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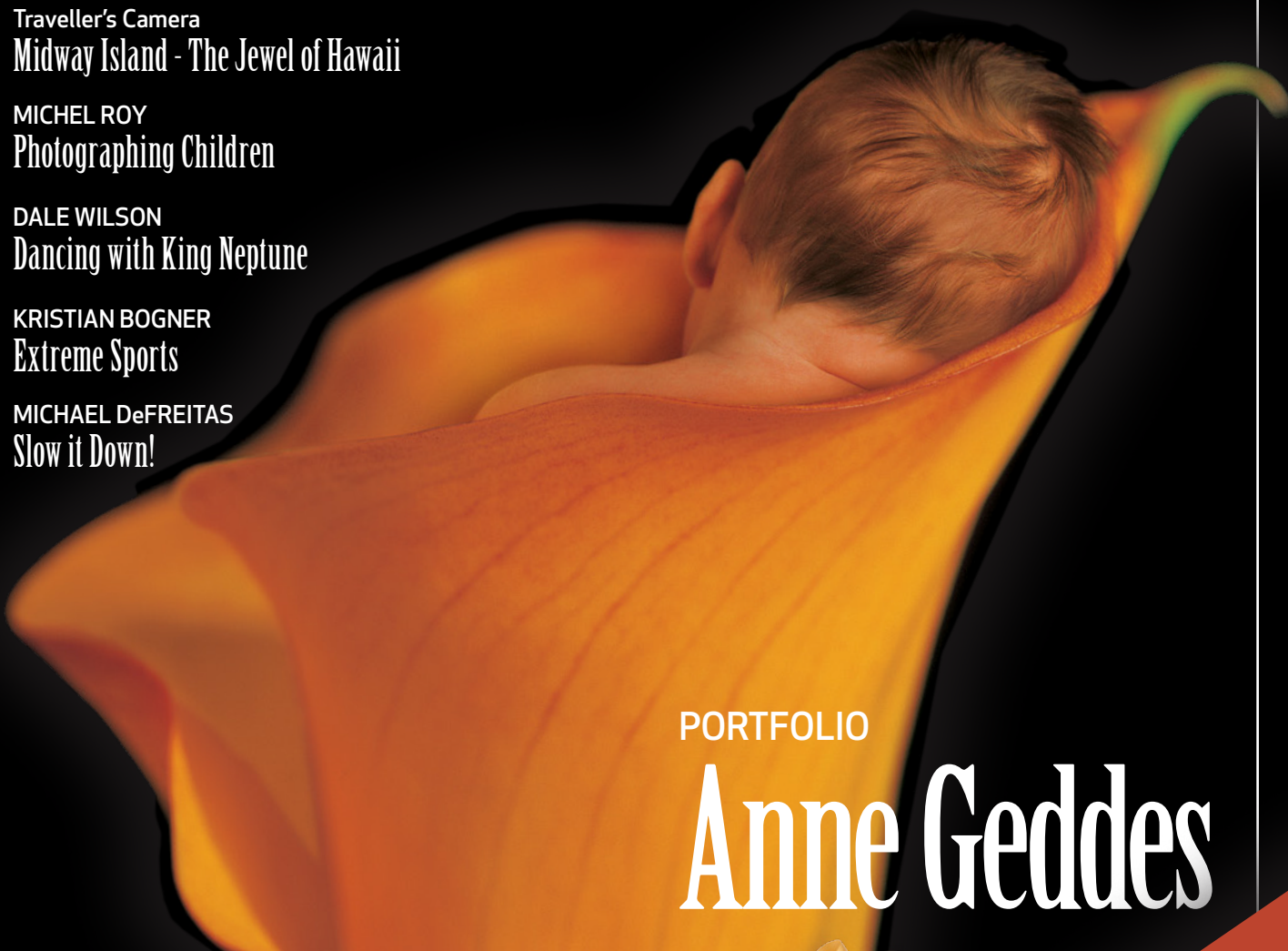
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Slow it Down!



PORTFOLIO

Anne Geddes



Inside: Your Holiday
Gift Guide

Photo by Anne Geddes



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COMPLIMENTARY ISSUE

Serenity. CAPTURED.

ROEL DIXON-MAHATOO

© 2012 Roel Dixon-Mahatoo. Shot with the Fujifilm X-Pro1. X-Pro1: Focal Length: 35mm - F-Stop: 8 - Shutter Speed: 1/60 - ISO: 200



“As a professional photographer, the X-Pro1 has become my main travel camera and I love using it. It is lightweight, compact, easy to pack in my bag and a joy to use - plus it produces superb images that are sharp with beautiful colour. I cannot wait to get my hands on its little brother, the X-E1.”

Roel Dixon-Mahatoo

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Reflections

Norm Rosen, editor | editor@zakmedia.ca



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

As we prepared this issue of PHOTONews for press, we were saddened to hear of the passing of Hans Ohlig, founder of Amplis Foto – one of the visionaries of the Canadian photo and video industry, whose insights into photography influenced many of the avid enthusiast and professional photographers in this country.

You may wonder how Hans managed to play a role in your enjoyment of your hobby... let me explain.

Back in the early 1980's, when I became the Editor of Photo Life, my first visitor at the magazine office was Hans Ohlig, who dropped by to say hello and welcome me to the industry. Hans had created Amplis Foto a year earlier, and he was so enthusiastic about bringing the Manfrotto and Tamron lines to Canada that he invited me to have lunch and join him on a photo adventure. We set up a camera with macro lens and flash on a tripod that knelt down within a foot of the ground, and proceeded to photograph a wildflower. Up to that point, I had never used a tripod that had so many features. The photo became the focal point for a technique feature in the next issue of the magazine, and I was hooked on macro photography and system tripods.

It soon became obvious that Hans was an expert in a wide range of photographic and video techniques, and a mentor who was delighted to share his knowledge. He told me of his adventures as one of the first darkroom technicians to print colour photographs at the Helsinki Olympics in 1952, and how he learned the techniques of lighting in the studios of some of the finest photographers of the era. Our lunch meetings were filled with discussions

on the subtle nuances of light and the many ways to create images that would capture the essence of the subject to convey a story rather than simply record an image. Hans set up a demonstration studio where he would explain the techniques of lighting and how each accessory worked as part of the overall studio environment. Our photo sessions often led to tips and tech features in the magazine, and with every meeting, I learned a bit more about the craft of fine photography.

These articles formed the knowledge base for a large group of Canadian photographers. All influenced in one way or another by Hans Ohlig, his passion for photography, and his desire to bring Canadian photographers the best equipment available at the best possible price.

Today, Amplis Foto continues to provide Canadian photographers with the best combination of features and value in every product they carry. Hayley Ohlig shares her father's commitment to customer service, and his love of photography, and I am sure that many PHOTONews readers will think of Hans when they set up their tripod and flash to photograph the celebrations of the holiday season.

As you read this issue of PHOTONews, please take a moment to reflect on the people who have influenced your photographic interests. I am sure that every one of us has a photo mentor – someone who took the time to share the secrets of spectacular images, and introduce us to the joy of photography.

On behalf of the staff of PHOTONews, we dedicate this issue to the memory of Hans Ohlig – a friend to all Canadian photographers.



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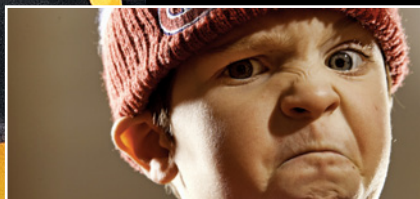
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Golden Synchronicity

I captured this action with Nikon's monster 600mm lens. It's a beast but I absolutely love shooting with it. I sometimes use it hand held, but I recommend using a monopod. Even if you shoot with a 200mm or 300mm lens, a monopod is a great idea to keep your camera steady, make it easy to pan and help you get sharper images with less fatigue. If you don't have a monopod, try using a tripod with the legs collapsed or with one leg down. Nikon D3S, Nikon 600mm f/4GED VR, f/9 at 1/800 second, ISO 6400.



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Vanguard Expands in Canada!

One of the most innovative tripod and photo accessory brands in the world will be appearing at photo retail shops throughout Canada - just in time for the holiday season. The PHOTO News team has field tested the Vanguard tripods and heads - materials and workmanship are excellent, design features are impressive, and the line includes models suited for a wide range of assignments. Choose a model by features - the series name indicates key design elements - for example, the Alta Pro has a Multi-Angle Centre Column, the Alta + models have a magnesium die-cast canopy and head. The first two digits in the model number describe the diameter of the largest tube, the third digit indicates the number of leg sections... the letter following the model number designates the leg tube material - Carbon or Aluminum, and the last letters in the tripod kit models describe the head - Ball, Pan, or Grip. This logical approach makes it easy to compare the various models, to select the ideal legs, head, and features for your needs.

Vanguard was created in 1986 by Anne Lee, with the goal to provide innovative photographic products and accessories for the consumer and professional market. The company has grown into a global leader in the field, with headquarters in Guangdong, China, and distribution worldwide. Vanguard has sales and administrative branches in Whitmore Lake, Michigan USA, Luxembourg, Europe and Tokyo, Japan.

Vanguard tripods for the professional and prosumer photo/video enthusiasts offer cutting edge technology and versatility at realistic prices - from the basic aluminum models to the sophisticated design of the flagship carbon fibre tripods, Vanguard has a model to match any photo or video assignment, with outstanding quality and features at each level... and a limited lifetime warranty on selected models, supported by a Canadian service and parts facility and the expertise of Amplis Foto, one of Canada's leading names in the photographic industry. All Vanguard products are tested repeatedly under the most extreme conditions and situations to ensure that all products are made to perform well for years.

