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# News

VOLUME 21, NO. 1 · SPRING 2012 · \$ 6.98

DR. WAYNE LYNCH  
Traveller's Camera

## Arctic Aurora & Autumn Caribou

MIKE GRANDMAISON  
Prairie and Beyond

MICHEL ROY  
Splash with Flash!

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Antoine Desilets  
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Printing Techniques

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Travel Tips

**PLUS:**  
SPECIAL FEATURE  
**New Cameras  
for 2012**

Photo by Wayne Lynch

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**COMPLIMENTARY ISSUE**



# When style meets substance.



Building on the admiration for the renowned X100, the highly anticipated X-Pro1 combines retro chic flair with Fujifilm's trademark award-winning imaging technology. This mirrorless digital camera system boasts a fully interchangeable X-mount lens system and a large APS-C size X-Trans CMOS Sensor. The X-Pro1 offers the perfect combination of long-lasting style and revolutionary technology.

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**X-Pro1**



# Spring into Action!

Norm Rosen, editor | editor@zakmedia.ca



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

The first warm winds of spring always awaken my passion for photography. I sally forth, camera and tripod in hand, ready to capture the signs of the season as Canada emerges from the frosty grip of winter.

Spring is a wonderful time for photography. Trees and flowers begin to bloom, animals become more active, and you can enjoy the subtle nuances of light at dawn and dusk without enduring the numbing cold of winter.

It is a season to explore the world around you, to view scenes from a new perspective, and to learn the techniques that will help you create some of the best images of your life.

This issue of PHOTONews is filled with inspiration for photo enthusiasts - from Daryl Benson's insights into the selection of subjects and composition in "Shooting for Stock" to the magic of Michel Roy's "Splash with Flash" technique feature, our preview of Mike Grandmaison's new book "Prairie Light" and Dr. Wayne Lynch's spectacular "Arctic Adventure", our team has compiled a range of images and subjects that should keep you and your camera very busy.

While 2011 was a year of tremendous challenges for the photographic industry, with the earthquake, tsunami, and nuclear accident in Japan, and the flooding in the Philippines, 2012 is shaping up to be a very exciting year, as the factories return to full production. Canon, Nikon, Fujifilm and Pentax have introduced cameras that will push the envelope of digital imaging technology. At press time, Olympus was just about to announce

an exciting new 4/3 system camera, and the list is growing almost every day. We feature some of the latest models in this issue, including links to the websites where you can see the latest information.

This issue of PHOTONews celebrates the work of enthusiastic readers from sea to sea, in our PHOTONews Challenge section, the Reader's Gallery, and our special report on the creative photography program at Humber College.

It is a privilege to showcase the work of Canadian photo enthusiasts in the pages of PHOTONews, and we encourage readers to participate in our flickr® group at [www.flickr.com/groups/photonewsgallery/](http://www.flickr.com/groups/photonewsgallery/), our facebook page [facebook.com/photonewscanada](http://facebook.com/photonewscanada), and our twitter environment [twitter.com/photonewscanada](http://twitter.com/photonewscanada). If you enjoy PHOTONews as much as we enjoy bringing it to you, please share the experience with a friend - all of our issues are available on-line in digital format at [www.photonews.ca](http://www.photonews.ca) along with a fascinating array of information for avid photographers.

Why not join your fellow photo enthusiasts as we break out of the winter doldrums. Take a look at the images and articles in this issue, and then grab your camera for an adventure in creativity. Find a scene, shoot a wide-angle view, then focus on a dozen elements in the original image. Bracket the composition by shooting from a range of perspectives - dance around the scene to find the perfect lighting and point of view, and you may find that your pictures of the spring of 2012 will be the best you have ever created.



**Volume 21, Number 1  
Spring 2012**

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adsales@zakmedia.ca

© 2012 PHOTONews Magazine, Zak Media

Printed in Canada

ISSN 1185-3875

Canada Post Publications Mail Agreement  
No. 40040669

**Undeliverables to:**

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

PHOTONews is published four times a year (Spring; Summer; Autumn; Winter) by Zak Media, and distributed to 111,275 photography and video enthusiasts throughout Canada.

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**SUBSCRIPTIONS - Address change**

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22 Telson Road, Markham, Ontario,  
Canada L3R 1E5  
Tel: 905 477 4111 Fax: 905 477 2502

**Subscription rates:**

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

Published by



**Zak Media**

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

[www.zakmedia.ca](http://www.zakmedia.ca)





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Mike Grandmaison — Prairie and Beyond

Scenes from Mike Grandmaison's new book - *Prairie and Beyond*.



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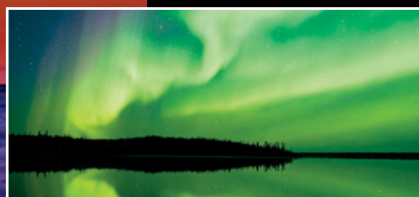
Grand Bend, Ontario. As I contemplated this stunning scene, I let time be a witness by choosing a long shutter speed, allowing the waves and clouds to move across the scene and meld into colour.

Photo © Mike Grandmaison



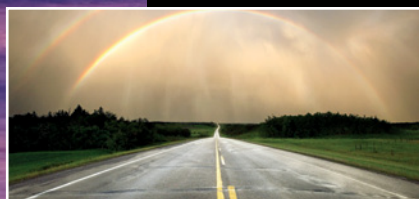
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## Tamron Zoom for E-mount NEX system

Tamron has introduced a new 18-200mm F/3.5-6.3 Di-III VC (Model B011) high-power zoom lens designed for the Sony E-mount NEX series interchangeable-lens, lightweight and compact digital cameras.

The new lens delivers superlative image quality across the whole range from wide-angle to full telephoto (equivalent to a 35mm system range of 27mm wide-angle up to 300mm). Available in silver and black, with a striking appearance befitting the NEX series design. The lens has a 62mm filter mount and comes with a flower-shaped hood. The AF drive has a stepping motor that is optimal for the contrast-detection AF system employed by NEX series cameras, and improved AF performance when shooting video.

The lens has a minimum focus distance of 0.5m at the 200mm setting, ideal for flower petals, jewelry and other small objects that can be shot as expanded close-ups. Tamron's acclaimed VC (Vibration Compensation)

allows easy handheld shooting for sharp images with no camera shake over a wide range of settings, from everyday snapshots to memorable travel scenes. For more information please visit [www.tamron.co](http://www.tamron.co)



## Tamron Unveils New Full-Frame High-Speed Zoom



Tamron has announced the world's first full-size, high-speed standard zoom with built-in image stabilization - the new SP 24-70mm F/2.8 Di VC USD model A007. The lens, which will be available soon in Canon and Nikon mounts, will feature VC (vibration compensation) and USD (Ultrasonic Silent Drive), with resolution at the top of its class. A similar lens, the SP 24-70mm F/2.8 Di USD will be available for Sony DSLR cameras, which have in-camera image stabilization and therefore do not require the VC technology.

The lens features specialized high-grade glass with three LD elements, three glass molded aspherical lenses, one hybrid aspherical lens and two XR (Extra Refractive Index) elements, delivering top-of-the-class quality images. A rounded diaphragm will produce magnificent bokeh.

Light and compact, this high speed standard zoom lens has moisture-resistant construction. For more information please visit [www.tamron.co](http://www.tamron.co).



## KATA "Take a Shot" photography contest

KATA is all about passion for photography. So it's not surprising that KATA's latest photography contest focuses on the true star - the camera bags themselves.

"Take a Shot" calls for applicants to send in their best in-action-shots which include a KATA bag. The picture could be of the bag itself, carried, worn backward or forward, looped on a belt or slung over a shoulder, in an exotic location or even on an everyday kind of street.

If the photo is chosen by KATA judges and it enters the "top categories" section of KATA's website - the lucky applicant will win a free KATA product as an award for excellence.

The contest is simple, and no purchase of KATA products is needed.

For more information visit:

[www.facebook.com/katabags](http://www.facebook.com/katabags) or <http://www.kata-bags.com/News>.



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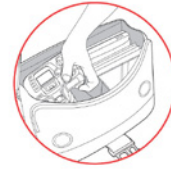
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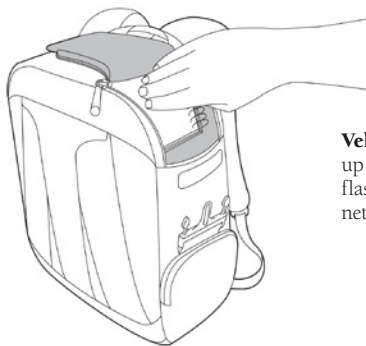
## Manfrotto - Step Out in Style!

Manfrotto has released three new sizes to the Stile collection. The three new bags are specifically designed for the social recorder; the e-reader, netbook and tablet user who will appreciate a camera bag with space for their photographic and personal tech gear.

**Agile II** Fits a compact DSLR with up to 18-105 mm lens attached plus 1-2 extra lenses and a netbook, tablet or e-reader in a designated rear padded compartment, plus a little personal gear and a compact tripod or monopod that can be attached to the bag.



**Unica III** is ideal for a compact DSLR with kit lens attached, plus up to a 13" laptop, and personal gear.



**Veloce III** Fits a DSLR (with or without battery grip and up to a 70-200mm lens attached) plus 1-2 extra lenses, flash, small or medium tripod, personal gear and tablet, netbook or e-reader.



Manfrotto products carry a 2 year Canadian warranty on all Stile bags plus 3 years upon online product registration. For more information please visit: [www.manfrotto.ca](http://www.manfrotto.ca).



## Carry Speed Strap

For secure, fast, and comfortable access to your camera, the Carry Speed Camera Sling Strap system offers a quick-release feature for the sling strap and the Uni-Strap hand strap.

Available in three models: the CS-Slim Camera Sling Strap; the CS-Double for two camera use, and the CS-Pro.



The Pro version has two attachments – one to the body and one to a lens to spread the load. This CS-Pro Camera Sling System has a baseplate that attaches to your camera to enhance the versatility of the system - a tripod quick release plate can then be attached to the camera for the ultimate in versatility. Not to mention it doesn't scratch your camera! See the Carry Strap system in action at [www.carryspeed.ca](http://www.carryspeed.ca).



## Pico Flex Dolly

The Pico Flex Dolly video camera dolly system offers the video maker a quick and easy way to add the "Wow Factor" to their shoot. Smallest dolly system on the market, at just 5.25 inches wide and weighing 1.5 lbs., the Pico Flex has a range of mounting accessories. Great for use with a range of cameras, from point and shoot to DSLR, the Pico Flex Dolly features a sturdy 1/4" thick aluminum base,

hexagonal aluminum axles, and high-tech wheels for smooth straight pans or gorgeous sweeping arcs.

For tracking camera shots that look just like the big Hollywood productions, without the hassles and constraints of traditional dolly systems, check out this ultra light dolly at [www.picoflex.ca](http://www.picoflex.ca).



## Manfrotto LED lights for photo and video

Light up your creativity with perfect chromatic output and distinct Manfrotto design. This new range of LED lights features a high level of technological innovation with consistent 6000K daylight colour temperature at all power settings. For the enthusiast to the more sophisticated user, the Manfrotto LED light range delivers consistent quality, ease of use and functionality.

