 1 GT1830 **\$469** AND  
larger Series 3 GT3830 **\$649**



**GT3532S \$839**

Series 3 'Systematic'  
carbon fibre 3-section  
tripod

- flat centre disk can be changed for centre column
- multiple leg angle settings for low shooting
- opens to 130 cm (51 in) and folds down to 62 cm (24.3 in)
- for lenses up to 400mm and loads up to 25 kg (55 lbs)

Available taller 3-section GT3532LS **\$849**  
AND 4-section GT3542XLS **\$969**



**“Own it once, use it for life”**





**MK293C4-A0RC2 Kit \$219**

Compact 4-section carbon tripod with quick release ball head

- lightweight narrow-diameter carbon composite legs
- weighs 1.6 kg (3.5 lbs) and holds 4 kg (8.8 lbs)
- excellent for travel with compact and DSLR cameras

Available in aluminum version  
**MK2934-A0RC2 \$179**



**190XPROB,804RC2 Kit \$269**

3-section aluminum tripod with quick release 3-way head

- Q90° centre column adjustable to horizontal position
- opens to 132 cm (52 in) tall and holds up to 4 kg (8.8 lbs)
- multiple leg angle settings for low shooting
- suitable for DSLRs with long lenses for landscape, panoramic, macro, and still-life

Available without Q90° column  
**190XB,804RC2 \$239**



**190XPROB,496RC2 Kit \$289**

3-section aluminum tripod with quick release ball head

- patented Q90° centre column adjustable to horizontal position
- opens to 132 cm (52 in) tall and holds up to 4 kg (8.8 lbs)
- multiple leg angle settings for low shooting
- suitable for DSLRs for portrait, landscape, and still-life

Available without Q90° column  
**190XB,804RC2 \$259**



**190XB,701HDV Kit \$295**

3-section aluminum tripod and quick release photo-video head

- pro video fluid head for both still and movie shooting
- opens to 129 cm (51 in) tall and holds up to 4 kg (8.8 lbs)
- multiple leg angle settings allow for low level shooting
- suitable for compact videocams, scopes and DSLRs

## TRIPOD KITS



**GK1580TQR5 \$895**

Series 1 "Traveler" 5-section carbon fibre tripod with quick release ball head

- lightweight carbon legs and magnesium ball head
- weighs 1.2 kg (2.6 lbs) and holds up to 5.6 kg (12.3 lbs)
- highly portable, legs fold backwards over the head to 35 cm (13.7 in)
- excellent choice for travel with DSLRs

Available kit 4-section legs GK1580TQR4 **\$895**  
AND tripod-only model GT1542T **\$679**



**GK2580TQR \$995**

Series 2 "Traveler" 4-section carbon fibre tripod with quick release ball head

- both lightweight carbon legs and magnesium ball head
- weighs 1.7 kg (3.7 lbs) and holds up to 7 kg (15.4 lbs)
- folds down to 43 cm (17 in)
- excellent choice for travel with DSLRs and lenses up to 300mm

Available tripod-only model GT2542T **\$749**



**GK2520FT \$1195**

Series 2 "Safari Traveler" 4-section carbon fibre tripod with quick release bird watching head

- the ultimate outdoor bird-watching solution for scopes
- lightweight carbon fibre legs with bottom two leg locks water-proofed
- weighs 2 kg (4.3 lbs) and holds up to 4 kg (8.8 lbs)
- folds down to 53 cm (21 in) for easy transport







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**804RC2 \$89**

3-way pan-tilt head with quick release plate

- suitable for Manfrotto 190 and 055 series tripods, holding up to 4 kg (8.8 lbs)
- made of lightweight and durable technopolymer
- suitable for landscape, panoramic, macro, and still-life



**701HDV \$169**

Mini video head with quick release sliding plate

- suitable for Manfrotto 190 series tripods, holding up to 4 kg (8.8 lbs)
- made for compact videocams, DSLRs and scopes
- suitable for landscape, panoramic, and bird-watching



**MVH502AH \$249**

Pro video head with quick release sliding plate

- suitable for Manfrotto 055 series tripods, holding up to 4 kg (8.8 lbs)
- ideal for latest camcorder and DSLR cameras outfitted with external accessories

**MH054M0-Q2 \$219**

Magnesium ball head with quick release plate

- dedicated to Manfrotto 190 series tripods, holding up to 10 kg (22 lbs)
- features unique 90°-105° portrait angle selector and 360° panning
- suitable for portrait, landscape, panoramic, and still-life



**324RC2 \$179**

Joystick ball head with quick release plate

- dedicated to Manfrotto 190 series tripods, holding up to 3.5 kg (7.7 lbs)
- made of lightweight and durable technopolymer
- suitable for portrait, landscape, and still-life



Available heavy-duty model **327RC2 \$229**

Available Q5 sliding plate model  
**MH054M0-Q5 \$239**

## HEADS

**GH1780QR \$289**

Series 1 ball head with quick release plate

- suitable for Gitzo Series 1 tripods, holding up to 10 kg (22 lbs)
- lightweight magnesium shell and unique hollow 'Bubble Ball' to reduce weight
- suitable for portrait, landscape, panoramic, and still-life



Available larger Series 2 **GH2780QR \$389**

**GH2750QR \$295**

Series 2 off-centre ball head with quick release plate

- suitable for Gitzo Series 2 tripods, specifically Explorer models
- lightweight magnesium shell to reduce weight
- holds up to 5 kg (11 lbs)
- suitable for portrait, landscape, panoramic, and still-life



Available larger Series 3 **GH3750QR \$349**



**GH1720FQR \$295**

Series 1 'Safari' 2-way head with quick release plate

- suitable for Gitzo Series 1 tripods, specifically Safari model GT1540F
- holds scopes and cameras up to 4 kg (8.8 lbs) in weight
- suitable for photo, video and bird-watching

Available larger Series 2 **GH2720FQR \$379**

**GH2781QR \$349**

Series 2 'Basalt' ball head with quick release plate

- suitable for Gitzo Series 2 tripods, specifically Basalt model GT2830, holding up to 14 kg (31 lbs)
- lightweight magnesium shell and unique hollow 'Bubble Ball' to reduce weight
- suitable for portrait, landscape, panoramic, and still-life



Available smaller Series 1 **GH1781QR \$289**  
AND larger Series 3 **GH3781QR \$395**



**“Absolute perfection”**



Absolute perfection.