Vanguard Ball Head

Vanguard BBH series ball heads won the 2012 TIPA Award for Best Accessory. The BBH series delivers accuracy, precision, convenience and ease of use. The Vanguard Rapid Level System enables you to guide the camera to be perfectly level with the base, quickly and efficiently. When the level position is attained, BBH holds your camera in place. Two bubble levels help you ensure the tripod's balance, enabling perfectly accurate 360-degree panoramic photography and videography. This magnesium ball head has a unique open body design that helps maintain a lighter weight. The ball also boasts a scratch-free, oxidized surface for ultra smooth moment. BBH can be easily positioned at accurate 90-degree angles.

The **Vanguard GH-100** pistol grip ball head is ideal for action photography and all-round use in the field or studio. The GH-200 adds a second bubble level and a Quick Shoe plate for added convenience.



The Vanguard BBH 100 ball head with Quick Shoe weighs 15.9 ounces and supports 22 pounds... the BBH 200 weighs 18.7 ounces and supports 44 pounds, and the BBH 300 weighs 23.3 ounces and supports 66 pounds!



For BBH-200



GH-100

The Vanguard GH-100 pistol grip ball head is ideal for action photography and all-round use in the field or studio. The GH-200 adds a second bubble level and a Quick Shoe plate for added convenience.

The Vanguard GH pistol grip ball head has been acclaimed as the 2011-2012 EISA Award Best Product in the photo accessory category. Unlike competitive products, this design actually works, providing excellent response and great ergonomics.

With smooth precision and impressive ergonomic control, the GH-100 enables you to position your camera quickly with unmatched versatility.

This well-engineered ball head has the GPR (Grip, Position, Release) System with an industry-leading pistol grip-style handle, which rotates 360 degrees and enables you to unlock, reposition and lock gear into place with ease. Its one-handed, maximum comfort and convenient operation frees your other hand to make lens zoom adjustments. Depression of the handle allows 360 degrees of panning movement and -32 to +90-degrees of side-to-side tilt and -8 to +90-degree back to front tilt movement all around. It instantly positions into place with a simple release of the handle.

The Vanguard GH pistol grip head is available on its own for use with your existing tripod legs, or as part of the Vanguard tripod kits.

Vanguard Tripods

The **Vanguard Alta Pro series** features an innovative Multi-Angle Central Column (MACC) System that allows users to move the central column from 0 to 180-degree angles in variable vertical and horizontal positions making macro photography and special wide-angle shots a breeze. The Instant Swivel Stop-n-Lock (ISSL) System securely repositions the central column in one simple movement in just a few seconds while maintaining the tripod's stability. Other features include advanced camera vibration and shock control, legs that adjust to 25, 50 and 80-degree angles, quarter-twist leg locks (carbon fiber models), patented premium magnesium die-cast canopy and head, hexagon-shaped central column for extra stability, non-slip spiked rubber feet for changing terrains, and a removable hook for hanging camera accessories.

Vanguard Alta Pro series tripods are available in carbon fibre or aluminum. They have a limited lifetime warranty and are available in kits with your choice of ball head, three-way head, or pistol grip - the kits come with a bonus carrying bag. The Alta Pro kit series won the prestigious TIPA Award for the best accessory in 2009. The GH 100 Pistol Grip ball head won the 2011-2012 EISA Award as Best Product in the photo accessory category.

The **Vanguard Alta +** kit series includes a range of carbon fibre and aluminum models in various sizes, with a model suited to match your needs. Choose the larger three-section models for studio work, the versatile four-section models for all-purpose assignments, or the compact five-section models for field work.

Designed by professional photographers to meet the most demanding requirements, the Alta + models provide an excellent line of lightweight compact high-quality tripods.

The sleek modern designs are as light as 1.79 lbs./0.81 kg and as compact at 13.5 inches/345 mm, making the Alta+ a perfect choice for air travel and backpacking.

Alta+ combines ultra stability, durability, ease of use and reliability. Legs adjust to 25, 50 and 80-degree angles with a simple push of easy-release buttons - ideal for challenging terrain and low angle shooting. Advanced camera vibration and shock control, all-weather foam grip legs, patented premium magnesium die-cast canopy and head, non-slip spiked rubber feet and a removable hook for hanging camera accessories are some of the many features of this line.

For all-round pro and semi-pro field work, take a look at the Vanguard Alta Pro 283CT - a carbon fibre tripod with the Vanguard Multi-Angle Central Column. Three leg sections extend to a height of 66 7/8 inches... the legs weigh just 3.75 pounds and will support 18 pounds (15.4 pounds when the column is tilted). For similar features at a lower price, check out the Vanguard Alta Pro 263 AT- an aluminum leg alternative.



reddot design award
best of the best 2010



product
design
award

2011



For Alta Pro 283CT

For more information please visit www.vanguardtripods.ca

Vanguard Bags

Along with the new range of tripods and heads, PhotoNews readers will find a new range of **Vanguard photo and video bags** appearing at photo retail shops throughout the nation.

We had the chance to try out the **Vanguard Skyborne 49**, a spacious backpack design with air-infused cushioning to enhance comfort on long excursions, and excellent internal padding, with a very versatile array of adjustable equipment dividers.

The Skyborne backpack design won the prestigious 2011 TIPA Award for Best Photo Product.

The Skyborne 49 has an ergonomic harness system with easy-adjust, air-filled shoulder straps to minimize tire. It securely holds a laptop in a well-padded compartment with anti-theft buckles. Skyborne comes complete with a bonus detached laptop sleeve with handle and shoulder carrying strap. You can attach a tripod using the strap

provided. The Skyborne 49 has a fully-opening front and numerous pockets for small accessories. Skyborne backpack models are available in a range of sizes for enthusiast and professional outdoor photographers.

For quick draw action the **Vanguard Outlawz series** delivers fast access to your DSLR with a mid to long range zoom lens. Wear it on a belt or use the ergonomic shoulder strap, and you can protect your gear from the bumps and bruises of an active lifestyle, while maintaining easy access to capture the perfect image.

Side pockets hold accessories, rain cover, and a bonus leg strap - just like the old west gunslingers used to keep their holsters in place during active adventures!



The Skyborne backpack design won the prestigious 2011 TIPA Award for Best Photo Product.



The Outlawz bag.



For more information please visit www.vanguardbags.ca

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*Among digital cameras with interchangeable lenses available as of February 8, 2012, when using the OLYMPUS M. ZUIKO DIGITAL ED 12-50mm F3.5-6.3 EZ lens with the E-M5, based on Olympus in-house measurement conditions. **As of May 1st, 2012

© Olympus 2012

Congratulations to the PHOTONews readers who participated in our Autumn Challenge – “Colours of the Season”

Entries from our readers created a magnificent gallery of fall foliage images - please take a few minutes to visit the flickr® group, where you can enjoy the full glory of our Canadian Autumn!

The PHOTONews Challenge contests for 2012 are sponsored by Fujifilm Canada, who will award a special prize to the photographer whose image is the most impressive in the Challenge Gallery for this issue. To participate in the next PHOTONews Challenge, please see the contest announcement on the Final Frame in this issue – on page 58.



▲ Leaves of a Mulberry Tree

Suzanne Blais of Lac-Mégantic, Québec, captured this image of autumn leaves with a Nikon D40X and a 50mm lens, shooting at 1/80second and f/1.8, ISO 100. "I shot from below the leaf to let the sunlight illuminate the image. I like this photo because of the back light, the colours and the frost surrounding the leaves."

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▲ Autumn Blue Jay

Bill McMullen of Clarence-Rockland, Ontario, captured this image of a foraging Blue Jay in his back yard using a Canon 7D, 400mm prime lens, shooting at 1/800 second, f/7.1 at ISO 500. The camera was mounted on a tripod with a gimbal head. "I positioned myself so that the Blue Jay and stump were directly in front of a brilliant red maple which provided a very colourful and rich background."

► Wood Duck

Simon Bolyn of Dorval, Quebec, captured this image of a wood duck framed in the rich colours of our Canadian fall foliage. Using a Nikon D7000 paired up with a 120-300 f/2.8 OS zoom and a 1.4x tele-converter, this image was shot at f/6.3, 1/640sec, ISO 400 at 420mm. "I had discovered this small pond with wood ducks just north of Montreal in 2011, and promised myself that I would return this year as the trees surrounding it offer the most fantastic opportunity to capture both the colours of the bird and the reflection of the leaves in the same shot. Due to the heavy canopy of trees surrounding the pond and the direction of the early morning sun, I had a 15 minute window to achieve the desired effect, and had to go back three times to get it just right."



Reader's Gallery

Images featured in the PHOTONews Reader's Gallery are selected from the photo pool at the PHOTO News flickr® group – why not take a look, join the group, and post a few pictures

> www.flickr.com/groups/photoneewsgallery/

Violin ▶

Slava Ivanov of Thornhill, Ontario, captured this image of with a Sony NEX5 and Sony SEL18200 (200mm) lens, shooting at 1/320 second and f/6.3, ISO 320. *"The photo of the girl in the white balloons swan dress playing violin was taken during Toronto Buskerfest 2012. The idea of the portrait was to use the bow as the separation line between the girl's face and the violin; the angle of the head and the violin increased the effect."*



▶ One With Nature

Jean Paul of Desbarats, Ontario, captured this image of a bride in Goulais Bay on Lake Superior. *"I used my Nikon D300 set at ISO 200, 1/320 second, f/9, focal length 24 mm. The groom took the bride, by boat, out to the rock and I waded into the water up to my waist (in my dress clothes) to capture the perfect angle and composition. The final result was well worth the effort!"*



◀ **Bald Eagle**

Brent Jespersen of Toronto, Ontario, captured this portrait of a bald eagle with his Canon 7D and 150-500 telephoto at 500mm, shooting at 1/8 second, f/6.3, ISO 100. "A pocket of sunlight washed across the shaded eagle's face allowing me the joy to capture the intensity of his distant stare."

Bicycle Race ▶

Wah Sang Wong of Burnaby, BC, captured this image at a bicycle race in White Rock, BC, with a Nikon D5100 and 18-55mm lens (at 44mm), shooting at 1/50 second and f/29, ISO 200. "I shot this photo at a corner going downhill. I panned the camera slightly to capture the movement and expression of the cyclists while they turned towards me."



