

YOUR SOURCE FOR CANADIAN PHOTOGRAPHY

PHOTO

News

VOLUME 22, NO. 2 / SUMMER 2013

FREE COPY!

PORTFOLIO

GLENN BARTLEY, KWAN CHOO, AND DAVID HEMMINGS

FLIGHTS of FANTASY

How to take great bird photos!

DR. WAYNE LYNCH

Torres del Paine, Patagonia

MICHEL ROY

Secrets of Sports Photography

MICHAEL DeFREITAS

Go Wide!

KRISTIAN BOGNER

Summer Perspectives

CHRISTIAN AUTOTTE

Macro Technique

PLUS:

Black & White Printing Tips
Cool Summer Products
And more!

Photo by Glenn Bartley

PM40040669 Return undeliverable Canadian addresses to 22 Telson Road, Markham, ON, L3R 1E5

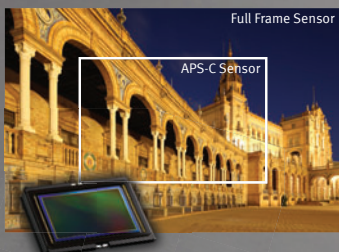
COMPLIMENTARY ISSUE

Canon

Because It Counts



“Now I get the whole picture, not just a fraction of it.”



Full Frame Sensor

APS-C Sensor

With its full frame sensor, the EOS 6D Digital SLR lets you capture details otherwise missed by cameras with smaller sensors. Take full advantage of wide-angle lenses for astonishing landscapes, low light performance that opens your artistic range, and shallow depth of field for stunning portraits. It's time to take the next step.

- Connect directly to your smartphone with built-in Wi-Fi*
- Map your travels with the built-in GPS logging function**
- Travel light with Canon's smallest and lightest full frame Digital SLR



EOS 6D

Visit canon.ca/features

*Compatible with iOS version 5.0 or later and Android devices version 2.3/4.0 or later. Data charges may apply. **In certain countries or regions, the use of GPS may be restricted. Therefore, be sure to use GPS in accordance with the laws and regulations in the country or region. Be particularly careful when travelling outside your home country. As a signal is received from GPS satellites, take sufficient measures when using in locations where the use of electronics is regulated. Because It Counts is a trade-mark of Canon Canada Inc. Canon and EOS are registered trade-marks of Canon Inc. © 2013 Canon Canada Inc.

A Celebration of Summer

Norm Rosen, editor | editor@zakmedia.ca



Join the conversation!

 facebook.com/
photonewscanada

 twitter.com/
photonewscanada

Visit the website at
www.photonews.ca

Join the flickr® group at
[www.flickr.com/groups/
photonewsgallery/](http://www.flickr.com/groups/photonewsgallery/)

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

With long days and warm weather, the Canadian summer is an ideal time to explore the world and expand your photographic skills. This issue of PHOTONews focuses on some of the many ways to capture the images of the season, using the full range of focal lengths from ultra-wide to super-telephoto, and techniques that can help you create spectacular photographs of your summer adventures.

Many people are surprised to learn that the most popular outdoor activity in North America is bird watching – we asked three of Canada’s best bird photographers to share their secrets, and some of their favourite images in our special feature “Flights of Fantasy”.

Kristian Bogner captures the colours of summer in a series of spectacular images, and shares tips that can help you create spectacular photos of the season in his Perspectives feature.

Nothing beats the thrill of capturing action sports images like a pro - we asked Michel Roy to reveal the magic of sports photography.

Summer is a season of travel, and there is no better way to capture the sights and scenes than through an ultra-wide lens. Michael DeFreitas shows how to expand your horizon by “Going Wide”.

Touring the world with your camera can be a challenge – Dr. Wayne Lynch explains how to get

great pictures in difficult locations – and how to get your gear home in one piece!

You don’t have to go far to explore the world of macro photography – Christian Autotte shows how to get up close and personal with nature’s small wonders.

The result is a celebration of summer photography, which we are proud to share with more than 100,000 readers.

If this is your first encounter with PHOTONews, thank you for sharing your leisure time with us. Please take a few minutes to visit our website at www.photonews.ca, where you can find additional information on all of the products and techniques featured in this issue, and access the digital edition archives of the magazine.

PHOTONews is distributed free of charge to Canadian photo enthusiasts courtesy of the participating advertisers – you may subscribe to the magazine free of charge by signing up at the website. Free copies of PHOTONews are available at Canadian photo retail shops.

We encourage readers to participate in the magazine - join us at our flickr® group, where you can post your favourite images, enter the quarterly PHOTONews Challenge, and share your thoughts with Canada’s photo enthusiasts.



**Volume 22, Number 2
Summer 2013**

Cover: Glenn Bartley

Publisher

Jacques Dumont jdumont@zakmedia.ca

Editor

Norm Rosen editor@zakmedia.ca

Graphic Design

Jean-Denis Boillat info@komconcept.com

Photo Editor André Dal Pont

Contributing writers/photographers

Dr. Wayne Lynch; Kristian Bogner; Glenn Bartley,
David Hemmings, Kwan Choo; Michel Roy;
Christian Autotte; Michael DeFreitas;
Ginette Lapointe.

ADVERTISING

adsales@zakmedia.ca

© 2013 PHOTONews Magazine, Zak Media
Printed in Canada

ISSN 1185-3875

Canada Post Publications Mail Agreement
No. 40040669

Undeliverables to:

Photo News Magazine
22 Telson Road, Markham, ON L3R 1E5

PHOTONews is published four times a year
(Spring; Summer; Autumn; Winter) by Zak Media,
and distributed to 103,141 photography
and video enthusiasts throughout Canada.

All rights reserved. Reproduction of any material
appearing in this magazine in any form is forbidden
without prior consent of the publisher.

SUBSCRIPTIONS – Address change

Visit www.photonews.ca or contact :

Photo News Magazine
22 Telson Road
Markham, ON L3R 1E5

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

I photographed the interior of St. Stephan's Cathedral in Passau, Germany, by placing the camera on the floor for a low-angle perspective. 14mm, f/11, 1/2 second, ISO 200.



52

Through the Lens... Go Wide!

Michael DeFreitas describes the technique of ultra-wide photography.

Contents



18 **Technique — Catch the Action!**

Michel Roy focuses on the magic of summer sports.



22 **Travel — Torres del Paine, Patagonia**

Wayne Lynch shares secrets for travelling with your gear.



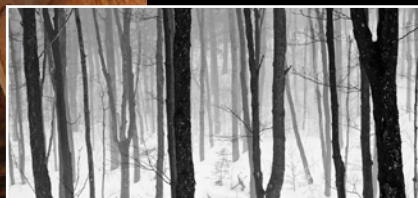
29 **Portfolio — Flights of Fantasy**

Glenn Bartley, Kwan Choo, and David Hemmings show how to take great bird photos!



42 **Perspectives — Add Sizzle to your Summer**

Kristian Bogner's tips will help you shoot summer subjects like a pro



48 **Photo Display — Black & White Inkjet Printing**

Jack Colvin explains how to make beautiful monochrome prints!



58 **Macro Step by Step**

Christian Autotte tells how to take your macro technique to a new level.

5-AXIS IMAGE STABILIZATION.
ZOOM IN
WITHOUT FLIPPING OUT.



Shots taken with the Olympus OM-D E-M5.

OLYMPUS[®]

Capture your stories.[®]

THE WORLD'S FIRST* 5-AXIS IMAGE STABILIZATION SYSTEM FOUND IN THE OM-D E-M5. A camera solely designed to create images as stunning as its design. The 5-Axis image stabilization system compensates for vertical, horizontal and rotational camera shake, ensuring stable shooting with any lens at any focal length. The E-M5 also features an electronic viewfinder, 9 fps High-Speed Sequential Shooting, a 16-megapixel Live MOS Image Sensor and an array of lenses. And it all fits snugly into a light yet durable body that can withstand rain, sand and dust. www.getolympus.com/ca/en/OMD



*As of February 2012. Among interchangeable lens cameras.

Cool Products for Summer

A selection of products to help you take the best pictures of the season!



For Great Macro Shots...



Metz Ring Flash **Macro flash with individual reflectors**

The Mecablitz 15 MS-1 digital from Metz provides wireless macro flash via two individually-controlled reflectors. The macro flash ring guarantees balanced, precision illumination for macro shots. The two flash tubes provide effective and precise light distribution automatically through your DSLR's wireless TTL function. A clear dot matrix display is easy to understand and adjust in the field. For more creative latitude you can use manual flash control on the 15 MS-1 to vary the light output with a range of six settings.

For more information please visit www.metzflash.ca



Go Up Close and Personal **Without crowding small subjects...**

For the serious macro enthusiast, nothing beats the versatility of a long prime lens, and the Tamron SP AF180mm F/3.5 Di LD (IF) 1:1 Macro Lens is a classic. Featuring a precise IF (Internal Focusing) system that maintains the overall length of the lens during focusing – a critical consideration for many macro assignments – and two LD (Low Dispersion) glass elements to effectively compensate for chromatic aberration, the Tamron 180mm Macro provides high-contrast, outstanding image quality and a soft out-of-focus background effect. The lens also features an AF/MF one touch switchover mechanism built into the focus ring (for Canon and Nikon mount lenses only). Like all of the Tamron SP (Super Performance) series lenses, this beauty provides high performance through outstanding design specifications.

For more information, please visit www.tamron.ca



5-Axis Image Stabilization:

Compensates for vertical, horizontal and rotational camera shake, allowing for hand-held telephoto shooting with a super-tele lens such as the 75-300mm II f4.8-6.7 lens.



Catch the Action!



Your Ideal Two-Lens Kit...

For Sports Photography, your ideal two-lens kit begins with a long telephoto zoom, like the Tamron 70-200mm F/2.8 Di VC USD with VC (Vibration Compensation) image stabilization that delivers leading-edge image quality in a compact lens. Equipped with Tamron's proprietary USD (Ultrasonic Silent Drive) motor, this lens boasts a speedy autofocus so that you can capture sports, journalism, fashion, and weddings. Ideal for all-round use, the 70-200mm will exceed your expectations every time.

With one special XLD (Extra Low Dispersion) glass and four LD (Low Dispersion) elements, this lens offers a new level of correction for chromatic aberrations. The new advanced optical design delivers higher performance with excellent contrast and resolution. With a rounded diaphragm for spectacular blur effects, this high-speed lens creates images that bring your subject to life. Full-time manual focus adjustments can be made during autofocus shooting, without the need to change focus mode, and moisture-resistant construction is ideal for active outdoor assignments.

Tamron SP 24-70mm F/2.8 Di VC USD



There's nothing like a fast zoom lens for all-round action photography, and the Tamron SP 24-70mm F/2.8 Di VC USD is one of the best. Tamron's first full-size standard zoom lens offers VC (Vibration Compensation) image stabilization and USD (Ultrasonic Silent Drive) in a high resolution optic. Available in mounts for Canon, Nikon, Pentax, and Sony. Moisture-resistant construction helps prevent water from penetrating the lens, a key factor for active outdoor photographers.

Specialized high-grade glass in the three LD elements, three glass-molded aspherical lenses, one hybrid aspherical lens and two XR (Extra Refractive Index) glasses, deliver top-of-the-class quality images suited to this high-grade lens. Using a rounded diaphragm, the lens achieves gorgeous blur effects. Check out this new lens at a photo retailer near you.

For more information please visit www.tamron.ca

Action Shooter!

The Vanguard GH-200 supports standard and large zoom lenses with impressive security. Its quick shoe plate with clamp knob enables forward and backward shifting movement with a large telephoto lens, while maintaining steady center-of-gravity support and preventing accidental release. The GH-200 provides smooth movement with impressive ergonomic control. This ball head has a pistol grip-style handle which rotates 360 degrees and enables you to unlock, reposition and lock gear into place with ease, thanks to the Grip Position Release System. You can position the handle at any angle for maximum comfort. Squeeze the handle for 360-degrees of panning movement, -32 to +90-degrees of side-to-side tilt, and -8 to +90-degrees of back to front tilt. The Friction Control System allows you to modify the level of friction on the ball to accommodate changing between light and heavier lenses. A panorama feature offers 72-point rotation with click-into-place positioning that moves the camera 5 degrees per click and prevents jumps in shots to ensure a perfect 360-degree panorama.



