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VOLUME 22, NO. 3 / AUTUMN 2013

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COMPLIMENTARY ISSUE

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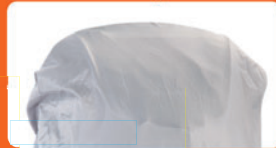
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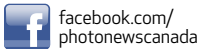
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*Visit website for more detail.

The Fascination of Photography

Norm Rosen, editor | editor@zakmedia.ca

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This year, when the autumn leaves begin to change, I will celebrate the 50th anniversary of my first camera purchase... I remember how Irv Singer at NDG Photo showed me the features of several 35mm cameras, and explained how each model offered a different degree of control over shutter speed and aperture settings, and why I might enjoy learning more about the photographic process. Irv treated a 12 year old like an adult, and shared his time, expertise, and enthusiasm for photography.

Taking his sage advice, I bought my first real camera and began to study the basics of photography. After the first roll of film, I was hooked. I was fascinated by the ability to freeze motion and to record images beyond the scope that my eyes could perceive. Within a year, I graduated to an SLR camera, and began to build a system, always relying on the advice of a select group of local photo shop staff to choose the ideal lenses and accessories to expand my photographic horizons without breaking my budget. Over the years, my hobby evolved into a very interesting career as a photojournalist – and I am happy to report that making pictures remains a source of fascination – I always get a thrill when I see my photographs in print.

As a photo magazine editor, I have often counseled photo enthusiasts on the selection of

new cameras and accessories. My philosophy is simple – upgrade your camera body when technology can help you create images beyond the range of your current equipment. Expand your lens collection to capture subjects that are out of reach of your existing optics. Enhance your ability to create quality images by upgrading key lenses in your system, and explore new ways to improve your images through the use of flash, lighting accessories, tripods, specialized equipment, and techniques.

I still enjoy taking pictures with many of the cameras that I have owned throughout the past five decades. Several times each year, I visit the antique and classic camera shows that are held across Canada. I particularly enjoy visiting the events presented by the Photographic Historical Society of Canada – check the website for dates and locations – www.phsc.ca and you may rediscover the cameras that kindled your own fascination with photography!

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.

Contributing writers/photographers

Dr. Wayne Lynch; Kristian Bogner;
Mathieu Dupuis; Michel Roy; Jack Colvin;
Michael DeFreitas; Andrew Collett.

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Los Angeles
(Photo by Mathieu Dupuis)



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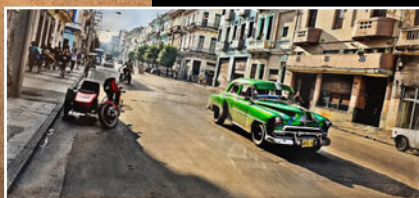
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Pro Series Quovio Compact Backpacks

New bags for photo/video pros!



The new Quovio 48 shoulder bag is ideal for photo and video pros. Designed to carry a professional HD camcorder or a pair of pro DSLR cameras, plus 5-7 lenses, two flash units and a 15" wide screen laptop, the Quovio 48 features quick access to the main compartment - just lift and pull on the front loop handle.



Inside the bag, an ingenious divider system can be configured for DSLR or video equipment, plus accessories. There are two mesh pouches for cables, headset and sound accessories. The bag features two ways to carry your tripod, a rain cover, business card holder, and anti-shock feet on the bottom. Materials used are washable and water resistant.

For more information on the various Quovio bag models, please visit www.vanguardbags.ca

The new Quovio series of compact backpacks are designed to carry a Pro DSLR with grip, plus a set of lenses up to the size of a 70-200 f/2.8. Two new models are available that will accommodate a super telephoto lens. The Quovio 51 shown here is designed to carry one Pro DSLR with telephoto lens attached (up to 300mm f/2.8), 4-6 extra lenses, two flash units and an ultrabook up to 11.6".

All of the Quovio compact backpacks feature the quick operation system and ergonomics designed for all-day comfort in the field. Extra large quick access compartments can change your backpack into a daypack in seconds. One shoulder strap can be tucked away to transform the Quovio compact backpack into a sling bag, and the quick adjustment holding system keeps your tripod secure on the trail, yet accessible in a second. The backpacks feature a rain cover and an adjustable handle that can be used on top or on the side for comfortable carrying. The bags are weather proof, with a limited lifetime warranty.



Vanguard Introduces the All New Herald 51T!

Vanguard once again leads the way in innovation with the introduction of their new Herald 51T rolling backpack. Designed with the working professional in mind, it can accommodate multiple bodies and lenses as well as a tablet/laptop and tripod. The Herald 51T is an extremely versatile product allowing the photographer the options of carrying it as a backpack or rolling it as a 4 wheel trolley.

The comfortably padded harness system with chest harness and belt, paired with multiple adjustment points makes carrying heavy gear a breeze. Should the photographer wish to simply wheel their gear around town, the Herald 51T has 4 swiveling wheels allowing the bag to be guided effortlessly in any direction. Vanguard has designed many small important features into this bag to ensure it fills the needs of those that use it. A rain cover is included to cover the entire bag when caught out in a storm. If the photographer wheels the 51T through some puddles and then decides to carry it as a backpack, Vanguard has attached small covers that cover the two wheels closest to the photographer's back to keep any water and mud off the user.

As all photographers are not the same size, the carrying harness is fully adjustable and the trolley handle adjusts to three different heights to make it comfortable for all in "trolley mode" as well. In order to make the Herald 51T even more versatile it can be used as the ultimate photographer's bag or it can also be quickly converted to standard luggage by simply removing the padded interior box. The Herald 51T - style, comfort and versatility all in one package.



Herald's straps tuck away neatly



Keep mud and water off your back with these handy "wheel socks."



Use the Herald as a photo/video bag or normal luggage!





Lady of the Lake

Assignment: Return to Aurthurian England and recreate The Lady of the Lake holding the sword Excalibur.

Denis Rule, a well-known commercial photographer based in Ottawa, jumped in with both feet. Studio strobes provide excellent lighting but Denis felt it too risky to mix high voltage and water. Instead, he opted for a hot-shoe flash and his favourite modifier, the Aurora FireFly II. The images of The Lady were shot using a single flash shooting through a 26" FireFly II and a 5-in-1 reflector.

"The FireFly turns the relatively harsh light from my speedlite into wonderful, flattering soft light that was perfect to balance the strong backlight from the setting sun. The reflector provided just enough fill by reflecting the sun's dying rays back to The Lady. And the only adverse effects we suffered were cold feet – no electrocutions!"

The **Aurora FireFly II** is available in 20" and 26" Octagonal configurations as well as 10x24" strip lites. The FireFly II is also compatible with an optional deflector dish, turning the unit into a beauty dish for extremely flattering portrait lighting. The FireFly II comes complete with a height-adjustable tilt and swivel bracket that is compatible with most hot-shoe flashes. Easy to set up and offering a seven-year warranty*, the Aurora FireFly II will add magic to your every shot!



Lighting Behind-the-Scene



Watch Behind-the-Scenes with Denis Rule at auroralitebank.ca

Photo by: Denis Rule | www.rulephoto.com

auroralitebank.ca

Aurora Lite Bank is marketed and distributed in Canada by Amplis Foto Inc.

*Please visit the website for more warranty details.



Bust that Dust!

Visible Dust has introduced two new products - a new range of EZ Plus kits in a variety of sizes containing 1.15ml of Vdust or Sensor Clean, and 5 swabs – 1.0, 1.3 or 1.6 to fit the sensor and a sensor brush. These kits are the perfect complement to the new SwabLight™.

The new Visible Dust SwabLight™ is the world's first innovative and unique product (patent pending) to enhance and facilitate DSLR sensor cleaning. The SwabLight™ provides a better grip on the swab handle for a more uniform pressure and movement producing streak free cleaning. SwabLight™ makes it easier to position the swab on the sensor so you can easily master edge to edge sensor cleaning. The light provides a better and clearer view of the sensor surface during sensor cleaning.

Using SwabLight™ from VisibleDust greatly enhances efficiency and reduces the number of swabs used per sensor cleaning session. SwabLight™ takes you to a completely higher professional level and fun sensor cleaning experience.



BREAKING NEWS!

Tamron Earns Two EISA Awards - In the Winner's Circle for 8 Consecutive Years!

As we were preparing this issue of PHOTONews for press, Mr. Morio Ono, President and CEO of Tamron Co. Ltd., Saitama, Japan, announced that the European Imaging and Sound Association (EISA) has presented its 2013-2014 European Lens awards to two Tamron products, the new high performance SP 90mm F/2.8 Di MACRO 1:1 VC USD, and the new fast tele zoom SP 70-200mm F/2.8 Di VC USD.

These prestigious awards mark the eighth consecutive year, and the 15th time that Tamron lenses have been recognized by the European Imaging and Sound Association (EISA).

EISA consists of a panel of editors from over 50 leading imaging, sound, and electronic industry magazines in 20 European countries, who review and vote to determine the leading products on the market. In the official announcement, the EISA Jury cited the following reasons for the awards:

“Extremely sharp even when used at its maximum aperture, the Tamron SP 90mm F/2.8 Di Macro 1:1 VC USD is one of the best macro lenses on the market, comfortably outperforming its legendary predecessor with the same focal length. Not only does it impress with its optical quality but also with its functionality. The lens boasts compelling features such as a moisture-resistant design, quick and near silent autofocus with an ultrasonic motor (USD) and image stabilisation. The Vibration Compensation

(VC) system allows shake-free hand held pictures with shutter speeds of up to four stops longer than usual. With a remarkably low price for its performance and features, this lens is great choice for photographers interested in macro or portrait photography.”



SP 70-200mm F/2.8 Di VC USD (Model A009) “European Zoom Lens 2013-2014”

“This fast F2.8 telephoto zoom lens for full-frame SLRs delivers very good image quality and remarkably consistent resolution. The VC (Vibration Compensation) image stabiliser effectively compensates for camera shake in the Canon and Nikon versions of the lens. Weather-sealing around the bayonet makes this lens a good choice for outdoor photography and the ultrasonic motor (USD) provides fast and silent autofocus. Overall, the Tamron SP 70-200mm F2.8 Di VC USD can compete with the best 70-200mm 2.8 lenses from all other optical brands, so its lower cost makes it an excellent choice for the money.”

Please note that VC (Vibration Compensation) is Tamron's proprietary image stabilization mechanism. The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony mount lenses are designated as “SP 90mm F/2.8 Di MACRO 1:1 USD” “SP 70-200mm F/2.8 Di USD”.

For more information please visit www.tamron.ca.



SP 90mm F/2.8 Di MACRO 1:1 VC USD (Model F004) “European Lens 2013-2014”

TWO NEW MANUAL FOCUS LENSES FROM ROKINON

16mm f/2.0 for APS-C and Micro Four Thirds Cameras

Canadian photo enthusiasts can go wide and ultra-wide without breaking the bank with two new manual focus lenses from Rokinin. The 16mm f/2.0 wide-angle lens is designed for APS-C and Micro Four Thirds cameras, delivering the equivalent of 24mm in terms of the classic 35mm lenses (25.6mm on Canon DSLRs, and 32mm on micro four-thirds cameras). The Rokinin produces sharp images with minimal distortion thanks to a sophisticated lens formula that includes 13 elements in 11 groups, two aspherical elements, and one extra-low dispersion element. Rokinin's UMC lens coating helps to reduce flare and ghosting. The lens comes with a special petal-shaped hood.