◀ **The best way is the Subway – Parque Metro Station, Lisbon**

Harris Hui of Richmond B.C. used his Fuji X10 to capture this picture of an escalator in Lisbon's Parque metro station, shooting at f/2.8, 1/25 second at ISO 400, with the camera's image stabilization feature turned on. "Lisbon metro stations are very well decorated and colourful. I thoroughly enjoyed exploring the Lisbon metro system with my Fuji X10."

Springboard

Laurens Kaldeway

Orange 007

Laurens Kaldeway of Grassy Narrows, Ontario, captured this image of an orange slice with a Nikon D7000 and 105mm macro lens, shooting in natural light at 1/320 second, f/8.0, ISO 400.

"The orange slice was placed in a small glass aquarium filled with carbonated water with a green sheet of paper as background. Adjustments were applied in Lightroom 4 to make the colours pop."







SPECIAL FEATURE

THE MAGIC OF

Photographing Children

by Michel Roy

In the era of film photography, most of the pictures taken by the average family focused on the children. From special events, birthdays and holidays, to vacation photos, it was a parent's duty (and privilege) to record the milestones of their children's lives.

Back in the 20th Century, it was common to shoot 24 or 36 pictures at an event, and the avid photo enthusiasts might shoot two or three rolls, and then wait patiently for the prints to be ready a day or two later.

Times have changed, and digital imaging has opened the door to an unlimited range of photo opportunities. With a digital camera you can celebrate family occasions without counting how many pictures you have left on a roll of film - and once you have your camera and a flash card, there is essentially no cost involved in shooting a digital image. You can shoot as many pictures as you like, and see the results in a split second... with many cameras, you can shoot stills and video at the same event - it is a photographer's world, and the possibilities are endless!

Thanks to the magic of modern technology, we don't need a special occasion to take pictures of our kids. Obviously, special occasions will always be at the top of our photographic priority list, and we will always strive to take beautiful pictures at family events and festivities, but the real magic of photographing children happens throughout the

day to day events, at home, at special activities, and in a wide range of favourite places.

Let's take a look at some tips and techniques that you can use to make your pictures more appealing and more artistic - moving beyond the birthday snapshots of your kids with chocolate cake all over their face, to images that will have special meaning for generations to come.

The first tip is a reflection on the role of the photographer as a parent. When you take a picture of your children, you are not really doing it for yourself - you are preserving their childhood memories. Let the children have some fun - become involved in the process. Ask the children what kind of pictures they would like to have. For example, if they say that they want a portrait with their teddy bear, include the bear, and ask "Teddy" to smile for the camera. Will you be taking pictures at their soccer game? In a hockey arena? With their best friend? Ask your children to show you a magazine or a newspaper that has a picture similar to the photo they would like you to take. Remember, your photo assignment is not just to create your own mementos - it is to record the moment so your children can treasure it when they grow up.

Your goal in creating a photo album of your child's special memories is to make it diversified. Most of us will have similar themes in the albums of our childhood - the first birthday cake, the first Christmas, the second birthday, the second Christmas, vacation photos, third birthday and so on. The envelopes with the extra prints and the negatives may even be stored at the back of the album, as our parents did in the age of film.

What a refreshing change digital imaging has made in the lives of photographers and their





Using different lenses is a great idea, but you have to have the right point of view to capture the best pictures. My older son laughed out loud when he saw me lying on my back, taking the picture between my legs to get this cool angle.

families! We have the technology, we have the gigabytes, we have the instant review to be sure that the pictures are perfect, and we can print the images at home or have a quick print made in one hour! You can preserve and store hundreds of images on a CD or DVD - it is easy to print a contact sheet to store with the archive files.

What are you waiting for? Let's take some pictures!

If you don't have children, just look in a mirror - then go and visit your parents! Don't wait for holidays! Bring your camera when you visit relatives - you can photograph your little cousins, or your friend's children, all you have to do is ask, and offer to send digital images of the best pictures.

Taking pictures of children can be a wonderful experience for everyone - especially when you capture the magic of the moment. I love sharing the photographic adventure with my kids - take a look at some of their favourite photos, and I will reveal the secrets that make these images special for the whole family.

The picture **1** is a favorite of mine, for many reasons. It is a candid portrait, and it is important to note the pose - don't just take pictures when



people are looking straight into the camera! I really love the reflection in the glass, and I always look for reflections on glass, tables, pianos, anything that may be available in the setting. I think candid photos look better without flash, because they can show your subject in their environment.



The hockey area is a dark and difficult place to take photos, but if you are close to the ice, you can have a magnificent giant soft box reflecting light onto your subject. I took this picture of my youngest son with a Canon 85mm f/1.2 lens, wide open. I know this may sound like cheating to use a very expensive lens, but for family portraits you should use your best lens available, shoot the picture with the aperture wide open, focus on the eyes of your subject, and most of your photos will be stunners!

I captured the image (2) of my older son a couple of years ago at the park. Once again, reflection plays a significant role in the impact of the image, but the key to the success of the picture is the perspective - don't hesitate to get down to the child's eye level to capture the enthusiasm of the moment.

One of my favorite techniques when it is time to take photos that my kids will like is to use a wide angle lens, in the 10-24mm range (3). The wide angle lens distorts the picture and makes it fun, definitely not the technique to use when taking a picture of your wife or your mother, but for kids, it works! Have fun! Why not make a black and white photo in addition to the colour image - in black and white, the viewer sees the shapes - in colour, the viewer often misses the key elements!

If you own portable flashes, you can explore new horizons in photography. Far from the conventional three flashes (the typical main, fill, and kick lights used in portrait studios), your portable flash equipment can go where the kids have fun. Just use clamps or small lightstands to put your remote flash(es) on the sides to make the lighting dramatic. Most DSLR cameras will let you sync

two or three flashes automatically - the technique is explained very well in your camera and flash manuals, and in extensive on-line videos (find the links at www.photonews.ca). Remember, you want your children to have fun during the photo shoot - let them imitate the facial expression of their favourite hockey player (4) - the pleasure will last forever! Attention hockey fans, the 5-year old goon from Quebec City has his eye on you!

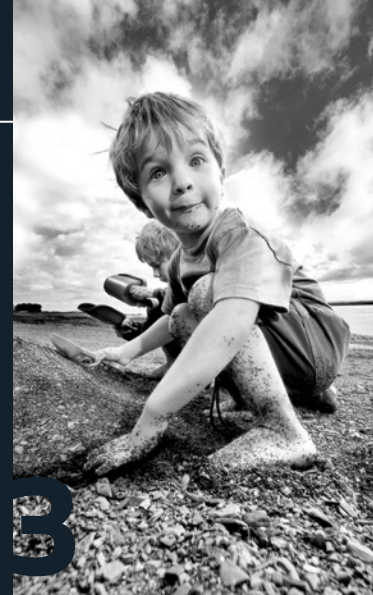
Take a few pictures like these, and before you know it, the rest of your children will want their own "cool picture". Then you will know you are on the right track!

For the shot 5, keep it simple, flashes on the side, daddy's sunglasses et voilà! Cool light, rock star expression and fun reflection! Everybody is happy!



The last, but most important tip is to read my Photoshop articles, available in the archives at www.photonews.ca. From green screen to colour adjustment, composition to special effects, you will have the time of your life transforming your kids into the most powerful Superheros (6) on the block! Just imagine all the fun your family will enjoy when they look at the photo album in ten or twenty years!

Let the magic begin!



EDITOR'S NOTE:

If you are on a budget, and your camera system allows you to use older lenses from the film era, you might want to look for a "standard" 50mm f/1.4 lens - in the days of film, these lenses were often the sharpest and least expensive optics in the OEM range. For greater convenience, you may find that a 28-70mm f/2.8 zoom lens is an ideal selection for portrait and general photography - it may cost more than the "kit zoom" lenses with f/4.5-5.6 apertures, but it is worth every penny.

Some of the manufacturers have kept a fast 50mm lens in the line, but these may cost almost as much as a 28-70mm zoom - ask your photo retailer to show you the OEM lens, and the Tamron zoom, take a few test photos, and let the results speak for themselves.