## SYSTEMATIC

Gitzo's top of the range modular Systematic tripods have been redesigned to provide exacting photographers with even higher levels of strength, stability, safety and ease of use.

Systematic: the pinnacle of Gitzo technology, craftsmanship and quality.

[gitzo.ca](http://gitzo.ca)





By Martin Ingles



# Safari

*We are in Africa as I write this - a small group of student-photographers, wide-eyed with wonder, accompanied by their professional guides and photo mentors. As we roll along in four-wheel drive vehicles through the stunning visual environment, the students shoot constantly while the instructors offer photo knowledge and tips every few minutes, and the guides keep an eye on the wildlife, always planning for the next encounter. This is the story of an amazing adventure in Kenya, East Africa - as far as you can imagine from the Canadian photo experience, but a dream come true for photo enthusiasts.*



An African safari is a wonderful experience, and an incredible way to expand your photographic skills. On an organized photo tour you will quickly learn how to capture the techniques of photographing varied landscapes, flora and cultures, and, of course, incredible wildlife. The opportunity to shoot virtually non-stop with professional instruction at every step will expand your photographic range to unforeseen levels of excellence. For these tours the ratio of students to mentors ranges from 6:1 to as low as 3:1. While an adventure of this magnitude takes time and money, it is an opportunity to create stunning photographs while traveling through exotic new worlds. You will expand your horizons by experiencing the Savanna and its people. I travel with Amazing Adventures Ltd., a Canadian photo tour group where guest-students of all levels qualify. You do not have to be a wealthy photo enthusiast to be well outfitted for the trip - thanks to the generosity of corporate sponsors, this tour operator has been able to arrange for the loan of sample lenses and flashes, tripods, and cases. Out of pocket expenses include photo equipment and personal health coverage, plus personal entertainment.

“Great shot – gee – you were lucky!” Not so!  
“Luck favours the prepared”

On a photo safari the trail guides are the single most important factor. Our carrier, the “Big Five” chooses Maasai warriors as their guides. African safaris range from affordable to astronomical in scope. Forget big resorts and discounted prices – pick what you can afford – shorten your time if necessary. A few

intense days with personal service in small tented camps with indigenous drivers and spotters means more quality moments, not just lions doing what they do best... lying around. On our Amazing Adventure tour we captured cheetahs in action, elephants with their young, leopards on the prowl, and impalas bounding across the horizon. The Maasai guides understand that we want to wait for the best light and the critical moments, with the vehicles positioned for the best shooting angles. Remember - you must not exit the vehicle while on location! This presents two problems – either the animals run away – or they do not! Unlike many other forms of action photography, you can't really anticipate an animal's actions. Our guides advise us on set-up appropriate for the habitat and the behaviour of the animals, so you are always prepared to shoot.

Prepare your equipment. Anticipate your photo-targets and know your subjects; most animals come closer than you would imagine. They have become familiar with the shape, sound, and smell of the vehicles, so take cameras capable of recording the wide range of lighting and the quick movements of the animals. Your reflexes and your camera must be equal to the speed of the subjects you expect to capture. Certainly DSLR's have the edge, but photographing a cub nursing from a lioness can easily be achieved with a long zoom 'point & shoot'.

With a DSLR system, keep your equipment minimal to conserve space in the vehicle, but keep in mind that you are very far from repairs and provisions, so two DSLR bodies are necessary. This is a very rugged area for photographic equipment - always have a backup!





# TECH TIPS

## Safari Shooting Techniques

Wake up! There are not too many buttons. Just pre-set them.

If you are going into Elephant areas recall they are tall; so set your focus point to the top with the camera in vertical format.

If you are headed for the migration path of a thousand running wildebeests, be sure your focus motor is set to continuous (AF-C/Servo).

Don't set out bleary-eyed before dawn and shoot at 200 ISO and locked focus; set the camera up the night before with charged battery, empty card, high ISO, 0 exposure compensation, and center the focus point with AF motor set to follow sudden movement (AF-C/Servo).

Scenes change rapidly; try aperture preferred for the highest shutter speeds! YES: If the aperture is OPEN that results in the most light gain possible; the automatic shutter-speeds go to the highest possible value what-ever the light on the target. Give up depth for stop action.

Forget the 'rule of thumb' that 1/250 to 1/500 stops the action; no way for a jostled photographer to capture dusty running impalas or even the minute jerky turns of the leopard's eyes and moustache hairs: shoot between 1/1000 to 1/2000 and adjust your ISO constantly to keep in that range.

Constantly check your camera settings as you bounce along in the vehicle—they move by themselves (it seems). Lighting and targets keep changing; so must you.

Keep checking that your lens stabilizer is on and set to normal; most pans are erratic motion and tripods are too awkward in vehicles.

Views are often obscured by grass, etc, so resort to manual focus in portrait shots.

Most important, shoot lots of pictures; it is hard to capture images of lions chasing zebras at home. When in rapid fire keep moving the focus point back and forth on the eyes – special invisible grass makes a habit of misleading your lens.

Edit out most of your pictures before showing the collection to friends - keep only the best; one merely good shot drags down the great ones so be ruthless!