The 16mm f/2.0 ED AS UMC CS lens is available for Nikon, Canon, Pentax, and Sony Alpha APS-C DSLRs and Canon EF-M-mount, Fujifilm X-mount, Sony E-mount and Samsung NX-mount APS-C mirrorless cameras. It is also available for Panasonic and Olympus cameras with the Micro Four Thirds mount.

Ideal for landscape, tourism and interior photography, you will enjoy the shallow depth of focus and fast shutter speeds that are available thanks to the f/2.0 maximum aperture. With a minimum focus distance of just 7.87", you can create spectacular effects in close-up photography.



Rokinon 16mm
APS-C format lens

Rokinon 14mm f/2.8 IF ED MC Super Wide Angle Lens

Rokinon has just introduced a new 14mm Ultra-Wide Angle F/2.8 IF ED UMC lens to the Canadian market, bringing high quality optical performance and excellent value to the manual focus ultra-wide market. Designed for full frame cameras, it is also fully compatible with APS-C format.

Rokinon is famous for excellent build quality and optical performance. The 14mm f/2.8 IF ED MC Super Wide Angle has 14 elements in 12 groups, and includes 2 ED lens elements, one hybrid aspherical lens element and one glass aspherical lens element.

The Rokinin 14mm lens is available in Canon EOS, Nikon, Sony Alpha, Pentax and Olympus 4/3 mounts. Two Nikon mounts are available - a fully manual model, and a mount with an auto focus confirmation chip that works with the camera's metering system.



Rokinon 14mm f/2.8 IF ED MC

GREAT NEWS FOR BIRDERS Endeavor Binoculars Take First Place!

Vanguard Endeavor ED 8420 binoculars have scored a perfect 5 out of 5 to take first place in the 2013 Birding Optics Annual, published by Bird Watcher's Digest, a highly respected publication for birding enthusiasts. The magazine evaluated 29 binoculars in the 8x42 mid-price range, and published reviews on the top 8 in a special report by Michael and Diane Porter, whose website www.birdwatching.com is a popular source of information.

In the special report, Michael and Diane cited the following "pro" in their summary of the Vanguard Endeavor ED 8420: "Excellent optical quality; fast focus; 19mm eye relief; wonderful ergonomics, with slender, easy-to-hold barrels; great value for the money." The only "con" cited was the minimum focus distance of 8.2 feet... I can't remember

when I used binoculars at that range! If you enjoy birding, take a look at the digital edition of the Optics Annual at www.birdwatchersdigest.net/annuals/2013/optics/ and browse the digital edition of the magazine at www.birdwatchersdigest-digital.com.

For an impressive array of information on birding topics, visit www.birdwatchersdigest.com where you can access a wonderful library of birding publications.

For more information on Vanguard Endeavor binoculars, please visit www.vanguardworld.ca



Congratulations to the winners of the PHOTONews Summer 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 “Summer Place” 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.



◀ Cows

David Rees of Hamilton, Ontario, photographed these cows with a Canon 5D and EF20-35 f3.5-4.5 USM lens, shooting at 20mm, 1/1500 second at f/4 ISO 200.

“My wife and I regularly spend our weekends driving through the countryside. We came across these beautiful cows grazing so I had to stop and take their picture. They almost seemed human the way they were checking me out when I approached them. Cows are curious creatures. You can almost hear her say ‘look Betsy - we’ve got company!’”

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TAMRON
New eyes for industry

Agawa Canyon ▶

Kenny Pereira of Hamilton, Ontario, captured this image with an Olympus E-520 and 12-60mm lens at 12mm, shooting at 1/13 second and f/7.1, ISO 800. *“This image of my wife was taken on our honeymoon, aboard the Algoma Central Railway, Sault Ste Marie. I dragged the shutter speed to give the effect of high speed and added some vignetting and grain in lightroom.”*





▲ Water Lily

Angela Vezina of Charlottetown, PEI captured this image of a water lily in Dead Man's Pond with a Nikon D5200 and 55-300 mm (VR) telephoto lens at 300mm, shooting at 1/250 second, f/9, ISO 320.



Summer begins ▶

Chris Anderson of Toronto caught this image of Dave and Jay braving the frigid water at Sand Lake, Ontario, with a Sony a65 camera and a Tamron 17-50mm 2.8 lens at 17mm, shooting at 1/4000 second at f/4.0, ISO 400.

"It was Victoria Day Weekend, and this photo gives me a feeling of diving into the summer ahead!"

Reader's Gallery

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

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

▼ The Journey

Darrel Giesbrecht, of Lake Country, British Columbia, captured the essence of The Journey with his Canon 5D and a 200mm lens, shooting at 1/350 second, f/8 at ISO 200. "This image was taken on the Mesquite sand dunes in Death Valley, CA. My back was not feeling the best so I sent my son out to explore on his own. I set up the tripod and followed him out there. I was struck by his long shadow cast by the sinking sun so I tried to compose it in a way that centered the shadow and left some room in the image for the "hiker" to walk into - I especially like the effect of the little ridge he is coming up to."



◀ Wings over Erie

Alex Borbely of Bowmanville, Ontario, captured this image of an American Bald Eagle with a Nikon D700 and 70-200mm lens, shooting at 1/2500 second, f/5.6, ISO 200. "This was taken at 7:00am just off the north shore of Lake Erie."



▲ Traverse Bay Aurora

Federico Buchbinder of Winnipeg, Manitoba, took this photo of the aurora borealis in Traverse Bay, on Lake Winnipeg. He used a Nikon D700 with a 14-24mm lens at 14mm, and shot a 30-second exposure at f/3.2, ISO 800. "The northern lights were so intense that night that we could see them on our way to the lake from the highway with the headlights on! I normally shoot the aurora at f/2.8, but in this case it was so bright that I decided to stop down to avoid overexposure."



◀ Floating on Glass

John McCrae of Edmonton, Alberta, captured the moment with a Pentax Optio WG2, photographing his spouse during a break in paddling on Pyramid Lake in Jasper National Park. "After sitting for several minutes I grabbed the Pentax Optio WG2 and captured the moment. We left our other camera gear in the vehicle due to my tendency to flip canoes - several months later the Optio met its demise in another Rocky Mountain lake - yes, I dropped it!"

Springboard

Mikhail Mamontov

Bather

Mikhail Mamontov of Maple, Ontario, captured this image on a trip to New York City, shooting with a Canon 60D, 18-200mm lens at 70mm, 1/100 second, f/5, ISO 3200.

"The image was shot from below an inflatable swimming pool. The lighting was just enough to avoid the need for flash, which would have been reflected from the plastic. The surface was not solid, and my subject was bouncing up and down quite a bit, so I used a shutter speed of 1/100 second and cranked up the ISO."





The Magic of Multiple Flash

by Michel Roy



For the enthusiastic photographer, much of the enjoyment of the hobby comes from mastering the many features of the camera system. For DSLR owners, this can go far beyond the basic functions of the camera - explore the limits of your equipment and you will likely discover that your camera can perform some pretty amazing tricks... like controlling one or more electronic flashes to automatically balance light for spectacular portraits. It may sound complicated, but the real magic is built into the camera and the flash units - and many of the modern DSLR cameras and flashes work so well together that you don't even have to use wires to send data between them - just read the manuals and in a few minutes you will be ready to shoot great pictures with wireless TTL flash!

Now the fun begins! If you have a camera with a built-in flash, and you also have a shoe

mount flash, you already have a two-flash wireless TTL system. Set the camera's flash control to "master" or "commander" mode, and in a matter of seconds you can use the shoe-mount flash unit as a wireless remote light source to create images with a "main light" and a "fill light" effect.

Once you begin to explore the possibilities, the magic of multiple flash takes over - and you will soon discover that you can add another portable flash to light the background, and another as a "hair light", and before you know it, you could be controlling three, four, or even more remote flash units - all connected wirelessly and controlled by your camera to produce excellent results automatically!

Playing with remote flashes is fun, lots of fun, and we could write a huge book about it, but let's begin with a few fundamentals. Here are some examples showing how I use multiple flash for outdoor portraits.. the easy way!

Use the location to tell a story, put your subject on the side of the frame, adjust your lights, trigger the shutter, and enjoy the adventure!



A



Using the sun as a main light will give you horrible results - the harsh light makes your model squint and unless a thick cloud floats by to soften the light you should change your shooting position, or add fill flash.

impact of your pictures. The Firefly mini softboxes are very cool, they look great, and they are built very well to match my needs in the field. These Firefly products have a solid feel, fold easily and are easy to use and adjust. This is the real thing. I really liked them.

Now you could say that studio flashes are more powerful than portable flashes, and you can attach huge softboxes to them, and this could be an advantage for some work, but the versatility of portable flash and not having to deal with battery packs and other expensive and bulky gear makes a session with shoe-mount remote flashes a very enjoyable and effective way to work.

Let's take a look at how you can add some magic to your images with one remote flash, and then kick it up a notch by using multiple remote flash units – in this case, the portable Metz flashes and Firefly softboxes.

For my tests, I used one of the Metz 58 AF-2 flashes as a master, mounted directly on the camera. This flash was set to work with the slave flashes, and I set the camera's integrated wireless system according to the instructions in the camera manual. Depending on the camera to subject distance, and the remote flash to subject distance, you can decide how powerful your various flashes have to be – you could create a great system with several Metz 58 AF-2 units, or combine the power of one of these models with the less expensive (and less powerful) 52 AF-1 or 44 AF-1 models.

Setting Up

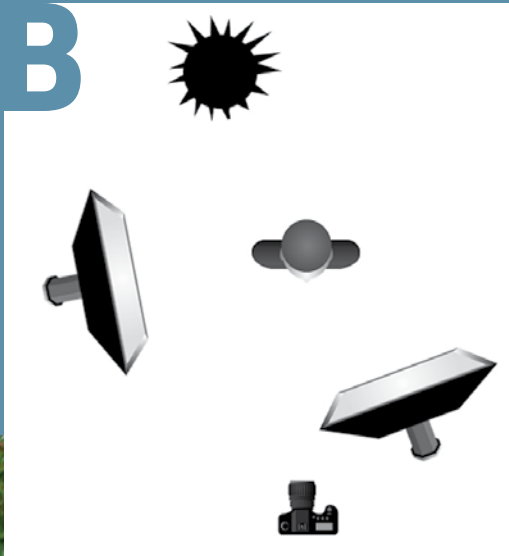
Let's start with the basics. If you shoot outside, don't use the sun as your main light source if it shines straight in the face of your model. This will cause their eyes to squint or close, and the resulting shot will be nothing better than an amateur snapshot. See picture A.

As the resident PHOTONews Magician, I have the opportunity to try out some really cool camera gear. For this assignment I tested a trio of very high quality but surprisingly inexpensive Metz flashes and some really cool Firefly mini beauty softboxes. I like the Metz products because they are compatible with all of the DSLR systems, and they offer professional features and build quality at an affordable price.

I was very impressed with the ease of use of the Metz 58 AF-2, 52 AF-1, and 44 AF-1 model flashes, I did not even have to read the manual to be able to set the flashes for wireless TTL, adjust lighting ratios, dial-in exposure compensation, set the flashes to wireless commander or slave mode and so on... of course, after reading the manual I discovered many additional features, but the Metz units have menus that are very easy to follow, and that is a major advantage when you are in the field.

Adding some relatively simple and inexpensive flash attachments can really add to the

B



This is my set up of choice. I use a flash or radio trigger on the camera, a main flash to my right, a fill flash to the left of model, and the sun as a hair light.