Cool, silent, dimmable and ballast-free, the LED Lights are a stackable system, offering a multitude of benefits for working in studio, or on-location anywhere in the world. Designed to exceed the highest professional standards, and covered by a 2-year warranty, the LED light range comes in

six models to help you improve your photography and explore your creativity. For more information please visit [www.manfrotto.ca](http://www.manfrotto.ca)



Pocket ML120



Mini ML240



Midi ML360



Midi Hybrid ML360H



Midi Plus ML360HP



Maxima ML840H

## Galerie Prestige Smooth High Gloss 215Gsm

The new Ilford GALERIE Prestige Smooth High Gloss will soon be available in Canada!

This product has an ultra glossy surface on a unique film base creating the look and feel of metallic media. The dimensionally stable, tear and crease resistant base is coated with a proprietary inkjet receiving layer offering a broad colour gamut, instant drying and vibrant colours with real depth.

As the photographic market continues to evolve away from chemical photographic processes, this media is perfect as a metallic alternative, capable of creating eye-catching images with enhanced definition and extended tonal range for the highest quality, professional photo look.

Smooth High Gloss has a universally compatible layer for superior results with both dye and pigment based printers.

For high gloss surface and superb photographic image quality and consistency in a film based media for inkjet prints with an ILFOCHROME® look, and excellent compatibility with all good quality pigment and dye based inkjet printers, Ilford GALERIE Prestige Smooth High Gloss will be ideal for high gloss portraits and commercial portfolios or exhibitions.



Available in the following sizes:  
61cm x 15.2m;  
21 x 29.7cm;  
21.6 x 27.9cm;  
32.9 x 48.8cm,  
and 24" rolls, with a pair of white gloves in the box for easy handling of this special product.

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



## Manfrotto 502 Video Heads

Manfrotto has expanded its 'Bridging Technology' series with a new fluid head developed specifically for the latest camcorders and HDSLRs weighing up to 4 kg / 8.8 lbs.

The new 502 head is available in 2 versions: the MVH502A 'pure' video head with a 75mm half-ball base, and MVH502AH with a flat base with 3/8" thread. The heads are made of aluminum, ensuring rigidity and safety while shooting. They feature a longer sliding plate that allows optimum camera balance and a wider top plate for matching the shape of the latest camera bodies, allowing instant access to 'Easy Link' accessories.

The pan and tilt movements use ball-bearing units which allow for high precision even for small movements. Both heads feature a variable FDS (Fluid Drag System) with adjustable fluid cartridges, and a new type of ergonomically designed PAN fluidity control. The CBS (Counterbalance System) ensures quick set-up and optimal performance to support the weight of the camera and enable more control.

A new quick release button is now closer to the user and the pan bar can be placed on the left or right side of the head. The heads are made from PVC-free material as part of Manfrotto's

commitment to design products that put environmental concerns high on the list of priorities.

### New 502 Video Kits

The MVH502A video head with 75mm half-ball will be available in 3 video kits: one with the 546B aluminum twin-braced video tripod, a second with the 535 carbon fiber pro video tripod and a third with the newly designed MVT502AM light-weight aluminum video tripod.

Manfrotto products carry a 5 year Canadian warranty on all tripod and head products.

For more information, and a video tutorial, please visit [www.manfrotto.ca](http://www.manfrotto.ca).



New quick release button rosettes



Wider top plate



"Easy Link" connectors



Pan FDS ring



PVC-free handle



Double pan-bar

## Manfrotto L Brackets

Manfrotto has developed a new accessory aimed at the professional photography sector. The L Bracket allows photographers to effortlessly change between landscape and portrait orientations, by switching the camera from horizontal to vertical position, while maintaining lens position and equipment center of balance.

The L Bracket is universally adaptable to any DSLR camera body, with special anti-rotational systems to perfectly fit around the camera equipment. Durable magnesium provides strong construction and lightweight transportability. The L Bracket comes in three different quick release configurations, providing compatibility with all the

Manfrotto QR attachments: Q2/RC2, RC4 and Q5. For additional information, and a product video tutorial, please visit [www.manfrotto.ca](http://www.manfrotto.ca).



MS050M4-Q2



MS050M4-RC4



MS050M4-Q5





Focal length: 45mm Exposure: F/3.5  
1/200 sec ISO200 WB: Auto



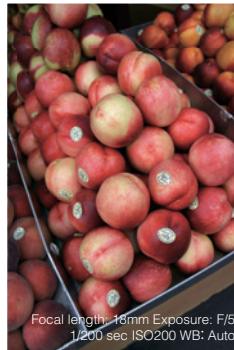
Focal length: 45mm  
Exposure: F/14  
1/160 sec ISO200 WB: Auto



Focal length: 100mm Exposure: F/5.6 1/100 sec ISO1000 WB: Auto



Focal length: 18mm Exposure: F/8 1/200 sec ISO200 WB: Auto



Focal length: 18mm Exposure: F/5  
1/200 sec ISO200 WB: Auto



Focal length: 40mm Exposure: F/7  
1/60 sec ISO400 WB: Auto



Light, compact, high-power zoom

# 18-200mm F/3.5-6.3 Di III VC

For Sony mirrorless interchangeable-lens camera series. Available in Black or Silver.  
Di III Lens designed for mirrorless interchangeable-lens cameras. Comes with flower-shaped lens hood.



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### Congratulations to the many readers who participated in our PHOTONews Challenge – "Winter Wonderland"

Our PHOTONews Challenge, "Winter Wonderland", inspired readers to photograph the scenes that symbolize Canada's signature season. Many enthusiastic photographers braved the cold to capture the essence of winter. These are some of the images that are featured in our PHOTONews flickr group Winter Challenge gallery. To view the full display of frosty compositions, please visit the flickr group at [www.flickr.com/groups/photonewsgallery/](http://www.flickr.com/groups/photonewsgallery/)



#### ▲ Winter Sun

Doug England of Guelph, Ontario, photographed this scene along the shoreline of Lake Ontario at Bluffers Park in Scarborough.

*"I went to 'Bluffers' expecting to capture the texture and structure of the bluff slopes... but the winter sun and sky were just so dramatic I wanted to see how the 17-85 would handle shooting into the sun. It can be good to break 'the rules' now and then. I shot this image at mid-day on a cold, clear January afternoon using a Canon EF-S 17-85 f/4-5.6 and stopped down to f/22 to produce the starburst effect. The RAW file was processed using Topaz Adjust in CS5 to bring out a bit of the detail in the clouds and snow."* Canon EOS 50D, 17mm, f/22, 1/180 s, ISO 100.

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#### ▲ Frosty Blues

James Anderson, of Calgary, Alberta, used his Canon Rebel T2i, and an 18-200 zoom, at 18mm, f/11, 1/200 second at ISO 400, to create this hand-held 3-image HDR.

*"I braved the early morning -22°C weather to capture this scene at Two Jack Lake, Banff National Park, Alberta. A frosty coating on the lake and the blue cold slowly gives way to the rising sun painting Mt. Rundle 'sunset orange.'"*







### ▲ Snowy Owl

Ted Busby of Carleton Place, Ontario, captured this image of a snowy owl with a Canon 30D; 500mm f4 L IS lens, shooting at f/4; 1/2500 second; ISO 100. "This was my first encounter with this beautiful northern visitor! We spotted this owl a long ways out in a farmer's field east of Ottawa. We decided to try and walk out to it. Approaching slowly, stopping every so often to take a few shots, then moving forward in a zig-zag fashion to try to get a little closer. The owl was quite tolerant until another photographer walked straight into the area and spooked the owl. I held the shutter down and managed a few decent images as it left the area."



### ► Thistles

Jeff Morrice, of Mississauga, Ontario, photographed these thistles on a brisk and cloudy January afternoon. "While walking the paths along the Cooksville Creek with a Nikon D90 and a 55-200mm lens, I shot this picture at 1/100 second and f/7.1, ISO 400. The 200mm focal length narrowed the field of view to isolate the thistles, and the bank of the far end of the creek created a nice blurred background."





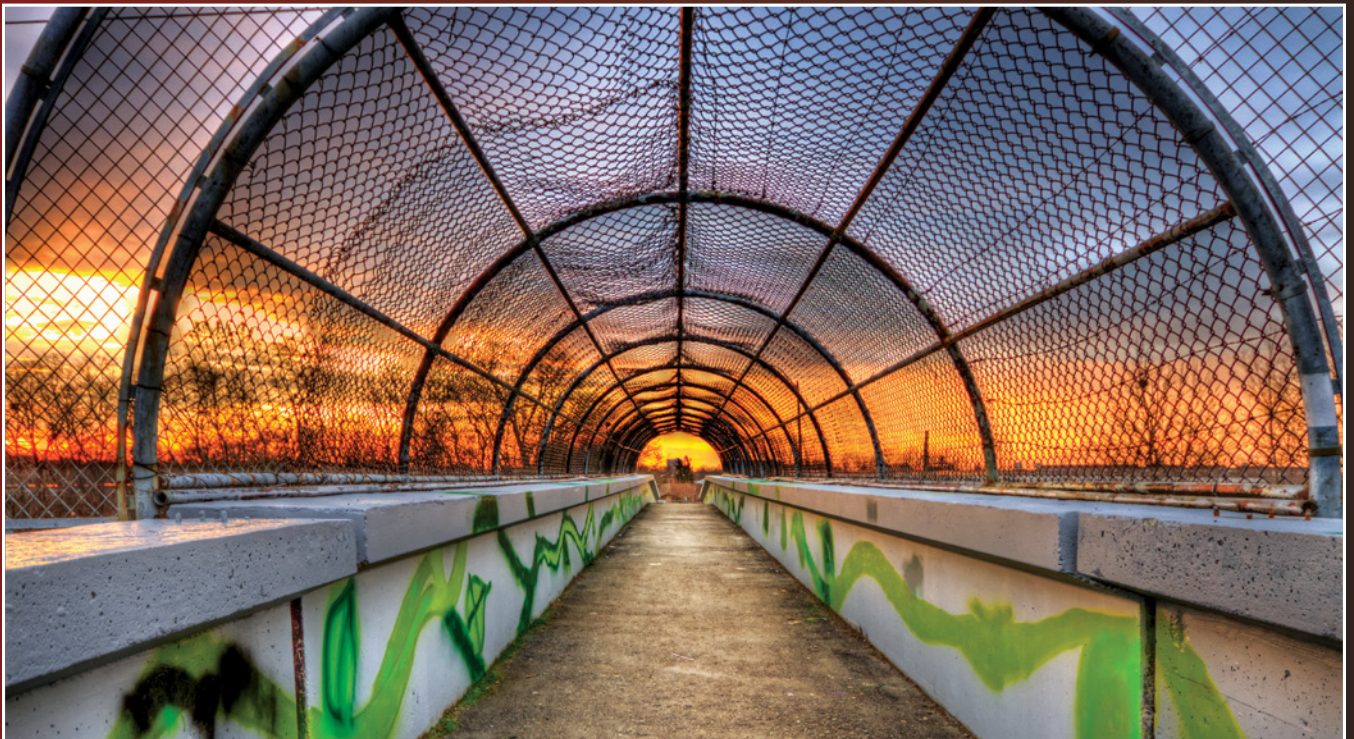


▲ **One fluff ball, coming right up!**

Jean-Michel Boudreau, of Montreal, used a Pentax K20D and a Tamron 17-50 zoom at 50mm setting, 1/750 second at f/13, ISO 800 to capture this image of Barbie, Johnny Day's dog.