For more information please visit [www.amazingadventuresltd.ca](http://www.amazingadventuresltd.ca)

As for lens selection, a tele-zoom, a small bright prime lens, and a super-wide are highly recommended. You should definitely consider bringing a flash for fill light and night photography. A pocket-camera is always a good addition to your gear - it makes a handy midrange zoom.

If you use a full frame DSLR system, the best lens might be a sharp, fast focusing 70-200 f/2.8 - this could be used for 80% of your image making. Add a matched 2x teleconverter if you do not have a long telephoto lens. As an alternative, the mid-range lenses in the 100-400 f/5.6 or 70-300 f/5.6 category are very good. They are lighter, quick to use and versatile.

A favourite little midrange is the 50 f/1.8 or f/1.4 "normal lens" offered by each of the camera manufacturers. These lenses are very sharp, very bright, very small, and they focus faster than many larger lenses.

When you focus on the cultural aspects of the African adventure - the indigenous people, the street-scenes and human environment, a mid-range zoom is versatile. The 24-70 f/2.8 lenses may seem a bit short and heavy, but they are very sharp; popular choices include 24-105 f/4 models.

Nothing touches an ultra-wide lens in tight angle spots (tents, jeeps, village dances, street scenes) these lenses include popular zooms like the 10-24mm models, and you can do very well with the 16-45mm zooms as well. Creative, yet all encompassing, these images say: "I shot this in Africa, not at the local zoo."

DSLR's using APS-c sensors have some advantages over the full-frame models. They tend to be lighter weight, which is an advantage when carrying your gear through airports, and there are weight limitations on many of the small aircraft used in these regions.

Lens selection for an APS-c DSLR is similar to the full-frame system.

Always bring a point and shoot for your pocket shots: memory moments such as the camps and







guides. The waterproof and shock proof ones like a Panasonic TS4 or Olympus Tough are ideal; no case needed, good for video clips and always ready.

Finally, an external flash with a diffuser is bulky but excellent for fill light to show animals in trees. You will want to use flash to record the habitats of the Maasai villages, and the excitement of tribal dance images.

An important part of preparation is to be in reasonably fit condition. Long flights and day-long drives on rough roads, with sometimes noisy nights - "Darn that hippo" - are far easier to handle. You don't want to be sick and sore from carrying heavy bags and shooting with long lenses.

The staff and people you will encounter on your African safari are incredibly friendly and helpful, most speak English, and all are very accustomed to working with tourists. We respectfully ask for permission before aiming the camera at them.

You will always remember their favourite saying:  
"Come back again. Come back to your new home!"



# TRAVEL TIPS

## Before you depart on Safari

Train before you go on a photo safari, be in 'the zone' for best hand to eye co-ordination and know how to operate your camera equipment.

A window pad or monopod can mitigate some weight and add stability

Minimum 3 SLR Batteries because the "charging tent" at the base camp uses solar power, so low voltage means slow overnight charge-ups. Bring your own 3-prong connector; check to confirm that your camera battery charger will automatically convert to the African voltage.

A small computer or I-pad is handy to check sharpness and review exposure techniques. This is also excellent to show the images to the native peoples; this encourages participation. You should bring some USB keys to share pictures with other travellers.

Bring spares of everything: 2 camera bodies, 3 batteries. Plus many, many CF or SD cards - they are tough but glitches happen.

Bring spare glasses, flashlights, pencils, note book and business cards to share e-mails and addresses.

Remember that cell phone connections are spotty at best, and there is not much internet access.

Test all equipment before you leave and carry 'personal items' in your bag: small flash light, notebook, pen and marker, bee sting ointment, sun block and chapstick, puffer and cleaning cloth, a soft hat, snacks, beverages, and energy bars.

Never trust weather reports; expect rain in the dry season and cold on the hot plains, so bring a variety of layers. Don't forget that rain covers for cameras can also keep off extreme dust in stampedes. Silica gel packets help control moisture when you go from air conditioning to warm moist air.



# Shoot the Moon!



Portrait by Philippe Gratton

by Christian Autotte

*Have you ever tried to shoot a picture of the moon? Did it work? Or did you get a big white blob in a black sky?*

**I** have a lot of fun with moon shots, mostly at the expense of my students... So much so, that I came up with a quiz to help them understand how to set the right exposure for lunar expeditions. Try the quiz with us.

Let's say it is midnight Eastern Time, which means it is 9:00 pm on the pacific coast, and 6:00 am in Paris. What time would it be if you were standing dead center in the middle of the moon? Give up? Would you say midnight? What lights up the moon if you can see it? The sun! So it might be midnight here, but it is broad daylight on the moon. How would you expose a picture made in broad daylight? Would you go for several seconds? More likely it would be something like ISO 200, 1/125 at f/11...

That is a good starting point for shooting the moon.

The reason why most people fail with their first moon shot is that they let their camera do the work. Set to any of the automatic modes, the light meter sees a lot of darkness and a small spot of light. All light meters are calibrated to give you an average exposure, what we call in our jargon "18% gray". Detecting the dark sky, the camera is fooled into thinking that the subject is too dark and tries to compensate by giving more exposure, resulting in a featureless moon.

Get off the automatic settings! Most beginners are afraid of the manual mode but it is really quite simple. Our moon shot is a good example. Start with the above mentioned settings. Take a look at the resulting picture. Let's say it is too dark. Reduce the aperture or the speed, 1/60 instead of 1/125 or f/8 instead of f/11. The image is lighter. Too light to start with? Do the opposite. That's all there is to it.





Another point to consider is that the moon may appear big to your eye, but a small focal length won't give it justice. Use the longest lens you can get. The shot accompanying this article was made with a 400mm and slightly cropped to boost the size of the moon. On my DSLR, with a crop factor of 1.6, the 400mm lens is the equivalent of a 640mm. Some compact cameras now have zooms that are even longer, which means that they could easily produce similar pictures.