Here is the set up for the shot, a simple way to get amazing results.



C

When your lighting is set up, all you have to do is interact with your model - that's the fun part! Make sure the person is at ease, take some pictures, verify your lighting, take more photos, and share the beauty.

Avoid the squinting eyes, and create a professional portrait by using remote flashes, controlled by radio transmitter or by their own integrated wireless system. The new cameras and their integrated wireless systems use TTL, which reads the exposure through the lens and sends a data stream to the flash to achieve the proper exposure for every shot – even when the remote slave flashes are set to produce a lower light ratio. This wireless TTL feature is a very convenient tool. You can manually adjust the settings to use more or less light from each remote flash, and you can also set the system to do this automatically - very cool stuff. You will always have more control over power if you use manual settings, so make sure you experiment with all the functions of your flashes. I personally use manual setting 90% of the time.

One other magic trick with remote flashes is that you can set high speed sync, or hyper sync. This feature enables you to use the flashes at any shutter speed, even if it is faster than the camera's standard flash sync speed (on most cameras the sync speed is 1/200 second). On a sunny day, you can shoot at an aperture setting of f2.8 and a shutter speed of 1/2000 second and the flash will still sync with the camera. This lets you take advantage of the shallow depth of field of the wide aperture setting, as well as the enhanced lighting from fill flash.

You can use a variety of light stands, clamps, or tripods to hold your remote flash units – just attach a flash shoe adapter to the stand. Some of the flash units come with plastic “feet” that hold the units on a table, or any flat surface. If you have only one flash that you use on a remote stand, use it for your main light. I like to use the main light higher than subject's eye level and place it close to the camera position, generally in front and to my right. If the subject wears glasses and you see reflections, raise the flash higher until the reflections disappear.



Often, when shooting outside, you will have to deal with very strong sunlight and dark shadows. I don't like to shoot with the sun shining in the face of my subjects, so I place the subject with the sun at their back, at a bit of an angle to the right or to the left. You can often use the natural sunlight as a giant hair light, to create a light “aura” that will separate the subject from the background, and take advantage of the interesting effect as the light shines through their hair. See pictures B and C.



You can use the remote flashes in full manual mode, but at the outset and to make it easy, use your flashes and camera in automatic wireless TTL mode. Make sure the high speed sync is “on” for your flashes, put your camera in AV mode, choose your aperture setting to achieve the appropriate depth of field - if you want the background blurred, use a zoom lens and a low aperture setting, for example f/2.8 or f/4.

To make your photos look even better, use a second remote unit as a fill flash. In many situations you could use a reflector to fill in some shadows, but if you are on location outdoors, unless you have an assistant to hold the reflector, using a second flash is an easier approach. The hair light can easily be achieved with a third flash if you don't have any sunlight in the background.

Many photographers suggest that you use a lower setting for the fill light than the main light, and that you should use the hair light a little stronger than the main light. This concept works well most of the time, and it is a good rule of thumb to start with.

Some things you must know about using flashes:

- The bigger the light source, the better the light will wrap around the subject, and the catchlights in the eyes will look better. This is why the softbox is such a valuable addition to your kit.
- Diffusion is good for a person's skin, it creates a very nice soft light. Light boxes are ideal to achieve a diffused light effect.
- In most cases, the closer the light is to the subject, the better the quality of the light will be. So get that light close!

Portable flash, studio flash, beauty dish, ring flash, and a vast array of flash accessories are available. The idea here is to give you the desire to produce better images with remote flashes - start with some simple magic, and add to your system as your skills increase.



If direct sunlight is too harsh, the amateurs might look for a shady location, but the magicians will take a flash or two from their bag, and create a photo to remember!

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.



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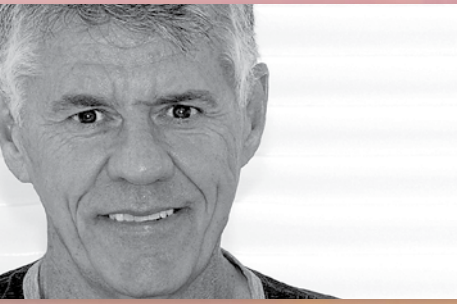
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PRINCE NATIONAL

By Wayne Lynch



Can a bird feel embarrassment? The scientist in me suspects they probably can't, but one spring I watched a spruce grouse that may have come as close as it possibly could to this uncomfortable human emotion. It was early April in the coniferous forests of Prince Alberta National Park in northern Saskatchewan, and I was there to photograph the flamboyant courtship displays of the male spruce grouse. Trappers and early explorers called this grouse the "fool hen" because they could walk up to it and knock it dead with a stick. I had had previous experience with the birds' unwariness so this particular spring I decided to bring a stuffed female grouse with me to see how a hormone-charged male would react to it. My target that morning was a male I had been photographing for several days. As soon as I found him I placed the stuffed female on the ground and laid flat about a metre away to watch the action. In a heartbeat, the male was beside the alluring female. His tail was fanned, his neck feathers flared, and his eye combs engorged a brilliant scarlet. He had a single thought in his tiny brain and my closeness seemed unimportant. He was so unconcerned by me that I tapped him on the rump several times to nudge him into



Boreal Forest Sunset

T PARK

better light for photographs. The frozen pose of the stuffed female didn't deter the male's ardour for an instant, and after a couple of minutes of parading and swaggering he promptly hopped on her back. To steady himself, he drooped his wings, grasped the feathers on the nape of her neck with his beak, and tread backwards carefully to position himself. Just as he was about to make his final move, the female's head tore loose. The male jerked upright in surprise, still holding the head, with cotton stuffing hanging out the bottom of it, in his beak. He immediately jumped off and looked around nervously. If he could have spoken I am sure he would have pleaded "It wasn't me. Really, it wasn't. Honest, I didn't do anything." At this point he was still holding the incriminating head in his beak as if he didn't know what to do with it. After a second or so, he dropped it, glanced quickly at the headless female and ran into the forest. I never saw him again that morning.



That April, I was in Prince Alberta National Park working on a book about the ecology and biology of the boreal forest - an immense tract of trees that runs as a band across the breadth of Canada and covers nearly a third of the country. I worked on the book, entitled *The Great Northern Kingdom - Life in the Boreal Forest*, for nearly 16 years and I travelled to Prince Albert frequently to capture its boreal beauty. During those many years in the field I photographed everything from landscapes, wildlife, flowers, and insects, to historic sites, holiday visitors and park wardens at work. Often, I had only a brief opportunity to capture the moment with my camera so I relied on a mental checklist of photo flaws that I wanted to avoid to produce the best images possible. Today, I still depend on that mental checklist to steer clear of mistakes that are easy to make in the heat of the moment. I call the list my Familiar Foto Flaws and I want to share these with you.

When I began photographing in 1971, I started with a \$30.00 Russian viewfinder camera I bought from a classmate. Thankfully, since then there have been some wonderful innovations in photography: in-camera light meters, through-the-lens flash metering, high-speed predictive autofocus, and ultra-sensitive digital cameras capable of capturing amazing images in low-light conditions - to name just a few. One thing, however, has not changed in four decades and it is probably the most important decision a photographer makes every time an image is captured. Hopefully, this creative decision will always exist. The decision is “what should I include in the frame, what should I omit, and where should I position the subject within the viewfinder to produce the strongest image possible?” Often I get so excited by the drama, beauty and behaviour of a subject that I forget to pay close attention to what is inside the viewfinder. That is why I developed my checklist of familiar foto flaws to avoid a few of the common mistakes that can easily be corrected before you press the shutter. These simple suggestions apply whether you are using a digital phone or the latest pro camera to capture the moment.

Canada Lynx



Cross Fox



Snowshoes





Browsing Moose Calf

Four Familiar Foto Flaws...

and how to avoid them!

Vertical versus Horizontal

Most cameras produce rectangular images, so one dimension is always longer than the other. The first creative decision you can make is to decide whether to capture the subject horizontally or vertically. Often, one orientation is much stronger than the other, but you must consciously consider both if you want to maximize the impact. It takes only a few moments to rotate the camera from one orientation to the other and the differences can be startling.

Angle of View – Stand Tall or Crawl on Your Belly

I don't know how often I've caught myself walking up to a subject, standing over it, and quickly snapping the shot. Moments later I'll realize that an eye level view may not be the best angle from which to highlight the subject. A better tactic is to consider that every photograph has the potential to be taken from an elevated position, from eye level, and from the ground. Make the choice after you have considered each. The decision may mean getting grimy or having to climb a tree but chances are your resulting images will be more imaginative.

Strategic Placement- Where Do I Put the Darn Thing?

Every instructional book I've ever read on photography talks about "the rule of thirds". If you mentally divide the scene in your viewfinder into thirds, horizontally and vertically, the most dynamic locations, the so-called "power points", are at the intersections of the four lines. A natural tendency is to place the subject in the centre of the frame but that is often the least interesting positioning. Placing your subject at one of the power-point locations generally yields a better photograph. If the subject is a person or animal looking in a certain direction position it in the viewfinder so that there is more space in front of the subject rather than behind it. This subtle shift gives the image more strength.

Bio

Author Wayne Lynch leads photography trips all over the world and he usually discusses his familiar foto flaws with almost every group. Following such simple rules can instantly improve the quality of one's photographs. You can see more of Wayne's work at www.waynelynch.ca

The Shifty Horizon

An extension of the "rule of thirds" is the positioning of the horizon in a landscape photograph. A scenery photograph will be often be stronger if the horizon is placed either high in the viewfinder or low rather than straight through the middle of the frame which is what people commonly tend to do. When I'm confronted with this situation I shift the horizon up and down to see which works the best. When I want to emphasize the sky I position the horizon low in the viewfinder and when I want to emphasize the foreground I position it high. Such conscious analysis is sometimes all it takes to make a good photograph into a great one.

In the next issue of PhotoNews I'll continue my checklist of Familiar Foto Flaws.