▼ **Pathways**

Kerry Sheppard, of Cambridge, Ontario, captured this image of a pedestrian train overpass in early December with a Canon 7D and a 10-20mm lens at 1/30 second and f/5.7, ISO 400. "I waited months for just the right sunrise and finally got my five-minute opening."







▲ **Under The Bridge**

Cliff Ayotte of St-Hubert, Quebec, photographed the reflection of a green bridge with a Nikon D3000 and an 18-55mm lens at 30mm, 1/25 second, f/5, ISO 100.

*"I was walking in a park near my home when I saw the bridge. I took several shots of it, and then I was attracted by the reflection in the water. I was amazed by the beautiful colors".*

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

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

Readers participating in the published gallery will receive a special gift.

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

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



# Springboard

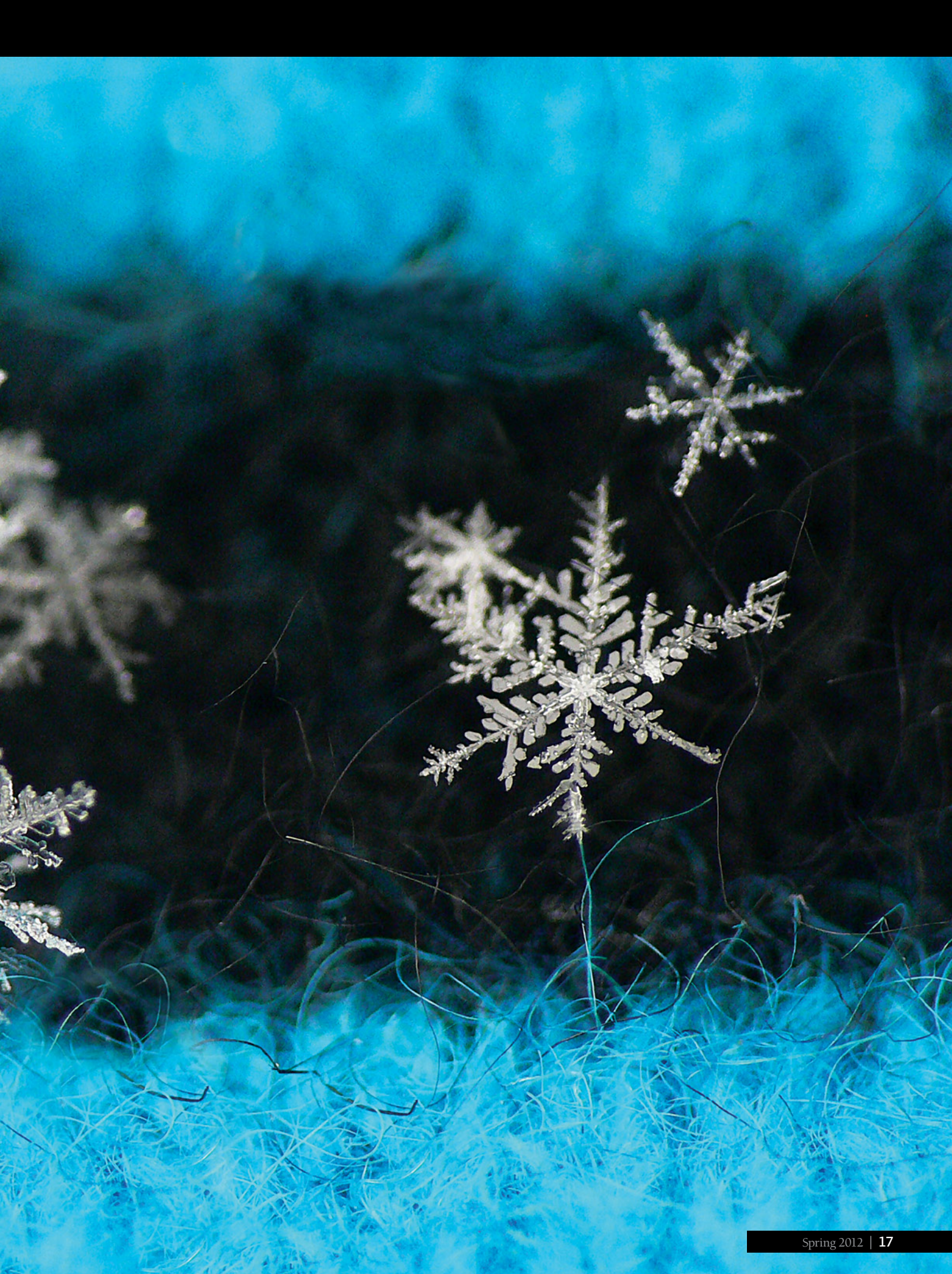
Renata  
Lenartowicz

## *Dancing Snowflakes*

Renata Lenartowicz of Guelph, Ontario, captured this image of dancing snowflakes with a Panasonic DMC-FZ30, zoomed to 43mm, shooting at f/4, 1/125 second, ISO 200.









SPECIAL FEATURE



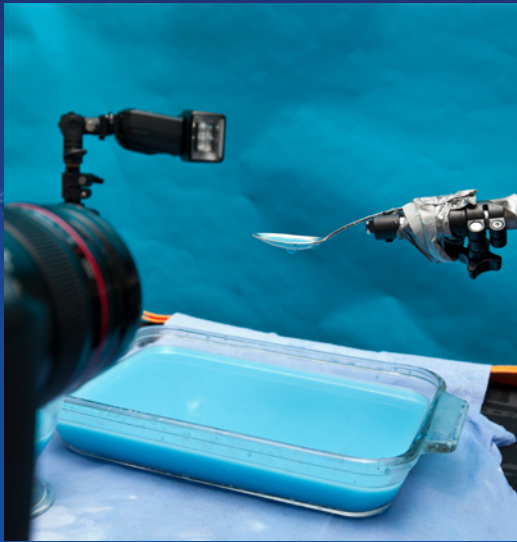
# Make a Splash with Flash!

by Michel Roy



With the camera on a tripod, I dropped a slice of lemon as I triggered the shutter with a remote release.





*Have you ever wondered what the world looks like when viewed 1/20,000 of a second at a time? The magic of high-speed photography is at your fingertips - so grab your flash and get ready to open the door to a new world of discovery!*

High speed flash photography is a technique for capturing images of action that is too fast to be seen with the naked eye. Images that seem mundane, like the splash of a drop of milk, can take on spectacular qualities when viewed in ultra-stop motion. How do you achieve images beyond the 1/8,000 of a second speed limit of your DSLR? It is quite simple - just take advantage of the rapid discharge of light from your portable electronic flash to capture an instant in time.

When we shoot a moving object at very high shutter speeds in ambient light, getting proper exposure with good depth of field is almost impossible. Also, to get proper exposure in ambient light with a fast shutter speed, you will likely need to raise the ISO on your camera. The downfall of using a very high ISO is that you will have lots of noise (grain) in your image and the image will not be as nice and clean looking as you might like, especially with consumer cameras which don't handle noise as well as some of the more sophisticated models.

In the summer 2010 edition of PHOTONews, I wrote an article about capturing hummingbirds in flight. You can read the technique online in our digital edition archives at <http://www.photonews.ca/>. In this article, I explained how to use flashes to freeze the little birds in mid air. We can use the same technique for many flying objects, but this time let's use the technique to freeze some liquid splashes...

To freeze the movement of water and other liquids, we could use ambient light and a very fast shutter speed, but stopping the action with flash will let us use small apertures for better depth of field (and better and easier focus) and we will be able to use a low ISO, so the images will be cleaner and much more spectacular!

I used Metz flashes for this experiment. The idea is to use the flashes remotely, to position them for the best angle of light. Most professional flashes have an integrated wireless system to let the camera trigger them without the need for sync cords or accessory triggering devices. Because we want to make sure that our flashes are set to discharge light at very high speed, we will set them on manual and dial down the power so we can have a very fast burst of light.

The table on page 21 has been reproduced from the Metz flash manual, and it shows us the speed of the flashes when set to manual setting. So let's put our flash on manual setting and on low power so we can start the experiment with a fast burst of light. In the table, we see that at 1/32 power the flash speed is 1/9,000 of second, faster than any camera shutter speed.

The downside of this technique is that ultra high speed flash is equal to lower power output, so a solution is to use several flashes and to place them close to our subject. Some studio flashes can do the opposite, providing high power and high speed, but for this adventure in lighting let's use flashes that most of us already have.

In my experiment, I used four Metz flashes, on low power, ISO 250 and f11 to capture the magic. All movement will be stopped by the speed of the flashes, and they provide all the light, so if the flashes don't trigger, the images on your sensor will be black. So we use the flash speed

▲ Light stands, clamps, and duct tape combine to create a splash festival in your studio. Drops can be achieved by simply hanging a plastic bag with a small hole above your target area.





## TECH TIPS

For this adventure in high-speed flash photography I used a Metz 58 AF-2 on-camera as a wireless flash master, and three Metz 50 AF flashes in wireless slave mode. Setting the flash to respond wirelessly is easy, but the settings differ depending on the camera system and model that you use - consult your camera manual to set the flash to wireless commander or wireless master mode, and follow the instructions in your flash manual to set the units. Always take notes on the flash and camera settings for normal photo situations before you change anything - then you can experiment with the specific settings for special situations like the splash images. It takes a few minutes to get all of the components set up for the shots, but the results are worth the effort. When I have the lighting just right, I make notes on the settings on a 4x6 index card, and tuck it into a pocket in my camera bag so I can repeat the set up with ease. After the session, I return all of the flash and camera settings to the “normal” values so I will be ready for my usual assignments.







### Flash durations at the individual partial light output levels

Partial light output (P=Flash Power)	Flash duration	Guide number ISO 100/50mm	Guide number ISO 100/105mm
P1/1	1/125	42	58
P1/1	-1/3		
P1/1	-2/3		
P1/2	1/650	30	41
P1/2	-1/3		
P1/2	-2/3		
P1/4	1/1500	21	29
P1/4	-1/3		
P1/4	-2/3		
P1/8	1/3200	15	20,5
P1/8	-1/3		
P1/8	-2/3		
P1/16	1/5500	10,5	14,5
P1/16	-1/3		
P1/16	-2/3		
P1/32	1/9000	7,5	10
P1/32	-1/3		
P1/32	-2/3		
P1/64	1/14000	5	7
P1/64	-1/3		
P1/64	-2/3		
P1/128	1/22000	3,5	5
P1/128	-1/3		
P1/128	-2/3		
P1/256	1/33000	2,5	3,5

▲ This table, reproduced from the Metz 58 AF-1 flash manual, shows us the speed of the flashes when set to manual setting.

to stop the action, and only the brief amount of time that the subject is illuminated by the flashes will be recorded on the camera sensor.

There is no real rule for placing the flashes, you can leave the background black by not directing a flash to it, or you can place one flash to illuminate it. Most of the time, you should make sure that no flash is pointing at the lens, or you could have flare that could ruin the shot.

We are now ready to make some splashes. A tripod and a remote shutter release are two necessary ingredients to success. Fill a plastic bag with liquid and hang it above your “stage”. Make a very small hole in the bag so you can control where the drops will fall, and use manual focus to zero in on that precise area. A good trick is to use the tip of a pen placed on top of the water at the point of contact to help manually focus on the area.