For more information please visit www.vanguardworld.ca

Lenses that "Go Wide!"

Tamron SP AF10-24mm F/3.5-4.5 Di-II LD Aspherical [IF]

For great shots in the narrow streets of Europe, spectacular interiors in homes, and incredible landscape vistas, nothing beats the versatility of an ultra-wide zoom, and the Tamron 10-24mm delivers excellent results at a very affordable price. This ultra wide-angle zoom lens is made for digital SLR cameras with APS-C sensors, delivering the equivalent of 16mm to 37mm in terms of classic 35mm film cameras. At the ultra-wide-angle setting, you can capture vistas wider than the eye can see. The 24mm semi-wide-angle setting is ideal for general purpose photography. With low-dispersion aspherical lens elements, and internal focusing, the 10-24mm is a zoom that will be your "go to" lens for travel and interior photography.

For more information please visit www.tamron.ca

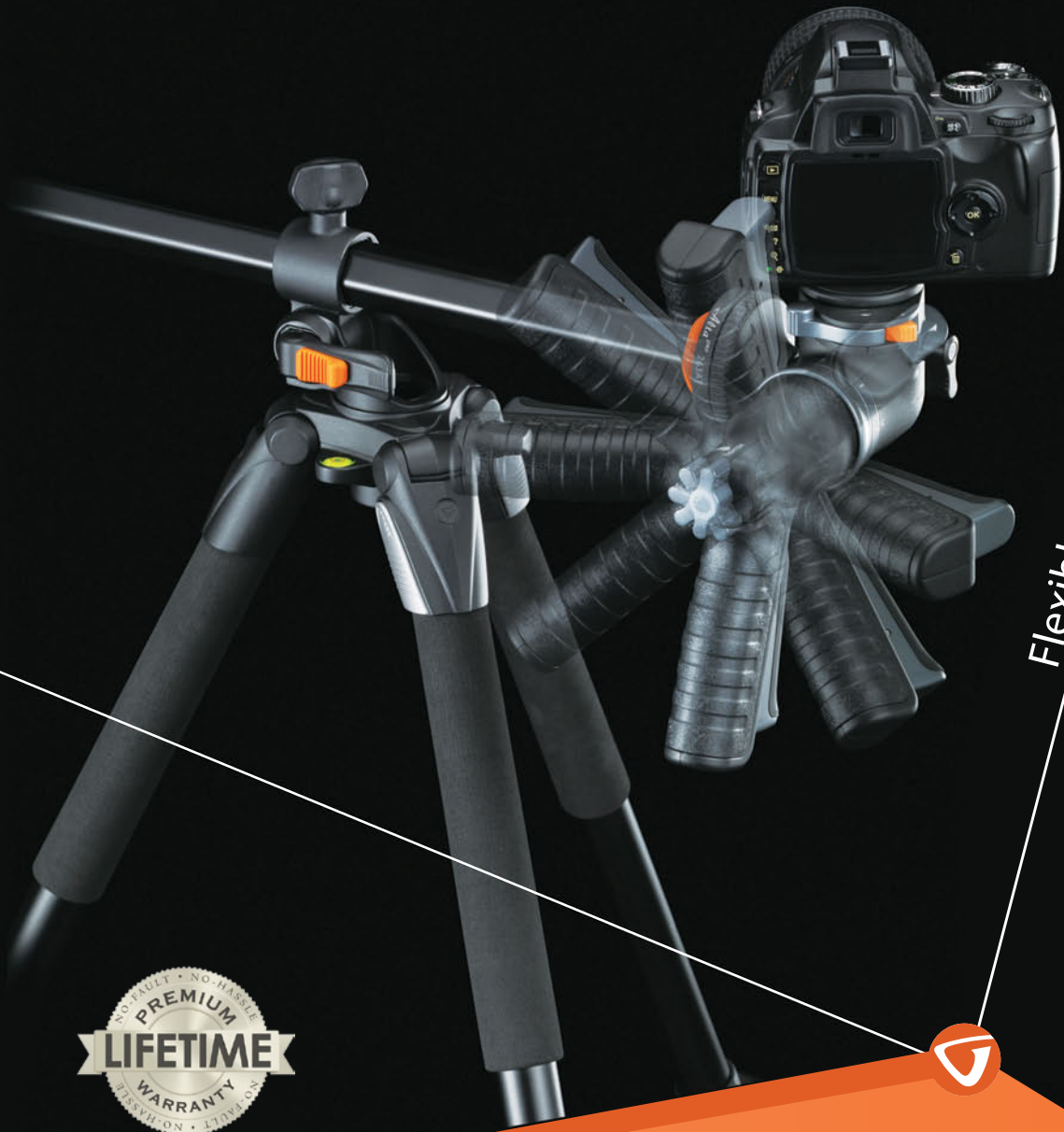


Fisheye!

The Rokinon FE8M-C 8mm F3.5 Fisheye lens features 10 elements in 7 groups and has a diagonal angle of view of 180 degrees and a close focusing capability of 30cm. Famous for high build quality, this manual-focus lens is available in mounts to fit Canon EOS, Nikon, Sony Alpha, Pentax DSLR APS-C and Olympus 4/3 camera systems. For cameras with full-frame sensors, the lens will produce pictures with a semi-circular image and close-up images will appear proportionately larger for a dramatic effect. The lens is constructed with hybrid aspherical elements and multi-layer coating for outstanding, sharply defined images with reduced flare and ghosting. The built-in petal type hood adds shade and helps protect the front element. The Rokinon FE8M-C 8mm F3.5 Fisheye lens weighs 14.4 ounces.

For more information visit www.rokinonlenses.ca





Flexible & Innovative



Alta Pro 263AGH

Quite possibly the most flexible tripod/grip head pair in the world, the Alta Pro 263AGH is everything you need for out-of-this-world photography!



- Central column swivels 360 degrees!
- Legs adjust to 25, 50 and 80-degree angles
- Enables extreme low-angle photography
- Grip activated ball head enables quick single handed operation
- Friction Control System allows for adjustable levels of ball head friction at the turn of a dial

vanguardworld.ca

Vanguard is marketed and distributed in Canada by Amplis Foto Inc.



VANGUARD

For Serious Birding...

Vanguard Endeavor ED 8x42 Binocular

Birders often spend many hours observing their subjects, which can be an exhausting adventure when you view the birds through a super telephoto lens. For the ultimate in eye relief, and to enjoy a full range of movement, many enthusiasts carry a high quality binocular, like the Vanguard Endeavour 8 x 42, a top-of-the-line model that delivers sharpness and clarity with exceptional light transmission and remarkable colour resolution and contrast. The Endeavor ED 8x42 was named "top birding pick" by Bird Watcher's Digest. This exceptional optical instrument features ED (extra-low dispersion) glass for high resolution images Nitrogen-charged and o-ring sealed, Endeavor ED is waterproof and fogproof to take on challenging weather conditions. Other features include an ergonomic, open-bridge design for comfort, a wide view angle, BaK4 roof prisms, an anti-reflection coating, large focus adjustment wheel and long eye relief.

For more information please visit www.vanguardworld.ca



Super Telephoto Zoom

The Tamron SP AF200-500mm F/5-6.3 Di LD (IF) super-telephoto zoom fills the frame with distant subjects – ideal for wildlife and sport assignments. The optical effect of a super-telephoto separates the main subject from the background for professional-looking results. The 200-500mm lens design is extremely lightweight and compact.

When mounted on an APS-C size digital SLR camera, it provides a focal length equivalent to a 760mm for super ultra telephoto imaging. As with most super telephoto lenses, the Tamron SP AF200-500mm F/5-6.3 Di LD (IF) produces its best results when mounted on a tripod, and there is a convenient rotating collar and tripod foot for this purpose. Lens quality is excellent at a very affordable price.

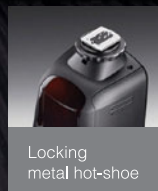
Available in Canon, Nikon, Sony and Pentax mounts.

For more information please visit www.tamron.ca



52 AF-1 digital

- TOUCH-SCREEN INTERFACE
*Only one in the world!**
- FULLY COMPATIBLE WITH YOUR CAMERA & FLASH
Canon | Nikon | Olympus | Panasonic | Pentax | Sony
- COMPLETE TTL WIRELESS FREEDOM
On-Camera / Off-Camera / Commander / Slave
- GUIDE NUMBER 52
Enough power to cope with any shot.
- BOUNCE, SWIVEL & ZOOM



metzflash.ca

Metz is marketed and distributed in Canada by Amplis Foto Inc.
*Only camera flash with touch-screen interface as of Nov 1st, 2012.

Smart & Adaptable

2GO Shoulder Bags

2GO is a sleek camera bag designed to be carried everywhere, providing fast access to your gear!

- Unique cushioned bottom protects gear
- Large and ergonomic main access
- Front pocket for lens cap and accessories
- Water bottle holder on side
- Rain cover included

2GO 22



2GO 22GR

2 YEAR WARRANTY!

Visit website for more details.

vanguardworld.ca

Vanguard is marketed and distributed in Canada by Amplis Foto Inc.



VANGUARD

Congratulations to the winners of the PHOTONews "Wild Thing!" Spring Challenge!

To view the full gallery of images submitted by our readers, please visit the PHOTONews Gallery flickr® group at www.flickr.com/groups/photoneWSgallery/ and look for the Spring "Wild Thing!" Challenge thread. Each issue, the photographer of the most interesting image in the challenge gallery will win a special prize from our challenge sponsor, Tamron Canada. For more information on the PHOTONews flickr® group, and for an archive of challenge galleries, please visit the website at www.photonews.ca.



◀ Play Fight

Gary Drake, of Lethbridge, Alberta., captured this image with his Nikon D7000 and 18-300mm lens, shooting at f/5.6, 1/640 second, ISO 100.

"I was out for a Sunday drive and noticed a herd of horses in a large field, and some of them were running and enjoying the day. These two continued to track each other and finally started this playing. It was enjoyable to watch and photograph."



Harris Hawk in Flight ▶

Nigel Bullers used a Canon 7D and Tamron 70-300mm zoom, shooting at 1/1600 second and f/5, ISO160 to capture this image of a Harris Hawk in flight during a training display at the greater Vancouver Zoo.

Challenge Winners

Sponsored by

TAMRON
New eyes for industry



▲ Rebel Rams

James Anderson of Calgary, AB, captured this image of two big dominant Rams that seem to morph into one another as they lock horns and push and shove each other around during the fall rut, captured with a Canon XSi at 230mm, shooting at 1/80 second and f/5.6, ISO 800. "I applied black and white with green filter and added warming hues to try and give the picture the moodiness these Rams are portraying. Kootenay National Park\Radium Hot Springs, British Columbia, Canada."

▶ I am Turtle, hear my roar!

Jim Cumming of Kanata, Ontario captured this shot with a Canon 40D and a long zoom set at 420mm, shooting at 1/160 second, f/6.3, ISO 400.

"While waiting for a Green Heron to show up in a small bay on Mud Lake in Ottawa's west-end, I caught this fellow at the exact time he roared, it was deafening!"