Steady your shot when you aim for the moon. A minimum of care must be taken to get the best possible results. If you have a tripod, use it. If not, try to find some way to stabilize yourself: holding the camera against a solid surface is often enough. Keep in mind that the longer the focal length of the lens, the faster the shutter speed must be to successfully hand-hold

the camera. The 400mm lens, with an equivalent focal length of 640mm, needs a hand-held shutter speed of 1/500 second to keep camera shake to a minimum. Mount the camera on a solid tripod, and you can shoot at any shutter speed you like - only the motion of the moon will affect the sharpness of the image.

Finally, contrary to popular belief, the best time to shoot is not the full moon. Think about it: when the moon is full it means that the light is coming straight at it. That results in flat light with no shadows. Shoot a few days before or a few days after the full moon and the craters will be much more visible. Losing a small sliver of the moon will be a small price to pay for the added definition. ■

## Fujifilm FinePix F800EXR

The Fujifilm FinePix F800EXR features a Fujinon 20x optical zoom lens (25-500mm) with a 2x Intelligent Digital Zoom offering up to 40x zoom at full resolution.

The F800EXR's 16 megapixel BSI EXR CMOS sensor with Fujifilm's proprietary EXR technology delivers auto focus speeds as fast as 0.16seconds, up to 8fps at full resolution (11fps max speed at medium resolution), and full HD movie capture at 1080p (30fps) in stereo. Pro Low Light mode lets you shoot up to ISO 12800.

Fujifilm's Wireless Image Transfer function allows users to connect their smartphone or tablet and upload high-quality images to social networking sites in seconds. Six new Advanced Filter effects add creative expression.

The FinePix F800EXR is available in black or red at a suggested MRRP of \$330 CAD. For more information please visit [www.fujifilm.ca/F800](http://www.fujifilm.ca/F800) or the fujiguys on YouTube [youtu.be/8Bnp6l2Kgw](https://www.youtube.com/channel/UC8Bnp6l2Kgw).



## Nikon Coolpix L610

Nikon Canada has introduced the COOLPIX L610, an affordable compact digital camera featuring a 14x optical Zoom-NIKKOR ED glass lens that spans 25mm to 350mm (35mm-format equivalent) and a 16-megapixel CMOS sensor with Nikon's EXPEED C2 image processing engine. The L610 shoots stills, and movies in full HD (1080p) with stereo sound. Nikon's optical VR image stabilization minimizes the effects of camera shake.

A large 3-inch LCD monitor provides a bright display with faithful colour reproduction. This camera offers the convenience of AA-size battery support

The Coolpix L610 is available in red, black and silver. Suggested MSRP is \$279.95.

For more information on please visit [www.nikon.ca](http://www.nikon.ca).





## Two New Nikon Lenses

Nikon Canada has announced two new NIKKOR lenses, the AF-S DX NIKKOR 18-300mm f/3.5-5.6G ED VR and the AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR.

Both lenses are equipped with Nikon's Vibration Reduction (VR) II Image Stabilization system. Nikon's Silent Wave Motor (SWM) technology is designed to deliver fast, accurate and quiet AF performance. The lenses also boast Nikon's Super Integrated Coating (SIC), which provides superb colour reproduction, colour consistency and reduced flaring.

The DX-format 18-300mm VR lens is compact, lightweight and covers a focal range from wide-angle 18mm to super-telephoto 300mm, equivalent to a focal length of 27mm to 450mm in FX/35mm format.

The new AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR is a standard zoom for FX Shooters. Lens construction consists of 16 optical elements in 11 groups with one Extra-low Dispersion (ED) glass element, three aspherical lens elements and a seven-rounded blade diaphragm.

The AF-S DX NIKKOR 18-300mm f/3.5-5.6G ED VR lens is available at Authorized Nikon Canada Dealers at the MSRP of \$1,049.95. The AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR lens has an MSRP of \$579.95.

For more information please visit [www.nikon.ca](http://www.nikon.ca).



AF-S DX NIKKOR 18-300mm f/3.5-5.6G ED VR.



AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR.

## EPSON Stylus Photo R2000 Inkjet Printer

The Epson Stylus Photo R2000 model C11CB35211 is a robust 13"-wide printer that delivers efficiency and versatility with 8-colour UltraChrome Hi-Gloss® 2 pigment ink high-capacity cartridges, and provides networking and wireless connectivity, along with flexible media handling. Epson's Advanced MicroPiezo® AMC™ print head yields beautiful 5760 x 1440 optimized dpi archival prints with an unprecedented glossy look and feel.



The R2000 offers a maximum paper width of 13", maximum cut sheet size 13" x 19", maximum printable area 13" x 44". Photo print speed is approximately 1 minute 43 seconds for an 11" x 14" photo. The printer supports a wide range of sheet paper types and sizes up to 13" wide panoramic rolls. Fine art paper can be used via manual rear path, and Inkjet printable CD/DVD are handled using the included tray.

For more information please visit [www.epson.ca](http://www.epson.ca).

# Mirrorless Cameras

Whether you are moving up from a basic compact digital camera, or looking for a lighter alternative to the DSLR system cameras, the interchangeable lens mirrorless camera models offer an interesting approach to a range of photographic applications.

Featuring larger sensors than the compact digital cameras, and smaller bodies than the DSLR models, these cameras offer a range of sophistication that will appeal to photographers looking for enhanced versatility and high quality images.

The various manufacturers have distinctively different approaches to camera operations. Most of the models utilize live view LCD panels instead of the conventional viewfinder, which may pose problems in bright outdoor situations, and experienced photographers may find this to be awkward when using larger lenses. Some models offer electronic viewfinders to give you eye-level viewing convenience. Control interfaces also vary across the mirrorless systems. There are models with touch-screen controls, and models with conventional buttons

and wheels... some are essentially "auto-everything" and some provide extensive user overrides and manual settings - in short, a category with something for everyone, at a range of prices starting a bit above the average compact digital models, and progressing to prices that are similar to some DSLR models.