If you want to make a splash with a spoon or a glass, make sure to attach them to a tripod or anything that can hold them firmly. This gives

you a free hand to use a remote, and you can use your other hand to release another object - like the strawberry falling into a spoon of milk.

Needless to say, you should have plenty of towels and the necessary items to keep your camera, flashes, and any electronic equipment dry and clean. Water and electronics don't go well together, be careful!

Use one flash as master and all the others as slaves (read your camera and flash manuals for the settings appropriate for your gear). You can do great splash photography with one flash and a reflector, but to make it easy, multiple flash is the solution for great results.

There are many ways to trigger your shutter to achieve perfect synchronization of the droplet and the flash. One can get very technical and use sound triggers, lasers and all kind of gadgets that can trip the shutter at the perfect moment, but believe me, it is lots of fun to manually try to hit the perfect moment with the camera remote shutter release. You can always go high tech to fine-tune



your action stopping adventures - any good photo retailer can show you a range of triggering devices that will do the trick, at a variety of price points.

The use of a bowl is pretty simple, fill it up and let drops of water or other fluids hit the surface. One great accessory to use is a fish tank. With a fish tank, you can easily shoot through the glass and get great effects, without splashing water everywhere... Use something colourful for a great background.

Many color effects can be easily achieved using food coloring. There are no rules, just have fun and make sure to keep the equipment dry.

This obviously just the beginning of the magic of high speed images, search for "high speed flash photography" on the web, you will find all kinds of new ways to use your flashes to the max! ■



At one point, after you have fallen in love with splashes, you may ask yourself what is next? Next is automation, so you can learn to use triggers with electronics, light and sound sensors and water triggers. With technique, equipment, and determination, you can make unbelievable splash pictures. For some very impressive images, and excellent tips for this type of project, check out this website - Water collision photography by Corrie White, of Wardsville, Ontario, who photographs "Fun with Water" - [www.liquiddropart.com](http://www.liquiddropart.com)



## Michel Roy

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





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*By Wayne Lynch*

*I've been photographing nature for a very long time, beginning a decade or so before Elvis left the building. In the years since then I became a fulltime professional photographer and have led nearly 200 photo trips to exotic wildlife destinations on every continent. Until recently, I had never been a participant on a photo tour when someone else was the leader and photography expert. Maybe it was time for me to be a student again?*

# Arctic Aurora





# Autumn Caribou





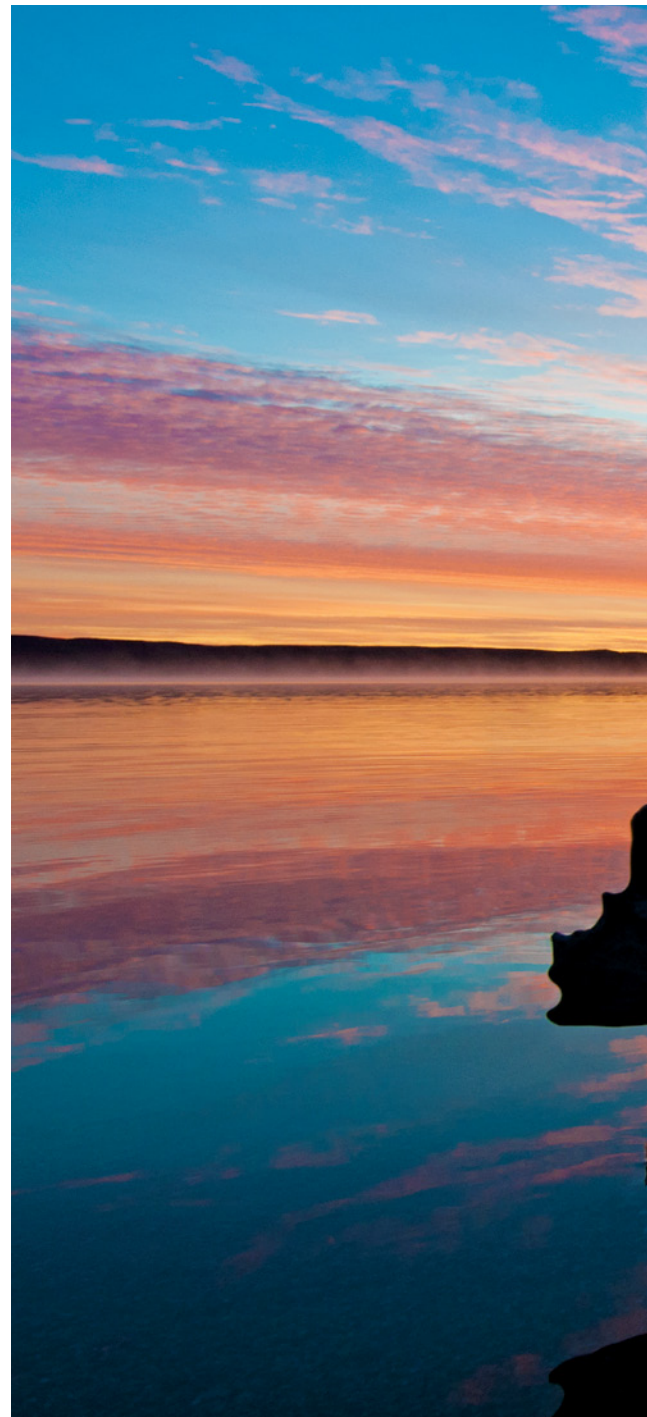
▲ Inukshuk and northern lights.

With that aim in mind, in September 2011, I became one of eight eager photographers on the Arctic Photography Adventure to Peterson's Point Lake Lodge located in the magnificent hinterlands of the Northwest Territories. The photo leader for the trip was Dr. Robert Berdan whose landscape and macro photography and Photoshop wizardry I had long admired. As well as the capable leadership and inspiring destination, the tour promised two nature subjects at the top of my personal bucket list: the northern lights and caribou migrating across the arctic tundra ablaze with autumn colour.

The tour began in Yellowknife where for several days we concentrated on boreal landscapes during the day and the aurora borealis at night. Ancient Inuit believed that the aurora borealis, or the northern lights, were the torches of spirits guiding souls to a land of happiness and plenty. First Nations peoples along the Pacific Coast thought that auroras were the cooking fires of Eskimos boiling whale blubber. My grandfather believed they were the reflection of the sun off the polar icecap. Auroras have inspired countless colourful stories and legends; their shifting curtains of green, red and purple light, pulsating and swirling across a blackened star-filled sky, are fuel for the imagination. Understanding the science

behind the aurora doesn't rob the display of any of its beauty and makes the spectacle even more exciting to witness.

The birth of an aurora begins 150 million kilometres away, on the torrid surface of the sun. There, continuous gigantic explosions, called sunspots, send showers of charged particles - electrons and protons - hurtling into space and racing towards Earth, sometimes nearly at the speed of light. Usually it takes 30 minutes to two days for





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the particles to reach our planet, but Earth is not an easy target to penetrate.

Surrounding Earth is a giant invisible magnetic field generated by the molten metals in the planet's core. Most of the charged particles speeding toward us from the sun are deflected away into space by the force of the Earth's magnetic field. Some, however, penetrate the field, and once they reach the upper layers of our atmosphere, they collide with the gases there, producing visible light. (The same

thing happens in an ordinary neon sign: electrons collide with the neon gas trapped inside the light tube, and the gas emits a reddish orange light.)

An aurora can take many different forms. It may be simply a diffuse glow covering the whole sky; at such times, it can be confused with thin, wispy clouds. A common auroral display is a narrow arc that can stretch across the sky for 1600 kilometres. The most beautiful auroras are those in which curtains of shimmering light fold and spiral

▼ Caribou antlers.







▲ Aurora Borealis - the Northern Lights.

unpredictably across the velvet blackness, constantly changing in colour, brightness and speed.

When viewed from space, an aurora forms a bright crown of light encircling the northern polar region. Yellowknife and Point Lake Lodge both lie under the magical Auroral Oval where northern lights occur on 90 percent of nights. Of course, seeing the aurora requires a cloudless sky. Auroras are most intense around the autumn and spring equinoxes, so September and March are especially good months for such a photo quest.

I had seen, and salivated over, Rob Berdan's aurora photographs in the past so I was hoping he would share his photo secrets with the group. I wasn't disappointed. Rob happily conveyed his

vast experience on the subject and worked tirelessly to make sure we all captured our own photographic memories of this remarkable celestial spectacle. Here are the great tips he shared. A sturdy tripod is a must since long exposures are a necessity to photograph the night sky. For lenses, Rob suggested that we use the fastest wide angle lens we could get our hands on. Since the aurora often stretches across the entire sky you need the coverage of a wide angle lens to capture the graceful arcs and swirls of the display. Focal lengths of 12 to 35 mm are ideal. The maximum aperture of the lens is just as important as the focal length since the aperture will ultimately determine the shutter speeds you will use.

During long shutter speeds, say 15 to 30 seconds, the stars move. During such lengthy exposures, the stars may register as streaks of light, called star trails, instead of pin-point sources of brightness. Rob's easy formula to avoid this from happening was to divide 600 by the focal length of the lens. This calculation yields the maximum shutter speed (in seconds) that you should use if

## On the Net

Follow Wayne's adventures at his website - [www.waynelynch.ca](http://www.waynelynch.ca). Dr. Rob Berdan is planning future auroral adventures to Peterson's Point Lake Lodge in 2012 and 2013. For details check his web site - [www.canadiannaturephotographer.com](http://www.canadiannaturephotographer.com)



you want to avoid star trails. For example I commonly used a 24mm lens and I kept my shutter speeds shorter than 25 seconds (calculated by dividing 24 into 600). The 24mm lens I used had a maximum aperture of f1.4. By varying the ISO sensitivity of the camera's sensor between 800 and 1600 I was able to capture even the faintest of auroras with shutter speeds below the prescribed maximum of 25 seconds. Both Canon and Nikon make a 24mm f1.4 lens and this proved to be an ideal choice for photographing the aurora.

Surprisingly, focusing the aurora is another issue. Typically, you can't use autofocus because the aurora in a blackened night sky doesn't provide enough contrast for the camera to detect. That's easy to solve you say, just manually set the lens on infinity. But notice that many lenses focus a little beyond infinity and this is meant to compensate for the slight shrinkage and expansion of glass lenses as the temperature varies. So, setting the lens at infinity may yield a slightly soft photograph. Rob offered two solutions. If you own a camera with live view, position a bright star in the centre of the camera's LCD screen, zoom to 10 power, then manually rotate the focusing ring until the star is a pin point of light without a halo around it. If your camera doesn't have live view capability then you should take successive photographs of the same star, tweaking the focusing repeatedly and then checking the results in your LCD screen until the star is a pin point.

The second half of the Arctic Photography Adventure had us flying by twin otter over the scarlet, orange and yellow tapestry of the autumn tundra to Peterson's Point Lake Lodge, roughly 340 kilometres north of Yellowknife. At this point I didn't think the tour could get any better. How wrong I was. The lodge, which marvellously catered to all our creature comforts, was surrounded by rolling hills cloaked in a riot of autumn colours. During the day, migrating caribou were continually within sight and unwary ptarmigan browsed on willows next to our cabins. Some among us even saw hunting wolves and an elusive wolverine. At night, the northern lights took centre stage again, bedazzling us with their lavish variability. Each day at Point Lake drifted into the next in a continual banquet of spectacular arctic imagery. Now, three months later, it's hard to recall a moment when I wasn't giddy with excitement at what I was seeing and experiencing.