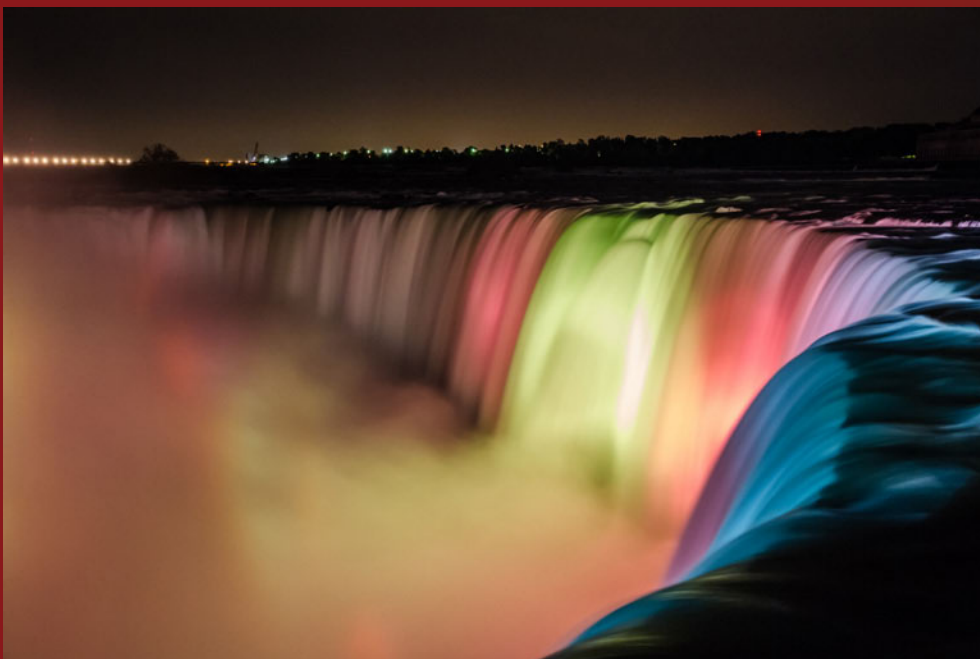


Reader's Gallery

Images featured in the PHOTONews Reader's Gallery are selected from the photo pool at the PHOTONews flickr® group – why not take a look, join the group, and post a few pictures
> www.flickr.com/groups/photonevsgallery/

▼ Fiery Lily - Lis en feu

Lucie Gagnon, from Ottawa, Ontario, captured this image with a Canon EOS 60D and a 100mm macro lens, shooting at ISO 100, f/5.6, 0.5 second. "It was the end of March and I was eager to take pictures of spring flowers, yet there was still snow on the ground. So I decided to create Spring indoors by taking pictures of a beautiful Asian Lily that I had received for Easter. The natural fiery orange of the plant gave me the idea of making it a little more fiery by using a Fractalius effect. I then added some texture to the image by adding some grain."



◀ Painting with Light - Niagara Falls

George Wang of Acton, Ontario, captured this image of Niagara Falls at night with a Canon 7D and EF-S 15-85mm lens, shooting at 3.2 seconds and f/6.3, ISO 800. "I shot from the ledge of the barricade just behind the cascade with the colourful spotlights illuminating the falls in the night."



▲ Coming Home

Greg David from Etobicoke, Ontario, captured this early morning shot of cormorants flying over Lake Ontario with the Toronto skyline in the background. "I used a Canon 6D with a Canon 70-300 f4/5.6 with a shutter speed of 1/100, aperture at 5.6 and ISO 400 in Manual mode."



▲ Happy Feet

Megan Lorenz of Etobicoke, Ontario, captured this image of a wild Red-Eyed Tree Frog at night on a visit to Costa Rica in February 2013. "After waiting patiently for the frog to move from the back of the leaf and peek it's head over the top, I captured the moment with a Canon 1D4 and 100mm Macro lens with a Canon Macro Ring Light, shooting at 1/15 second at f/13."



◀ Bee on a Bluebonnet

Zena Woron-Quinn of Calgary, Alberta, captured this image of a bee on a flower in Texas Hill Country with a Canon 5D Mark III and a 100-400mm lens, shooting at 1/1250 second and f/5.6, ISO 200. "I got down low and waited patiently for one of the bees to come by and enjoy the nectar of the beautiful Texas Bluebonnet flower."

Springboard



Martin Cauchon

Heat

Martin Cauchon of Quebec City captured this image with a Nikon D600, shooting at 1/60 second, f/8 ISO 100.

"I used a flash triggered by Cactus V5. I shot this one vertical and the only Photoshop manipulation was to rotate it so the incense smoke looks like it is going from right to left."

The quotation: "So what? He ain't seen my heat" is from Bull Durham, one of the best baseball movies ever made.



SO WHAT? HE AIN'T SEEN MY HEAT.

Catch the Action!

by Michel Roy

The Magic of Summer Sports

When I received my assignment to cover summer sports techniques my immediate reaction was “VAMOS” - YES, YES, YES! You see, I am a sports enthusiast, and I encourage my kids and everybody I meet to get off the couch and become a sports fan. Sport is an essential element of a healthy lifestyle, so follow the advice of our friends at Nike and “Just Do It!”

For great tennis images, zoom in to catch the action. If you have a close up of the head, racquet and ball you have scored a winner!

Just like the athletes on the field, a sports photographer prepares for the action. You can see the gleam in the eye of a pro, as he or she spins that baseball cap around, lifts the camera to eye level, and flips the motor drive control to high speed. The energy is contagious when you start shooting with today's super fast cameras - I love the sound as motors trip the shutter at more than 10 frames per second. drdrdrdrdr... if this sounds appealing to you, then find the next sporting event in your area, get your gear in shape, and get ready to capture the action!

If you want to catch the action like a pro, you need the best seat in the house. In most cases, it only takes a telephone call to arrange a photo pass - if you ask nicely, and if you respect the rules, doors will open for you. Start by offering to photograph the game free of charge, just to show what you can produce. Free pictures of the team in action won't pay for your gear, but it will open the door to a wonderful career as a sports photography specialist.

Gear up for great action images

When you start out as a sports photographer, you have to realize that the bread and butter lens for any pro is long and “fast”. The best of the sport lenses tend to be expensive, because they have to let in enough light to stop the action in difficult lighting conditions. You don't have to break the bank right away - you can hone your skills with a fast long telephoto zoom, and move up to more sophisticated equipment as you progress.

A good photographer has to know that the assignment includes a range of images - from freezing the action, to capturing a wide establishing shot, to cool close ups, and a few slow shutter speed techniques, so add a 28-70mm zoom for the close action images.



This is a full-frame image -
to get amazing action, get
into the timing of the game,
practice makes perfect!
This is my best sports photo
- the original is signed by
Rafael Nadal and hangs on
the wall in my office.



The first thing you learn as a sports photographer is the technique of freezing action. You have to know how fast a shutter speed you need to get the image - sharp images sell.

Aperture priority mode with the lens wide open is often used by the pros, who adjust ISO to shoot at high shutter speeds. The wide aperture has a very impressive effect – the images separate the subject from the background with a soft creamy bokeh on every shot.

Nothing beats working in manual mode, but sometimes you have no time or no choice, so the semi-automatic modes on your camera come in very handy at sporting events.

Lighting is always a consideration for action images. What direction will the light come from? Do you want your subject to be lit evenly? In an ideal world, you will almost always try to put yourself between the sun and the subject.

For day games, use the big midday sun to your advantage, look for dramatic shadows, and use the sun to highlight the main subject. Summer sports can be hot assignments - don't forget your suntan lotion and water for the long days under the sun.

For special effects, turn the camera to manual mode, and use slow shutter speed to create some very interesting images.



Have fun using different lenses. For this image I used an 8-15mm fisheye from a spot behind the goal.



For most sports, if you choose the best seat in the house, get a cool perspective and an interesting background, you will get a winning shot.



Try to isolate your kids in the photo, penalty shots are a good photo opportunity. Think of the shot as a poster in progress!

When to use a flash?

First make sure that flash photography is permitted at the event! Some sports, like tennis, will not let you use flash at all except at the awards ceremony. For some sports, like cycling trial competitions, flashes can be mounted on stands and be triggered by radio control from close range. Radio triggers are often used at basketball games, when the flash is placed next to the net to capture great angles.

Action photographers work with at least two camera bodies and two different lenses, usually a wide and a telephoto zoom. With this kit, you don't waste time changing lenses on location.

A good harness is a must for a long day of photography on the sidelines, and a good photo backpack is a major plus. A monopod is a back saver for all sports photographers, get a good one, you'll use it for life.

Now it is time to show your talent, find the best seat in the house, and get ready to capture the magic of the moment. Sports photography is fun, it's rewarding, and it's one of the best ways to enjoy summer!

VAMOS!

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.



Patagonia

By Wayne Lynch

Getting There With Gear

Supporting the vast bulk of South America is a great wedge of continent called Patagonia. Here, great tracts of grasslands, enlivened with colourful patches of wildflowers, sweep beneath immense cerulean skies and nurture exotic creatures with exotic names: guanaco, rhea, tinamou, and huemul. Above it all rise the chiselled flanks of the mighty Andes and the wind-swept wings of one of the largest flying creatures on earth, the magnificent Andean condor.

For my money, the jewel of Patagonia is Parque National Torres del Paine in southern Chile. In the words of author William Leitch, Torres del Paine “is not a mere park, but a park of parks, a destination of travelers to whom a park is more than a place in which to be entertained, but rather an experience to be integrated into one’s life. Torres del Paine is the sort of park that changes its visitors by setting standards of sheer sensory impact against which all other parks are thereafter measured.”

In 2012, I made two photo trips to Torres del Paine in Patagonia. The first in April to capture the autumn splendour of the southern beech forests set against the magnificence of the snow-capped peaks, and a second in late October to revel in the photogenic mountain wildlife of the Andes and its foothills. In both trips I especially wanted to see a puma, the lion of the Andes, and Lady Luck was on my side.

Since my photo targets for both trips ranged from scenery to macro subjects, to wildlife photography requiring long telephotos, I brought along a complete range of lenses and cameras. My principal gear included: a Nikon D700, a Nikon D300S, a Nikkor 24mm f/1.4, Nikkor 12-24mm f/4, Macro Nikkor 105mm f/4, Nikkor 70-200mm f/2.8, and Nikkor 500mm f/4 lenses, a Nikon SB900 flash, and a carbon fibre tripod with a ball head. As backup gear in case something broke I had a second Nikon D300S, a Canon G12 viewfinder camera, a Nikkor 24-85mm f/3.5-4.5, a Nikkor 28-300mm f/3.5-5.6 and a Nikkor SB800 flash. As well, I had a set of extension tubes, a dozen lithium AA batteries, two flash synch cords, a pair of lightweight binoculars, a laptop computer, an iPod touch, two card readers, a battery charger, and a small 250 Gig external hard drive. The total weight of all this photo paraphernalia was 21 kilograms (46 lb). So what’s my point? In South America, and many other parts of the world, the baggage allotment for today’s economy traveller, which is how I always travel, is a personal item such as a purse or briefcase, five kilograms of carry-on baggage, plus 20 kilograms of checked baggage. That’s it. Simple arithmetic tells you that I’m dangerously close to being overweight before I even think about clothing, toothpaste, and, of course, my favourite bunny bedroom slippers. What’s the solution?

Austral Pygmy Owl.





Guanaco.

My solution is to travel with two pieces of checked luggage. No arguments please. The second bag always costs me an additional fee ranging from \$60 to \$125 for each leg of a flight but these days any two-to-three week trip to South America, Africa, Asia, Australia or even Florida costs \$5,000 to \$10,000. So what's an extra few hundred dollars if it means you can bring all the camera gear you need to capture the images you want? It's false economy to think otherwise. On a recent photo tour to Antarctica, a fellow traveller had spent nearly \$50,000 for him and his wife to take the trip. They travelled with just one piece of checked luggage each and a single camera between them because he had no room for more equipment. What if that camera had broken, been stolen or lost? He would have made the entire 4-week trip with no camera to capture images of penguins, seals, icebergs and the other memories they had from their "once-in-a lifetime" vacation.

For as long as I can remember, I've always travelled with two pieces of checked luggage. One is an MEC duffel bag that holds most of my clothing and the other is a hard-sided Samsonite suitcase in which I pack some additional clothing for padding, my tripod, and a medium-size waterproof case for camera gear. Watertight, dustproof protective cases are used by the military, police, the coast guard, search and rescue teams, film crews and photographers worldwide. Testimonials attest to the durability of foam-lined waterproof

cases in surviving tsunamis, improvised explosive devices in Iraq, plane crashes, and submersion in sea water. In my experience, these cases can even withstand the misdirected abuse of American TSA inspection agents. In my waterproof case I store two camera bodies, and three or four lenses. I wrap my electronic flashes separately in bubble wrap and pack them alongside the camera case. In travelling well over several million kilometres, through dozens of countries, I have never had anything damaged or stolen with this system. The one further safeguard I follow is that I lock the case with a TSA approved lock. Of course, if a baggage inspector wants to steal the entire case the lock won't stop him/her but I think it does keep someone from discreetly pocketing a lens or camera body when no one is looking.