Preening Great Blue Heron



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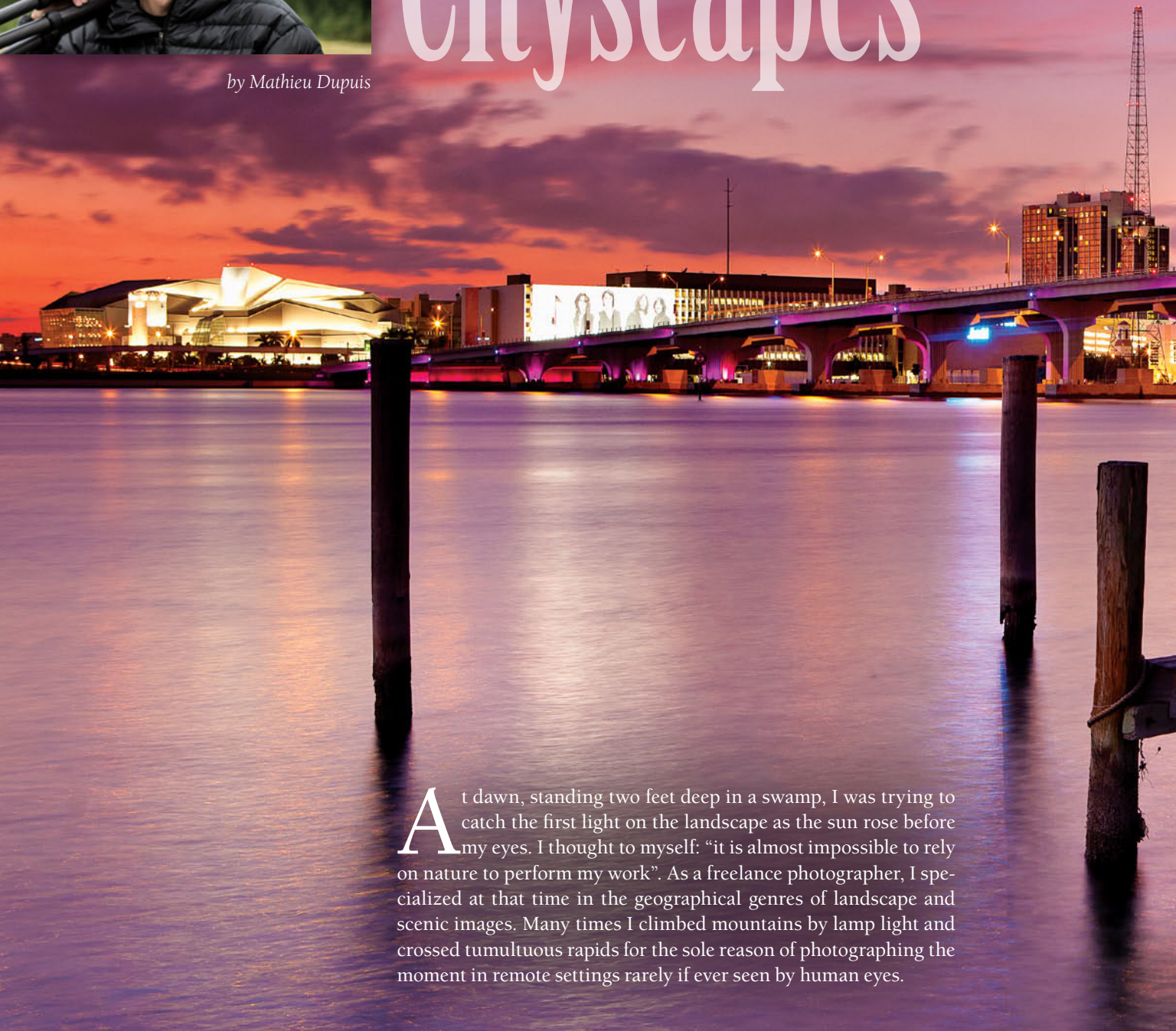


100,000 Canadian photographers receive PHOTONews four times per year – join us as we explore the wonderful world of imaging!



by Mathieu Dupuis

THE SUBLIME BEAUTY OF Cityscapes



At dawn, standing two feet deep in a swamp, I was trying to catch the first light on the landscape as the sun rose before my eyes. I thought to myself: “it is almost impossible to rely on nature to perform my work”. As a freelance photographer, I specialized at that time in the geographical genres of landscape and scenic images. Many times I climbed mountains by lamp light and crossed tumultuous rapids for the sole reason of photographing the moment in remote settings rarely if ever seen by human eyes.

Photo by Mathieu Dupuis



Despite the splendid sunrise landscapes and the calm of early morning, I wanted to rediscover the magic and enjoy the intensity and the creative energy of photography. Thanks to a bold client who recognized the quality of my work, I shifted my gaze to the urban world.

The sounds of the city took on a new tone and intensity. I had to learn to cope with new challenges - to compose images while managing time and traffic. There are so many new subjects, so many colours, forms and almost endless photographic possibilities. Urban photography is an exhilarating experience of creativity.

See the Unforeseen...

Even if we have the impression to compose the scene as our intuition dictates, the key to success in urban photography is, in my opinion, to achieve a good concept of the scene before arriving on-site. Today, the technologies available through iPhones/iPads, Google maps, Streetview and other applications are almost as important as the camera itself. In most cases, I can even plan where I will place my tripod!

Learn Locations Like a “Local”

When shooting in Vancouver, prior knowledge of the area proved to be my salvation. Positioned on the roof of a hotel at 4 o'clock in the morning, everything seemed perfectly aligned to capture the city skyline at dawn. Suddenly, like a tidal wave, a storm came in from the Pacific completely undermining the entire project. The fog was so thick you could cut it with a knife.

My first thought was to return to the warmth and comfort of my hotel bed, but it was unthinkable to face the humiliation of leaving without the image. In cases like this, nothing stops me - my credo is simple - failure is not an option!

In-depth preparation saved the day. I knew the area, and I knew that in less than 25 minutes by car, I could reach the mountains just North of Vancouver. With a little luck, my anticipated photo location would be above the clouds and I would arrive just in time to catch the light! As soon as I stopped the car I saw the scene that I had expected. I set up my gear to



VANCOUVER



Photo by Mathieu Dupuis

CANADA



QUEBEC CANADA



Photo by Mathieu Dupuis

make a photo that I knew would mark a turning point in my career - this would be my first published photograph in National Geographic.

Good Weather, Bad Weather

After a dozen years of professional photography, I have seen all the colours of nature, but it seems that the most popular colour is blue. So many times I have read the clause “blue skies” in contracts! It almost forces me to not set a foot outside unless the sky is completely clear!

For my part, a clear blue sky casts light that is good only in the first hour and the last hour of the day. The rest of the time, the light of a clear blue sky is hard and very contrasty! I can easily show that my most beautiful photos were made in overcast or bad weather. After all, photography is a record of atmosphere! What more superb ambient light can you find than on a stormy day?

In Los Angeles a few months ago, the blues radio station I was listening to suddenly interrupted its programming and began to issue weather alerts. Heavy rains soon descended on the region, and even the luxurious Rodeo Boulevard was threatened by flash floods. I checked my email and learned that all of my assignments for the next day were on hold. I programmed my alarm clock to wake me up before dawn - just in case.

When the alarm went off, the desire to plunge back into a deep sleep was very powerful. Despite the temptation, I slipped out of bed to look at the weather. When I opened the hotel room curtains it was as if I was still immersed in a dream - I saw this cloud enveloping downtown Los Angeles, and in the distance, a Boeing 747 was on final approach to LAX. The light was sublime! With adrenaline pumping, I rushed to my camera, opened the window, and captured a picture that was published in a National Geographic feature on California. I often wonder if I was the first photographer to take a picture for National Geographic while standing in his underwear... the photo appears on the contents page of this issue of PHOTONews.

Essential Apps for Better Images:

GPS App for iPhone: Garmin North America.

Solar trajectories, hours of sunrise and sunset: TPE Photographer App

Ephemeris: to find the location of celestial bodies at specific times.

Field Notes: an artist's Moleskine journal, or the Moleskine App.

EQUIPMENT:

I used a Canon 5D MK III and EOS M, with a range of lenses including 17-40mm f/4, 24-70mm f/2.8, 70-200mm f/2.8, 50mm f/1.4, and 85mm f/1.8.

Bio

Mathieu Dupuis

Mathieu Dupuis is a professional photographer specializing in on-location advertising, editorial, corporate and commercial photography. His images have been featured in a wide range of publications and advertising campaigns.

Based in Montreal, Mathieu travels the world to challenge the limits of creativity. A master of the art of digital photography, Mathieu views the world from a unique perspective. To explore more of Mathieu's world, please visit his website at www.mathieudupuis.com



NEW ORLEANS



Photos by Mathieu Dupuis

TORONTO CANADA



Tripod Tips to improve your images!

Special report by Norm Rosen

Since the dawn of photography, when exposures were measured in minutes rather than milliseconds, the tripod has been a key tool for the creation of high quality images. Whether you shoot film, digital still images, or video, a stable and convenient support can add immeasurably to the quality of your work.



Alta Pro 263AB10

When you begin to explore the subtle nuances of long exposures, set up your camera for a day of sports, nature, or landscape photography, or take on an assignment where extreme accuracy is essential, you will see why the tripod earns its role as “best supporting actor”.

Tripod Construction

The modern tripod is an assembly of components that constitute a support system. Choose wisely, and your tripod can last for many years, and adapt to your changing interests.

The basic components of the tripod system are the legs, the head, and accessories.

Legs are manufactured from a variety of materials, including aluminum alloys, carbon fibre, and composites. Each material has its advantages - aluminum alloys are cost effective, durable, and resilient. Carbon fibre legs are lighter, less prone to vibration, and they are not affected by heat or cold.

A good set of tripod legs can be adjusted to a variety of angles to adapt to uneven surfaces. Leg locks range from clamp or lever style to twist-lock collars, with the twist locks common on the carbon fibre models as they apply a more even pressure around the tubes. Tripod feet come in a variety of styles - the best have a rubber foot that retracts to expose a spike for hard terrain. You can dress your tripod feet in “snowshoes” to keep the feet from sinking into sand, soft terrain, or snow.

The centre column of the tripod is a component that many photographers use only after they have extended the leg sections to their maximum length. The centre column may be geared or friction adjusted, and the best designs allow the column to be set to a variety of angles, and reversed for close-up and macro work.



To photograph this tiny leaf at the base of a tree, I used a 60mm macro lens, and shot at 1/40 second, f/22, ISO 400.



The adjustable legs of the Alta Pro 263 let me position the tripod on the uneven ground. I set two legs at the 50 degree angle, and one at 80 degrees.

How Much Tripod Do You Need? Choose Your Head Wisely

For many photographers, a mid-size tripod is an excellent starting point, combining all of the features you require today, with the potential to add system components as your interests develop. Let's take the Vanguard Alta Pro 263AB100 as an example of the ideal combination of features for the average photo or video enthusiast. Vanguard builds tripods from compact models to professional studio equipment. You can tell the basic characteristics of a Vanguard tripod by its model designation and number - the "Alta Pro" is a versatile series, combining features appropriate for all-round use with professional quality. The 263 designation describes legs with the largest section measuring 26mm in diameter, and the 3 indicates a three-section leg construction. The A denotes "aluminum" and B stands for "ball head".

If you shoot with pro cameras and lenses, you will likely prefer a heavy duty tripod. If you shoot with a prosumer DSLR, the mid-range models should fill the bill to a "T". When you shop for a tripod, extend the legs (but not the centre column) and push down on the head with about five pounds pressure. Tap the legs to see if there is any vibration. Compare the vibration and the stability of the better tripods to the least expensive models, and you will see why experienced photographers look for the best quality tripods they can afford.

Pick a tripod that reaches your eye level without fully extending the centre column. The more you raise the centre column the less stable the tripod becomes.

Today's photo and video enthusiasts enjoy a wide range of tripod head options, from the fast action ball heads to specialized grip heads and pan heads.

For the ultimate in convenience, choose a head with a quick-release camera platform. Get an extra quick release plate and you can switch between two cameras in a second.

For videography, panoramic and sports photography, leveling the tripod is essential for the best results. A tripod that has a bubble level makes this a simple task.

The Multi-Angle Central Column (MACC) let me position the camera close to the leaf. I used a wired shutter release to take the picture.





Stone bag
Vanguard SB-100



Ball head with quick
release TBH300

Alta Pro263AT

Use an electronic cable release to avoid camera vibration. The top Vanguard grip head models have an integrated cable release compatible with most of today's popular camera systems.