As I previously mentioned, auroras form as a result of sunspot activity. This activity fluctuates and follows an approximate 11-year cycle. During periods of high sunspot activity, the northern



◀ Arctic Bearberry.

lights are bigger and brighter and may occur farther south than usual. In 1958, for example, the northern lights were visible as far south as Mexico. Astronomers predict that the next sunspot peak, called a solar maximum, will occur in 2013 and will match the intensity of the spectacular displays of 1958. If what I experienced in 2011 is any indication of how breathtaking the auroras will be a year from now then this will be an event that no nature photographer should miss. ■

▼ Willow Ptarmigan.





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Image by: Joel Grimes

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*by Mike Grandmison*

# Prairie and Beyond

I love making images. I have a passion for the medium of photography that began in the mid 1970s, just as I was graduating from university. For the next twenty years, while I worked in the biological sciences, I spent the bulk of my free time learning and practicing the craft of photography.



**Pier on Lake Winnipeg at dawn. Matlock, Manitoba.**

The iconic wooden stilt piers on the west side of Lake Winnipeg are built from local aspen trees, and rebuilt every spring because the ice on the lake destroys them.

*Photo © Mike Grandmaison*





I had a voracious appetite for anything photographic and I immersed myself in every book, magazine, exhibit and seminar that I stumbled upon. Artists like the legendary Freeman Paterson, Ernst Haas, Franco Fontana, Brett Weston, Minor White, Emily Carr, Tom Thompson and the Group of Seven, Toni Onley and Robert Bateman all left a deep impression upon my approach. I have also admired and been influenced by the work of many of my contemporaries.

I made the leap into a full time career in photography back in 1996. While I quite enjoyed the scientific work and the folks I worked with, I was missing a creative satisfaction that ran deep. In my humble beginnings, I focused my lens on commercial assignments and marketing the stock images that I had accumulated during the last 10 years. I was most interested in photographing architecture, agriculture, tourism, some industry and, of course, nature. I made a decision very early on to focus exclusively on Canada. We have so much beauty and grandeur to explore at our doorstep, yet so few of us ever discover our own country.

My assignment and stock photography career has taken me across the country on numerous occasions for editorial and corporate clients alike. My work has been published internationally in nearly every medium. Some noteworthy clients include National Geographic, Canadian Geographic, Audubon, Sierra Club, Smithsonian Institute, Ford, Toyota, Canadian Wheat Board, Smith Carter Architects, LM Architects, CN, Merrill Lynch, Wyman Publishing, and Friesens to name a few. Seven Canada Post projects now feature my imagery. I have always tried to be selective with the assignment work, choosing the projects that excited me the most and passing on those that did not mesh well with my strengths or my style. Over the past 16 years, I have accumulated an extensive collection of images that I market through my web site at [www.grandmaison.mb.ca](http://www.grandmaison.mb.ca).

I have always loved fine books. I was fortunate to have worked with Key Porter Books for a half dozen years, where I created with my editor Michael Mouland, fine books that I am proud of today, namely “Canada”, “The Canadian Rockies”, “Georgian Bay”, and “Muskoka”. Unfortunately,

▼ **Arctic fox leaping for prey, Churchill, Manitoba**

I anticipated that the fox might leap after prey. I captured a series of images of the fox jumping deeper and deeper until only the tip of its tail showed.

Photo © Mike Grandmaison







▲ **Red maple at Bass Lake, Worthington, Ontario**

The air was still, the fog was heavy and the sun was just shining on the top of the trees across the lake. I composed a symmetrical reflection to complement the peaceful feeling of this glorious, cool autumn morning.

*Photo © Mike Grandmaison*

hard times fell on the publishing house, and it folded in 2011. However, I was even more fortunate to have found Turnstone Press, a literary press from Winnipeg to publish my next book, “Mike Grandmaison’s Prairie and Beyond”. It will be even sweeter as Jan Volney, my past supervisor at Natural Resources Canada for the last 11 years I spent there, will be composing the text for the various chapters in the book.

I enjoy sharing my knowledge of photography, and I have often presented to clubs and various interest groups across the country. I have been involved with various organizations like CAPA (the Canadian Association for Photographic Arts – formerly NAPA), CAPIC (Canadian Association of Image Creators), PPOC (Professional Photographers of Canada) as well as Images Alberta Camera Club. I conduct workshops on occasion, most notably for The Niagara School of

Imaging, Focus on the Rockies and The Academy of Fine Art Photography.

More recently, I have gravitated towards opportunities that display my imagery in the finest light possible. With the advent of digital photography, and as the result of various other factors, the quality of publishing today has suffered significantly. My interest in pursuing books was, in part, because I wanted to produce fine products - but I also felt that this medium provided a great opportunity to leave a legacy of my work. In addition, after some discussion with Andrew Toews, owner of Photo Central, the local camera store I frequented for some 25 years, I was given the opportunity to set up a modest gallery to display my fine art works. Thus the Canadian Gallery was born. I spent a great deal of time working out a strategy with my designer, Robert Peters of Circle Design. Working alongside Photo Central manager and printer Chris Insull, we



sourced out the best materials to print and show the works. We agreed upon Hahnemühle digital fine art papers as the best choice for us, offering both smooth and textured surfaces to our clients. As well as the physical gallery space, I also commissioned Circle Design to develop a web site to market the fine art works exclusively. It can be viewed at [www.thecanadiangallery.com](http://www.thecanadiangallery.com).

My approach to photography is rather simple. I choose the best equipment I can afford and make good use of it. My assortment of lenses ranges from fisheye to telephoto zooms, as well as specialty lenses like macro and perspective control (tilt-shift) lenses. Before making the switch to digital some 8 years ago – kicking and screaming – I photographed mostly on color slide film, but also used color and B&W negative film. I tend to search for “found subjects” or situations rather than planning a shoot, as I prefer to discover new things. I am drawn to light, color, shape, form, pattern and

▼ **Cascade,  
Albion Falls, Ontario**

A one second exposure using a 70-200mm telephoto zoom. On overcast days I often concentrate on subjects that work best in low contrast situations.  
Photo © Mike Grandmaison



texture. I enjoy photographing the “grandscapes” as much as the intimate details or abstracts that I encounter in my travels. While I don’t pretend to be a wildlife photographer, I do enjoy capturing images of our wildlife in their natural settings.

The world of photography has been turned upside down in recent years. Many full-time professional photographers have found it challenging to compete with the glut of imagery on the market today as well as with the downward pressure on prices. Photographers who commit to producing excellent work and provide excellent service while employing good, sound business and marketing practices, will prevail in the long run. As I am fond of saying, always follow your passion and remain true to yourself. ■





▲ **Bales and double rainbow,  
Cypress River, Manitoba**

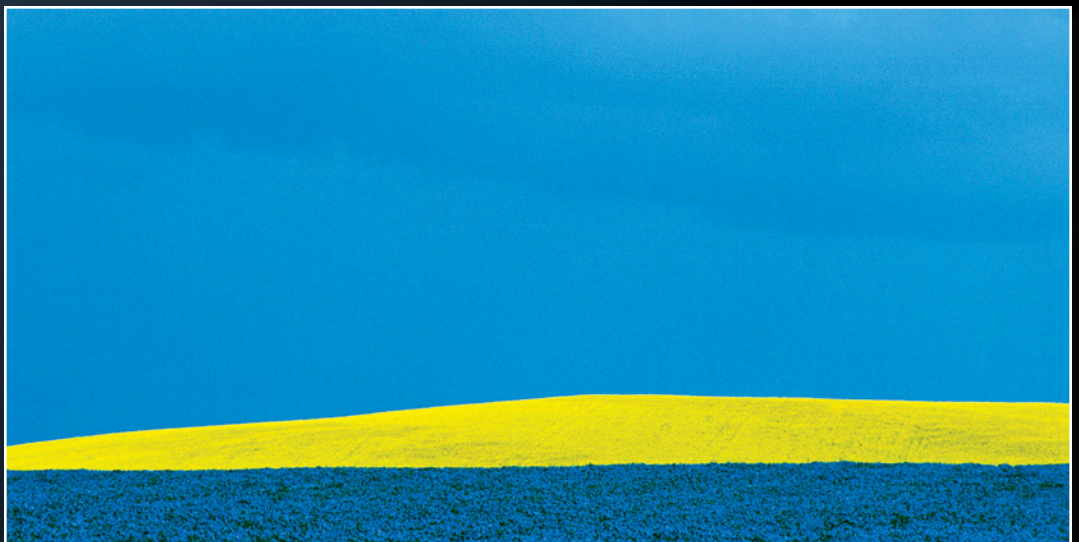
After racing through back roads to find a break in the stormy sky, I finally found one near a field lined with bales. I captured a half dozen images before the light disappeared.

Photo © Mike Grandmaison

**Flax, canola and  
stormy sky, Portage  
La Prairie, Manitoba** ▶

I love the simplicity and minimalist quality of this image. The sun bathed canola field was captured using a long telephoto lens.

Photo © Mike Grandmaison





# “Made in China”

A Photography Trip of a Lifetime

*Photos by the students of  
the Humber College Creative Photography Program*

▲ Photo by Gord Cheong.

*For the past seven years, Humber College’s Creative Photography Program has organized a worldwide photographic adventure trip for its graduating students, followed by an exhibition of the student’s photography. Destinations to date include Ecuador, Vietnam, Morocco, Israel & Jordan and China.*

Twenty-two students of the Humber College Creative Photography program set out in May 2011 for an 18-day adventure in China, led by photography professor Neil Fox. From the Great Wall to Shanghai, and from torrential rain to stifling heat, they experienced the people, culture, history and breathtaking landscapes of this fascinating nation.

Travelling by bus, foot, plane, bikes and kayaks, the group experienced adventure, history and photographic opportunities from the minute they got off the airplane. It was truly an experience of a lifetime to visit Tiananmen Square, the Forbidden City, the Summer Palace, Hutong, Olympic village, the Great Wall of China, and Zhangjiajie







▲ Photo by Sara Stankeiwicz.

National park with its formidable canyons and pillars that were the basis for much of the scenery in the film *Avatar*.

Staying in a local village for the night on the top of the mountains brought the students close to everyday life in rural China. On a visit to village schools the photography students met with the local school children, handed them point and shoot digital cameras, taught them how to use them, and sent them home to document their lives. The images were collected the next day and will be a featured part of the upcoming exhibit on China.

After a few days filled with rich experiences in the Guilin area, including the Li River area of Yangshuo and the mountain rice terraces of Longsheng, it was time to fly on to Shanghai. The city provided many opportunities for modern architectural photography with amazing cityscapes and buildings. A visit to the Old Town brought the city's traditional architecture into sharp contrast. An excursion to Xitang, a water-town with canals that weave between houses like streets of water, afforded new opportunities for unique shots.

The trip closed with a traditional meal and a visit to the Shanghai acrobatic show where students sealed together the memories that would last a lifetime.