What about the rest of my photo gear? For carry-on baggage I use a photo backpack with the maximum dimensions approved by most airlines (23 cm x 40 cm x 55 cm). In it I pack a single camera body, a wide-angle zoom lens, and my longest telephoto, usually the Nikkor 500mm f/4. My rationale is that this is the basic amount of photo gear I will need to get most of the photos I want if my checked luggage gets lost (Something which has never happened). This small amount of carry-on gear still weighs around 10 kilograms. Of course, that exceeds the 5 kilogram limit set by many airlines, especially those in South America, but only once, in decades of travel, did an airline agent weigh my backpack and force me to check it because it was overweight. Luckily it arrived safely. I also travel with a briefcase in which I carry my laptop, external hard drive, the Canon G12 viewfinder camera, and all the small pieces of equipment I need to charge camera batteries and download images. I try to make the briefcase and backpack look as small as possible so as not to draw attention to it.

Today, the airline regulations on baggage are more restrictive and expensive than ever before. As a travelling photographer, I accept these additional challenges and costs as a necessary evil, like death and taxes, and happily go on my way. In the end I hopefully capture the images I dreamed about and the small additional costs are soon forgotten. ■



Torres del Paine National Park, Chile

Guanacos



Andean Puma





Andean Condor

Bio

Author Wayne Lynch's first love has always been photographing creatures with a beating heart and he was never very excited by landscape photography until he starting making panoramas with Photoshop. Many Photoshop techniques are covered in his e-book. www.waynelynch.ca



How was this shot?

www.karltaylorphotography.ca

Discover the world's most popular photography training



Focal length: 200mm Exposure: F/5 1/320sec ISO400

Picture Perfect. Telephoto That Delivers.

SP 70-200mm F/2.8 Di VC USD

Effortless Performance, Outstanding Resolution, A Class Apart.

Tamron's SP (Super Performance) 70-200mm F/2.8 lens delivers high resolution and high performance to cater to the needs of experienced amateurs or professionals who demand the best standards. Whether you're preserving a special moment, capturing the right image to communicate a feeling, or shooting to make a cover photo, Tamron's 70-200mm F/2.8 brings photographer and camera together in flawless unison. Tamron's proprietary USD (Ultrasonic Silent Drive) combined with VC (Vibration Compensation) captures action in high-speed without distracting from the moment—and without camera-shake. This compact, full-size telephoto zoom lens offers serious photographers the power to capture the moment from afar while preserving it in high fidelity.

Model A009

Di (Digitally Integrated) lens designed for digital APS-C and full-size SLR cameras, with flower-shaped lens hood.

Compatible mounts: Canon, Nikon, Sony*

* The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony lens is designated as "SP 70-200mm F/2.8 Di USD".



Flights of Fantasy

PHOTONews asked three of Canada's best bird photographers to select their favourite images, and share the methods and techniques that are essential to achieving spectacular photographs of our feathered friends.

It takes a special kind of personality to be a successful bird photographer - you have to be prepared to devote a great deal of time and energy to learning about the birds in your region, and welcome the opportunity to expand your knowledge when you embark on a birding expedition to distant lands.

PHOTONews asked three of Canada's top bird photographers to share their secrets for success. We invited **Glenn Bartley** to show us some of the birds of Western Canada, and explain how an avid photographer can become more involved in the genre. Glenn leads birding expeditions to a range of domestic and international destinations, and his insights are certain to inspire you to develop your skills.

Our second expert contributor, **Kwan Choo**, is a master of bird photography, with many awards to his credit. Kwan is, in many ways, the ultimate photo enthusiast, having honed his skills by attending bird photography seminars and field trips, including sessions presented by Glenn Bartley and David Hemmings.

Rounding out our panel of experts, **David Hemmings** is one of Canada's leading wildlife photography teachers and a master of the technique of capturing images of birds in flight - one of the most difficult assignments in

photography. David is the President of Nature's Photo Adventures, and he leads photo seminars in Central and Eastern Canada, and international expeditions to exotic destinations where wildlife abounds.

Our experts use an array of equipment that ranges from basic gear to highly specialized items. We asked them to describe the technique and settings used for each photograph. Note that almost all of the images are shot using a tripod, a solid ball or pistol grip head and fast lenses. Some of the images were captured using fill-in flash - a technique that helps add detail as well as action-stopping capabilities so crucial to successful bird photography. Your photo retailer can help you select the camera, tripod, lens and flash appropriate to your needs and budget. Our Editor's Choice section includes several items that are ideal for exploring the techniques discussed in this issue.

The following pages contain a portfolio of spectacular images - the culmination of years of dedicated practice. Can you develop the skills to capture our feathered friends in their flights of fantasy? Of course! All it takes is a bit of expert guidance, the careful choice of quality gear, and a healthy respect for the environment and the ecosystems that sustain these magnificent yet fragile subjects.





Photo by Kwan Choo

Booted Racket-tail (*Ocreatus underwoodii*)

A Silver Medal in the 2013 Royal Photographic Society of Great Britain's International Projected Exhibition. Photo was taken in Ecuador in January, 2012.

I must admit that I had turned my nose up at multi-flash photography, until I joined a workshop run by the masterful Glenn Bartley. I absolutely endorsed it as a means of Hummingbird photography the moment I tried it! I shan't go

into detail as to technique as you can get such information from the Internet. Glenn himself has expressed it best when he has said that he never tires of seeing the joyful faces of attendees using this technique for the very first time.



KWAN CHOO



Blue-tailed Bee-eater (*Merops philippinus*)

Silver Medal in the 2013 Royal Photographic Society of Great Britain's International Projected Exhibition. Photo was taken in Malaysia in February, 2012.

I first visited this spot, a large area of padi-fields, in 2006 and thought I had found paradise. All photography in this area is accomplished using the car as a hide and the window ledge as support for my bean-bag upon which my camera and lens sit. One can get very

close to the birds without them flying away, and they all have perches that they return to regularly. Thus, when one such a bird and perch are spotted, it is just a matter of waiting for the bird to return, often with prey. I hand-held a 300mm f2.8 lens with 1.4X attached.

KWAN CHOO



Photo by Ed Dubois

Kwan Choo,
Vancouver, British Columbia.

Kwan Choo is truly a citizen of the world. Born in Singapore, he grew up in Kuala Lumpur, Malaysia, went to boarding school in Cambridge, England and eventually became a Barrister-at-Law at the Inns of Court, London. Kwan and his wife Jessica lived in Malaysia for nine years and raised a young family before moving to Vancouver, B.C. in 1975. Kwan is an Associate of the Royal Photographic Society of Great Britain, and an avid golfer. As this issue of PHOTONews was going to press, Kwan was competing on the senior golf tour, and hiking the High Sierra mountains on a photo expedition.

For more examples of award-winning images, please visit www.kcchoophoto.com

“Bird photography requires a great deal of patience if your goal is to capture spectacular images.”

To succeed in this genre, you will need a lens no shorter than 300mm. Many pro-photographers will tell you that prime lenses (not zooms) are preferred and I feel the same way. A camera body with the fastest frame rate that you can afford is also advisable. A good tripod is mandatory and the sturdier it is, the better it will be for tack sharp shots.

I really enjoy tropical forest bird photography where shutter speeds are often 1/30 sec or less, and fill-flash is a necessity. We use fill-flash very gently and I often explain to people that it's not like a shove, but simply a gentle and ever so slight brush.

Setting up bird feeders and suitable perches in your yard is one of the best ways of photographing birds. Ensure that the perch is from a native plant and is natural. An Anna's Hummingbird feeding at a Hibiscus flower would not work!

Ansell Adams would not have been able to produce his famous black and white prints without post processing in his darkroom. We use Photoshop (or Lightroom, etc.) in a similar manner. All nature competitions allow the surreptitious use of the digital darkroom with strict guidelines allowing minor cloning, cropping and colour enhancement, for example.

Birds mostly move constantly (although forest birds tend to stay still generally as I imagine so that prey will not notice them) so composition is normally difficult on the run. Pay attention to your background, the rule of thirds and try to have a catchlight in the eye.

Join a camera club and browse some of the better nature forums, like Naturescapes.net and Naturephotographers.net. Joining a workshop with photographers such as Glenn Bartley and David Hemmings is well worth the effort and money spent.



Photo by Glenn Bartley

Bullock's Oriole

This is my favourite type of image to take - a classic portrait of a gorgeous bird that is framed nicely by a natural perch.

Much easier said than done! For this image I used a judicious amount of call playback to attract the bird to a perch of my choosing. This can be a great technique to use for songbirds.

However it is essential that the bird is not stressed out or harassed by the photographer using too much playback of the calls.





Photo by Glenn Bartley

Common Loon

For this image I wanted an extremely low perspective.

I submerged myself in the water so that my camera was only a few inches above the water. When the loon surfaced in front of me it was

much too close to fit the entire bird in the frame. Because of this I composed the image for a tight portrait.

GLENN BARTLEY



Glenn Bartley,
Vancouver, British Columbia.

Glenn Bartley is a professional nature photographer from Victoria, British Columbia. He focuses almost all of his efforts on capturing intimate images of birds in their natural habitat. Glenn is especially well known for his portraits of rare and difficult to photograph birds from the Neotropical Region and his portfolio of hummingbird images. In addition to his own photographic pursuits, Glenn leads instructional photographic workshops to exciting destinations throughout the Americas (including Canada, Ecuador, Peru and Costa Rica).

Glenn is the author of several books including *Birds of Ecuador*, *Birds of British Columbia* and *The Guide to Tropical Nature Photography*. You can find more of Glenn's work at: www.glennbartley.com

“In my photography, I strive to create intimate portraits of birds in their natural surroundings.”

I wanted to show you a few of my favourite birds from the western part of Canada. I'm sure that every photographer has a few images that they are especially proud of. These are a few of mine.

Being a good bird photographer is not about equipment. In fact, once you master the basic concepts of photography it isn't about technique or settings either. Being a good bird photographer is about understanding birds and bird behaviour. You have to know your subject, its habits, its song and where it is likely to be found. Learn as much as you can about birds and you will without doubt become a better bird photographer.

Each bird species or family has different tendencies. I would say that one of the most important elements of bird photography is the ability to know the general habits of a bird and to then

try to identify any type of predictable behaviour that perhaps can give you as the photographer a slight advantage or a greater probability of capturing a pleasing image.

For example, imagine that you spot a Brown Creeper up in a tree and that the bird is too high to photograph. Knowing that this species is likely to start at the bottom of a tree when feeding and work its way up you could simply anticipate the next tree the bird is likely to fly to and then be ready for the action. This is just a very simple example of trying to predict a bird's next move and be in position to take a great image.

I use Canon gear. My primary equipment includes a couple of 7D bodies, 500mm f/4, 300 f/4 and 17-40 f/4 lenses. I always have a 1.4x tele-converter with me and of course at least one flash. I use a carbon fibre tripod and Wimberly head. To tote everything around I use a photo backpack.



Photo by David Hemmings

Male American Kestrel in Flight

This image is a personal favorite of mine.

The Male American Kestrel is one of my favorite species of falcons. It has beautiful colors and feather patterns and is an excellent aerial acrobat. This image was taken with a Canon 1D MK III and a

Canon 400mm f5.6 lens mounted to a Bushhawk shoulder mount system. The Bushhawk allows for fast panning and tracking while keeping my gear steady.





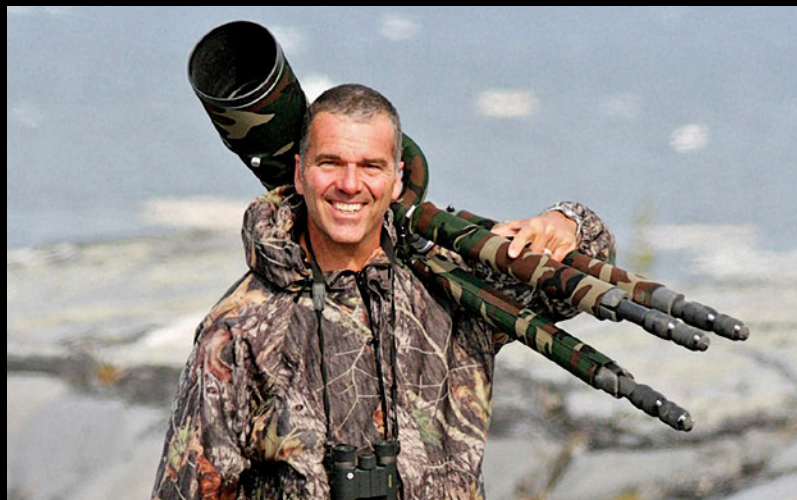
Bald Eagle in flight Contortions

I have selected this photo as a favorite because of the extreme positioning of this Bald Eagle's body.