Get the Most from Your Tripod

There are many techniques to using a tripod for photo or video assignments, and new tripod designs have been generating a great deal of excitement. Using the Alta Pro 263 as an example, the adjustable legs can be set to 25, 50 or 80 degree angles, and the multi-angle central column (MACC) lets you adjust the central column from 0 to 180 degrees for close-up work. Combine these features with a grip head, and you have an outstanding tripod for shooting sports. There is a very cool video on the website at www.vanguardtripods.ca showing a photographer panning with the action, with the centre column acting as a stabilizing lever... I tried this technique and it works like a charm.

Accessorize Your Tripod System!

There are a few tripod accessories that come in very handy. If you select a Vanguard tripod like the Alta Pro 263ATBH, you get a tripod bag as a bonus... this is a convenient way to carry the tripod.

A hook on the bottom of the centre column lets you hang your camera bag to add stability for long exposures, or when shooting in bad weather. Let the bag touch the ground to keep it from moving. You can achieve a similar effect with a "stone bag" - a triangular cloth with loops that lets you hang it from the tripod leg locks. Place some weight in the cloth to enhance tripod stability.

PH Window Mounts - You can sit in the comfort of your car and take pictures, using the mass of the vehicle as a substitute for a tripod. The PH pan head window mounts have non-slip platforms that attach to vehicle windows, tubular structures and other solid platforms.

SB-100 - Strap on a Vanguard SB-100 stone bag and you can stabilize your rig, and add a very convenient place to put lenses, filters, and your lunch.



PH-242



PH-240



PH-304

Tripod Heads



GH-300T

Vanguard's GH-300T is the ultimate grip head for action assignments. Available with remote release wires for the popular Canon and Nikon cameras, it has excellent balance. Vanguard offers similar design with a few less features in lower price models GH-100 and GH-200. The GH-300T is available with an Arca Swiss plate.

BBH Ball Head

Vanguard's top-of-the-line BBH Series ball head delivers in all of the key areas – accuracy, precision, convenience and ease of use. Its Rapid Level System enables you to quickly guide the camera to be perfectly level with the base. Available with an Arca Swiss plate.



SBH Ball Head

The SBH precision-cut ball head is a fast-action model constructed of solid, strong magnesium alloy, durable and lighter in weight than the industry standard. Most models in this series include a 360-degree scale, pan lock, bubble level and a safety lock for extra security.



PH-111V Video Pan Head

A compact, lightweight, pan head with true fluid movement, the Vanguard PH-111V is ideal for use with smaller HD camcorders. Features include a quick release system with DIN standard quick shoe and dual safety locks, and a long handle that can be installed from the front or back.

Tripod Tips

- Use a tripod that matches your gear – spending thousands on a camera and lens and then supporting it with an inferior tripod not only gives you inferior results it may put your gear at risk.
- Extend the top legs of the tripod first, to maintain the greatest strength. The bottom (thinnest leg) sections should be used last.
- Align the front tripod leg with your camera lens for the most stable shooting platform.
- If you have more than one tripod head, store a screwdriver or a hex key in the centre column for convenience. Some tripods come with a tool attached.
- Never force the tripod locks - they can be adjusted for perfect performance. Vanguard tripods include a small tool kit for adjustments in the field


Perspectives



by Kristian Bogner



CAPTURING Exotic Faces



Nikon D3X, VR 70-200mm f/2.8G at 200mm, f/9, 1/400s, ISO 200

We stopped at the side of the road and visited a rarely seen village. I saw this amazing study and captured it with a long lens in stealth mode. I later showed her the images. I desaturated slightly and cranked up the impact of the image.

Throughout my travels I always look for interesting and exotic faces to photograph. A great portrait can tell a story, evoke emotion, and give insight into the subject, past, present and in the moment. Here are some tips to help you capture any subject with excellence.



Approaching People and Permission

On a recent photo trip to Ladakh, India, where spectacular faces were everywhere, I noticed while watching my photography students that the hardest part for them was simply approaching the subjects and asking to take their picture. I demonstrated a few times and simply made them practice. Each time they approached a new subject it became easier for them, and they soon began to realize the wonderful experience of connecting with strangers and sharing with them the gift of their art.

Even in very remote cultures, if you have a camera hanging around your neck and you motion with it that you would like to take a photograph of someone, they usually get the picture. Sometimes I just smile and nod or shrug my shoulders. I usually get a nod or smile in response, or they run away waving their arms. With digital photography it is so much easier than ever to create that connection. I will take one or two photographs and then show my new friends the images on the back of my camera. Chances are they will be absolutely thrilled that you have photographed them. Now that they are on board and more relaxed I take a moment to make any camera setting adjustments and take a few more frames. These will likely be your best shots.

Sometimes I find that when you point a camera at someone they freeze or get caught up in their own self image and the resulting portrait looks contrived. For that reason, I sometimes shoot in "stealth mode" using a long lens and just capture the moment. After I capture the shot I wanted, I approach my subject and show it to them. I often photograph their reaction to the image. Most of the time, people are truly happy to have been photographed. If they have email, I send them a copy. If they do not like the resulting photograph you can offer to delete the image.

Remember to smile for your subjects if you want them to smile back. Approach new friends with confidence and show them with your eyes that you want to photograph them in a positive way, and you will have a wonderful positive experience and so will they.

Nikon D4, VR 70-200mm f/2.8G at 200mm, f/4, 1/200s, ISO Auto (1600)

I loved the colours in this shot. I simply saw it and captured what was with a long lens.

Location Lighting Tips

Time of Day

Just like landscapes, the best time to shoot faces is usually during the early morning or evening hours, when the sun is lower and provides a warmer colour temperature. This will also light the subject from the side, which is generally much more pleasing than sunlight at high noon which casts harsh shadows. Overcast days are good for taking softer portraits at any time, and so are shaded areas, hallways, or pillars with windows or openings to allow soft or reflected light in.

Reflect the Light

A \$20 reflector can be one of your best tools to ensure great outdoor lighting. I have a small fold-up round one that fits perfectly into my camera bag and I never leave home without it. I prefer silver on one side and white on the other, so I have the option of powerful or softer light. Even if I am stuck shooting in harsh bright sunlight, I can put the subject with the sun at their back and reflect beautiful controlled light back into their face. If you don't have a reflector, try using a piece of tin foil or a white towel to

reflect the light towards your subject and you will see what an invaluable tool a reflector can be. Obviously, it is a challenge to hold the reflector and shoot at the same time. I would advise that you recruit someone nearby to hold the reflector and act as your assistant. If there are no volunteers in the area you can have your subject hold the reflector below their face and it will still produce some beautiful light. One very handy trick is to hang the reflector from your tripod.

Flash Fill

Another way to guarantee good lighting is to use a flash on top of your camera or with a cord so you can hold it off to the side or at a higher angle. I usually carry at least one Nikon SB-910 flash in my bag. TTL works great and I usually set my flash to -1EV or -2EV so that my flash doesn't overpower the subject but it just fills in some of the shadows. I like to use my flash tipped up with the bulb diffuser on it. It produces a softer more pleasing light source, and the diffuser will eliminate red-eye and put a nice catchlight in your subject's eyes in a very pleasing location. In bright sunlight you may have to set your camera and flash to FP in order for it to sync at a fast enough shutter speed.

Nikon D3S, 24-70mm f/2.8G at 38mm, f/6.3, 1/320s, ISO 1250

I saw this young mother caring for her child and captured the emotion.





Camera Settings

Shallow Depth of Field

Generally, when I am shooting a face, I use a shallower depth of field so that the background is slightly blurred and all focus and emphasis is on the subject's face and specifically on the eyes. I would try shooting between $f/2.8$ and $f/8$ depending on your focal length and the actual depth of field you want. This f-stop range should also allow you to maximize your lens performance.

Picture Control Settings

I always adjust my Picture Control settings to best suit the subject - tweaking the settings in the camera can save considerable time in post-processing. I prefer starting with the standard profile and then I adjust my sharpness to about 7 or 8 out of 10 for most subjects. I also play with my saturation and sometimes increase it slightly to give the image a bit more punch. Watch to make sure that the saturation increase doesn't make your subject's face look too red.

D-Lighting and Contrast Adjustment

D-Lighting is a great feature to help fill in the midtone to shadow area of the image. I usually set my camera's D-Lighting to low or medium. For difficult or very high contrast subjects I set D-Lighting to high, or reduce the contrast in Picture Control Settings.

Nikon D3S, VR 70-200mm
 $f/2.8G$ at 200mm, $f/5$, $1/250s$,
ISO 4000

I shot this image from a distance and clicked the shutter at the moment she looked up at me. Afterwards I went up to her and showed her the image which put a smile on her face!

Nikon D3X, VR 70-200mm
 $f/2.8G$ at 165mm, AF-C, $f/8$,
 $1/160s$, ISO 400

For this image I wanted to capture all of the wonderful detail and texture. I also increased my saturation on my Nikon Picture Control Settings to get some intense colour.



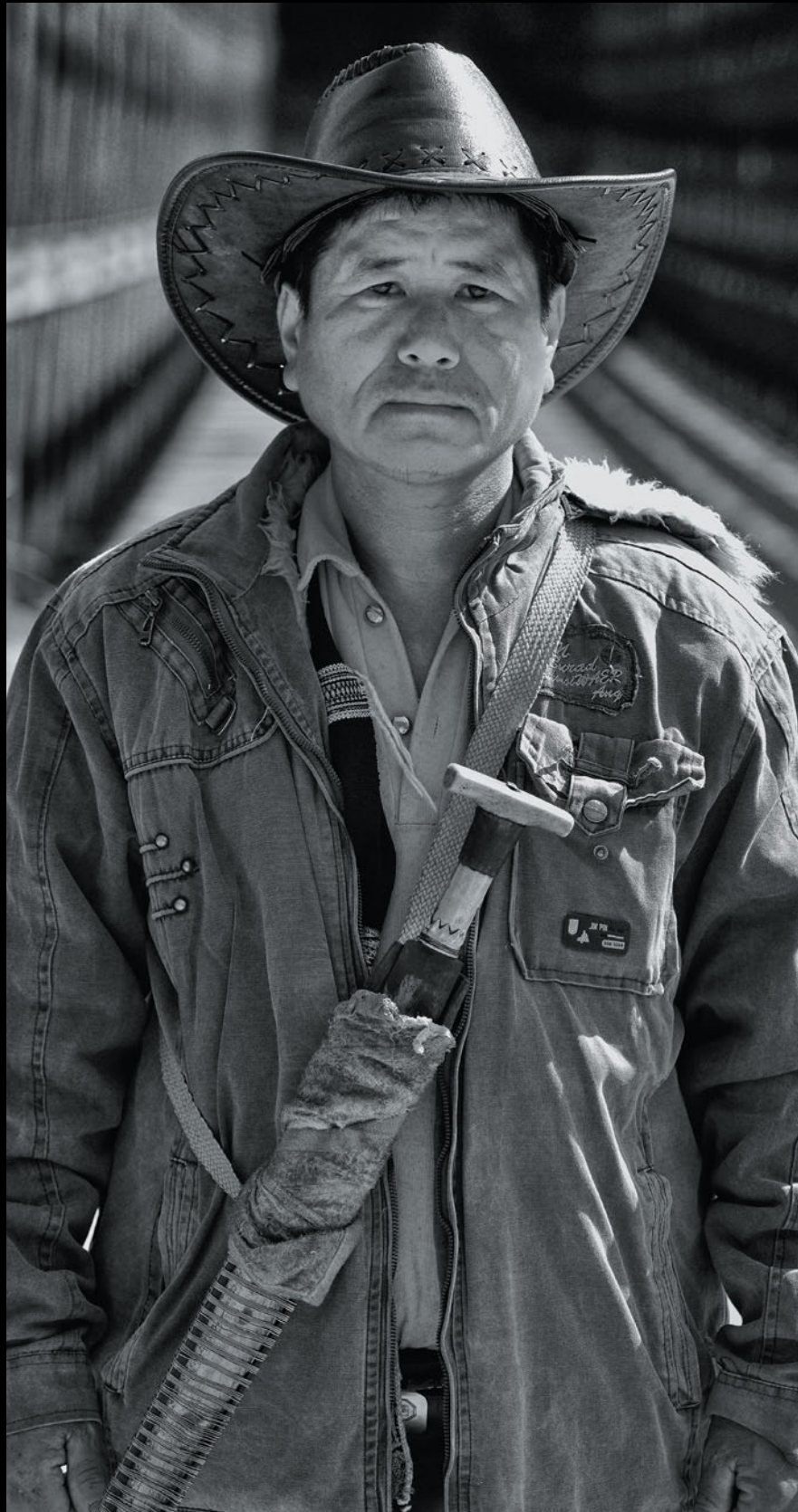
The Transformative Power of Photography

As photographers, we can see the energy or beauty in a subject, capture it and then reflect it back at the subject with our photograph.