The lenses available for the mirrorless cameras tend to be quite a bit smaller than the DSLR lenses. There are adapters available for some of the systems that allow the use of DSLR lenses - to varying degrees of functionality. Aftermarket lenses are becoming available for the more popular systems, expanding your choices in terms of focal lengths and features.

Technology has advanced substantially since the first of the mirrorless cameras arrived on the scene, and the internet reviews should be read with care to be sure that your research is up to date. Cameras in this category offer a very wide range of features - the best advice would be to consult the photo retail specialist in your area for assistance in selecting the ideal model for your needs.

## Canon EOS M

The new Canon EOS M, coming to Canada in October, will handle the full range of photo opportunities, as well as delivering full HD video quality with continuous autofocus. The 18-megapixel APS-C-sized CMOS image sensor is expected to deliver impressive low-light performance. Canon will introduce two new M-series lenses with STM technology, allowing for smooth and silent focusing when paired with Hybrid CMOS AF. Any of Canon's EF and EF-S lenses can be used with the EOS M with the optional EF-EOS M Adapter.

The EOS M Digital Camera will be available in October in two bundle configurations. The EOS M Digital Camera in black will be bundled with the new EF-M 22mm f/2 STM kit lens and a Speedlite 90EX at an estimated retail price of \$829.99; the EOS M Digital Camera in black, white or red will be bundled with the new EF-M 18-55mm f/3.5-5.6 IS STM kit lens and a Speedlite 90EX at an estimated retail price of \$879.99.

For more information, please visit your local Canon retailer, or surf to [www.canon.ca](http://www.canon.ca)



## Nikon 1 J2

Nikon Canada has added the Nikon 1 J2 camera and a new lens, the 1 NIKKOR 11-27.5mm f/3.5-5.6 to the Nikon 1 system. The Nikon 1 J2 features a 10.1-megapixel CX-format CMOS sensor with EXPEED 3 image processing engine, full HD (1080p) video recording, advanced Hybrid Autofocus (AF) system that enables fast AF with 73 focus points, and fast full resolution continuous shooting speed at up to 60 fps. The metallic camera body is available in a range of colours, and includes a high-resolution 3.0-inch, 921,000-dot LCD monitor.

An optional FT1 adapter is available that allows NIKKOR F lenses to be used with Nikon 1 cameras. The angle of view of an F mount lens on the FT1 is equivalent to a 35mm format lens with a focal length about 2.7x longer. A WP-N1 underwater case is available for the Nikon 1 J2 or J1 with 1 NIKKOR 10-30mm lens, and is waterproof up to 40 metres.

The MSRP of the J2 is \$599.99 with a NIKKOR 1 VR 10-30mm f/3.5-5.6; a two lens kit including the NIKKOR 1 VR 30-110mm f/3.8-5.6 has an MSRP of \$799.99. The new 1 NIKKOR 11-27.5mm f/3.5-5.6 retails for \$199.99.

For more information please visit [www.nikon.ca](http://www.nikon.ca)





# UNPACK YOUR IMAGINATION

## STILE Micro Collection for Mirrorless Cameras

Italian-designed with style in mind. Now available for Mirrorless and small DSLR cameras.



The Solo I holster feature protective compactness. Carry your camera in fast grip position, readily accessible.

Shown: MB SH-1SW, H:9cm, L:14.5cm, W:14.5cm (Available in 3 colors)



The Solo IV (background image) holster provides quick convenient access to your camera gear.

Shown: MB SH-4BC, H:22cm, L:18cm, W:14.4cm (Available in 3 colours)



The Bella II shoulder bag keeps your shooting gear ready with style. Features a pocket tripod holder.

Shown: MB SSB-2SW, H:13cm, L:12cm, W:17cm (Available in 3 colours)



The Bella III shoulder bag holds your DSLR comfortably and keeps you stylish while you shoot. Features a pocket tripod holder.

Shown: MB SSB-3BB, H:16.5cm, L:14.5cm, W:18cm (Available in 3 colours)



The Unica I messenger is the perfect everyday companion for carrying your camera gear and personal gear. Can also hold a 13" tablet and pocket tripod.

Shown: MB SM390-1BC, H:26cm, L:15cm, W:34cm (Available in 3 colors)



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## Fujifilm X-Pro1

With a custom developed 16MP APS-C X-Trans CMOS sensor, electronic filter array and Fujifilm's proprietary EXR Processor technology, the FUJIFILM X-Pro1 has taken the serious compact camera market by storm.

The X-Pro 1 has a hybrid viewfinder with optical as well as EVF features, and the system includes three prime interchangeable Fujinon lenses. The X-Trans CMOS sensor is capable of very impressive resolution compared to other APS-C sensors. The 1920 x 1080 HD video with stereo sound looks great on the 3.0" RGBW LCD Monitor, and even better on a large screen HD TV.

This camera reminds many photographers of the classic 35mm rangefinder models, with excellent ergonomics and build quality. Simple to use on automatic settings, and offering a full range of manual settings, this is a serious camera that embodies state-of-the-art technology in a compact body that fits into a jacket pocket.

The Fujifilm X-Mount enables this camera to be outfitted with adapters to accommodate some of the classic rangefinder lenses, with varying degrees of functionality. MSRP body only is \$1699.99.

For more information please visit [www.fujifilm.ca](http://www.fujifilm.ca)



## Olympus OM-D E-M5

Olympus offers a very sophisticated approach to mirrorless technology in the OM-D E-M5, the flagship of the Micro Four Thirds system. The 16-megapixel Live-MOS sensor and TruePic VI Image Processor deliver sensitivity up to 25,600 ISO. You can switch between the electronic viewfinder and the 3" LCD tilt monitor for the utmost in versatility.