I have watched Bald Eagles feeding on fish many times and I specifically wanted to capture an image of the amazing contortions that this bird is capable of in a split second. This image was snapped when the eagle suddenly changed directions and was heading towards the water to grab a fish. This image was only possible while

hand holding my equipment on a boat deck. It would be almost impossible to capture images like this using a tripod. Since the eagles were very close I was shooting at f8 to maximize my depth of field and still had enough light to get 1/1000 second shutter speed, enough to freeze the motion of this large raptor.

DAVID HEMMING



David Hemmings,
Ontario.

David Hemmings is a world-renowned bird photographer who specializes in bird-in-flight images. His work has been published on the cover of National Geographic, Canadian Geographic and numerous nature photography publications including Audubon Magazine, On Feathered Wings, Birding Essentials and more.

David is the President of Nature's Photo Adventures. Combining his photo passion, imagination and public relations expertise, he strives to introduce photo enthusiasts to new, exciting and unique photo nature adventures. For more information, please visit www.naturesphotoadventures.com

Few people realize that bird watching is the most popular outdoor activity in North America. From a photographic perspective, birds present a number of technical challenges – small, skittish, and capable of swift and distant flight, birds are fascinating subjects that are as intriguing as they are beautiful.

There is considerable controversy surrounding the ethics and impact of using food to attract birds to your photo location. It is very important to consult the environmental experts who care for the natural habitat and species in the various preserves, national and regional parks, to be certain that you respect the guidelines for each area.

12 Tips for better bird pictures

1. Get up early with the sunrise, stay out late with the sunset, this is when the light is at its best.
2. Unless you are going for side or back lighting, make sure that the sun is behind you when photographing your subject.
3. If your shadow is shorter than your body length, the sun is too high in the sky for premium light and you will get more shadows and washed out colors.
4. When possible, try to shoot at eye level with your subject, and focus on the subject's eyes.
5. Keep your shutter speeds high as possible to help freeze movement.
6. When you are photographing your subject, be aware of what is behind it and if there are distractions such as branches, poles or leaves, try moving your position to eliminate the clutter.
7. Try to isolate your subject as much as possible by shooting at wide apertures.
8. When composing your image try to remember to leave "positive" space for your subject to move or look into.
9. When you have a co-operative subject, keep shooting until the opportunity is gone. Don't spend too much time looking at the one image you just took, keep photographing!
10. If your intended target/s fly or run away, sit down and don't move, they may come right back.
11. Research your subject and its habits. The more you know about them, the better your chances of photographing them will be.
12. Use a tripod whenever you can to help ensure sharp images.



by Kristian Bogner

Add Sizzle to Your Summer!



Summer is one of my favourite seasons – there is always something exciting to photograph – here are a few tips to help you shoot summer subjects like a pro.



"Taking Flight"

I was one of the first people to own a Nikon D4. I had it shipped to me in Maui and I headed right over to shoot the windsurfing. I captured this image in the first 20 minutes of using the camera.

I cranked up the saturation in the picture control settings, set the shutter speed to 1/8000 of a second to freeze every molecule of water and listened to the titanium shutter purr like a Ferrari as the camera tracked focus with ease. I used AF-S focus mode and AF-Area set to Single Point so I was able to precompose my image and just track the action at one spot.

Two other settings that I enabled right away were the Viewfinder Grid, and the Virtual Horizon - I set the VH to be activated by the Function Button. These are both great features to help you get straight horizon lines while shooting any subject, especially sports.

I manually set my exposure and then hold my function button while shooting, and the virtual horizon shows my camera level in the viewfinder, which helps me get a perfect horizon.

Nikon D4, VR 300mm f/2.8G and Nikon TC-20E III 2X Teleconverter, f/5.6 at 1/8000 second, ISO 800.

Turn up the heat for spectacular shots...

Whether you are boating, biking or hiking along the Trans Canada Trail, summer activities provide an amazing array of thrilling subjects. Everywhere you look there are colours, shapes, and movement - a non-stop series of photo opportunities. With a bit of practice, and some insights into summer photo techniques, you can add impact to any summer shot!

With so much light surrounding your subjects, it is easy to capture the action of the season.

If you shoot with your camera set to “automatic” try switching to “Shutter Speed Priority” - the “S” or “T” setting on your camera. Now you can manually set your shutter speed to match your subject and the aperture will adjust automatically to achieve proper exposure while the camera program maintains your desired shutter speed. I like to zoom-in on my image preview and check to make sure there is no undesired movement and my focus point is sharp. For summer action I recommend using at least 1/500 second to 1/2000 second as a starting point for capturing great outdoor sports images.



Some of the newer cameras have an Auto-ISO feature which lets you set your desired aperture and shutter speed and the camera automatically adjusts the ISO to give you the correct exposure. It is a very useful feature on a partly sunny, partly cloudy day, when the light is always changing your exposure.

I shoot with manual exposure settings almost all of the time, so I can dial in my desired aperture, shutter speed and ISO settings. I start with a quick test of shutter settings that are appropriate to stop the movement of my subject, and aperture settings that capture the ideal depth of focus. It

only takes a few seconds to confirm that I am in control of the light and how I want to capture the subject. Manual settings may take a bit of practice but give it a try and see how you do.

While my camera exposure settings may be set to shutter speed preferred, or full manual, I always set my autofocus to “continuous” or AF-C, so that I don’t miss the moment of action, even if the camera doesn’t think my subject is in focus. I also like to use “Single Point” or “Dynamic Area” settings for my AF-Area Mode on my Nikon. That way I can pre-compose my image and give the camera a single point to focus on at the peak of interest, which is usually the eyes of my subject. I often use the rule of thirds as a composition technique for summer action images. This gives a moving subject somewhere to go within the scene - the negative or empty space in the frame creates a sense of motion and movement.

Even though there may be abundant light in a summer scene, you can add a dash of flash to fill in shadows or capture extremely fast movement. If you use your flash to help stop the action set your flash settings to “Rear-Curtain Sync” to properly capture the movement.

Brilliant Summer Landscapes

When I see a spectacular summer scene, I often navigate to my “Picture Control Settings” menu and crank up my in-camera saturation setting. That makes a big difference in most landscape images, adding sizzle to capture those brilliant summer colours. To capture as much detail as possible in all the nuances of the natural scenes I keep the ISO settings as low as possible. If I am trying to get a foreground, middleground and



“Distant Castle”

This image shows why it always pays to carry a camera! I was at the right place at the right time, with my camera in the trunk of my car, when I saw the beautiful colour contrast of the warm light hitting the mountains against the cool dark sky background. I took a quick detour off my route to capture the scene. I shot hand-held at $f/13$ to make sure I had plenty of depth of field. The Nikon D3 at 250 ISO added almost negligible amounts of grain to the image.

Get to know your camera’s ISO capabilities. For some cameras you may have needed to shoot an image like this with a tripod in order to ensure minimal grain. Framing this image with the spring flowers helps draw you in to the scene, further enhancing the impact of this landscape.

Nikon D3, 14-24mm lens, 1/160 second, $f/13$, ISO 250.

background all in focus I will try to shoot at an aperture of f/8 or higher. In order to get enough light to shoot landscape subjects at small aperture settings and low ISO, it is a good idea to use a tripod for rock-solid exposures at slower shutter speeds.

I also like to manually adjust my white balance to warm or cool my landscapes to enhance the feeling and mood. For instance, I use the “cloudy” setting to add a bit more warmth to the subject.

Nikon’s “D-Lighting” setting works great to get a bit more detail in the mid-tone to shadow area. I usually leave the “D-Lighting” set on low or normal. If you don’t have this feature you can try reducing the contrast when shooting difficult light and dark subjects.

In order to get straight horizons I love the “virtual horizon” and “grid view” features on my cameras. These really help to get that perfect horizon line. I set the function button on my Nikon D800E and D4 to show me my camera levels through the viewfinder.

The time of day can be a key consideration when shooting landscapes. In most cases, the best time to shoot is early morning or evening when the sun is low in the sky. I call this the “sweet light” time of day.

Sizzling Beach and Outdoor Fashion Shots

Shooting outdoors can give you studio-like effects if you use some simple tools and techniques. Choose the best time of day for your assignment - in many cases, people look their best in morning or evening light when the light source is lower and warmer. Position the sunlight behind your model and bounce light back into the face with a silver or white reflector - in a pinch, even a white piece of cardboard or tin foil can be used. This will soften the sunlight so the model doesn’t squint and the technique will give you nice balanced light on the face while the sun provides a great hair light from behind and helps separate your subject from the background.



You can also use flash to fill in the front of the subject. I use my Nikon SB-910 flash on camera, or take the flash off camera at about 45 degrees to fill in or give some direction of light to the subject. This works especially well at sunset when there are brilliant colours, and it is very effective just after the sun has gone down when flash becomes more powerful relative to the sunlight. The technique is quite simple, and it is explained well in your camera and flash manuals and brochures. Essentially, you meter and expose for the background and light your subject with your flash. Try softening your light source with a small softbox or by shooting through some translucent material. If you need more power, increase your ISO settings. For instance, if you increase the ISO on your camera from 100 ISO to 400 ISO your flash essentially becomes four times as powerful.

Experiment and Play

Summer is a wonderful time to get creative, experiment and play with photography. Fireworks on Canada Day can be a blast. Try longer exposures using a tripod. Shoot star trails or play with macro subjects like flowers or bugs. If you don't have a macro lens try buying an extension tube to put between your lens and the camera body to allow you to focus on tiny subjects.

Take your camera everywhere you go because you never know when the opportunity to shoot an extraordinary moment will arise. If your DSLR system is a bit too bulky to carry on a summer stroll, take a compact camera along. I just had the opportunity play with and test the new Nikon Coolpix A with RAW features and a DX sensor. I was absolutely amazed by the images I got with it. I am so excited to finally have a camera that fits in my pocket with pro features to take with me everywhere that I don't want to lug my 2 bodies and 8 lenses with me.

Summer is a photographer's dream come true – try a few of the techniques for sizzling summer images, and you will capture some of the best times of your life! ■

Keep Learning

If you would like to learn more, I will be speaking on tour at special events like the Contact Festival in Toronto for Nikon.

Find out more at www.kristianbogner.com or join me for one of my photography workshops at www.photographicrockstar.com

"An Ocean of Romance"

This is one of my favourite images. It was shot on my birthday a few years ago at a place called "Seal Rocks" in Australia. I had this overwhelming feeling that there was going to be an epic sunset the way the clouds were forming, so I waded across the ocean water to reach this island - I held my camera bag over my head - not knowing what the tide was going to do, then I set up for the shot and waited. Sure enough, brilliant colours emerged and I dragged the shutter to 1/2 second to capture this electric ocean sunset. I had my Picture Control settings cranked to full saturation to help capture this amazing colour. Trust your instincts, I have found they almost always pay off.

Nikon D3, 24-70mm f/2.8G, f/13 at 1/2 second, ISO 400.



By Jack Colvin

Black & White

Make Beautiful Monochrome Prints!

Although none of us sees the world in black and white, monochrome image making has been popular for over a century and remains an important means of creative expression. While colour tends to reflect “reality” as we perceive it, monochrome provides a more abstract representation which often makes a more profound impression on a viewer’s subconscious. Without the appeal of vibrant hues and tones, monochrome encourages more emphasis on composition, visual design or capturing graphic lines, patterns, or texture. Instead of a picture postcard view, a black & white print offers an impressionistic glimpse of a reality that the photographer intended to convey.

Especially today when we can find inkjet printers and media that can provide stunning monochrome prints, it’s well worth exploring the beauty of tonal values in shades of gray and the deep blacks and bright whites.

A “bargain” printer will not make beautiful black & white prints, regardless of the paper you use - look for printers that are specifically designed for photographic purposes.