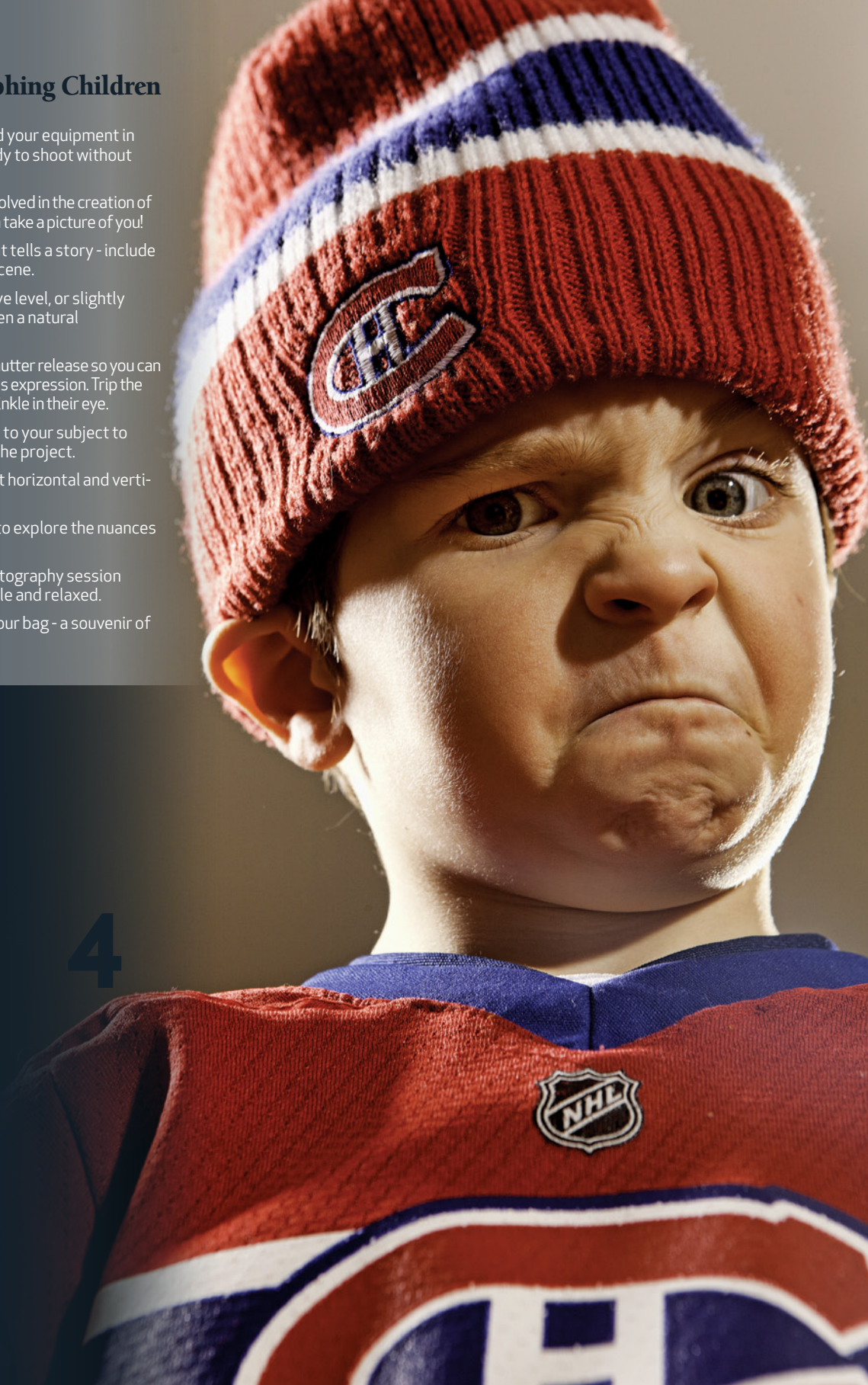
For adventures in multiple flash photography, take a look at the OEM models and compare them to the Metz flashes... then look at the flash modifiers from Lumiquest to complete your portable portrait studio.

Tips for Photographing Children

- Prepare your technique and your equipment in advance, so you will be ready to shoot without fiddling with the camera.
- Let your subject become involved in the creation of the image - perhaps let them take a picture of you!
- Compose a photograph that tells a story - include background that sets the scene.
- Shoot from the subject's eye level, or slightly lower - this gives the children a natural perspective.
- Use a tripod and a remote shutter release so you can concentrate on your subject's expression. Trip the shutter when you see the twinkle in their eye.
- Show the first few pictures to your subject to build their enthusiasm for the project.
- Take lots of pictures - shoot horizontal and vertical images.
- Move around your subject to explore the nuances of the ambient light.
- Remember that a child photography session should be fun - keep it simple and relaxed.
- Keep a small toy or gift in your bag - a souvenir of the photo adventure.



4



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.



By Wayne Lynch

Every photographer dreams of the surprise phone call that comes one morning, offering an assignment to some exotic location; all expenses paid - helicopters, unlimited access, and bags of money. For your part, all you have to do is to roll out of bed, order room service, and fill a few memory cards before racing back to your hotel in time for lunch on the patio.



Midway Island

The Jewel of



Hawaii

Midway Equipment List

- 3 Camera Bodies: Nikon D300, D300s, D700
- Primary Lenses: Nikkor 60 mm macro, 24-85mm, 70-200mm, 300mm f/4, 500mm f/4
- Back-up Equipment: Nikkor D200 body, Nikkor 70-300mm,
- Accessories: Nikkor SB 900 electronic flash x 2, flash cable, Better-beamer flash extender, Gitzo tripod, Laird rain hood

Pop! Did you hear that? It was the sound of your bubble bursting. Photo assignments are more difficult to get today than they were 20 years ago, and in the field of nature photography, they have become an endangered species. The reason for this is pure economics. Today, there is a surplus of high quality stock photographs of nature and wildlife from around the world. In fact, you may have many nature images that are every bit as good as mine, and maybe even better. As a result, magazines no longer need to send high-priced photographers to exotic locales. Today's photo buyer can simply go on line and search the library files of stock agencies from around the world, and chances are that he or she will find a suitable image for a fraction of the price it would cost to dispatch a photographer on assignment. During the 1980s, 1990s, and up until 2004 I did dozens of photo assignments for magazines, tourist agencies, and the Canadian

government. In many cases, I was sent to remote wilderness locations where few photographers had travelled before. In one instance, just the cost to charter the private planes to fly me in and out of the location was more than \$35,000. The assignments were always exciting adventures but they also came with lots of stress to produce enough images to please the agency that had hired me and to justify the expense. During those assignments I learned some valuable lessons, and today I continue to heed those lessons whenever I go to a new area, whether I am leading a group of photographers on a photo tour or travelling by myself on a self-assignment. Recently, I led two photo trips to Midway Island, an albatross and seabird paradise at the western end of the Hawaiian Island chain. On the tour I once again followed the three big lessons I learned on assignments, and, as always, they helped me to capture the greatest range of images possible.



Laysan Albatross.



Getting to Midway

Midway Island is a remote national wildlife refuge and access is strictly controlled. Fewer than 300 people were given permits to visit the island in 2012. I travelled to the island as a photo leader for Joseph Van Os Photo Safaris and for a photographer I think that that is still the best option available (www.photosafaris.com). Two departures are planned for 2013: March 18-26 and April 1-9.



Midway Island.

1 Prepare, Prepare, Then Prepare Some More

Whether you are trekking out on an arduous backpacking trip, leaving on an organized photo tour, or simply heading out for a day of shooting near your home, you should compulsively review the equipment you plan to bring along. I have a checklist on my computer that I have developed over the years, and I refer to it regularly. It lists all of my cameras, lenses, and photo accessories, as well as memory cards, chargers, back-up hard drives, laptops, Epson photo viewers, and batteries. On my Midway trip at least half a dozen photographers on the tour forgot some piece of equipment: where did they leave that electronic flash cord, collapsible diffuser, battery charger, or flash extender? Certainly you can't bring every piece of equipment you own on every trip you make. A checklist helps you to carefully evaluate what you should probably bring along, and what you can leave behind. With the current airline weight limits on carry-on luggage and checked bags, the temptation is to bring as little equipment as possible. However, the cost of an extra piece of luggage is usually trivial in comparison to the total cost of an airline flight, so I always bring as much gear as I want even if I have to pay the extra luggage costs. It is false economy to do otherwise. I also carry less photo equipment as carry-on, and transport most of my gear in reinforced Pelican cases inside my checked luggage.



Laysan Albatross Chick.



Red-tailed Tropicbird.

Bio

Wayne Lynch has been a photo leader for Joseph van Os Photosafaris from the company's beginning, more than 25 years ago. You can learn more about the trips he is leading in 2013 at www.photosafaris.com

With the recent weight restrictions it is also tempting to invest in the new lightweight zoom lenses to reduce your equipment load. On my Midway trip, several people had just one camera body and two lenses: a small zoom, something in the 28mm-120mm range, and a longer focal length zoom such as a 75mm-300mm or a 100mm-400mm. For one of those people their dream photo trip turned into a disaster just two days after we started, when their only camera fell off the bed and broke on the floor. They spent the rest of the trip photographing with their small point-and-shoot camera. The lesson here is to ALWAYS bring some backup lenses with you and at least one extra camera body. Most photographers have old photo gear stored in a closet - it is easy to bring along an extra camera body and it can often save the day.

My standard checklist also includes memory cards and extra batteries. Seems pretty obvious, doesn't it? Apparently not for everyone. A number of times on the Midway trip clients went out for

the day with no extra batteries and not enough memory cards, and they missed images as a result. Also, keep in mind that memory cards can corrupt so always bring more than you think you will need.

2 Capitalize on Nasty Weather

Years ago, I heard a National Geographic photo editor give the following advice. "When you feel most miserable, and the weather is horrific, that's the time to pull out your camera." It took me many years to surrender to the wisdom of this statement. On Midway, I dragged the group outside during a tropical rainstorm and we got some great shots of water-logged albatross chicks

Even when you don't take any photographs, time in the field scouting the location is never wasted. Trudging around, even in the gloomiest of weather, provides a valuable opportunity to evaluate scenic locations, locate wildlife, and then wait for the weather to improve. In my room on Midway I kept a list on the wall detailing potential subjects I had found that I wanted to tackle in different light conditions. That way, I made the most of every shooting opportunity.

3 Banish Those Bad Light Blues

Every photographer knows how desirable it is to shoot nature subjects in the sweet, golden light near sunrise and sunset, but Mother Nature may have other plans for you and deliver rain and cloud. Since you can't always work in ideal light conditions what can you do to banish those bad light blues? Always keep an open mind to photo opportunities. Explore macro subjects, and learn to use your flash to "improve" on nature. Without question, fill-flash saved the day for me on countless cloudy days on Midway and even resulted in some of my favourite images. ■

Tourist and Laysan Albatrosses.





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Anne Geddes

By Norm Rosen

PhotoNews is proud to present the images of Anne Geddes, one of the world's premiere photographers.

The Famous Photography Quotes website <http://photography.about.com/od/famousphotogquotes/a/annegeddesquotes.htm> touches on two concepts that provide insights into the Anne Geddes photographic mystique -

"I think the best images are the ones that retain their strength and impact over the years, regardless of the number of times they are viewed."

"The hardest thing in photography is to create a simple image."



Ava, 9 days old.

We asked Anne to describe the creative process behind a selection of her favourite images, and these insights accompany each photograph. As the project developed, we had the opportunity to discuss some of the elements that are involved in world-class portrait photography - here are some extracts from our interview with this truly fascinating photographer.

Q: Our readers often "snap" a photo, and then turn their attention to other things. How many images do you take before you have the one shot that ideally suits your concept?