The E-M5 features a "5 axis" in-body image stabilization system that compensates for vertical, horizontal, and rotational camera movement. The 35 area AF design offers the flexibility of choosing a 9 AF area or single AF area pattern to match the situation.

This Olympus model features rugged build quality, with magnesium-alloy and aluminum construction coupled with advanced splash and dust protection.

The icing on the cake is that you can shoot movies at full 1080 HD resolution with available manual control over aperture and shutter speed.

MSRP for the OM-D E-M5 is \$999.99 for the body only, available in black or silver. The kit, including an M. Zuiko ED 12-50mm f/3.5-6.3 EZ lens, retails for \$1299.99. A wide range of system accessories are available.

For more information please visit [www.olympuscanada.com](http://www.olympuscanada.com)





## Panasonic LUMIX DMC-G5

Panasonic recently introduced the Lumix G5, featuring a newly integrated 16.05-megapixel Live MOS sensor and redesigned Venus Engine for clear, crisp images in both photo and video recording. The DMC-G5 lets you use the versatile lineup of LUMIX G / LEICA DG lenses based on the Micro Four Thirds System standard.

The Lumix GF5 has a compact, lightweight body with built-in flash. The large, bright 1,440,000-dot equivalent LVF (Live View Finder) retains outstanding viewability and features approximately 100% field of view. A large, 920,000-dot high resolution LCD screen with wide-viewing angle rotates 180 degrees to the side, tilts 270 degrees up and down and offers approximately 100% field of view. Touch screen operation provides a user-friendly interface, and the Creative Control Mode has been upgraded, with an increase of filter options from 6 options to 14.

Shoot stills, or high-resolution full-HD 1,920x1,080 60p videos in AVCHD Progressive (MPEG-4) or MP4 format with high-quality sound, recorded with Dolby® Digital Stereo Creator.

The Panasonic LUMIX DMC-G5 will be available in black with standard LUMIX G VARIO 14-42mm f/3.5-5.6 zoom lens or X PZ 14-42mm f/3.5-5.6 OIS M-4/3 power zoom lens.

For more information please visit [www.panasonic.ca](http://www.panasonic.ca)



## Samsung NX 210

The Samsung NX 210 features a 20.3MP APS-C CMOS image sensor for high quality images in a range of lighting conditions, plus full HD video capabilities. If you have fast-moving children or pets, you can shoot still photo sequences in 5MP burst mode, up to 11 shots at 7 frames per second.

The electronically controlled vertical-run focal plane shutter has a range from 30 seconds to 1/4000, plus Bulb, for long exposures. The 3-inch AMOLED VGA display has 614,000 dot resolution. Compatible with a range of NX system lenses, and NX flash accessories, this pocket-size mirrorless camera is a solid choice for photo enthusiasts. The camera incorporates a super sonic drive dust reduction system and lens shift image stabilization (depending on the lens attached). Build quality is very impressive for both camera body and lenses. The Samsung NX 210 has an MSRP of \$799 with 18-55mm II OIS lens.

For more information please visit [www.samsung.com](http://www.samsung.com)



## Pentax K-01

The Pentax K-01 mirrorless camera incorporates most of the Pentax DSLR features into a compact but rugged body. This camera features an APS-C 16.28MP CMOS image sensor, and the Pentax Prime M image processor. One of the most interesting characteristics of this camera is that it accepts a wide array of PENTAX interchangeable K-mount lenses\* including those produced for film-format SLR cameras. The body incorporates the PENTAX-developed SR (Shake Reduction) mechanism that works with all compatible lenses.

A wide range of picture modes make this camera a very versatile performer. The K-01 features a full HD video-recording function for high-quality movie clips (1920 x 1080 pixels). With the H.264 recording format, it offers a choice of frame rate (30, 25 or 24 frames per second).

For still photography, you can take advantage of the HDR (high dynamic range) mode to create images in the camera, saving time and effort in post-processing. The PENTAX K-01 has a large, easy-to-view, high-resolution 3.0-inch colour LCD monitor with approximately 921,000 dots. The K-01 in black or yellow, with DA SMC 40mm f/2.8 XS Lens, has an MSRP of \$899.99.

For more information please visit [www.pentax.ca](http://www.pentax.ca)



## Sony Alpha NEX F3

While the Sony NEX F7 has captured the imagination of many photographers, the newest model, the NEX F3, represents a third-generation model, with a 16Mp APS-C sensor and a full slate of impressive features and specifications at a reasonable price.

Among the welcome additions to this new model is the addition of a built-in flash and Sony's advanced accessory port that accommodates an optional microphone or an electronic viewfinder.

The NEX system wows users with video capabilities, and this model outputs AVCHD 1080 video at 60i or 24p with good sound from the built-in microphone. The rear LCD tilts up 180 degrees for your convenience.

This camera fits very nicely into the NEX series, offering many of the desirable features of the NEX-5 and NEX-7 models at an affordable price. The basic kit includes camera body and SEL 18-55mm OSS f/3.5-5.6 Lens at an MSRP of \$599.99. A wide range of NEX lenses are available, as well as aftermarket lenses and lens mount adapters.

For more information please visit [www.sony.ca](http://www.sony.ca)



# Feedback

PHOTONews readers are invited to comment on the magazine through the flickr group [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/)

## Two Thumbs Up!

I do like the concept and the fact that we have the French and English versions... it is a big plus. Two thumbs up for the articles done by Michel Roy

**Alain Tremblay,**  
Gatineau, Quebec.

*Merci bien, Alain.*

*We are very proud to present the Magic of Michel Roy in each issue of PHOTONews.*

**Jacques.**

## Go Canada, Eh!

More Canadian related photos and articles please. There are dozens of magazines out there that cover the rest of the world. There are very few that emphasize what we have in Canada.