Sometimes we see people in a way that they don't see themselves, and showing them their energetic reflection can sometimes be very transformational. On one of my expeditions in Northern India I spent the day taking pictures in a small village. Later that evening we invited the village to a slideshow that I put together for them including some of the images I had taken of them, and a few photographs of Canada. One of the girls that came was deaf and mute. She wasn't really engaged in the slide presentation and seemed very frustrated and closed off. I was travelling with an Indian Major General, and in his wisdom he convinced her to get up and pose for some pictures, and he asked me to photograph her. In the first few images she looked incredibly awkward and stiff. As I connected with her and showed her a few images, she started to soften and realize that I had a positive intent to take some beautiful images of her. She slowly relaxed in front of the camera. As I kept shooting and showing her the results she started to shine, she started to "be". At one point, she saw herself in such a magnificent way that she let out this beautiful sound of gratitude. She had completely transformed in front of the camera. A tear rolled down the Indian General's face, he thanked me and said that this was probably the best day of that girl's life. She was able to let go of any negative self image of herself and in that moment just "be".

I have noticed this same phenomenon in almost every portrait session I do. The images start at about 3 out of 10, and once the model feels comfortable and stops worrying about how they look they begin to shine and every image becomes a 9 or 10 out of 10. It is amazing - but it happens all of the time, and if I have done my job right and captured their essence, my subjects will not only have an image that they will love forever, but also one to remember who they were with.

Photography can be an incredibly powerful way to relate to people. The next time you have the opportunity to shoot portraits, put your whole passion into it and see the wonderful benefits that can come from your art. ■



Nikon D3X, VR 70-200mm f/2.8G at 145mm, f/5.6, 1/400s, ISO 400

I encountered a tribal man in northern India. I asked him to stop for a moment and took this image. I showed him and used it as an opportunity to build a bridge with him.

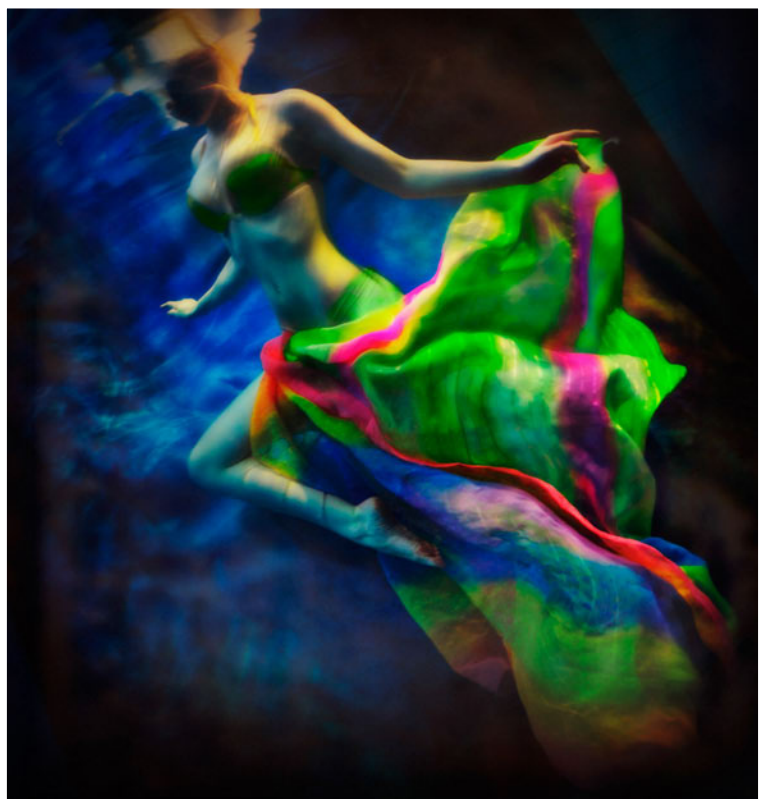
3 top pros discuss their



By Jack Colvin

As digital image-making and digital display methods become more and more sophisticated, there is a tendency to rely on an electronic screen to display our work. That is understandable, since an iPad or an HD monitor provides convenience and a quick way to view a series of photos. This display method has started to spread to commercial photographers too, as you might expect; some of their portfolios are now available only in digital form. And yet other pros remain aware of the visual and tactile impact that is only possible in a print, especially when made on fine-art media. For this issue, we chatted with three top photographers to get their perspectives as to the beauty and the value of the printed image.

Photo by Craig Minielly



Craig Minielly

A winner of five Photographer of the Year awards and the Yousuf Karsh Lifetime Achievement Award, Craig Minielly has been published worldwide for the last 30 years. (See www.auraphotographics.com.) Specializing in commercial, advertising and portrait photography, he has also become well known for his underwater work with sharks and other creatures. We caught up with him on the deck of his 40-foot sailboat moored in Vancouver harbour - Minielly also owns a loft studio in the “funky side” of that city.

Unlike a high volume studio, Minielly finds he has the time to make his own prints, and does so regularly. He strongly advocates this skill for all serious photographers, even if they eventually allow a lab to make some of their prints. “It’s important to be able to perfect the image in post production, in order to guide the lab, to express exactly what they want or the nature of the problem when there is one,” he explains.

Minielly is also a proponent of portfolios consisting of prints that potential clients can examine. “When flipping through images on an iPad, it’s easy to be quick and disposable. I have that

preferred inkjet media

too, but a print portfolio is a nice complement; it puts more time and appreciation into the portfolio review process.” Naturally, he also makes large gallery prints. “When people walk in and see them on display, they’re already thinking of their own opportunities for the prints. I find that the surfaces and styles, especially the uniqueness of Hahnemühle Bamboo or Torchon, give a uniqueness and bit of personality to the artistic image I try to present to my clients.”

He also feels that specific surfaces and paper characteristic work well with certain types of image styles. For example, he finds that Bamboo lends itself beautifully to boudoir and fine art images. But his personal favourite is the Baryta series. “It’s the one I’ll select when I want more depth and gloss to a location image, though without a high gloss, Minielly says. “Having started

in a wet darkroom, Baryta is almost nostalgic for me; it’s an outstanding surface and weight. It gives me the same feel as the original fibre-based papers did. There’s a wonderful tonal range and intensity in black & white but it’s also great for its depth and colour quality.”

For some editorial-style travel photography or commissioned fine art, Minielly selects Torchon (French for “coarse texture”). “The added texture adds personality to the printed image. It’s a cooler paper so I don’t use it as often but the texture just works into the image and becomes part of the presentation; there’s that much more of an obvious watercolour feel to it. I also like it for boudoir work, for its softer contrast and colour palette,” he adds. “The nature of the texture becomes one more dimension that exists with the print surface and an opportunity for my clients.”

Photo by Craig Minielly



Minielly switches to Photo Rag Satin for much of his editorial and advertising work. "It's my go-to commercial style paper. Satin does the job beautifully, allowing the image to stand alone without the distraction of a warm or cool tone and other aspects of a fine-art paper that are not necessary. There's a perfect sheen, a wonderful colour range and great colour tone accuracy."

When making gallery prints, he may use a variety of Hahnemühle papers. "The last couple of exhibitions featured my travel photography in Havana, of people and personalities, and underwater fashion style work and fine art nude and glamour work. Picking the most suitable paper for each image and presentation is important for my style and Hahnemühle papers are a great family of media to choose from," he concludes.



Photo by Sam Sciarrino

Sam Sciarrino

Operating a high-end boutique style portrait and wedding studio just north of Toronto (<http://horvathphoto.com>), Sam Sciarrino holds several Master Photographer degrees. His awards could fill an entire wall, including Photographer of the Year for three years, from the Society of Wedding and Portrait Photographers in England. He's also a frequent presenter during international photography conventions and an occasional instructor at Colleges such as Sheridan and the Niagara School of Imaging.

Sciarrino makes many prints up to 24x36-inches but sends the work to a pro lab when numerous prints are required for wedding

albums, or for oversized prints and for canvas wraps. "In fine art portraiture it's very important to control the printing, including the post production [using software] to set up your files so the lab can make prints to your specifications," he explains. "In post, I'll customize the image, burn [darken] the edges a bit like in the darkroom days; nobody else can provide the look I like for my images. When you look at a print, you know it's a Sciarrino portrait, if you know photographers. I don't want it to look like everyone else's work."

His favourite paper is the Hahnemühle Bamboo (a thick, warm-tone, matte medium made from bamboo fibres). Prints on this paper or on watercolour are all made in-house, including the matting and framing. "The whole package works together. Everything is customized. The paper looks great and when the print is double-matted, it looks like it belongs in a gallery," he enthuses. "Clients can see there's value in it. That's how you can sell prints for a lot more and create a niche on an upper end level."

While some photographers have a half dozen distinct specialties and rely on a great variety of media, Sciarrino uses Bamboo frequently. I am a portrait photographer and it works well for me. I use it a lot, for anything from high key to low key and for monochrome portraits to simulate old world black & white". He has also used this paper for competition prints for the last three years. "I have done very, very well with Bamboo. It is a warm paper; if you need a cooler effect, you cool it off in post production and the paper will handle it."

Increasingly, wedding photographers provide the bride with digital images on DVD's but Sciarrino remains a traditionalist. "Anything that is client-based is in print form; we do not give away our files. You should be able to make prints with the look you want and sell them for

Photo by Sam Sciarrino



Photo by Michelle Valberg

the market value. We photograph it, we produce it and we make the sale, getting for the product what we're worth. And that is how you make a full-time living in this business."

Michelle Valberg

Although she specializes in executive portraits and commercial photography at her Ottawa studio and gallery, Michelle Valberg's work in distant locales is regularly featured in publications around the world. (See www.michellevalberg.com.) She is best known in Canada for photographs made during 27 years of trips to the far north. Some were featured in a solo exhibition at the esteemed Canadian Museum of Nature and are the subject of her 2013 coffee-table book, *Arctic Kaleidoscope... The People, Wildlife and Ever-Changing Landscape*.

The oversized museum prints were made at her studio on Hahnemühle Monet Canvas, with a 2-inch wrap, and they were very well received by the public. "I received such amazing comments," Valberg recalls. "Monet makes images come alive. There's a vibrancy of colour, a painterly quality with the texture, and the wrap gives them almost a another dimension, allowing viewers to feel as if they were part of the work."