A: *Sometimes I don't have the luxury of taking many images as shooting babies can be very unpredictable. As I explained with my "Country Pumpkin" image (on page 30), in that case I was only able to take one shot before the baby woke. It really also depends on the image concerned. Shooting digital has its advantages in that I can see immediately if I have the image I'm looking for.*

Q: Working with very young subjects requires a great deal of patience and understanding. In your books, you often describe the compromises that must be made when photographing small children. Could you provide a few tips for our readers on the technique of working with small children and anxious parents?

A: *If you are a working photographer, my advice is to always photograph in the mornings, as babies and young children are mostly happier then. Be totally prepared with your lighting and set before any babies come to the studio. You need to have everything revolve around them, with no outside distractions. I'm afraid I don't come across too many anxious parents! Generally they are pretty relaxed and just enjoying the atmosphere of the studio, which is how I like it to be!*



Samuel & Ryan (5 weeks) 2000 (Hasselblad film)

Twins Samuel and Ryan were 5 weeks old and very tiny, as often twins can be slightly smaller at birth than the average-sized single-birth baby. As usual, before the shoot I had a rough plan as to what I wanted to achieve, but I never imagined it would come together so beautifully. Babies are not only individual beings, they are intrinsically connected to other human beings - and indeed to all of life. The connection between twins is one of the deepest and most mysterious and it was this mystery I was hoping to convey. The boys, who had very full tummies, were fast asleep on my Studio Manager's lap. We gradually moved them closer and closer together, and yet still in a sitting position, and then softly wrapped a cloth around them for support, followed by a piece of wool wadding combined with raw silk to complete the effect. Then we carefully carried them to the table, as they are here, fast asleep and enclosed together. I ran upstairs to my vantage point on my purpose-built overhead balcony and, looking down, couldn't believe how wonderful they both looked. It was a perfect yin and yang composition. Their heads are almost mirror images of each other, and I just love the detail in their tiny ears and their soft downy baby hair. All of the vulnerable, soft, subtle features of newborns are very apparent here.



Joshua (4 months) 1990 (Hasselblad film)

After many years of purely doing portrait commissions, I was slowly becoming exhausted and more than a little creatively frustrated. Photographing small children can be very difficult at times – some days it was a huge effort just persuading a child to sit on a chair in one place, and after years of interaction with many young children, particularly the notorious two-year-old age group, I felt that I needed a platform that would allow me more personal expression and creative control.

Jack holding identical triplets, Charleë B, Susanna & Jaclyn (9 weeks) 1999 (4" x 5" Sinar)

To hold a new baby in your arms is magical, but the experience intensifies to a whole new level when holding a premature or very tiny baby. Apart from Maneesha (above) they were the smallest babies I'd ever seen. There is a sense of exquisite fragility, a sense of a life that could so easily not have made it into the world, of a gift almost withheld. In this case, multiply the magic by three. The girls were just like tiny little birds that had been plucked from the nest, probably not the best description, but it's exactly what crossed my mind at the time.



Q: Some of your images involve the magic of post-processing to combine subject and background. Could you explain what you look for in a background image, and how you shoot the subjects to complete the concept?

A: In my images where the baby is combined with an element of nature (eg. a flower) I always shoot the nature element first, for inspiration and also to know the shape of the prop the baby needs to be photographed in, along with the tonal range of shadows required. In my book "A Labor of Love", I explain this process in detail. Definitely though, the more care taken initially to cover all angles invariably results in subtle post-processing, which to me is always the ultimate aim.

Q: As you reflect on a career that has included the publication of images that have reached millions of viewers throughout the world, do you have any advice for those who might want to follow in your footsteps?

A: Well of course I never began my photographic career with any notion that I would become as well known as I am today. Really the best advice I can give is to be totally passionate about your subject matter – be prepared to live and breathe your photography. Find your own style, and don't try to copy others because if you do your work will never be original. In my case I also spent the first 10 years or so of my career doing private portraiture - two sittings a day every day for 10 years gave me a good insight into how children react at different ages. All of that experience in hindsight gives me the confidence that I can pretty much handle any studio situation, and be able to succeed in creating a good image. You can't buy experience and there is no such thing as an overnight success!



Tony holding Georgia (5 days) 1997

Georgia was only 5 days old, and had already been in for a shoot prior to this. I am always fascinated by the fact that newborn babies are so very flexible. This probably comes from living in such cramped quarters for the previous nine months! Tony, who is holding Georgia, played in a basketball team in Auckland. There is only a very small African American population living in Auckland, or New Zealand for that matter, and I use Tony regularly. He has beautiful hands – and a personality to match.

Jack holding Maneesha (7 weeks premature) 1993 (Hasselblad film)

Maneesha is the smallest baby I have ever photographed. She was born prematurely at 28 weeks gestation, weighing a little under 1.5 pounds, and was just about to leave hospital after her long stay. This shoot took place at the hospital in an anteroom directly outside the neonatal ward. I set up a small background in this very limited space, with some simple lighting and a chair for Jack. One of the reasons for using this small room was because it could be effectively heated – most important, as Maneesha would be naked and the temperature needed to be similar to that in her incubator.





Country Pumpkin, Amelia Rose (9 weeks) 1993 (Hasselblad film)

When I look at this image today, I think to myself that if I knew then what I know now about babies and their behaviour at different ages, I could have made my job a lot easier. Of course it's not easy at the best of times to get a 9-week old baby to sleep on top of a huge pumpkin, and please don't try this at home as there is a lot more to the image than meets the eye. I also broke one of my golden rules here, and that is never to photograph babies in the afternoons, but of course it was 1993 and I hadn't yet written my rule book. Amelia wasn't the only baby who was in the studio on that day, and I'm afraid I wasn't having much luck with any of them sleeping well. The top of the pumpkin had been gently warmed, and it was a lot wider than it appears in the image, so it was a lot more comfortable than it might look. When I finally got Amelia (sort of) asleep on the pumpkin, I was tempted to do away with putting the flower on her back. Luckily I didn't. But I did get just one shot, as the flash woke her almost immediately. In the days of film, it was a tense wait until the film came back from the lab and I knew I was perfectly in focus.

Tayla (6 months) as a Waterlily, 1995 (Hasselblad film)

In the basement of my studio we constructed a small rectangular pool from large wooden planks lined with a very big sheet of strong black plastic. This was filled with water and connected to a warming system – which theoretically would overnight transform the cooler water into a perfect temperature for the babies. The next morning we arrived to find that the pool had sprung a leak, so unfortunately I had to cancel the shoot and start the whole process over again. Eventually the perfect pool was prepared, the water beautifully warm and our lily leaves (brought in from a waterlily farm just outside the city) were ready and floating in the pond. At the bottom of the pool under where the babies would sit was a piece of dark towelling cloth so the plastic that lined the pool wasn't slippery under the babies.

The babies arrived for the shoot and as soon as we put the hat on the first baby, I knew it wasn't right. It was too bulky, and what's more, very absorbent. As soon as the first baby began splashing in the water, the hat was soaking wet – not quite the look I had envisaged. Dawn, my prop maker, agreed and tried to make a few quick adjustments, but unfortunately this delay caused the lily leaves in the warm water to go floppy and soft and they started to sink! Having not anticipated this development I had no extra leaves on hand and had to call off the shoot for the day and have the babies come back a second time. I've discovered over the years that creating props that actually work well is essentially a form of problem solving. Thankfully the next time we attempted this shoot the hat was much improved and everything went according to plan. A perfect case in point of never giving up against all odds when you think you have a good idea.

As an aside, there really was a baby named Lily at the shoot, but unfortunately she didn't want anything to do with sitting in the water!



Cabbage Kids

PHOTONews readers can explore the fascinating world of Anne Geddes at www.annedgeddes.com where you will find a gallery of images and a library of books spanning her career as one of the world's most celebrated baby photographers.

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by Kristian Bogner



Extreme Sports PHOTOGRAPHY

The Bond Between Athlete and Photographer

One of my favourite things to shoot is winter sports - that is why I live out in the Canadian Rocky Mountains. Mountain towns are a Mecca for world-class athletes who love to be photographed in action.



Super Carve

I had to drive my sled up some very crazy mountainsides to find this pocket of deep powder. I loved the rider's goggles and wanted to push the D800 to see how fast I could shoot and how much detail I could get on them. The result was impressive... I can see the rider's eyes right through the goggles. I was truly amazed at how nimble the D800 felt for shooting action sports. The rider carved so deep that after this shot we had to dig him out! Nikon D800, Nikon 70-200mm VR II 2.8G at 200mm, f/8 at 1/4000 second at ISO 250

There is a wonderful creative synergy between an athlete and a photographer, an undeniable trust that can produce incredible images.

Extreme sports photography can be dangerous, to the point where lives can be at stake. You are often the support team for the athletes and they are your lifeline, so trust is very important. I have fallen through an ice waterfall backcountry skiing, been landed on by an snowboarder's half-pipe backflip gone bad, had a few concussions, and rescued athletes from avalanches. There have been very dangerous situations where I relied on the experience of the athletes to guide me to safety. The creative effort exists on both sides of the lens - as I raise my energy and enthusiasm to get the best shot, the athlete often raises their game to go bigger, faster, stronger. We encourage each other to be the best we can be in the moment.

Capture the Moment

When people ask me what to shoot for in a sports image, I show them a photograph and explain that in most cases, it is all about freezing the peak of the action, the height of the jump, the maximum edge... ultimately recording the energy of the moment at its greatest potential.