The Creative Photography Program at Humber College teaches photographic technology, lighting, business, and theory required to successfully enter the field of professional photography. The curriculum focuses on imaging and capture techniques, creative and conceptual proficiency, practical skills like lighting, colour and B&W output, and Photoshop.

Enjoy the work of Humber College photographers at the following Spring 2012 exhibitions:

**"Made in China"**

**May 3rd to June 4th 2012**

Joseph D. Carrier Gallery  
901 Lawrence Avenue West  
Toronto

**Opening Reception:**

**May 3rd 6:30 pm to 9:30 pm**

Part of the Scotiabank "Contact" photography festival.  
[www.villacharities.com/Carrier/carrier\\_main.asp?View=Home](http://www.villacharities.com/Carrier/carrier_main.asp?View=Home)

**Creative Photography Portfolio Display**

**April 18, 2012 3:00pm to 9:00pm**

Humber College Student Centre  
205 Humber College Blvd.  
Toronto

**Graduating Class Exhibit - 2012**

**April 4th to May 1st 2012**

Twist Gallery  
1100 Queen Street West,  
Toronto  
[www.twistgallery.ca](http://www.twistgallery.ca)

**Faculty Exhibit - 2012**

**May 4th to May 31st 2012**

Part of the Scotiabank "Contact" photography festival.  
Twist Gallery  
1100 Queen Street West  
Toronto  
[www.twistgallery.ca](http://www.twistgallery.ca)

For more information on the Humber College Creative Photography Program please visit: [www.humber.ca/program/creative-photography](http://www.humber.ca/program/creative-photography)



# Stock Photography

by Daryl Benson

*Stock photography is icon, symbolism and humour. Nail one of those slippery labels in an image and you have a stock photograph. A picture of a lightning bolt is symbolic for power, energy, nature, electricity and heaven almighty! A picture of a lightning bolt over a barn with cows and a tractor and some birds in trees may be richer visually but is less clear as a symbol, concept or metaphor. The clearer and cleaner you capture the message the better.*

The undisputed icon of travel, worldwide, is the Eiffel Tower. It is so widely recognized that it is often the image used (sold), to represent travel in general. When I went to France, I spent almost half my time shooting the Eiffel Tower at different times of day, from many angles, using a variety of concepts and shooting styles.





## Icons

Photographically, an icon is anything that visually communicates a message. For example, one of the best known icons for travel is the Eiffel Tower. It is so widely recognizable that its silhouette alone can be used to communicate Paris, travel, tourism,

France, Europe, romance, holiday, couples, beauty, honeymoon, architecture, it goes on - but I'm not getting paid by the word. This is the symbolic language of icons and stock photography. Kangaroos would be an icon, so would the



Great Wall of China, Big Ben, the Pyramids, the Statue of Liberty, gondolas, windmills & tulips, the Acropolis, the Leaning Tower of Pisa, the Taj Mahal etc. These are the images that sell over and over and over again. If you want to make money from your travel photographs shoot the icons! Most locations have them, and they are often not what you think they might be. As Canadians we may believe that the maple leaf is one of our icons, but outside of Canada, it is not well recognized as being a visual symbol of this country, that is our own projection. As corny as it may seem to us, the red surge jackets of the Royal Canadian Mounted

▲ This B&W digital version was one of my favourites. It has never sold. The smaller, simpler uncluttered colour version that I shot one morning, sells almost every month.



Police, and Inukshuks are the two most internationally recognized visual icons of Canada... those two symbols and *maybe* Justin Bieber.

Most of these icons have been around longer than photography, and you may well ask; “How many more images does the world need of the Eiffel Tower?” I mean really - don’t you think there are enough by now? Apparently not, hundreds more are taken every day and added to the mountainous pile already overflowing in stock agency libraries around the world. So what’s the point? If tens of thousands of images already exist of the Eiffel Tower (they do), what could possibly be the point of taking more and how could they sell given all the material already out there? I have wondered about

this for quite some time, and the only explanation I can give (which is total conjecture), is “the theory of the sediment”.

There seems to be a continual amassing of new images so vast and unmanageable that it is symbolic of the continual accumulation of sediment on a lakebed or sea floor. These newer images, slowly but surely, bury the older photos, and no matter how good the older images may be, they eventually succumb to time and are lost under this rain of continually created new sediment.

▼ As a travel photographer, the most important thing you can understand is the meaning of the word “Icon.” An icon is anything that, in an image, says location. You don’t need much schooling to recognize this image was shot in Egypt.

*Shot at dawn with a Pentax 645, 45mm lens, approximately 1/2 sec. shutter speed. Image cropped from the original composition.*





## Symbols

Like icons, symbols communicate an idea or concept. Examples of symbols would be a “\$”, “£” or “€”, communicating commerce, money, finance, investing, economics, and profit - also greed, corruption, vice, and decadence. Context plays a big role in how these symbols and icons are perceived, but that’s another topic. Two business people shaking hands can communicate all of the above keywords as well as cooperation, partner, agreement, teamwork etc. You know this stuff, it is part of the visual language we all read every day. However, there may be subjects you encounter often when out photographing, but don’t immediately recognize as having symbolic meanings (salability). Lightning, as I mentioned in the introduction is a classic example,

and so are bridges, roads, a mountain stream, a green leaf, a door, footprints, a soaring bird or any animal conveying identifiable human characteristics - and these are just a few examples. Often, the symbol or concept can be simplified and made more communicative by technique, panning to help convey motion or upward growth, selective focus to isolate, B&W or square crop to simplify, wide angle lens or low point of view to imply scale and distance, or add some texture to hide the fact that you didn’t use a tripod and the image is soft. One of my best selling images shot in Banff National Park has never sold because it’s in Banff National Park, but rather because the image represents the concepts of clean, fresh, outdoors, nature, natural etc.

▼ Roads are symbolic and have been my most profitable subject. They are a metaphor symbolizing the path ahead, direction, potential, planning, and the future. Pair a nice road leading off into the distance with a sunrise or rainbow, and the symbolism (salability) multiplies. Avoid visually cluttered composition or the metaphor gets muddled.

*Canon 5D Mark II, 16-35mm lens, f/8, ISO 1600, hand held while my heart was pounding and the car’s motor was running. Image cropped from original.*





## Humour

Humour is one of those things that loses its magic when a definition is attempted. For most of us, we know visual images of humour when we see them. Humour can make almost any subject more saleable. If you can find a way to inject some humour or wit into an image, do it!

I will finish this thought with a joke that is a metaphor for stock photographers, *“everyone tells jokes but we still need comedians.”*

Okay - one more, *“What’s the difference between a 12” pizza and a stock photographer? A 12” pizza can feed a family of four.”* ■

▼ Try to inject a bit of fun into your portfolio. When showing your work to potential clients or stock agencies don't underestimate the memorable impression a bit of humour leaves.

During my travels (tens of thousands of kilometers driving), I remember seeing many road signs that had been humorously and creatively altered. It gave me the idea to try a few of my own. This is an old image, pre-digital, meaning it was done the hard way. Actual road sign purchased, vinyl cut and stuck on as the graphic for the snowboarder and then propped up by the side of the road with sand bags. Finding a snow-boarder willing to launch off a small cliff onto a road was surprisingly easy. They're all crazy (model released of course).

*Pentax 645, Pentax 45mm lens, multiple takes to nail one image.*







© MICHAEL CHANDLER

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# Large Format Printing

by Derek Cooper

*With the introduction of large format printers, many photo enthusiasts and semi-pros are looking at the feasibility of creating their own gallery images. PHOTONews asked Derek Cooper, of Reproducing Art, Kingston, Ontario, to explain some of the mysteries of printing large images in the home or studio environment.*

## Calibrating the creative process

**With so many different cameras and monitors, the calibration of camera, computer, monitor, and printer is essential to creating a gallery quality print. How do you calibrate your system to achieve the best results?**

I think the biggest misconception when it comes to printing is the concept of calibration, yet it plays the most crucial role.

Calibration is the process of understanding the physical properties of the paper – how thick is it, how will it track through the printer, does the paper like a lot of ink, or is it a paper that really does not want a lot of ink? When most people think of calibration in my experience, they are really thinking of profiling, and jump to that step.

## Let me explain.

Think of a paper you have just bought as a sponge. Some sponges have an amazing ability to absorb water, while others have a tough time soaking up the simplest of spills. But while we are not printing on sponges, paper is just a really thin sponge – you are trying to get the paper to absorb a liquid, in this case ink from the printer.

When we are looking at a new paper, the first step we will go through is to determine how much ink our paper is able to absorb. If the paper is able to absorb a lot of ink, then we know we have to supply a lot of ink to achieve the colours we want. However, if the paper does not like ink, then we have to reduce how much ink we try and put on the paper.

Think back to the sponge – once it is full of water, it can't take anymore. But if you keep pouring more water on it, the water just starts to pool on the surface of the sponge. Paper is the same – too much ink will pool and even though you're trying to get shades of black, you just end up getting pooling the ink on the surface of your paper, and your ability to generate shadows will forever elude you.

Just in case you think you've got the sponge figured out, how much absorption you will get is also impacted by environmental conditions, specifically relative humidity. In the middle of winter, the air is very dry, so your paper will also be very dry. In the middle of summer, it is very humid, so your paper will be “wet,” as a result. I guarantee your paper in the middle of summer will not be able to absorb as much ink as your paper in the middle of the winter – because it is already holding a lot of water that is floating around in the air.

At Reproducing Art, we maintain a year-round humidity level so we always know how much ink our papers are able to absorb.

The next step in the process is to determine how thick the paper is and how it tracks through the printer.





Canon imagePROGRAF iPF6100 printer features brilliant colour, sophisticated print-head technology, and high speed output in a high-performance large format printing-system. For more information please visit [www.canon.ca](http://www.canon.ca).

If the paper is thick, then the print head could be closer to the paper than it should be. You'll have to determine what platen gap setting is ideal for your new paper. Not sure if your paper is thick or thin – no worries. Your printer will have a nice paper thickness tool. Put in a sheet of your paper and run the printer's paper thickness routine. It will typically print a series of lines, each one a little different from the line before it. Your job is to determine, typically with a loupe, which line is closest to being a line, and which ones are not quite aligned.

Now for tracking. Each paper will move through your printer at different rates. If too much paper feeds through, you'll get white lines horizontally across your prints. If not enough paper feeds through, you'll get overlapping, which is visible by dark horizontal lines.

Once we adjust the platen gap, we feed one metre of paper through the printer. The printer will print one long line for what it "thinks," is one metre. We then measure the length of the line and find that not surprisingly, it isn't one metre in length. It's either a little longer or a little shorter. We then adjust the tracking based on our findings.

Of the photo enthusiasts I have met who print at home, 95% have never considered the above calibration steps – they skip ahead to profiling, my next topic.

## What you see is not always what you get!

Profiling is the process of determining what colour the printer thinks it is printing versus what colour is actually printed. Similar to the process of profiling your monitor, you print a series of colour boxes and then scan those boxes using a colour meter. Each colour box is read, and then the software that runs the meter calculates the difference between the colour that was sent to the printer and the actual colour, and then makes a mathematical adjustment. You then print using the profile and the colours should be more accurate after a few iterations.