The Basic Requirements

All inkjet photo printers are optimized for colour printing so most models employ only a single black ink. That makes it difficult or impossible to get great black density or to reproduce the entire range of tones in a stunning image. Typically, your prints will also exhibit a cyan or magenta colour cast. If you’re serious about monochrome printing, consider one of the machines that employ three black inks. Some of these printers

switch automatically between photo black and matte black as required for various types of paper while others require you to make the swap yourself. With the latter, the extra effort will definitely pay off.

Suitable Printers: In the 13” wide format, the following current machines’ inksets include three monochrome inks: the PIXMA PRO-100 (dye-based), PIXMA PRO-10 and PIXMA Pro-1 (pigment-based) from Canon and Epson’s Stylus R2880 and R3000 (pigment-based). If you prefer the 17” wide format, the following models are highly suitable: Canon imagePROGRAF iPF5100 and Epson’s Stylus Pro 3880 and 4900 (all pigment-based).

Hint: Many printing papers work well with either pigment-based or dye-based ink but some are specifically optimized for only one type. When this is an issue, you should find it mentioned on the package and in the data on the manufacturer’s Web site.

With a machine that is fully optimized for black & white print making, check out all of the monochrome options in the “driver” or operating software. This should include one for printing with the three black/gray inks only for the most neutral prints. For the best results, it’s important to use ICC profiles for each specific paper available from Websites such as www.hahnemuehle.ca and Ilford www.ilfordgalerie.ca. You can also find an excellent primer on printer and paper topics in the FAQ section of the Hahnemühle web site at www.hahnemuehle.ca.

Fine Tune Your Image: Ideally, a b&w photo to be printed should exhibit deep blacks, detail in important highlight and shadow areas, strong contrast through the full range of mid-tones, and

Inkjet Printing



accurate brightness. While it's possible to print from a colour image, it's preferable to convert your photos to monochrome with software such as Photoshop or Lightroom and especially with a plug-in like Alien Skin Exposure 4 or Nik Silver Efex Pro 2. Especially the latter makes it surprisingly easy to achieve a really stunning black-and-white image, with some unusual effects that I would not have imagined.

Photo and Fine Art Paper

When first experimenting with monochrome printing, you might want to stick to the RC (plastic resin coated) papers with familiar surfaces such as the bright white Hahnemühle Photo Luster or Photo Gloss (290gsm) or the slightly warmer Ilford Galerie Smooth Gloss or Smooth Pearl (310gsm). These are quite affordable and produce very good results with the look and feel of standard RC photo papers. For a more traditional effect, try Ilford's new Galerie Prestige Gold Mono Silk (270gsm) with an acid-free and lignin-free fibre base. Optimized for

monochrome printing, it can deliver deep, rich blacks and bright whites.

Paper Weight: The weight of media is commonly expressed in grams per square meter (gsm or g/m²) while thickness is specified in mils (thousandths of an inch). Of course, a heavy paper also tends to be thick. While that's useful for many purposes, thin stock is preferable for use in an album or portfolio; you'll be able to include more of them in the presentation. If the paper allows for double sided printing, that can be a bonus in some applications. For example, Hahnemühle Photomag Book and Album, a smooth matte, 100% cotton 220gsm fine art paper, meets both of those criteria. Its grain direction runs parallel to the spine of the produced book or album to enable smooth page turning.





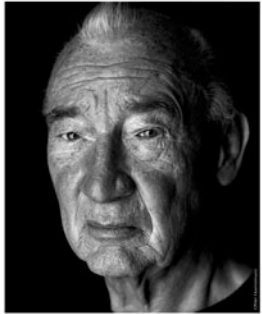
Photo Rag®

100% cotton, 310gsm, 100% cotton, 100% cotton

Matte FineArt



Paper Tone: While we usually expect a monochrome print to be neutral -- without a cyan or magenta cast -- the colour of the paper's base will determine whether it's "cool" or "warm" in tone. Since inkjet printers do not use white ink, many media are made with optical brightening agents (OBA's). A paper such as Hahnemühle Photo Rag Bright White (310gsm) with a 99.5% whiteness rating would be ideal for images that benefit from the purest white tones. I might select this fine art 100% cotton "cold tone" matte paper for winter landscapes or for steel and glass architecture to emphasize the cool, stark or bluish overall tone.



FineArt Baryta

100% cotton, 325gsm, 100% cotton, 100% cotton

Glossy FineArt



Some of the fine art rag (cotton) papers are made with no optical brighteners and certain media made of bleached pulp fibres (alpha cellulose) in traditional paper mills use minimal OBA's. This makes the base slightly more yellow or ecru. The so-called "natural white" media are preferable for a warmer look when printing photos of summer landscapes or rich wood tones and also when making sepia monochrome prints. It's worth comparing the brightness spec of several similar inkjet papers you're considering. A rating above 95% indicates a cool tone while a rating of 90% suggests a definite warm tone.

Finishes and Textures

The glossy, pearl and lustre finishes are very popular for black & white printing and they're ideal for use when the smooth effect enhances the subject, such as a model with flawless skin. But when the subject features an obvious texture, such as a weathered barn or an archaic stone wall, try rougher media to enhance its characteristics with a greater tactile experience. (Naturally, the texture of the paper is most apparent when light skims across the surface of the print from the side or the top).

You'll get that rich tactile feel with media such as Hahnemühle Torchon (285gsm) a bright white watercolour paper with a coarse structure made of wood fibres or the warmer 100% cotton Ilford Galerie Prestige Gold Cotton Textured (360gsm) with a contoured surface.

Washi Paper: Made for over 1300 years in Japan, using natural fibres from various trees, shrubs, rice and bamboo for an

organic texture, washi paper has a distinctive look and feel. The Awagami series is intended for inkjet printing so it's specially coated for ink reception as well as ink fastness. (For more information, visit www.awagami.ca.) Two of these are particularly recommended for black & white printing: the warm (ecru) Kozo Natural with a subtle gloss finish and the thicker, very warm handmade Bizan with four deckle edges (feathered, not straight-cut) that simulates paper made prior to the 19th century.

Baryta Paper: When the image would look perfect in a beautiful high gloss, semi-gloss or silk finish, you'll want to try one of the baryta fine art papers for silky blacks and creamy whites. These are made with barium sulphate in the inkjet coating for a smooth reflective look and a structure that's similar to traditional fibre-based darkroom papers. They're particularly suitable for prints with blacks of extremely high density.

In this category, check out the Hahnemühle FineArt Baryta (325gsm) a high-gloss bright white organic cellulose paper and Harman by Hahnemühle Gloss Baryta Warmtone (320gsm) with a warmer tone. If you prefer a baryta paper with less of a sheen, Ilford's Galerie Gold Fibre Silk (310gsm), optimized for pigment-based ink, would be a fine choice; it has a subtle stipple finish, is slightly warm and capable of nice dense blacks.

Try Several Media

The paper you select is an important part of the creative process in monochrome print making. Of course, there are hundreds of available options and that can lead to frustration when trying to decide which to buy. The solution is to narrow down the number of options. Many of the high-grade inkjet media are available in sampler packs containing 8.5x11-inch sheets of various types. Each will impart an entirely different look to your images.

You can make black & white prints on just about any paper, but if you're just getting serious, I'd recommend starting with the most suitable sampler kits. These include the Ilford Galerie (not yet including Gold Mono Silk) and the Hahnemühle Matte or the Glossy and Canvas sampler. Print the same image on each type of paper in a pack to determine the texture and brightness that's most suitable for the photo. After getting a feel for each type of paper, it will be easier to determine which one would be most appropriate for the entirely different images you plan to print.



Hahnemühle

FINEART



"Inuk Woman" - MICHELLE VALBERG ©

HAHNEMUHLE FINE ART BARYTA

- for your one of a kind images -



"Hahnemühle Fine Art paper is my first choice for all my printed work. It always gives me the results I strive for." Michelle Valberg, www.michellevalberg.com.

The Digital FineArt Collection offers exclusive fine art paper with an exquisite feel and spectacular image quality for inkjet printing. Thanks to our unique papers, developed from over 425 years of quality craftsmanship and expertise, images are made magically individual. For more information visit www.hahnemuhle.ca



AWARD WINNING MUSEUM QUALITY PAPER

Text and photos by Michael DeFreitas




Looking for a unique perspective for travel photos?

GO WIDE!

If you can only take one lens on a trip, make sure it's a wide-angle zoom!

I found a spot where my ultra-wide lens captured the full curve of this meandering river.





The early morning air was thick with the pungent odour of chicharrones (deep-fried pork rinds) and incense as I made my way through the narrow aisles in Guatemala's crowded Chichicastenango market. The sights, smells, overflowing stalls of food and crafts, and people going about their daily lives, provided a unique window into the country's culture. Looking at the marketplace through my wide-angle lens let me get into the heart of the action to record the dramatic excitement.

The key to shooting in crowded places like markets is to avoid drawing attention to yourself, because it can change the behaviour of the people you are trying to photograph. Unlike photographers who prefer to stay back and use a telephoto lens to capture individual scenes, I do my shopping with an ultra-wide angle zoom... my 10-24mm lens has a much greater angle of view and depth of field than the standard "kit lens" and that allows me to capture and record a more inclusive scene.

When shooting in close quarters, I try not to bring the camera up to my eye to shoot, opting instead for the "shoot from the hip" approach. I select f/11 or f/16 in aperture priority or manual mode, turn off my autofocus, and preset the focus distance manually. If your lens does not have a distance scale, focus on an object the preferred distance away then switch off your auto focus.

When you "shoot from the hip" with a pre-focused lens all you have to do is make sure that your subject is roughly the preset distance away. For shots of brightly coloured fruit in the foreground and a smiling vendor in the background, I preset a focus distance of one metre and point the camera at the middle of the fruit display. For overhead "crowd" shots I pick a busy intersection between stalls, preset the focus distance at three metres and point the camera slightly downwards as I hold it high above my head.

Take a break for a steam bath in the Hammam Al-Basha restored Turkish bathhouse, Akko, Israel.
16mm fisheye, f/8, 1/10 second, ISO 200.



I photographed this sea lion at Gardner Bay, Isla Española in the Galapagos Islands, Ecuador. (Española Island is also called Hood Island).
17mm, f/11, 1/125 second, ISO 200.



Once you have enough “tight” shots, find a higher vantage point, like a balcony or staircase, to shoot some wider action scenes. I usually shoot these types of scenes at a slower shutter speed (1/2 to 1 second) to blur movement and accentuate the chaotic action. If you don’t have a tripod, use a wall or a balcony railing to brace your camera.

Wide-angle lenses are ideal for travel and documentary photography. They produce sweeping landscapes and spectacular interior shots, and the depth of focus creates images that have a world of detail.

There are many ways to add a dash of spice to your images - for a unique low visual perspective both indoors and out, place your camera on the ground and prop up the front of the lens a bit (I use my memory card case or a small stone). Set the aperture for f/11, and manually set the focus for about two metres. Use your camera’s self timer to release the shutter.

For more interesting food shots (inside and out), try including some background or surroundings. Position the plate of food near the edge of the table, select an aperture of f/16 and position the camera flat on the table about half a metre away from the plate. If you need a bit more elevation, place your camera on an overturned dish or guidebook. This setup will “place” your food within the environment of



Using a low angle to capture barriletes (kites) at the Day of The Dead Festival in Guatemala.
14mm, f/5.6, 1/250 second, ISO 200.



Carmel outdoor market Tel Aviv, Israel.
16mm fisheye, f/11, 1/30 second, ISO 200.

the restaurant and give the viewer a sense of being at the table.

Although wide-angle lenses are highly versatile, they do have their weaknesses. Compressing scenes can cause distortion by making objects that are close to the lens appear much larger, so don't use them for close-up people portraits, unless you're going for that funny camel-face look. On the other hand, a close-up wide-angle portrait of a cow, camel or donkey can be hilarious.

Compression also causes vertical and horizontal lines to curve or bend unless you keep your camera perpendicular to the ground. Shooting up at tall structures gives them a distinct pyramid look and the wide angle effect can cause horizons to form an arc. This is not necessarily a bad thing - you can exploit this optical effect to create a specific feeling in the shot. For example, shoot up at tall buildings for an impressive "closed-in" feeling, or use an arced horizon to accentuate distance.

One of the key techniques of viewing the world through a wide-angle lens is to get in close. This may take a bit of practice, as many photographers tend to stand back and take shots the way they would with longer lenses. Try to break the habit of shooting from a distance, and you will discover the creative range of wide angle photography - and you will produce more engaging and dramatic images.