One of the keys is to focus on the eyes of the athlete. There is so much emotion, intensity and concentration that can be told through the eyes. If I cannot see the eyes then I pick another key point on the athlete to focus on. I set my Nikon to AF-C (Auto-Focus Continuous Mode) so I don't miss the shot if the camera isn't sure if the subject is in focus or not. I then pre-determine what I want my composition to look like. Whether I want empty space to one side of the image to give the sense that the athlete is moving in that direction, or space below the athlete going off a jump to give the sense of height, I picture how I want the final image to look. I pick a focus point where I want the subject to be to match the composition, and then follow the athlete, holding the trigger down lightly to keep autofocus. When the subject is at his/her peak of action, I fire away and usually hold the button down for a few extra frames while following through smoothly to make sure I don't get camera shake. I keep a good grip on my camera and lens, and use dynamic pressure by pulling slightly on my lens while pushing the butt of the camera with my other hand. I usually have VR (Vibration Reduction) turned on for sports images to minimize any potential camera vibrations and create the sharpest image possible. You can also use a tripod or monopod to help keep your camera steady.

Other important factors are obviously aperture, shutter speed and ISO. For sports images, shutter speed is the most important, and every sport has its own speed. Take a test shot and zoom in

to see if it is sharp. A good starting point for most extreme sports is 1/2000 of a second. Generally, a lower aperture is useful for sports photography so you can use a higher shutter speed. The shallow depth of focus at wide apertures draws you in to the focal point of the image. I normally shoot sports between f/5.6 and f/8, depending on how much depth of field I want. With the major advancements in high ISO capabilities most of the newer cameras can shoot amazing images with very little noise up to well over 1000 ISO. My Nikon D4 seems to have very little noise all the way up to 6400 ISO and beyond, allowing me to produce huge 40x60 inch prints that look incredible - even to the most discerning eye. These high ISO capabilities allow us to break the traditional rules and really push the envelope of possibilities. If you shoot in an arena with spotty lighting or on a partly cloudy day where the sun and cloud keep

changing your exposure, try using the auto-ISO feature available on some of the new cameras. This lets you set your desired shutter speed and aperture and the camera will adjust the ISO to achieve the correct exposure. Another trick is to set your white balance to auto to help you get great colour in the changing light.

Plan Ahead to Bring the Right Gear

With extreme photography, weather can play a big part in the shoot. Make sure you have the right equipment, clothing and gear for the day. Usually, the athletes know more about the conditions than the photographer, so ask questions, and make sure it is safe. Often there will be a safe zone that you can shoot from or retreat to. Ask the athlete what they plan to do so that you can anticipate and visualize the shot. Two-way radios are a great idea and a good way to communicate with the athlete.

Equipment

Many people have the misconception that you need a camera with many frames per second capabilities to take great sports images. As much as I love my powerful Nikon D4's 10fps capabilities for action photography, it's not a prerequisite for great shots. The truth is, while the camera is capable of tracking and focusing on the subject at an unbelievable rate, I find I still get the best shots when I follow the subject and wait until the right moment to take the picture. If the shutter is clicking it is harder to follow the action and harder for the camera to stay in focus. In the last PhotoNews issue, I talked about shooting "One Camera Two Perspectives" with Nikon Canada, where we tested the new Nikon D800 - 36 megapixel camera in extreme conditions shooting extreme athletes. Most of the images used for this article were taken on that two day shoot.

Picking the right lens can be open up a whole new perspective. Try shooting with a fish-eye or very wide angle lens and get down really low, or even lay down and let the athlete jump over you. This can enhance the extreme nature of the image.

Adjust your camera's picture control settings and increase the saturation and sharpness of your images in-camera to make the athlete's colourful clothing, gear, sky and surroundings pop.

I sometimes use a circular polarizing filter to reduce major reflections or glare, however most of the time the Nano-Crystal coating on my Nikon lenses will do an incredible job without a filter, and this can save up to two f/stops of light. Use a polarizer only if you need to.

Snow Kiting Extreme

I used a Nikon D4 to capture a blazing fast image sequence while I laid down and had the snow kite rider take off just over my position. I kept challenging him to come closer and closer and this one was CLOSE! I wanted to get the cross with his skis, but also have the kite visible in the frame. There is nothing like the feeling of nailing it when you're on the edge of danger. Nikon D4, Nikon 24-70mm 2.8G at 24mm, f/8 at 1/2500second, ISO 400.



Flash is another great way to stop the action and fill in the subject with light when you expose for a colourful sky or sunset. I often set the flash output to -1 so that it doesn't overpower the scene. If the subject is far away from you, try zooming in with your flash if it gives you the option.

Know Your Limits – The Mountains Can Eat You Alive

I believe in continually pushing the envelope, but it is important to know your physical limitations. For instance, for most of the shots in this article I tested my fitness and athletic skills. For the ice climbing shots I had to rappel down to get the images on the ice. For the snowmobile shots I had to drive a sled up insanely steep mountainsides in the most extreme conditions. For the snow biking I had to ride my bike to the location along with the athlete - that is not easy on the ice and snow! For

the snow kiting I had to wear skis and hold onto a rope while the athlete towed me into location using his kite. I had to do all of this while carrying my camera backpack with two Nikon bodies and eight lenses. That's a lot of extra weight and requires some fitness. It is important to stay fit so that you can push the shots to the extreme, be safe and injury free and bring lots of water to drink because you'll probably need it!

Remain Open to All Possibilities

Many locations for extreme sports photography take you way off the beaten path to sites that are stunningly beautiful. Sometimes we can be so focused on shooting the athlete that we aren't even aware of the other photographic possibilities around us. While the athlete is getting ready for the next shot, take a moment to connect with your surroundings. Switch your lens, lower your ISO

Frozen Moment

I am particularly proud of this image because of all of the technical aspects that executed perfectly to make it. I used a long lens to compress the image and make the subjects appear closer to the mountains and each other. I had an athlete hold my Nikon SB-900 flash just to the side of the jump to light up the two airborne skiers, and I set the flash to half power, and triggered it with a PocketWizard Radio Slave. Even at half power, my flash had lots of power at 1000ISO and allowed me to expose for the sunset-lit mountains while filling-in the skiers' detail. Without the flash, they would have just been silhouettes. The skiers took a risk to go off the jump at the same time, but assured me that they could do it, and we truly co-created this image. Nikon D3s, VR Nikon 200-400mm f/4G at 240mm, f/10, 1000/second, ISO 1000.





Rad Bike

For this image I laid down under the jump, set my focus to manual, and pre-focused using the distance scale on my lens. I had the rider shout just as he was about to hit the jump and I blasted a few frames off while following him from the tip of the jump to the landing. I got soaked from laying on the snow... bringing some waterproof material to lay on might be a good idea to avoid the cold mountain bike ride down the mountain. Using a fisheye lens accentuated the extreme nature of this winter mountain biking image. Nikon D800, Nikon 16mm Fisheye 2.8D, f/5 at 1/2000 second, ISO 2000.

and shutter speed, increase your aperture and take a few landscape images to record the beauty around you. Your creative opportunities are limitless - why not delve into the world of macro for a few shots.

Just Shoot It

Like the famous Nike saying... just get out there and shoot it, be inspired by the athletes and inspire the athletes to go bigger with each photo. Make sure you practice hard, but remember to have fun. I challenge anyone reading this to go out and shoot something you love in the next 30 days. Go for it, take your image to the extreme and don't quit until you have a photo you are extremely proud of. Then show at least one other person and inspire them with it. Let me know how it went at www.kristianbogner.com, or post a comment at the PHOTONews facebook page.

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Slow It Down

Text and photos by Michael DeFreitas



Sometimes slow and steady wins the photography race

Overcast skies and a big crowd greeted me as I readied my cameras at Holland's world-famous Alkmaar Cheese Market. Rows of bright orange and yellow Edam and Gouda cheese rounds stretched across the cobblestone square. At the center of the square, pairs of cheese carriers with bright red hats loaded Gouda rounds onto wooden sleds fitted with shoulder straps. After loading the rounds, the carriers pulled the straps over their shoulders, hoisted the sled and dashed off to the weigh scales amid a sea of popping flashes.

Most of the spectators probably shot on "auto" so the camera's computer automatically fired the flash to compensate for the low light. In this case, the resulting images probably didn't convey motion well because flash tends to "freeze" action. So in order to create a different looking action shot you need to switch from auto mode to shutter priority.

With my flash turned off, I used a combination of slower shutter speeds between 1/10 and 1/30 second and panning (following) to accentuate the cheese carriers in action. The slower shutter speed conveyed action by recording their pumping legs and arms as blurs while the panning helped to streak/blur the distracting background and keep their heads and red hats in fairly sharp focus.

Using a slow shutter speed is one of the best ways to simulate action. Don't get me wrong, "freeze" action shots taken at very fast shutter speeds like 1/500 to 1/1000 second (especially in sports), or with a flash are also effective techniques. Freezing a powwow dancer at the peak of a jump or a whitewater raft exploding through a wave will certainly produce great action shots, but I feel motion blurring/streaking is a simple technique that adds more drama to action photography.

At the 2011 Taos Pueblo Powwow in New Mexico, I shot a young native male's "grouse" dance at various shutter speeds between 1/500 and 1/15 second. Although they all look good, the one shot at 1/30 second is my favourite. I used the same technique to capture whitewater rafters on the Gallatin River in southwest Montana near Yellowstone National Park. Again, I feel the slower version portrays more drama.

Other ideal opportunities for slow shutter speeds include waterfalls and streams in Hawaii, Vespa scooters in Rome, chuckwagon races in B.C., dog races in Missouri or tuk-tuks in Bangkok.

To accentuate motion for any moving subject you can use two slow-speed techniques: panning to follow the subject as it moves, or holding the camera steady while allowing the subject to move across the frame.

Mountain bikers Big Island, Hawaii, USA.
40mm, 1/15th, f11, ISO 100.



If you want to keep your moving subject in fairly sharp focus while blurring an unattractive or busy background, try the panning method. I used this technique for my Alkmaar cheese carriers, the Montana whitewater rafting shot and the images at the Missouri dog track.

I used the second method - letting the action move across the frame - on a recent Hawaii trip when I photographed mountain bikers on a back road. I wanted to emphasize people enjoying the Big Island's outdoor action while preserving the beautiful landscape, and panning would have blurred the background. The 1/15th sec. shutter speed recorded the background scenery sharp while blurring the cyclists. I made sure to snap the shot as the cyclists entered the frame. The powwow dancer, waterfall and everglade airboat images were also shot using variations of this method.