**Dan Jurak,**  
Edmonton, Alberta.

*Thank you, Dan, for your comments. Readers can enjoy Dan's work at his website [www.danjurak.com](http://www.danjurak.com)*

**Norm.**

## Keep Up the Good Work!

An excellent magazine all around. I love to hear about Canadian photographers and photography in Canada and I look to your magazine for that source. I like the interactions and challenges brought on through the Flickr® site. Keep up the great work... Thanks for a great magazine.

**Rick Ruppenthal,**  
Winnipeg, Manitoba.

*Thank you, Rick.*

**Norm.**

## Where to Find PHOTONews?

I think this magazine is great and very professional looking. I think its good enough to sell and get into magazine shops and book stores. When I had a photo published in your magazine, my friends had difficulty finding it because there aren't many places that carry it. I believe you should expand your market so anyone can purchase PHOTONews in a book or magazine store.

**Shirley Davis,**  
Calgary, Alberta.

*Thank you, Shirley.*

*PHOTONews is distributed free of charge at many of the photo retail shops throughout Canada. If there are no magazines on display, please ask for a copy.*

*We developed the concept of free distribution*

*to Canadian photographers, sponsored by our advertisers. This has enabled us to bring the passion for photography to more than 100,000 Canadian photo enthusiasts per issue.*

*With free subscriptions available for Canadian readers, and full content digital editions available on-line at [www.photonews.ca](http://www.photonews.ca) for everyone to enjoy, PHOTONews has the largest circulation of any photo enthusiast magazine in Canada.*

**Jacques.**

## Keep It Snapping!

PHOTONews is as exciting as when I first pressed the shutter button on my first camera.

Keep it snapping!

**Alan Newman,**  
Toronto, Ontario.

*Thank you, Alan.*

*We always strive to create issues that inform, entertain, and inspire readers to "go for the gold" whenever they pick up their camera.*

**Norm.**

## A Real Canadian Touch...

Great content, good balance between relevant articles and ads - a real Canadian touch. I truly hope you succeed where others have failed.

**Jean-Paul Boudreau,**  
Beresford, NB

*Thank you very much, Jean-Paul.*

*Our goal is to enhance our readers' enjoyment of photography.*

**Jacques.**

## PHOTONews Challenge

I love Photo News. I get every single copy, and would love to get more involved in online challenges.

**Martin Szabo,**  
Whistler, B.C.

*Thank you, Martin.*

*Our PHOTONews Challenge section for 2012 is sponsored by Fujifilm Canada. They provide a very special prize for the most impressive image submitted for the quarterly PHOTONews Challenge.*

*Every Canadian photographer is invited to participate in the Challenge - just surf over to the flickr® group and post an image or two in the Challenge thread... we publish a selection of the best images in each issue, and you can enjoy all of the submissions in the flickr® group discussion archives.*

**Norm.**

## Aussi disponible en français...

I appreciate the magazine, and the concept. The articles are informative and real! I also appreciate the French section. Everything about the magazine is great!

**Julie Latrémouille,**  
Gatineau, Québec.

*Merci bien, Julie.*

*Readers of the English edition of the magazine are always welcome to enjoy the French-language edition in digital format - the French edition includes additional images to accompany selected feature articles. Check it out at [www.photonews.ca](http://www.photonews.ca) and click on the "Français" links below the covers of the archive issues.*

**Jacques.**

## Black & White Photography

Have you ever considered black & white or pinhole photography?

Bob St. Cyr.,  
Victoria, B.C.

*Great idea, Bob - and we will definitely look into the subject. In the meantime, readers can visit the flickr® group, and look for your photostream [www.flickr.com/photos/photo1bob/](http://www.flickr.com/photos/photo1bob/) where they can see some spectacular images, and a great series of photos taken with pinhole cameras.*

**Norm.**

## PHOTONews App...

I got my first copy and I am really impressed for a free magazine. The quality and glossy images are superb. The content is very informative and the ads are not annoying... I am actually interested in the ads - like the lenses and other related photography equipment. I also really like the flickr® group, and the idea of featuring the reader's photos in your magazine. Also, the photographers that you feature in your magazine are very impressive and inspiring. One suggestion that I have is how about creating an app for your magazine?

**Nilo Manalo,**  
Winnipeg, Manitoba.

*Thank you for your comments, Nilo, and for participating in the flickr® group. A PHOTONews App... now that is an interesting concept. Of course we already have a wide range of content, including archived issues and video tutorials on the website at [www.photonews.ca](http://www.photonews.ca) and our facebook page and twitter sites, but an App would be cool.*

**Norm.**



# Bookshelf

by *Ginette Lapointe*



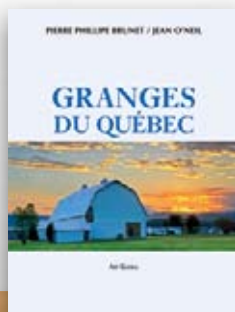
**EarthFlight**  
*John Downer*

Firefly Books. 242 pages.

Published to accompany the BBC series, *EarthFlight* transports you on a visual odyssey: a collection of breathtaking photographs that offer a new and inspiring bird's eye view of six continents. *EarthFlight* uses innovative technology to take us on a truly extraordinary journey. Filmed using cutting-edge techniques to capture the grandeur and tragedy of winged flight from an entirely new perspective, this collection of more than 200 photos from the historic BBC series takes you around the world to view the most amazing scenes on Earth.

From clashes with the bears of Alaska to the outbreak of eagles over the Grand Canyon, *EarthFlight* follows the migration routes of birds around the world. Follow the action while soaring over the horses of Camargue in France, and see the hunter's perspective as Red-tailed hawks pursue bats - this book reveals the secrets of flight and provides insight into a world previously inaccessible.

This guide is a unique study in the grandeur of natural flight final offer.