A wide-angle over/under shot of blue starfish in the Rock Islands, Palau.
16mm fisheye, f/16, 1/125 second, ISO 100.



Entrance to the Egyptian Museum of Antiquities, Cairo, Egypt.
16mm fisheye, f/11, 1 second, ISO 200.

Are you ready to take it to the next level?

Gear up to discover the wide world of photography!

The ideal range for wide-angle lenses is 10mm to 24mm for DX format sensors and 14mm to 35mm for FX sensor formats. Since these lenses have such wide depth of field, some manufacturers have stopped making them with distance scales. I highly recommend lenses with distance scales. While you can purchase a number of fixed or prime wide-angle lenses, I prefer a zoom that provides focal lengths that cover the zoom range necessary to capture street scenes and interiors. Travel to Quebec City or Europe, and the wide angle zoom can be your greatest asset. Top of the line zooms from the camera manufacturers can set you back \$1,500 to \$2,000, but you can get very good wide angle zooms (with distance scales) from aftermarket manufacturers like Tamron for half that price. If you shoot with a Canon, Nikon, Pentax or Sony DSLR with the APS-C sensor, check out the Tamron SP AF10-24mm F/3.5-4.5 Di-II LD Aspherical [IF] at www.tamron.ca

Pro Tips

A few extra-wide shooting tips

- To reduce the vertical distortions around the edges of your wide-angle images try to keep your camera level and parallel to your subject. The more you tilt your camera (up or down) the greater the distortion.
- Avoid placing people at the edge of your frame. The wide-angle lens will distort them.
- The front element of wide-angle lenses is curved and highly susceptible to flare. Always use the recommended lens hood to avoid stray light entering the lens.
- Add a bit of warmth to market scenes by setting your white balance to "cloudy day".
- When shooting in crowded places, leave all your valuables, personal effects and extra camera equipment at the hotel. Wrap your camera strap around your wrist, and put your wallet in an inside pocket.



© Ian Plant

Drawing on the beauty of light

SP 24-70mm F/2.8 Di VC USD

Meet the full-featured fast standard zoom you've been waiting for.

The world's first F/2.8 full-frame standard zoom lens with image stabilization. Explore the subtle aspects of beauty with Tamron's all new, high-speed standard zoom that gives you top-in-class optical quality while featuring VC anti-shake mechanism, fast, accurate and quiet USD AF system with full-time manual focus, and rounded 9-blade diaphragm for beautiful bokeh. Di design for use with full-frame DSLR cameras for excellent format versatility.

Model A007

Di (Digitally Integrated) lens designed for digital APS-C and full-size SLR cameras, with flower-shaped lens hood.

Compatible mounts: Canon, Nikon, Sony*

* The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony lens is designated as "SP 70-200mm F/2.8 Di USD".



Step by Step

by Christian Autotte



Portrait by Philippe Gratton

Summer is here and along with it comes a wonderful range of photo opportunities - everywhere you look there are flowers, small insects, mushrooms, and a world of macro subjects... If you haven't tried shooting "up close and personal" now is the perfect time to get started. If you start from scratch, a visit to a well-stocked photo retailer or a few hours of searching the internet might produce the answers to your technique and equipment questions, and it will no doubt be an entertaining and informative exercise... here is a quick background on what you need to know before you begin your macro adventure.

Just why do lens makers put out so many models of macro lenses? Don't they do all the same thing? Well, not quite. By definition, all macro lenses will allow the photographer to produce an image at life-size magnification, where the image reproduced on the sensor (or the film in the old days) will be the same size as the subject itself. Tamron offers macro lenses of 60, 90, and 180mm. The first difference will be in their working distances when you fill the frame with an image about an inch wide: you can capture the subject from a working distance of 23cm with the 60mm, or stand back and shoot from 47cm with the 180mm. That is a valuable piece of information: if you plan to shoot natural subjects, like flowers and insects, a longer working distance can be the key to a successful macro adventure. It will allow you to keep your distance from skittish critters, and avoid throwing your shadow on flowers. Should you choose to work with a flash it will also simplify its positioning to provide proper lighting for your subject.

The second reason to choose one focal length over another is more subtle. Longer lenses have a narrower field of view, which means that the



Shot with a short telephoto macro lens, these mushrooms could be growing anywhere and any time...



amount of background detail recorded will be more limited. With shorter lenses that “see” wider, you can reproduce the subject at the same size while showing more of its surroundings.

Other considerations also come into play when choosing which lens to buy. Many are now designed specifically for the smaller APS-C sensors. That’s the case of the Tamron 60mm macro, as it is with several other macro lenses. Another thing to consider is whether you need a stabilizer or not. In macro photography a stabilizer is not the must it can be when shooting long lenses in low light. However, the “hunter” who will go after mobile subjects such as frogs, butterflies and other creepy-crawlies may find that a stabilizer will help you compose the shot when hand-holding the camera. The moment you press the shutter release half-way the stabilizer freezes the image you see in the viewfinder, making it that much easier to keep out anything you don’t want in your image.

Use a Tripod for Sharper Shots

For all its usefulness, a stabilizer does not replace a good tripod. The right tripod for macro will be able to get down to ground level with a minimum of fuss. Take the Vanguard Alta Pro series. Not only can each leg be angled independently, but its central column can also pivot from zero to 180 degrees and it can be locked in any position you choose. In seconds such a tripod can be lowered to the level it needs to be. When the subject is not quite at ground level simply angle the column up a bit. With other tripods you may have to lengthen one or more legs.

But even the best tripod will be of little use if you leave it behind because you can’t take the time to set it up properly. The macro “pros” take the time to familiarize themselves with their gear - and you can do this in a few minutes. Just start with something simple and immobile, like flowers or mushrooms. Leave the tripod aside while

Shot with the Metz ring flash and the Tamron 90mm macro.

A ring flash bathes the picture with an even light. While not always suitable with every subject it often proves quite valuable in keeping details throughout the entire frame.

you're looking for the right angle and shooting distance, figuring out where to position the camera. To get the most out of the shallow depth of field at macro magnifications, the best approach is to keep the back of your camera as parallel to the subject as possible. Only once you've figured out the best shooting position should you bring out the tripod. Here's another tip: give yourself a bit of leeway when choosing your distance. That way you can fine tune the focus with the focusing ring. Otherwise, you have to move the whole set-up - camera, lens and tripod. If your subject is so small that you want to use the full magnification of your lens, consider investing in a good focusing rail. This gizmo cradles your camera and lens and moves the whole assembly back and forth to do the focus.

Macro Lighting Tips

Tripods remain the ideal platforms from which to shoot stationary subjects, but for anything that moves you should consider adding some light to the equation. The best way to do that is with a flash; lights meant for video are either not bright or not portable enough. If you want to be as versatile as possible go with a standard flash, one as powerful as you can afford. That flash will be usable to light family pictures, birds at a distance, or bugs just a few inches away. For macro shots it will be best to take the flash off camera, either by using the built in flash as a master (if your camera has that function) or with a synch cable. With flowers you might simply hold the flash by hand, but to be more mobile use some kind of bracket to keep the flash firmly in place.

For those who are infected with the macro bug in a bad way, a dedicated macro flash might be a better choice. What those flashes lack in power they more than make up in ease of use with small



subjects. Most of them are made up of two flash tubes that can be controlled independently from each other, making it possible to create lighting effects with more light coming from either side, or keep the light even as needed.

Working with a flash makes it possible to close down the lens around $f/11$ or $f/16$, which will increase the depth of field. Just remember that the flash cannot light up a foreground subject and a background that's a few feet behind it. To keep that background from going black you could use a second flash, but that can get complicated very quickly. To keep things simple and stay mobile it's much easier to use the natural light to your advantage. Simply take a reading and underexpose by one or two stops; that will keep some colour in the background while ensuring that the flash is the main light on the subject itself. One last tip: Don't forget that you can increase the ISO as needed. With modern cameras an ISO set to 800 will not cause a lot of noise in your image. That way you'll be able to keep the shutter speed fast enough to avoid motion blur or "ghosting" that can occur when using a slow shutter speed with a flash.

As with anything else, a little practice can go a long way in mastering either tripods or flash in macro photography.

Enjoy PHOTO News

FREE!

Canadian photo enthusiasts are invited to enjoy each issue of PHOTO*News* FREE of charge!

There are four ways to expand your photographic horizons:

- ▷ Pick up a FREE copy of PHOTO*News* at more than 500 photo retail shops across Canada.
- ▷ Watch for PHOTO*News* in your home delivery edition of National Post.
- ▷ Read the digital edition of PHOTO*News* on-line. Enjoy **FREE** access to current and archived issues at www.photonews.ca
- ▷ Subscribe to PHOTO*News* to receive your copy of the print edition by mail – it's FREE – no strings attached!

Just sign up at www.photonews.ca



100,000 Canadian photographers receive PHOTO*News* four times per year – join us as we explore the wonderful world of imaging!



The Winners Are...

The Technical Image Press Association Awards are presented each year for the best photo and imaging products introduced to the market during the previous 12 months. The TIPA judges include some of the world's leading magazine editors, who apply their experience and expertise in the field to take into account a range of factors including innovation, the use of leading-edge technology, design and ergonomics, ease-of-use, as well as price/performance ratio.

Here are some of this year's award winning products...

Vanguard ABEO Wins TIPA Best Tripod Award

The Vanguard ABEO Pro 283CGH carbon-fibre tripod with GH 300T pistol grip head has won the prestigious TIPA award for "Best Tripod 2013". The carbon fiber Vanguard ABEO Pro 283CGH kit includes the company's GH-300T "pistol" grip head with built-in remote shutter release control. The head features dual panning axes and features a 72-click-point panning base. The tripod's multi-angle centre column allows users to move the column from 0 to 180 degrees both vertical and horizontal, and features an easily set and released locking system. The legs feature quick-flip locks and variable angle sets, from 25 to 80 degrees, and the "3-in-1" all terrain feet allow for a firm stance with angled rubber, spike, and sand/snow "shoe" options.

For more information on the Vanguard line of tripods and accessories, and to see a very cool video of this tripod in action, please visit www.vanguardtripods.ca



Iford Galerie Prestige Gold Mono Silk Wins TIPA Best Inkjet Photo Paper

Iford Galerie Prestige Gold Mono Silk has been awarded the 2013 TIPA award for "Best Inkjet Photo Paper". Designed specifically for printing fine art monochrome images, TIPA (Technical Image Press Association) praised the new Gold Mono Silk for "bringing out a rich, vibrant tonal range and transition in black and white prints." Galerie Prestige Gold Mono Silk enables photographers to achieve inkjet prints reminiscent of the traditional darkroom era. The acid and lignin-free fibre-based paper simulates the qualities of traditional silver halide black and white photographic paper.

By focusing on all of the elements needed to create the perfect monochrome image, Iford has designed Gold Mono Silk with exceptional Dmax and Dmin values to create a product that offers seamless contrast and transition between shadow and highlight areas.

Gold Mono Silk 270gsm is fully compatible with both pigment and dye-based printers and is available in various sheet and roll dimensions.

For more information please visit www.ifordgalerie.ca

Quovio 41 Wins TIPA Best Bag Award

Looking for a bag that can handle your gear in style? Take a look at the bag that the top photo magazine editors from around the world selected as the "Best Photo Bag 2013".

TIPA described the Vanguard Quovio 41 in the official announcement of the award: "designed for the working pro and enthusiast, the Vanguard Quovio 41 shoulder bag is a well-padded carrier that features a Quick Access main opening to enable ready access to gear by pulling on its large handle. It can hold a semi-pro camcorder as well as a pro DSLR camera and kit, with configurable sections and a dual, built-in tripod holder. There are two mesh pouches for wires and accessories, plus a trolley attachment loop for moving through city streets and airports. The bag has a water-resistant base with 'anti-shock feet,' rain cover and incorporates a compartment for up to a 14-inch laptop."

For more information please visit www.vanguardbags.ca



BBH 200 Wins iF Product Design Award

The Vanguard BBH 200 Ball Head has been honoured with the 2013 iF award as “a top-of-the-line tripod ball head with outstanding design and an innovative and unique levelling system for pro photographers.”