Recently, Valberg discovered rice paper, the lightweight Awagami Washi made of various natural fibres for a strong, tactile feel and coated for accurate colour and ink fastness in inkjet printing. "When we made the first print, it was exciting; I was hooked. You're always looking for new ways of showcasing your work and canvas wraps are becoming quite common. You want to be different, to be ahead of everyone else. When it comes to gallery work, it's worth shaking things up a bit to make sure you're evolving."

Valberg's prints of the Arctic, most on the Awagami paper, will be featured at the Wall Space Gallery in Ottawa from Sept. 19 to Oct. 6 this year. Needless to say, her portfolio was not on an iPad when she first showed sample images to the gallery staff. "It's tempting to go with



what's simple; load the digital files into a tablet and anyone can flip through the images quickly. But they won't have the impact that you get when someone can pick up your print," she insists.

She relates the first meeting with gallery staff in the spring. "When I showed the Awagami prints, all they wanted to do was touch them to feel the texture and hold them up to the light. The Washi paper is translucent and it's beautiful, especially for images with a white background." Compared to the huge canvas prints (up to 62x90-inches) exhibited at the Museum, the gallery display of both small and large prints on rice paper offers a welcome new direction for Michelle Valberg.

"When people come in to Wall Space in the fall, they'll be in for a shock," she predicts. "It's not what they've been seeing from me in the past five years, when I've mostly been printing on canvas. This Awagami paper will really stretch my work. I have 150,000 images from Arctic and I'll look for those that will really work well with this new medium that provides a different way of looking at them."

Photo by Michelle Valberg



Text and photos by Michael DeFreitas



Ten Top Travel Tips

All travellers, especially photographers, have different expectations and perspectives on the travel experience. But one thing all travellers agree on is documenting their experiences with images. So, whether you plan on using a point-and-shoot or high-powered DSLR, here are a few tips to help you capture those experiences.

1) Why Are You There?

“Winging it” has its advantages especially on longer trips, but on a 7-day Peru adventure it can quickly turn to disaster. Despite what you hear from ‘wingers,’ good travel shots require good pre-trip planning. First consider why, out of all the places in the world, you picked a particular destination. Was it the geography, the people, cuisine, history or art? Regardless of your reason to visit the area, make sure you incorporate those elements into your photography. If you based your decision on culture, then make sure you don’t shoot mostly landscapes.

2) Know Before You Go

Most travelers plan what to pack and what to see. Few pre-trip plans include the “who, what, where, when, why and how” to shoot things that interest you. Research websites, brochures, travel guides and tourist bureaus for information, and

then prepare a shot list of must-get images that you feel will best capture the essence of your trip. You can always modify the list on the fly, but with limited time, the list will help keep you on track.

3) What Equipment to Pack?

Your shot list and interests will usually dictate the equipment you will need. If you are going on an African safari, you will probably want to take as much heavy artillery (big zoom lenses) as you can squeeze into your luggage if you plan to shoot the wildlife. However, if you are planning on recording a destination’s culture (local markets, cuisine, etc.) then you can probably forget about packing the heavy telephoto zoom lens. And yes, if you plan to document the Incan artifacts in Lima’s National Museum of Archeology or a jellyfish at the Monterey Aquarium in California you will definitely need a tripod.

The Arab Quarter, Jerusalem, Israel.
22mm, f/4, 1/20 second, ISO 200.



Snowy egret, Florida Everglades.
200mm, f/5.6, 1/200 second, ISO 100.

4) Must Takes

Take out good travel insurance for you and your camera gear. Make sure that you understand what the policy covers. Some insurance policies cover replacement costs for lost or stolen equipment while you are on location internationally. That means you can buy an equal replacement there and the insurance company will reimburse you when you file your claim back home. You will most likely need a local police report. Also, try to take two cameras or camera bodies with you, especially if you are heading off the beaten path on one of those once-in-a-lifetime adventures to Antarctica. If you can't afford another DSLR then buy an inexpensive point-and-shoot or borrow a camera from a friend. Having your camera fail on the second day in the Galapagos Islands is no joking matter.

5) Ask First

Once you reach your destination it is a good idea to relax for a day to catch up with your new time zone. Use this downtime to familiarize yourself with your location. Visit the nearest tourism information centre to explain your photography interests and ask where to get certain shots. Look through local picture books and postcard racks to get shooting ideas (locals know the best spots). Pick up a map and do a dry run with your shot-list, making changes and adding best shooting times (AM or PM) after each item on your list.

Bald eagle fishing near Prince Rupert,
British Columbia,
160mm, f/5.6, 1/800 second, ISO 200.



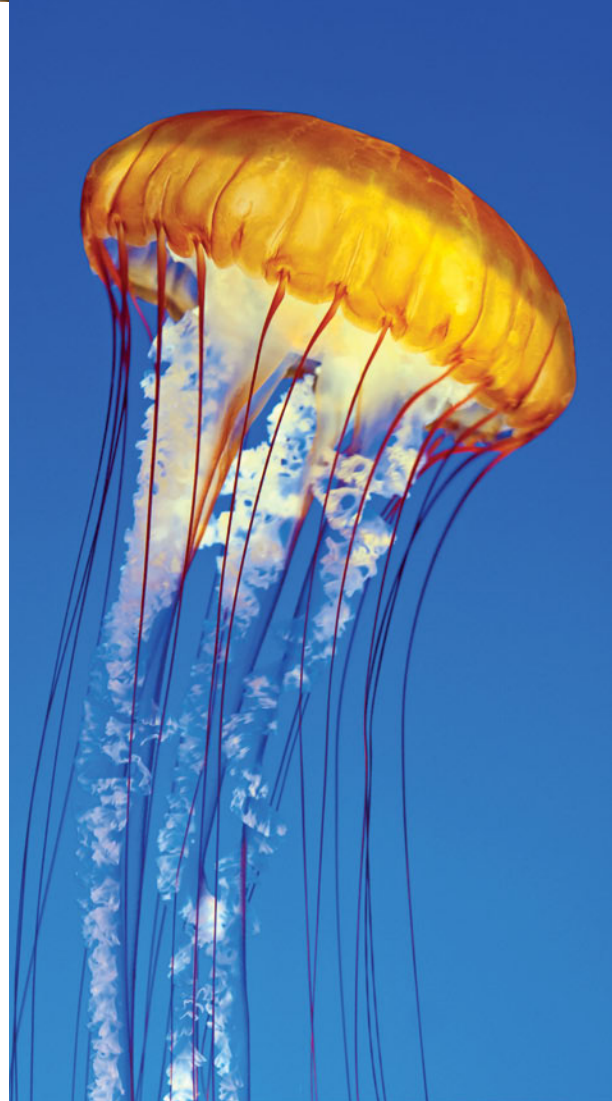
Then, after a good night's sleep, you will be ready to start documenting your trip the next day.

6) Seize The Day!

Remember that photo days start 30 minutes before sunrise and end when you go to sleep, so utilize the entire day. Shoot landscapes and building exteriors in the early morning and late afternoon. Save interiors, food, details and portraits (in open shade) for the middle of the day (from 10am to 2pm). Above all, remember that serendipity plays a major role in travel photography. You never know what you are going to run into, so always try to preset your camera controls based on your subject matter. That way you are always ready to grab that quick shot.

7) Thanks for the Memory

Either travel with lots of memory cards (1GB per day if shooting normal jpeg and 6GBs per day for RAW), and/or make sure you have a way of downloading your images at the end of each day (a laptop or image storage device). Leave your hotel room each day with empty memory cards. After serendipity, having enough memory is the second most important aspect of travel photography. The third most important aspect is making sure you start each day with full battery power and/or backup batteries.



Sea nettle jellyfish at the Monterey Aquarium, California.
38mm, f/4, 1/20 second, ISO 300.



Carmel open-air market Tel Aviv, Israel.
16mm fisheye, f/8, 1/30 second, ISO 200.

8) Get High and Low

Spice up your images with high and low vantage points. How many overhead market shots or street scenes shot from the cobblestone have you seen lately? Look for balconies or bridges and shoot down on scenes. Or preset your exposure, aperture and focus distance (at infinity) manually and turn on your camera's self-timer. Place the camera on the tiled floor of the cathedral in Leipzig, Germany. Prop up the front of the lens with your guidebook and depress the shutter release button.

9) Bad Weather, No Way!

Expect bad weather and have a fallback plan for it. Remember it is part of your travel experience so document those hurricane winds or monsoon-flooded streets. Flower close-ups and landscapes (without sky) can look great on overcast days. Wet streets at night and colourful umbrellas in China or Japan are a photographer's dream. And don't forget all those architectural details and interior shots.

10) Sit Back and Take a Break

Don't miss the destination because you were too busy shooting. After shooting in Tel Aviv's open-air Carmel Market, buy a cup of freshly squeezed pomegranate juice and a bag of dates, find a seat and savour the whole experience. Travelling isn't all about "getting the shot." Make sure you take the time to appreciate why you are there.

Dessert in Germany. 24mm, f/5.6, 1/25 second, ISO 200





"Artic Bay" - MICHELLE VALBERG ©

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ANDREW COLLETT

Fleeting Moments



Photos by Andrew Collett

As a keen observer of nature, Andrew Collett, from Bracebridge, Ontario, creates images that capture the emotions of the scene - combining light, colour, shape, and perspective to echo the majesty of the moment.

As a professional photographer and master printer, Andrew Collett has a unique approach to sharing his skills with photo enthusiasts around the world - a popular seminar leader at photography events across Canada, he helps you create your own masterpieces by custom printing your favourite images!

PHOTONews asked Andrew to share some of his favourite scenes from the Georgian Bay and Muskoka region, where he leads photo workshops and excursions and teaches the fine art of photographic vision.





For more images by Andrew Collett, and information on how you can participate in his photo workshops and have your best images custom printed, please visit www.andrewcollett.com



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By Jack Colvin

Depth of Field Demystified

Aside from the many aspects of exposure and light metering, photo enthusiasts generally find depth of field (abbreviated as DoF) to be the most difficult concept to master. That is understandable because the “zone of acceptably sharp focus” is a somewhat hypothetical concept. Even so, it is an essential factor to understand and control. While you can find massive amounts of information in text books, consider the following tips as a practical starting point. *My apologies to technically inclined photographers and College instructors for any over-simplification.*

The Basic Concept

When you focus on a subject, the zone of sharpness extends behind and ahead of it. While only the focused plane in any photo is truly sharp, objects in front of that plane and behind it, will **appear** acceptably sharp to the viewer’s eye. Naturally, objects in the extreme foreground or

in a distant background will be far less sharp.

We usually want to control the range of acceptably sharp focus (DoF) in order to render the background as blurred or as more distinct, depending on our creative intentions. For a portrait, you might want the subject to be framed against a soft wash of blurred colours, while for a landscape you may prefer that all elements be reasonably sharp or distinct.

Set the “Right” Aperture

The most common method of DoF control is aperture selection (denoted by the *f*/stop), often in the camera’s Aperture Priority mode. For a very limited (shallow) range of sharp focus, set a wide aperture (small *f*/number) such as *f*/2.8 or *f*/4. Conversely, for more DoF to achieve a sharper background, set a small aperture (large *f*/number), perhaps *f*/16 or *f*/22.