Cheese carriers in Alkmaar, Holland, Europe.
70mm, 1/20th, f5.6, ISO 400.



McArthur-Burney Falls
Memorial State Park
California. 70mm, f/18,
1/2 sec, ISO 100.

Native American
Powwow Taos Pueblo,
New Mexico. 200mm,
f/13, 1/30 sec, ISO 100.

Camera shake becomes a major problem at slower speeds and it can ruin a shot with unwanted blur, so you should use a tripod whenever possible. I use a ball head on my tripod, but pan and tilt heads also work great. Lightly tightening the ball head produces enough friction to keep your camera fairly steady while still allowing you to pan and tilt.

It takes a while to master slow shutter speed photography so try practicing these techniques before your next trip and I am sure you will bring home some pretty cool shots - and score some Facebook bragging rights with your friends. ■

Gear Up

A tripod includes legs and a head. You can use a variety of heads with any system tripod. Although heads with three or more adjustment handles or knobs work great for some types of photography, I highly recommend a simple ball head for travel. Mini tripods costing just \$20-\$40 work well with lighter point-and-shoot and compact cameras. Heavier DSLRs, especially those fitted with telephoto lens, require sturdier aluminum or carbon fibre tripods and heads - available in a range of models from about \$200-\$500. Your photo retailer can show you a full range of tripods and heads to fit your needs.

More tips for shooting slow

- For shots of running water, always use a tripod and shoot between 1/15th and 1 second. If you shoot too slow you risk "washing out" (overexposing) the water and losing detail, so vary your speeds accordingly.
- When panning, keep your feet apart, tuck your elbows into your body and keep the camera firmly against your face. Follow the subject by twisting or rotating at the hips (not at the shoulders).
- When capturing an object moving across the frame, use your left eye for the viewfinder when the subject is approaching from the right (and vice versa). By tracking the subject out of the corner of one eye and framing with the other, you can shoot as the subject enters the frame.
- When shooting fast moving subjects (with either method) set your camera's motor drive to continuous and shoot a burst of three or four images. This will improve your chances of getting at least one or two keepers.
- When shooting slow without a tripod, don't stab or jerk down on the shutter release button. It will produce distracting vertical blurs. Grip your camera tightly, take a deep breath, exhale and smoothly press the shutter release button and hold it down until after the shot is recorded.



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SPECIAL FEATURE

Dancing with King Neptune

Text and photos by Dale Wilson



Salmon Point, Rocky Harbour, Newfoundland and Labrador. The water temperatures of the Gulf of St. Lawrence meeting the warmer land temperatures along the Great Northern Peninsula near Gros Morne National Park often creates a very disturbed and rapidly changing weather condition, providing ever changing photo opportunities.

With 243,000 kilometres of saltwater lapping and pounding our coastlines, it is little wonder that Canadian photographers have an affinity for the seascape. Bordered on the east by the Atlantic, on the west by the Pacific and on the north by the Arctic Ocean, the salty brine provides a peaceful tranquility for the romantic or a furious hell with deadly consequences for the unwary.



More often than not, if you don't like King Neptune's offering all you have to do is employ that great Canadian weather prediction strategy: wait a day, it will change.

Personal Safety

In a former career, I had the opportunity to spend 15 years onboard a ship. I have been beaten and bruised while riding out storms with waves cresting as high as 26 metres! What I learned being on and around salt water for most of my life is one thing: RESPECT. If you do not respect the power of a wave you are playing with fate.

Always be aware of your surroundings and environment. If the surf is up and combers are crashing on the shoreline, observe the rocks in your immediate vicinity. Should those rocks be wet, back off, it is only a matter of time before another wave crashes in.

Similarly, if you are walking the Bay of Fundy shoreline, it is imperative that you know the tide schedule. The Fundy tides flood twice daily and travel at an average speed of about 7 knots. The advancing tide will continue to flood for six hours and 15 minutes until it attains a vertical rise that can reach 15 metres, or a horizontal distance that can be as far as 5 kilometres. You must know your location and exit point at all times.

In addition to crashing waves and racing tides, aquatic vegetation can be the perfect recipe for a nasty fall. There are few things as slippery as wet bladderwrack and many a coastline trekker has permanent dents in their shins to prove this.

I often wear hard-shelled contractor type knee pads to offer some comfort when I want to get low amongst the periwinkles and limpets that cling to rocks and are exposed at low tide. The rocks can cut and be painful on unprotected knees.

Protect Your Equipment

The camera body and lens combination that you use is a matter of personal choice and style; however, that equipment should be protected against the omnipresent salt. I never have a UV or skylight filter on my lenses when inland, but you can be guaranteed that a Singh-Ray Hi-Lux™ will be protecting my glass when shooting seascapes. I have experimented with all types of camera “rain coats” but I have yet to find the perfect all-purpose camera protection that I am satisfied with. In my camera bag at this time you will find a large clear garbage bag that covers the lens, camera and me (but blows in the wind). I also have a clear plastic shower cap seconded from some long forgotten hotel for those light misty days (doesn't cover long lenses); and, more recently, I have been experimenting with the AquaTech Sport Shield™ (expensive by comparison and cumbersome if you want to change lenses).

My recommendation would be to start protecting the camera with the clear garbage bag and secure it on the front of the lens with Velcro™ straps, then fold the top (open end) right down and around the tripod head and secure it with Velcro™. This should provide you with ample protection and visibility when working the camera.

I always use a tripod in the field, and again saltwater will play havoc on equipment, especially the leg locking mechanisms. If I know that I am going to be standing in seawater I bring along an old Manfrotto 055 tripod that has been relegated to a lifetime of rust experimentation. You can extend the life of that tripod by hosing it off with fresh water when you get home and then spraying it down with light oil.

You will also want to protect yourself against the elements. Lower air temperatures and the dampness inherent with the location will often see the photographer getting chilled. A really good rain jacket can also be worn as a windbreaker, and you should dress in layers according to the elements. Light gloves are indispensable.

Location

Where you plant your tripod will be very much a matter of where you happen to be at the moment. Should you be looking for the peaceful and tranquil scene a sandy beach might be best. A good starting point would be any public beach identified on the provincial road map. By contrast, if you are looking for the full might of an open water storm, the best locations will probably be where the water is deep right along the shoreline. Oftentimes these



locations will tend to be more remote. Coastal communities were usually developed around a safe harbour, consequently it made little sense to settle on a shoreline where conditions to the fishing grounds were unsafe or impractical.

The weather conditions will be more important than the actual coastline. Wind, particularly many hundreds of kilometres distant, will have more influence on wave activity than shoreline bathymetry. If you are really serious about the seascape, you will have to learn how to listen to marine weather forecasts and interpret the data. Environment Canada provides a marine weather forecast on its website. For photographers shooting along the Atlantic coast, there is a Canadian Hurricane Centre that issues hurricane data updates on its website – this is indispensable when you positioning yourself to photograph those dramatic coastal storms.

Shutter Speed

More important than weather conditions and location selection will be the decision on what shutter speed to utilize. Fortunately, this is one of a very few components of capturing the seascape that you will have complete control over. Do you want to freeze the water spray in mid-air, or would you rather it appear as a white and milky whirlpool?

Personally, I tend to freeze the water with shutter speeds faster than 1/250 second when shooting storms, and I prefer the motion blur should the sea be a laughing little wave lapping along a non-violent coastline. Sing-Ray created a Vari-ND filter - a great accessory for this purpose. This is a combination of a polarizing filter with a 2-8 f/stop adjustable neutral density element, all wrapped up in the one filter. It is the essential filter for seascapes, but it comes with one drawback – when using lenses wider than 40mm it may have a tendency to vignette. In some cases, you can use this creatively, or correct the vignetting in post-production, or you may find you will have to adjust your position or focal length in the field as the polarizing effect changes depending on the angle of the sunlight.

I always utilize the lowest practical ISO and shoot with the white balance set at “daylight.”

As a certified *Son of Neptune* I offer this sage advice from King Neptune to all *Pollywogs*: Do not be afraid of the oceans and its waters, but show due respect and you too can have fun and be rewarded with images from His playground. ■



10 Tips for Successful Seascapes

1. Slow down the shutter speed and create motion blur in the water by using neutral density filters.
2. Remove the sheen from water and rocks by using a polarizing filter.
3. Use the lowest ISO available with your camera and enable the in-camera noise-reduction function.
4. When the wind is blowing hard, position the tripod as low as possible to the ground and anchor it with sandbags to minimize wind-shake. Use your body as a wind block.
5. Hold your hat over the front element of your lens to protect it from sea spray, removing it only to compose the picture and release the shutter.
6. Use the time release function on your camera to open the shutter as opposed to a cable release which will tend to blow in the wind, thus moving the camera.
7. When lots of sea spray is in the air use a heavy dose of warming filters or Gold and Blue polarizing filters to create really warm images.
8. Tie down camera and lens protective covers with Velcro™ strips or heavy elastic bands to minimize wind-induced camera shake.
9. Carry a compass on shoreline scouting trips so you will know where the sun rises and sets for that location.
10. On the Atlantic coast, follow hurricane activity at http://www.weatheroffice.gc.ca/hurricane/index_e.html

Forillon National Park, Gaspé Peninsula, Québec. A long exposure not only allows the water to show some movement, but it also captures the soft pastel of the ribbon of fog as it dances up and over the distant Cap Bon Ami.

2012

Holiday Gift Guide



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3. XCENIOR 4IT \$269.99

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5. UP-RISE 38 \$149.99

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2. TAMRON 70-300MM VC USD \$499.99

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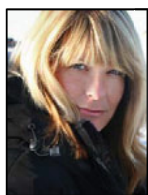




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The latest premium compact camera from Olympus is the new XZ-2, featuring a super-fast f1.8 iZuiko lens and a large, high-sensitivity BSI (Backside-Illuminated) CMOS Sensor for excellent performance in low light. With a range of manual controls and creative features including 11 Art Filters and

5 Effects, the convenience of one-touch HD video and an accessory port for flashes and viewfinders, this camera will appeal to the avid photographer. The XZ-2 has the latest TruePic VI, SLR-quality Image Processor and a 3-inch, 920,000-pixel VGA display.