The award citation describes the BBH series ball head as “a product for professional photographers that delivers in all of the key areas – accuracy, precision, convenience and ease of use. No matter what the camera position is, the BBH 200 Rapid Level System enables photographers to guide their camera to be perfectly level with the base, quickly and efficiently.”

The iF design award is one of the most important product awards in the world. Winning entries are recognized in 16 different categories and are allowed to carry the iF label, signifying outstanding products to buyers throughout the world.

See the full line of Vanguard tripods and accessories at www.vanguardtripods.ca



Metz Celebrates 75 Years

From electronic flash to televisions, camcorders and LED lights, some of the most innovative ideas in the photo and electronics industry have come from Metz.

To celebrate the 75th Anniversary, the company has posted a very interesting retrospective, available on-line at www.metzflash.ca.

One of the latest examples of advanced Metz technology is the Mecablitz MB 52 AF1 shoe-mount flash, which features a touchscreen control panel for fast and easy operation. With a guide number 52 for ISO 100, the 52 AF-1 has more than enough power to cope with any shot – the horizontally swivelling and vertically tilting reflector ensures optimal lighting control. There is an integrated diffuser for wide angle shots, and a built-in white reflector card. The fully automatic motorized zoom can adjust lighting angles to precisely suit the focal length of the lens. The 52 AF-1 also operates as a wireless flash in TTL or servo mode for easy and expert results. A free software update is available at any time via the USB interface. The innovative compact flash is available in five versions for Canon, Nikon, Sony, Olympus/Panasonic and Pentax.

Portable Flash Modifier



Manage your flash output for better photos at parties and special events with the GamiLight Event Pro, now available at photo retail shops throughout Canada.

The GamiLight system utilizes a snug-fitting foam-backed mounting system designed to fit a range of shoe mount flashes. Two mounts are available - Mount S and Mount L – that match a full range of electronic flash models. Simply stretch the mounting device to fit your flash, and attach the GamiLight accessories to the snaps on the mount – the system can be removed leaving no marks or residue on your flash.

The very compact Event Pro is a translucent flash modifier that adjusts to deliver different degrees of lighting control. Event Pro enables you to transform the device from bounce light to mini softbox in seconds. The Event Pro reduces light output by 1 – 2 f/ stops, but significantly enhances the quality of your direct flash.

For more information please visit www.gamilight.ca



GamiLight Soft Box



Soften your flash for better photos with the new GamiLight line of portable light management products. From the Box 21 small soft box, to the Box 60, the GamiLight soft-box system lets you control light in a simple and effective way.

GamiLight soft boxes are ideal for use on a wide range of hot shoe flashes. Lightweight and portable, they fold to fit into your camera bag and attach in seconds for creative portrait lighting on location, and professional effects in the studio.

For more information please visit www.gamilight.ca



New and Exciting!

Olympus Pen E-P5

Olympus marks the 50th anniversary of the legendary PEN F with the launch of the new Olympus PEN E-P5, a digital update of a classic film camera designed with breakthrough technology and incredible performance advancements. The PEN E-P5 has 1/8000th of a second shutter speed, built-in Wi-Fi, autofocus advancements, easy-access manual controls and many other features. The optional high-definition VF-4 viewfinder provides an impressive 1.48X magnification, a 2.36 million dot LCD, eye detect to turn it on at the right time, and intuitive functionality that enable real-time viewing of shooting conditions.

The E-P5 has an all-metal casing that houses many of the technologies found inside Olympus's premier Micro Four Thirds® camera, the OM-D E-M5®: 16-Megapixel Live MOS Sensor and TruePic VI Image Processor, FAST AF, 5-Axis Image Stabilization and more.

The E-P5's new Super Spot AF accurately brings into focus even extremely small subjects. New Focus Peaking dramatically improves the usability of manual focus lenses by bringing shots into focus by emphasizing the contours of the point of focus in white or black.

The Olympus PEN E-P5 is compatible with the Micro Four Thirds range of quality lenses, which now includes black versions of the M.ZUIKO® DIGITAL 17mm f1.8, 45mm f1.8 and 75mm f1.8 lenses.



Estimated street price for the body only is \$999.99. Pricing for the black or silver body with black M.Zuiko Digital 17mm f1.8 lens and VF-4 Electronic Viewfinder is estimated to be \$1,449.99

For more information please visit the Olympus website at: www.getolympus.com

For All Your Summer Adventures...

Kinray 53

The Vanguard Kinray 53 is an award-winning bag with a range of features that make it ideal for sports, travel, and wildlife photography.

The Kinray series is inspired by the unique needs of birders and outdoor photographers. Made from durable, weather resistant materials, it is customizable for a perfect fit. Roomy on the inside with removable dividers, it securely holds a spotting scope and DSLR camera for digiscoping or DSLR camera and attached telephoto lens.

Large quick access from the front enables fast, organized removal of your gear. It's comfortable, too, with length adjustable shoulder straps and an adjustable chest harness that provides an ergonomic fit. Breathable fabric on the back helps to keep you dry - great for warmer days.

Kinray converts from a daypack into a backpack, by simple removal of the lens pillow and other dividers. Features include a tripod holder and adjustable upper strap, a stowed rain cover that provides quick protection from foul weather, and zippered pockets for small items like snacks, keys, and guidebooks.

For more information please visit www.vanguardbags.ca



At last - a Comfortable Camera Strap



Here is a Canadian product that will make your summer photo adventures far more comfortable. The EZEE™ Camera Strap distributes the weight of your camera or binocular, taking the strain off your neck and shoulder, and securely holding your gear as you enjoy summer activities. With the EZEE™ Camera Strap your hands remain free, and your equipment is always accessible. This clever strap is economical, durable, and adjusts to fit anyone. Easy to attach or remove, it is the ideal accessory for the active photographer.

For more information please visit www.ezeecamerastraps.com

Vojo 22GR Shoulder Bag



Vanguard's Vojo series shoulder bags are now available in Canada, bringing style and versatility at an attractive price. The Vojo 22 shown here provides space for a camera, accessories, and personal items, with a padded compartment for a tablet device, all in a good looking shoulder bag made with soft, canvas-style material and leather accents. This is a bag that doesn't shout "camera equipment inside". A soft, removable inner box with zippered top safely houses your camera and accessories, and you can remove this inner compartment for use in a different bag or to use your Vojo as an everyday bag. Side adjustment straps can be used to keep the bag compact when used without camera gear. Vojo bags feature zippered Quick Top Access, a front accessory compartment, zippered front pocket, and flap pocket that provides plenty of space for small accessories. Other features include genuine leather accents, a wide shoulder strap with anti-slip pad, luggage trolley attachment loop that doubles as a handle for short-term carrying, adjustable protective flap, and attached rain cover.

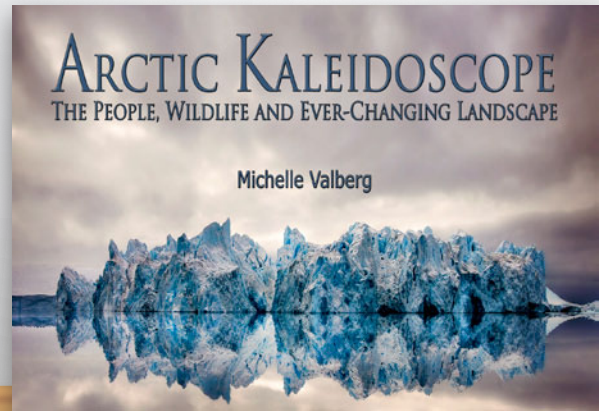
For more information please visit www.vanguardbags.ca

Get Ready 2Go!

The 2GO 39 sling bag is a hassle-free camera bag that keeps your camera equipment secure and accessible - no matter where you go! The sleek design features quick side and front access points for easy access to your gear. The 2GO design is ideal for everyday use, with a top compartment for personal items or camera accessories and several pockets for smaller items, like lens caps, cleaning cloths, and memory cards. Uniquely cushioned, dot-shaped feet on the bottom protect your equipment from shock, and a convenient side pocket-and-strap tripod holder can be used to carry a water bottle. When you are not carrying your tripod, this is a convenient way to attach additional lens pouches or accessories. The 2GO sling bag line features an ergonomic harness system, including a 3-point attachment strap, and includes a rain cover for wet conditions. See the full range of 2GO bags at your local photo retail shop.



For more information please visit www.vanguardbags.ca



Arctic Kaleidoscope

The People, Wildlife and Ever-Changing Landscape

Michelle Valberg

MVPhotoProductions. 224 pages.

Michelle Valberg, award-winning Canadian photographer and regular contributor to PhotoNews, is renowned for her poignant portraits of the people of the North, and her breathtaking landscape images.

The penetrating look and intuitive style of the artist is reflected in these photographs that offer us an intimate encounter with the Inuit. During her many expeditions to the far North, Michelle Valberg listened to the Inuit tell many stories, as they described their thoughts, their hopes, their struggles and their dreams.

Michelle presents a remarkable collection of photographs that explore the Arctic from all angles and celebrate the mystery and the magic of the icy expanses, prodigious icebergs, prestigious mountains, and the beauty of unnamed fjords, opulent tundra and the Aurora Borealis, and the world of the Inuit people.



“A Summer Place...”

Sponsored by

TAMRON
New eyes for industry

Memories of Santorini

G. Lapointe, of Quebec City, captured this image of summer in Oia, on the island of Santorini, Greece, with a Nikon D800 and 24-120mm lens, shooting at 1/320 second, f/9, ISO 100. *“Every time I look at this photo, I can feel the soft ocean breeze and the warm summer sun of Santorini... my favourite summer place!”*



Our PHOTONews Challenge contest for the summer of 2013 is sponsored by TAMRON, who will present an 18-270mm lens to the photographer of the most interesting image selected for publication in the next issue.



The PHOTONews Challenge for Summer 2013 is “A Summer Place...” - your assignment - to photograph a special place that brings to mind the memories of summers past.

The topic is open to a range of interpretations – you may photograph a scene or an event in

your home town or a favourite destination. You may want to experiment with a variety of camera angles, special effects, or techniques, or visit the location after dark for some adventures in night photography. Images from previous summers are welcome.

To participate in the PHOTONewsChallenge, please visit our flickr® group at www.flickr.com/groups/photonevsgallery/ and click on the discussion thread titled “PHOTONews Summer 2013 Challenge”, where you will find additional challenge details, as well as samples, suggestions, and technique tips.

Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

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

- Autumn Challenge Theme: Faces
- Winter Challenge Theme: Close-up
- Spring Challenge Theme: Colours
- Summer Challenge Theme: Hot Stuff!

COMING IN THE NEXT ISSUE

Autumn 2013

The Autumn 2013 issue of PHOTONews will take readers on a tour of some of Canada’s most spectacular landscapes, explore the techniques of wireless multiple flash photography, and focus on the magic of pet photography.

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

Join us as we share our passion for photography - visit our flickr® group at www.flickr.com/groups/photonevsgallery/ where you can sign up to exchange ideas and display your favourite photographs – it’s fun, it’s free, and it’s a friendly environment for photographers of all ages and skill levels.



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



We're here to
earn that trust.



Endeavor ED Binoculars



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

vanguardworld.ca

Vanguard is marketed and distributed in Canada by Amplis Foto Inc.



VANGUARD

D600



nikon.ca

The world is your canvas.
This is your brush.



Meet the Nikon D600 Full-Frame HD-SLR.

Long awaited by passionate photographers everywhere, the Nikon D600 is an innovative 24.3-megapixel HD-SLR in a size and weight never seen before in FX format. Equipped to shoot virtually any subject – from landscape to portraiture and from still life to action – the D600 renders each with stunning sharpness and all of the benefits the versatile FX format can offer. Its larger dynamic range, greater scalability and true 35mm field – higher sensitivity, lower noise and superior low-light performance – are all harnessed in a compact, streamlined HD-SLR. As well, the spectacular HD 1080p video puts cinema quality movies at your fingertips. One of the world's most anticipated cameras is here. The Nikon D600.

Stunning FX-quality images and HD videos • 24.3 MP for crisp, lifelike detail • 5.5 FPS continuous shooting
• 39-point AF System delivers superior sharpness • Cinema-quality Full HD 1080p video with stereo sound*

*Optional external stereo microphone required.