**Granges du Québec**  
*Barns of Quebec*  
*Pierre Philippe Brunet,*  
*Jean O'Neil*

Art Global. 128 pages.

This book contains more than a hundred pictures taken throughout the seasons by Pierre Brunet, a passionate photographer madly in love with nature. The writer, Jean O'Neil, Brunet's associate, chronicles the wonderful story of barns in Quebec and describes their evolution from the era of new France to the present day. As part of the architectural heritage of Quebec, the barns tell the story of a people and their successful adaptation to the wilderness of the new country.



**Beginnings**  
*Anne Geddes*

Firefly Books. 242 pages.

Award-winning photographer Anne Geddes created a new tradition in visual storytelling and captivated an international audience. Now, after 12 months behind the lens, Anne reveals a range of images that are, in her own words, among the most personally rewarding she has ever created. A beautiful gift book with more than 140 never-before-published photographs, *Beginnings* was released worldwide on 10.10.10 in countries including, the United States, Canada, Germany, Italy, Portugal, Brazil, Australia and New Zealand.

*"I have always been fascinated by elements of nature at the moment of transformation," comments Anne. "Babies are the human face of beginnings, but all of nature is caught in this insistent stream of seasons, of aging and rebirth, of concealment and bursting forth. Every time I unwrap a newborn, even after all these years of photographing them, I am aware of the miracle before me. This book, Beginnings, took me on a journey of discovery to reveal these everyday miracles of nature, these complementary wonders, in imagery."*

Anne Geddes draws our eye to celebrate those treasures worth nurturing and protecting. Told in a language of love that is understood by so many cultures and people of all ages, *Beginnings* is sure to transcend boundaries, as her other internationally bestselling books have done. *Beginnings* explores the parallels between us and the others, it is an ode to life.

# “Colours of the Season”

Sponsored by

**FUJIFILM**

▲ **Autumn from  
a Different Perspective**

Renata Lenartowicz of Guelph, Ontario, captured this image of a tree in fall glory using a Sony DSLR-A350 with 18-70 mm lens, shooting at 1/125 second, f/10.0, ISO 200. *“It was a nice, sunny day and I wanted to capture the beauty of fall. The tree I was standing under looked so interesting from that perspective, and I liked the contrast between the bright, orange leaves and the blue sky and how the sun danced over the leaves when the wind moved them.”*

The PHOTONews Challenge for Autumn 2012 is “Colours of the Season”. Your assignment - to photograph the colours of Autumn.

The topic is open to a range of interpretations – you may shoot landscapes, people and pets, or seasonal events. You may want to experiment with different focal length lenses, lighting effects, angles of view, and time of day - any creative approach that adds impact to the image.

Photographs from previous autumn adventures are welcome.

Take a look at the Autumn Challenge thread at the flickr® group for additional samples, suggestions, and technique tips.

To participate in the PHOTONews Challenge, please visit our flickr® group at [www.flickr.com/groups/photonevsgallery/](http://www.flickr.com/groups/photonevsgallery/) and click on the discussion thread titled “PHOTONews Summer 2012 Challenge”. Post a 600 pixel wide version of your entry in this thread – please include your name, your location, a description of how you took the photograph, and why you feel it is a special image. Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

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 contests for 2012 are sponsored by Fujifilm Canada, who will present a very special prize to the most interesting image selected for publication in each issue.**



COMING IN THE NEXT ISSUE

## Winter 2012-2013

The Winter issue of PHOTONews will explore a wide range of techniques for creative photography and present a selection of the best images from our readers. Watch for our annual Holiday Gift Guide – a collection of new products that will delight photographers from novice to professional.

For in-depth information on the equipment and techniques featured in this issue, please visit the website – [www.photonews.ca](http://www.photonews.ca).

To participate in our flickr® group, please visit [www.flickr.com/groups/photonevsgallery/](http://www.flickr.com/groups/photonevsgallery/) where you can sign up to exchange ideas and display your favourite photographs – it’s free, it’s fun, and it’s a friendly environment for photographers of all ages and skill levels.





Lightweight Protection



# 3N1 D-Light Collection

THE FAMOUS 3N1 COLLECTION...NOW AVAILABLE IN D-LIGHT.



KT DL-3N1-20

The unique 3N1 design provides three carrying options in one; morphing from right sling to backpack to left sling. Changing carrying positions is fast and easy by use of its quick release buckles. Outfitting the main compartment to suit your carrying needs is done easily with the padded modular dividers provided.

Also available in these sizes:



KT DL-3N1-10



KT DL-3N1-22



KT DL-3N1-33



FOR THE PROS...  
the 3N1 Pro-Light Bags!



KT PL-3N1-25



KT PL-3N1-35

With quick access buckles, ripstop nylon and more protection for your pro gear.

Kata products are marketed and distributed in Canada by Amplis Foto Inc. Visit [kata-bags.ca](http://kata-bags.ca) to shop online.



**THIS IS THE ONE  
YOU'VE BEEN WAITING FOR.**

**D7000**

**Enthusiasts are buzzing about the Nikon D7000 DSLR, and no wonder.** Offering yet more creative flexibility, along with enhanced video capability (including full 1080p HD with stereo sound\* plus full-time autofocus), this camera gives you the tools to create stunning results in the most challenging situations. The D7000 boasts best-in-class features, such as 39-point AF and Nikon's exclusive 2,016-segment RGB II metering. Plus you'll enjoy 6 FPS continuous shooting, and a native ISO range up to 6400, to hold crisp detail even in low light. And it all comes with an impressive two-year Canadian warranty\*\*. Check out the Nikon D7000 at [nikon.ca](http://nikon.ca) or your Authorized Nikon Dealer. You owe it to yourself.



[nikon.ca](http://nikon.ca)

\*With optional external microphone. \*\*The Nikon D7000 is backed by Nikon's 2-year Canadian warranty when purchased from an Authorized Nikon Canada Dealer.