PEN E-PM2

Olympus has also launched two new PEN compact system cameras that deliver brilliant still images and high-definition (HD) video.



PEN E-PL5

The powerfully simple PEN E-PM2 and PEN E-PL5 offer advanced capabilities with a new 16-megapixel Live MOS Image Sensor, TruePic VI Image Processor, high ISO of 12,800, full 1080i Full HD video, a variety of Art Filters, built-in creative features and accessories including a new BCL-15 f8.0 Body Cap Lens.

For more information please visit www.getolympus.com/ca.

Nikon 1 V2

www.nikon.ca

Nikon Canada Inc. has announced the Nikon 1 V2 with a new 14.2-megapixel CX-format super high-speed CMOS sensor, the latest addition to the Nikon 1 advanced camera with interchangeable lens system. The upgraded sensor, combined with the Advanced Hybrid Autofocus (AF) system, allows users to shoot up to 15 frames per second (fps) while maintaining full AF tracking that captures fast moving subjects.

Designed for the creative user who seeks stunning images and sharp Full HD (1080p) videos, the Nikon 1 V2 incorporates myriad new features aimed at improving the shooting experience including a new textured grip, a built-in flash, and the addition of a Command Dial to provide easy access to features and controls when shooting still images and HD videos. Nikon also introduced the new SB-N7, an optional compact Speedlight that offers more lighting possibilities and controls to Nikon 1 V1 and Nikon 1 V2 shooters.

For more information please visit www.nikon.ca.

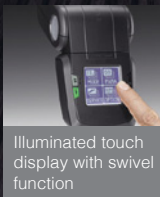
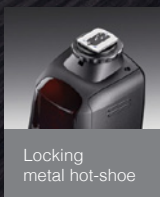




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Canon G15

www.canon.ca

The new Canon PowerShot G15 is the latest addition to the popular G-series of advanced compact cameras. The camera features a newly developed 5x Optical Zoom with 28mm Wide-Angle, bright f/1.8 (W) – f/2.8 (T) lens for excellent images throughout the focal length range, even in low light, and a fast f/1.8 aperture for dramatic soft backgrounds with shallow depth-of-field. Additional features for the PowerShot G15 include Canon's HS SYSTEM, combining a High-Sensitivity 12.1 Megapixel CMOS sensor with the DIGIC 5 Image Processor for ultra-fast performance and image quality, a new dual axis electronic level, plus upgraded video capture in 1080p Full HD with stereo sound. The PowerShot G15 is designed to support your advanced creativity with 12-bit multi aspect RAW+JPEG just like in Canon's EOS line of DSLR cameras, new High Speed AF which dramatically reduces lag time when shooting, and the ability to add optional Speedlite flashes and a Tele-Converter Lens. For more information please visit www.canon.ca.



Fujifilm XF1

www.fujifilm.ca



The new Fujifilm XF1 digital camera blends advanced technology with an unforgettable design. The XF1 combines a fast FUJINON f/1.8 wide angle 4x manual zoom lens with a large, 2/3-inch 12 Megapixel EXR CMOS sensor that delivers excellent image quality. The lens features 7 glass lens elements in 6 groups with a new HT-EBC (High-Transmittance EBC) coating on all surfaces to dramatically reduce flare. Combined with optical image stabilization and an ISO to 12800, you can shoot in low light without boosting sensitivity even without a flash. Faster response times and a customizable, user-friendly GUI design make the XF1 a fashionable and functional choice. The retro-style design is inspired by the award-winning X100 and is available in a trendy synthetic leather finish in your choice of red, tan (brown) and black. For more information please visit www.fujifilm.ca.

Fujifilm XE1

www.fujifilm.ca

Just announced, and available for pre-order through leading photo retailers throughout Canada, the Fujifilm XE1 is the latest addition to the very popular X series digital cameras. Lightweight, compact and stylish, the X-E1 makes the perfect travel camera, delivering stunning image quality and excellent performance. The X-Trans CMOS APS-C sensor captures images with exceptional resolution, smooth tonality and minimal noise. Fujifilm's original X-Mount interchangeable lens system includes 5 premium XF lenses with more to come. Take a look through the OLED viewfinder and compose your shot on the 2.36 M-dot canvas. Ergonomic design and a full range of controls make this camera a modern classic, and excellent image quality completes the appeal of the X-series. For more information please visit www.fujifilm.ca.



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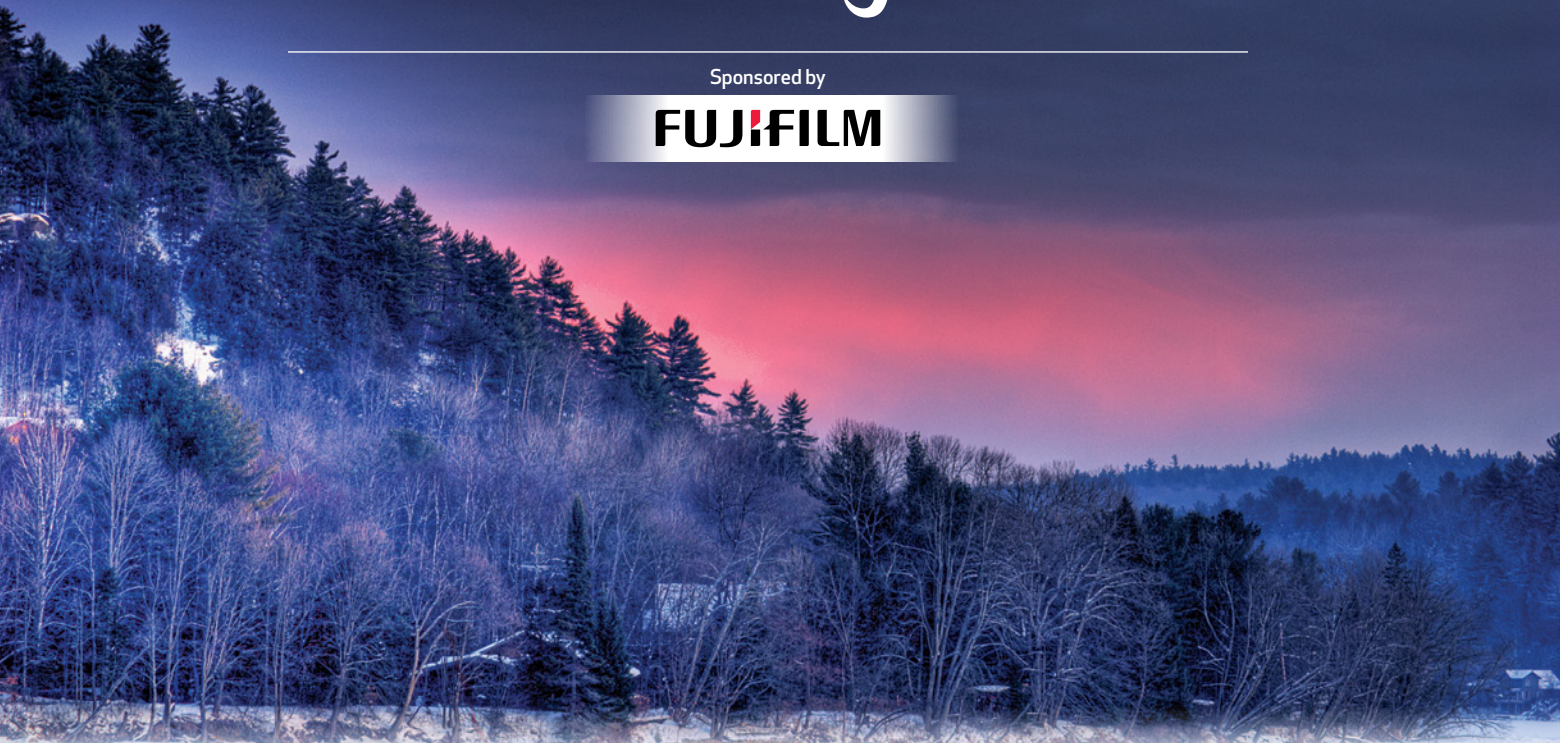
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“Cool Light!”

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▲ **Wakefield Mountains**

Robert St-Pierre of Gatineau, Quebec, captured this winter scene in the village of Wakefield Quebec, using his Nikon D80, and 70-300mm Nikon lens at 85mm, f/8, 1/8 second, ISO 100. "This photo was my last picture of the day, driving in the small town of Wakefield, Quebec, I noticed the beautiful colours in the sky. I had to compose quickly because the colours fade quickly in the Canadian winter."

The PHOTONews Challenge for Winter 2012-2013 is “Cool Light!”

Your assignment - to photograph the unique nuance of light during the Canadian winter.

The topic encourages readers to explore the subtle hues of winter light, and explore the challenges of shooting in difficult conditions. You may want to experiment with light and shadow, indirect light from a snowscape, or the glow of a winter dawn or sunset - any creative approach that adds impact to the image. Photographs from previous winter adventures are welcome.

To participate in the PHOTONews Challenge, please visit our flickr® group at www.flickr.com/groups/photoneWSgallery/ and click on the discussion thread titled “PHOTONews Winter 2012-2013 Challenge”. Post a 600 pixel wide version of your entry in this thread – please include your name, your location, a description of how you took the photograph, and why you feel it is a special image. Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

COMING IN THE NEXT ISSUE

Spring-2013

The Spring issue of PHOTONews will explore the techniques of close-up photography, fill-in flash, and tips for better photos at the zoo.

For in-depth information on the equipment and techniques featured in this issue, please visit the website - www.photonews.ca.

To participate in our flickr® group, please visit www.flickr.com/groups/photoneWSgallery/ 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.



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



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