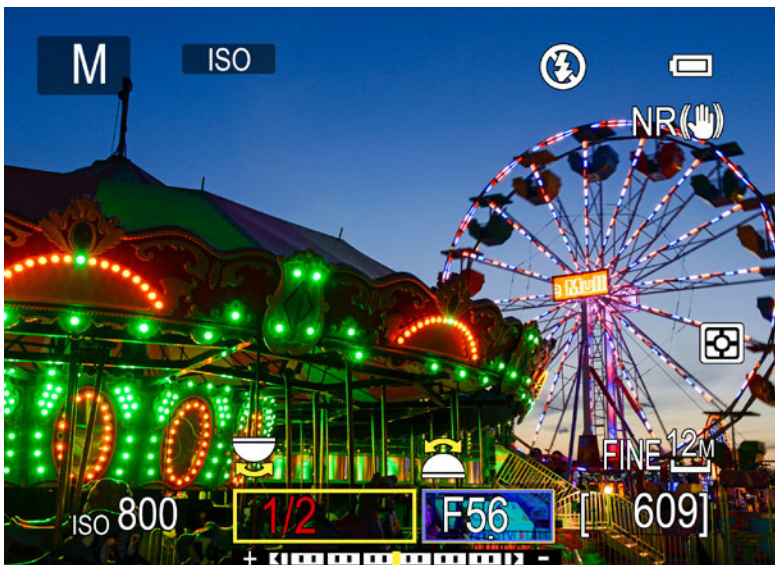
If the shutter speed required for proper exposure at a small aperture is long, mount the camera on a tripod. If the subject is moving, such as wind-blown grass, set a higher ISO for a faster shutter speed to “freeze” the subject. While no lens will provide its best image quality at *f*/16 or *f*/22, your creative intention regarding the degree of background sharpness is usually the most important consideration.

Preview Depth of Field

Most digital SLRs intended for enthusiasts are equipped with a depth of field preview button, usually on the front of the camera near the lens. This control stops the lens diaphragm down to the actual “working” aperture selected. This preview is necessary for visually estimating depth of field, **because without using this DoF stop-down button, you always view the scene at maximum aperture.** (If your camera is not equipped

The ability to control depth of field is a primary factor which separates the snap-shooter from the advanced photographer. In this image, a decisive selection of aperture, point of focus, focal length and shooting position was necessary to achieve the intended effect.

Photo by Jack Colvin



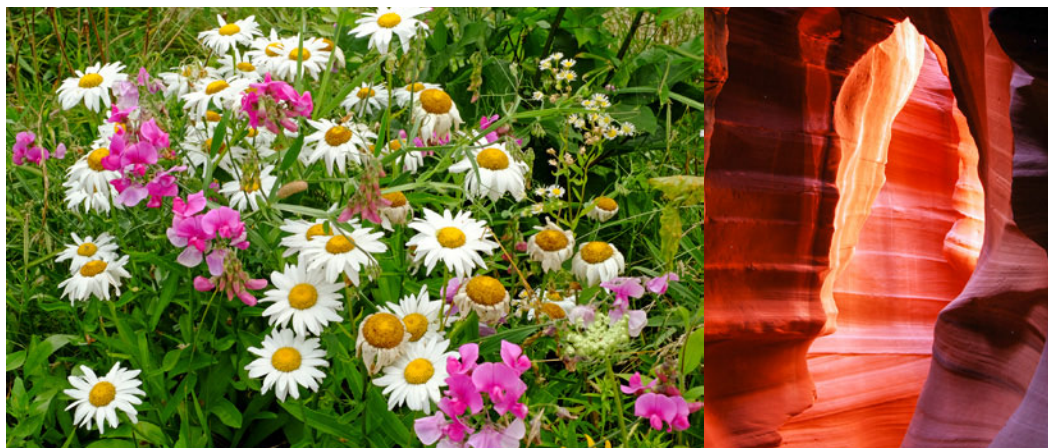


Photo by Jack Colvin

Photo by Jacques Dumont

Use your camera's depth of field preview control while viewing the scene through the optical viewfinder. Try various apertures from wide (small f /number) to small (large f /number). When the range of acceptably sharp focus appears ideal, take the photo.

with DoF preview, take the same photo at several apertures; examine them on the LCD screen and decide which aperture setting provides the intended background sharpness or blurring.)

Focus on a nearby subject and press the DoF preview button while viewing the scene at $f/4$, at $f/11$ and then at $f/22$. Watch the image through the viewfinder to determine how blurred or sharp the background is at each aperture. Keep in mind that when you use the DoF preview button at small apertures, the focusing screen will darken, becoming almost black by $f/22$. That is normal – your camera is not broken! Previewing the DoF should not be a problem in bright light; and even in low light your eye should soon adjust to the dimmer view. If you prefer to compose images on the LCD screen using Live View, and if your camera provides DoF preview on the LCD, try this. Set the screen brightness (a menu item) to a high level in low light; this will provide a brighter display, useful for critical viewing of background sharpness.

Switch to a Longer or Shorter Lens

Anyone who has used a 10mm focal length and a 300mm focal length will have noticed that wide angle pictures usually have extensive depth of field. Conversely, images made with telephoto lenses generally have very limited or shallow DoF for a blurred background. In fact, DoF does not change with different focal lengths - it is an optical illusion. The range of acceptable sharpness actually depends on magnification: the size of the subject in the frame.

With a wide angle lens, we usually include a full scene in an image. Because any specific element is not magnified very much, the depth of field will be great, rendering an extensive range of acceptably sharp focus even at a wide aperture. When using a telephoto lens however, we tend to fill the frame with a single subject (with high magnification), so the background is more likely to be blurred even at a small aperture.

The Bottom Line

When combining all of the practical information about depth of field, you can decide how to achieve the desired effect in any specific situation. For a lion in a zoo setting, you might want to blur extraneous elements in the background, which would compete for the attention of a viewer. In a classic landscape scene, you may want to maintain sharpness in a fence in the foreground, horses at a mid-range distance, and snow-covered hills far off in the background. Experiment, make notes and review the photos in the field to confirm that you are on the right track.

If the concept of creatively controlling depth of field appeals to you, there are many books that can provide more specifics about the advanced technical factors. Become intimately familiar with circles of confusion, the differences in perspective at various camera-to-subject distances, and the other "complicated" concepts. The extra effort will pay off because depth of field control is one important aspect that separates the serious photographer from the snapshotter.



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

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When the subject is highly magnified, as in Macro (close focus) photography, depth of field is very shallow even at f/22. Keep these concepts in mind when deciding which focal length and focus distance to use for a certain type of scene.

HINT: When shooting extreme close-ups as in macro nature photography, remember that DoF will be measured in fractions of an inch. Position the camera so the back (sensor plane) is parallel to the subject plane -- perhaps the wings of a Monarch butterfly. If you compose the scene with this in mind, you won't have to stop down to a minuscule aperture such as f/32 to keep the important subject areas acceptably sharp. As a bonus, if you can shoot at f/11 or f/16 instead of f/32 the lens will provide higher resolution, as most lenses deliver the sharpest results at intermediate f/stops.

Focus at the Optimal Distance

At common shooting distances (not extreme close-ups) DoF extends about 1/3 in front of focused subject and about 2/3 behind it. Looking for acceptable sharpness from the foreground to the background



Photo by Jacques Dumont

in landscapes or city scapes? Then set focus manually at a point roughly one-third of the way up from the bottom of the frame when you photograph a vast scene. That is only a rough rule of thumb, of course. If you are more demanding and want to know the exact focused distance that will provide maximum depth of field at any aperture,

Depth of field is hypothetical since only a single plane (at exactly the focused distance) is actually razor sharp in any photo. However, when DoF is extensive, the foreground and background areas can also appear to be quite sharp. This is easiest to achieve if you focus at the hyperfocal distance.

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Apps such as DOF Calculator, shown here, are very useful for determining the focused distance that will provide the maximum range of acceptably sharp focus. Enter the pertinent data and the app will provide the hyperfocal distance; focus your lens manually to exactly that distance.

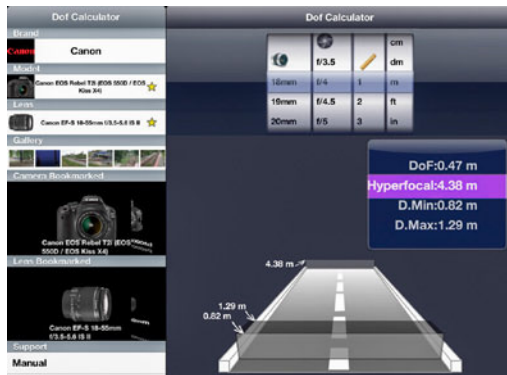
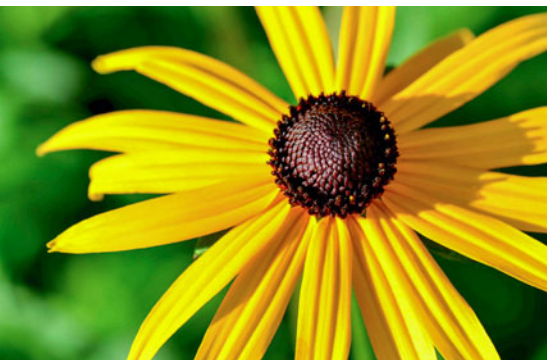


Photo by Jacques Dumont



In extreme close-up photography, depth of field is very shallow even at a small aperture such as $f/22$. It is essential to focus on the most important subject element. Use manual focus to be certain that the essential area will be the sharpest.

you will want to know the “hyperfocal” distance. Calculate the hyperfocal distance and focus manually at exactly that point and you will get maximum depth of field. But how can you determine the focused distance you should use? That is a bit complicated since it depends on the aperture (f /stop) selected and the focal length of the lens. Some lenses have “hash marks” on the distance scale – the zone of acceptable focus lies between the two marks for any aperture setting. That is why there are two “16” marks – one to the left and one to the right of the focus indicator. You can see at a glance how the smaller aperture settings will produce greater depth of focus. You can also find hyperfocal distance charts with a Google search, but if you own a smartphone, install a suitable app such as **DOFMaster** or **DOF Calculator**. Use these apps by entering data about the lens focal length and aperture you want to use as well as the distance to the most important subject. The app will then provide the hyperfocal distance. Focus at that distance for the maximum range of acceptable sharpness.

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Riley Veldhuizen of Yellowknife, Northwest Territories captured this self portrait while snowshoeing in -40C, shooting with an Olympus E-500 at 1/4000 second and f/4, ISO 400. "I angled the light to make the frost pop while trying not to freeze!"



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

The PHOTONews Challenge for Autumn 2013 is “Faces” - your assignment - to photograph a special someone in a way that conveys their personality, mood, or profession.

The topic is open to a range of interpretations - you may photograph people, pets, or objects, concentrating on facial expressions.

You may want to experiment with a variety of camera angles, special effects, backgrounds or lighting techniques. Images from all seasons are welcome.

Please note that for PHOTONews to publish images of recognizable people you must have a model release granting you permission to take the photograph and submit it for publication.

To participate in the PHOTONews Challenge, please visit our flickr® group at www.flickr.com/groups/photonevsgallery/ and click on the discussion thread titled “PHOTONews Autumn 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:

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

COMING IN THE NEXT ISSUE

Winter 2013

The Winter issue of PHOTONews will take readers on a tour of some of Canada's most spectacular landscapes, explore the techniques of close-up photography, and focus on the magic of post-processing.

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.

The photopool at our flickr® group will also be used to select images for our Reader's Gallery - so take a look, sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!



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