Your monitor is your key link between what you see on-screen and what you see in print. Computer monitors all interpret colours differently. By profiling your monitor, you have a better chance of ensuring the colour of the grass you are seeing is actually the colour of the grass that is being sent to the monitor.





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But of course, there is more – brightness. Too many monitors that are sold today are much too bright for printing. The result – your prints look dark and the colours are dull. The solution – reduce the brightness of the monitor. From my experience, most monitors are roughly 50% too bright by default.

***How long does it take to establish a baseline for accurate prints?***

At Reproducing Art, our system calibration and profiling is very refined, almost to the point of bypass the proofing stage when printing for clients. But we control everything – ambient lighting when viewing images on-screen, humidity in the printing area, and tight calibration and profiling of our papers and canvases.

When we calibrate and profile a new paper, a number of the papers do not pass our initial tests. For those that do, we typically spend 10 hours fully calibrating and profiling each paper.

***For the hobbyist, is it feasible to make large prints in the home studio?***

It comes down to expectations. If close is good enough, then it is possible. But if you are more discerning, it can be a very frustrating and expensive venture. Few people would be willing to climate control their printing environment. Fewer would be willing to invest in the hardware and software required to properly linearize and profile one or more papers. And then there are the costs of using the paper and ink to calibrate and build paper profiles. Expect to consume a significant volume of ink and many feet of paper in the process.

If you purchase a lower quality paper, you are dealing with quality control issues from the manufacturer – paper from the same manufacturer can vary from batch to batch. So the green grass on one print may not look like the same green grass on the same paper from the next batch.



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***How often does the printer have to be cleaned? Is there a recommended maintenance procedure?***

Two answers – as little as possible and carefully.

It is important to avoid the temptation to continually run the printer's self-cleaning. It consumes ink and often creates more problems than solving the one you're experiencing. Only run the self-cleaning when it's clear you have one of the printer jets clogged, and if possible, only clean the one jet – some printers will allow you to select the colour you'd like to clean.

When it comes to physically cleaning the printer, do it carefully. Do not use compressed air to blow the dirt off surfaces. Chances are you'll just force the dirt into recessed areas around the print head. Use a vacuum and suck the dirt out. To reduce the dirt in the first place, try and avoid using the printer's built-in cutter, depending on the printer model. The cutter ejects tiny paper fibers into the printer. If you are printing on a paper roll, keep a set of scissors handy near the printer and cut the paper that way. You can trim the roll on a large rotary cutter after.

**Paper and Ink*****With so many choices in paper, how do you select the appropriate medium for a series of images?***

Work with vendors who have been in the industry a long time and have a record of producing the same paper for a period of time. Making paper is non-trivial, and if you go through the process of calibrating and profiling paper for your own use, you want to know that batch to batch the paper is consistent and that the vendor will continue to sell the paper for a long time.

At Reproducing Art, we do not believe in having a huge selection of paper, but rather the best in each category. We then work with the artist to understand their intended style and match that to the inventory of papers and canvases we work with on a daily basis.

We have had excellent results with a range of Hahnemühle papers. The company has been producing fine papers since 1584 - that is more than 425 years of experience!

***How long does it take for a print to "dry" before it can be framed?***

Drying can have many meanings. When building paper profiles, you want to be consistent in the amount of time you allow the colour blocks to dry, so you're always measuring at the same interval. We recommend 20 minutes from printing to profiling. However, we have some papers that take a much longer time to "setup," some as long as 1 hour. So it varies – like most things in printing.

For framing, we typically wait at least 12 hours, especially for canvas jobs. We want to make sure the ink has fully dried before we apply a varnish top-coat.

**Archival printing*****Colour shifts and fading are factors that will eventually affect any image. How do you select the inks that will deliver the best long-term performance?***

We choose to work with companies that provide proven expertise and access to their technical teams when choosing inks. We run into scenarios with some clients who want to use a different mounting or framing technique, and we need access to the vendor's technical staff to discuss the implications of what is being proposed.

**Framing and display*****In the days of darkroom printing, we used to coat the prints with UV protectants and in some cases, texture and special effect finishes. Are these types of products available for the ink jet prints?***

Absolutely. For canvas jobs, we always apply a varnish top-coat using a high volume low pressure spray system in a walk-in booth. For paper prints, the only time we use a coating is when we are preparing high-end portfolio books that use double-sided papers.

***How critical is the placement of a gallery print relative to light sources?***

Very critical. All inks will react to artificial light differently than they do to natural sunlight. The most common ink, pigment, will react differently in fluorescent light than incandescent light or natural light coming in through the window. At Reproducing Art, we assume all our work is being viewed at 5,000 Kelvin, or daylight. It would be impossible to profile our papers for the great variety of viewing conditions available in the natural world. ■

**On the net**

For more information on printing, papers, and inks, please visit Derek Cooper's website [www.reproducingart.ca](http://www.reproducingart.ca).





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# Hit the Road!

by Luc Villeneuve

*The big day has arrived and it is a dream come true - you are leaving for a photo safari in Africa! The anticipation of the trip has consumed your thoughts for months. You have revised your list of photo gear over and over, planning for every need and every eventuality. You expect to carry two DSLR bodies, four lenses, batteries, a charger, lens cleaning kit, a flash, a tripod, a laptop and an external hard-drive to backup your images. Only one thought haunts your enjoyment of getting ready for the trip... how are you going to carry all that stuff?*





## No problem - it's in the bag!

Obviously, all of this gear will not fit into your usual camera bag. For a trip of this type, you need a rolling camera bag or a very well designed backpack. It is worth the effort to find the best bag to carry your gear at the airport, on the plane and at your destination.

So... which bag? Personally, I like bags with wheels. But what size bag? I go for the largest carry-on bag that the airline allows - and I always double-check the airline rules, as well as the aircraft configuration. Not all airlines have the same rules, even for the same type of aircraft. Do not even think about packing a bag bigger than the maximum carry-on size - travelling to foreign destinations, or even cross-country, it is not unusual to see a large camera bag disappear into the land of checked luggage, never to be seen again!

Most airlines will allow you to bring a second carry-on item into the cabin. This second item is often intended to accommodate a purse, a laptop bag, or similar item that is smaller than the carry-on luggage. You can exercise your option to have two carry-on items to cover your photo gear.

Always check the weight of your luggage. The surcharge for heavy luggage is viewed by the airlines as a profit centre. If you travel with a friend, the other person might be willing to carry some of your gear so that you can avoid weight surcharges, but remember that the first question that will be asked is "did you pack your own luggage?" followed by "did anyone give you something to take on the aircraft?"

Some airlines charge for the first item of checked-baggage, so many travelers try to carry everything on board, which can make it difficult to find space in the overhead compartments. Make sure your bags have luggage tags, and keep an eye on the storage compartment.

For some photo expeditions, I use hard cases because they are the most robust way to carry fragile equipment. I also use them because they are watertight and somewhat airtight. If I shoot outside at -30° Celsius, before going back to the warmth, I put all my gear in the hard case and close it. I then let this equipment warm up slowly. This will avoid condensation inside and on the surfaces of lenses and camera bodies. It really does not matter if your gear is weather sealed or not, moving from -30°C to +20°C is a 50°C shock. Photographic equipment does not like that. During the winter, I carry a few large plastic bags from Loksak ([www.loksak.com](http://www.loksak.com)) in every one of my camera bags. These resealable bags are certified waterproof to 60 metres (200 feet). Mine are large enough to accommodate a pro DSLR body with a 70-200 lens. After an outdoor photo shoot, I place my gear in a few of these bags, remove the air with a straw, and wait until the gear warms up to the ambient temperature.

Without a doubt, there will come a day when one of your flights will be late and you will have to move through the airport at light speed to catch your next flight. In a situation like this, a photo bag with wheels is a major advantage. If you have to do some trekking, a backpack might be a better choice. When avid photographers design luggage, the result can be inspirational - that is why Kata offers a backpack with an optional trolley! For the photo traveller, that bag is the best of both worlds.

## Pick the perfect seat...

On a long trip, a seat with a bit of extra legroom can make the difference between a week-long backache, and a wonderful experience. TripAdvisor has a great website to help you plan your trip - check out [www.seatguru.com](http://www.seatguru.com). You will find general





information for all of the major airlines, including the luggage allowance for each traveller. Finally, but certainly not the least important information on the site, there is a detailed and interactive seating plan for every aircraft in the fleet. You may be surprised to learn that Air Canada has three versions of the Boeing 767-300, with different seating arrangements... use the website to see exactly where your seat will be.

This last option will let you choose the best available place in the aircraft. Move your cursor over a row and you will get details like restrictions on space for your legs or proximity of a lavatory. Be sure to select a seat with floor storage space for takeoff and landing. A seat near an aisle always has more storage than a window seat because of the curve of the fuselage. This is even more apparent on regional jet aircraft. Emergency exit rows offer more room for your legs but the seats do not always have floor storage.

### Check-in time

First of all, you should always be courteous with the staff at the airport. You might need their help. You will always get more help if you say please and thank you than if you have your fingers clenched on the counter.

If you do not have a reserved seat, arrive early. Never drop your carry-on item at the counter - if you look like someone who just finished a marathon, and your bag looks heavy, they will ask you to put your cabin luggage on the scale, and hand you a bill! Most companies will allow 10 kilos per item of cabin luggage. Altogether, two carry on items can weigh up to 20 kilos, which should be

enough for most photographers. Remember, carry-on luggage has to look light.

Just between you and me... I always wear a photographer's vest. If I know that my luggage might be overweight, I will transfer a few lenses and batteries to this vest. Fortunately, airline companies still do not have restrictions on the weight of your clothing, but the security guards will view the vest and its contents as a possible risk, so you can expect to be searched. Do not wear the vest while walking through the metal detector!

### May We Check Your Bags?

No thank you! No matter if it's a cell phone, a point-and-shoot camera or professional photo gear, the number of thefts from checked baggage is still way too scary to take the risk. I cannot imagine arriving at my destination without my gear. I never let my equipment out of my sight. N-E-V-E-R!

While preparing this article, I spoke to a lady who works for a Canadian airline. She told me that they have an average of ten claims per week for lost or stolen items. This lady also told me that the claims would be close to zero if all the travellers had placed their valuable items in a carry-on bag. Please, do not tempt the baggage thieves, they all wear x-ray glasses!

Actually, I have not met a professional photographer who let his precious gear go alone as a checked bag when he could carry it in the cabin. Your essential equipment should always be with you. If you have to travel with lighting equipment or long lenses like a 400mm, a hard case shipped by an overnight service like FedEx or UPS is probably your best bet.

One place that few  
photographers ever visit  
- the control tower at a  
major airport!





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Shown: MB SB390-3BB (Available in 3 colours)



The Agile II Sling is the perfect bag for on-the-go shooters.

Shown: MB SSC3-2SW (Available in 3 colours)



The Unica III messenger is the perfect everyday companion for carrying your camera gear, laptop and personal gear.

Shown: MB SM390-3BC (Available in 3 colours)



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## Boarding Time!

Board the aircraft as soon as you can. If you are late you may discover that all the overhead bins are full.

When you board a regional jet, there will be an additional baggage examination from an agent. Because these aircraft have restricted room and overhead bins do not accommodate a normal carry-on bag, you may have to leave your carry-on at the sky-check. An employee will then transfer your carry-on to the luggage compartment.

That is where your carry-on luggage can be converted to checked baggage. If you are prepared for this, you can still keep your bag with you - be confident and mention to the agent that you carry valuable photographic equipment. Tell the agent that you purposely selected an aisle seat with available space for your carry-on. Normally, you should have a safe-conduct to the cabin. Be sure to look like a professional who has been doing this for years. Grey hair should help! They never refuse my request to keep my gear in the cabin.

## Pack an Extra Bag

At your destination, you may find your travelling bag to be larger than you need for daily use. I often pack one or two extra camera bags in my checked luggage, either empty, or packed with some of my clothing to make the best use of space.

Normally, I use a bag big enough to carry my equipment for the day. I like sling bags. You can carry your gear easily on your back or safely in front of you. In some countries, you might carry equipment that is worth the annual salary of a whole family.

Be careful wherever you travel. The threat of theft does not only come from people living in poor countries. Have you been to Rome? After your very first steps in this marvelous city, some people will flag you as a source of income! If you carry a tripod, do not leave it outside your bag, it will act like a neon sign that says to thieves "I carry photographic equipment".

Modern hotels have a safety deposit box in every room. Use it to store the gear you do not need on any given day.

Finally, you should always have a Y38 form from the Canadian Border Services Agency. On this form, you should have the description and serial number for every piece of equipment you are carrying with you.

Do not let your travel dream of a lifetime turn into a nightmare. Be prepared, have a safe trip, and bring back great pictures! ■

I use a range of Kata bags for my travels - designed by photographers, they have many unique features, and they are strong and light weight.





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# PHOTO News

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ANTOINE DESILETS

# Grand Master of photography

by Jacques Thibault



▲ Antoine Desilets.

*Our PhotoNews team had the pleasure of visiting Antoine Desilets, his lovely wife, Jeannine, and their son, Luc, who presided over the recent publication of Antoine Desilets, *Photographe, Trente ans d'images* (Thirty Years of Images) from Éditions Guy Saint-Jean, a tribute to the accomplishment of the man, now 84, but still sharp as a tack, with a wry sense of humour.*

Back to health after an operation that has made him, by his own account, a “cyborg”, he seemed happy to see his old friends Jacques Dumont, former publisher of *Photo Sélection* (and later *Photo Digest*), a magazine to which he contributed right from the start, giving it much of its credibility, and André Dal Pont, director of photography for the magazines for more than 20 years. For my part, I felt privileged to meet a photographer of Antoine Desilet’s stature.

Desilets, a solitary man, kept to the shadows during his career, but he wanted to take pictures unlike anything that was seen in the press at that time, and, unbeknownst to him, his work was going to change the whole medium. He didn’t want

his pictures to just fill in the blanks as many deskmen thought they were for. Pictures, to Antoine, had to speak or convey messages as much as text, and he wanted them to have depth, in all meanings of the word, while playing on all levels. Enthused and passionate, without any hesitation that he would bend or break the norm, giving form to his unique vision. Interested in everything, and excelling in everything he undertook, he extended his talents to portrait, sport, architecture, politics, social interests and even the “dead street dog” stories as they were called in the newsroom. All this was done with trademark humility, incarnating “the new photojournalist”, the new photographer.





The three icons of Québec...  
 Gilles Vigneault, Félix Leclerc  
 and Yvon Deschamps.  
 This picture was part of an  
 advertising campaign for the  
 newspaper "Le Jour" in 1974.



Pictures surround us in his apartment as he recounts his life story, all 84 years of it, and it is with delight and wonder that we discover some of these images, and look upon some with an older eye. All of the photographs touch us and many make us smile. Desilets has some 120,000 pictures behind him, the rights to most of which have been given to the National Archives of Québec.

After a correspondence course and a solid training in photography with the Royal Canadian Air Force at Rockliffe, Antoine Desilets became a freelance photographer while selling cameras at L.L. Lozeau, and Henri Savard Photo. He also worked as an industrial photographer





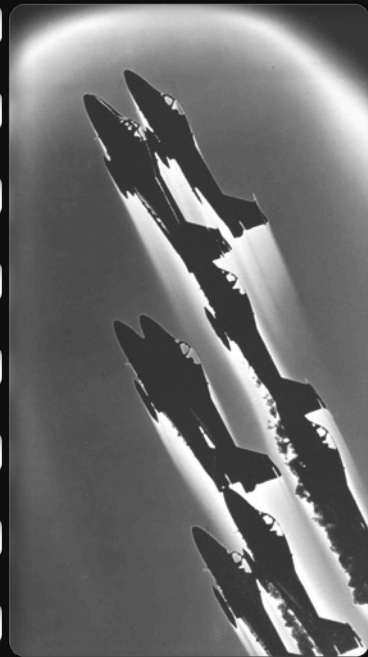
Place Ville-Marie... shot in 1970, ▶  
 this picture won First Prize as  
 the Best Architectural Picture  
 of the Year in Canada.

at Canadair. In 1959, he got his first crack at photojournalism at David Bier Studios, where he specialised in sport photography, and in 1961, the newspaper *La Presse* offered him a job. He started with the *Magazine La Presse*, a weekend supplement in colour, something other photographers were not interested in - and he built his own E3 darkroom in the newspaper building. Not fond of letting a deskman pick the pictures to “fill in” empty spaces, he made a habit of giving them his selection of the three best shots instead of the usual contact sheet, claiming that the others were unusable. In 1966, he became President of the Québec Press Photographers Association and started entering the National Press Photographers Association’s contests, winning numerous prizes. In 1974, he left his well-paid job for a start-up newspaper, *Le Jour*. “I’m a media guy” he reflects as he muses on the pleasure he felt knowing his pictures were finding their way into thousands of homes through newspapers and other publications.

Be it humanistic, poetic, or comical, Desilets has no specified angle behind his works - or perhaps it is oddity, for originality prevails in his every shot. It is not enough for a photographer to have a good eye - pictures from masters such as Desilets have been thought out and conceptualized to convey a subtle message to their audience. All of his photographs are well worth their thousand words. Being different implies creativity and imagination, fairly difficult qualities to teach, but mastering the technical aspect is always helpful. He enumerates openly his many tricks: playing with the hyperfocal, favouring image depth, and opting for depth of field to name but a few. “I’m a car guy” he says, “I adjust the camera to the hyperfocal” as he tells us that many of his pictures were taken from his car. If contemporaries like Cartier-Bresson and Doisneau have inspired Desilets, none had as much influence as Andreas Feininger, the Time Life photographer. Antoine read and re-read all of Feininger’s books, especially *The Creative Photographer*.



&gt;6



&gt;7



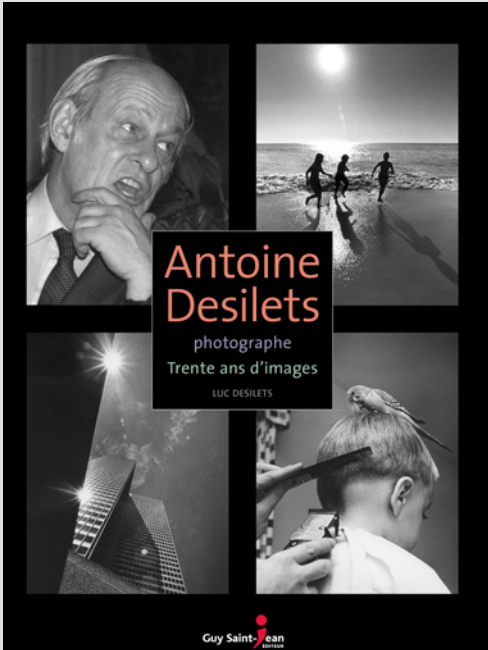
&gt;8



Desilets is not gear obsessed. Bigger isn't better for him, as he prefers a discreet approach. The camera that served for most of his shots is a good old Nikon SP (with four lenses) bought in 1962-63, that camera is now displayed in the L.L. Lozeau store in Montreal as it was used to the point that it could not be repaired! During our visit, André Dal Pont had a 3D Fujifilm W3 compact camera with him, and the maestro got a real kick out of it and could not refrain from stating, "This is what I've always wanted to do, to give more depth to the image". He was there, in front of us, as passionate as ever in his craft.

If one were to retrace Canada's Fathers of Photography, the eminent historian Michel Lessard would rightly point to Livernois and Notman as the first to introduce the art of photography in the province of Québec and possibly in the country. If Antoine Desilets cannot be recognized among these founding fathers of the craft, he will certainly have his name set in history as a Master of the Art of Photography for the quality of his work and the extent that he revolutionized photojournalism in the 60's and 70's. His award-winning pictures touched millions of people over the years and the few hundred images appearing in the book recently published give us a glimpse of the scope of his talent.

Antoine Desilets is also a Master of Photography for having taught the art to generations with 11 books published (*Learn photography, Darkroom...*), in French and translated into English, Spanish and Portuguese with some 700,000 copies sold, making him our "George Eastman" for the popularisation of his art. He also penned many articles for magazines and newspapers, and taught in Senegal (he even declined an offer from Cornell University in New York). Even in this last book, celebrating his life and work, he felt the need to share a few tricks and ideas with the same generosity that has always been part of him. Thank you, Monsieur Desilets - you truly are a Grand Master of Photography! ■



© Guy Saint-Jean Éditeur Inc. 2011

Photos: Antoine Desilets  
Text: Luc Desilets

**“These images, captured in thousandths of a second, inspire thousands of seconds of thought.”**

*Antoine Desilets, the grand master of Quebec photography, is the recipient of more than 75 major awards. Recognized worldwide, he has published dozens of books that have enabled hundreds of thousands of readers to learn photography. Here is a collection of his greatest images, created between 1960-1980, when he was best known for his photojournalism, notably at La Presse.*

[www.saint-jeanediteur.com/Default.aspx#titre/ID/465](http://www.saint-jeanediteur.com/Default.aspx#titre/ID/465)



Auto-portrait. Entry in an amateur photo contest where they were looking for 'full of life' portraits. As a prop, Desilets used part of an electrocardiogram as a frame.



# New and

With the changing face of the photographic industry, the combination of the annual PMA (Photo Marketing Association) trade show with the CES (Consumer Electronics Show) is a logical evolution, reflecting the digital nature of 21st century imaging.

With 2,700 exhibitors, and 140,000 visitors from 140 countries, including 5,000 analysts and members of the press, the reports on products displayed at the show have literally flooded the internet, starting several weeks prior to the exhibition, and continuing as companies rush to market new products to stay competitive in a rapidly changing marketplace.



## D4

Nikon pros and advanced enthusiasts have been holding their breath in anticipation of the next generation of D-series camera bodies, and Nikon certainly delivered the goods at the CES/PMA Show. The new D4 answers the demand for a full-frame DSLR with 16.2MP sensor that can shoot stills at 10 frames per second, and full HD (1080p) video recording with the choice of various resolutions and frame rates, including 1080p 30/24fps and 60 fps at 720p. By utilizing the B-Frame data compression method, users can record H.264 / MPEG-4 AVC format video with unmatched integrity for up to 20 minutes per clip. Low light capability that reaches ISO 204,800 is an intriguing feature... made even more attractive when you mount one of the new 85mm f/1.8 Nikkor lenses on the camera. The Advanced Multi-Cam 3500 AF autofocus system is the next generation of Nikon's proven 51-point AF system. At press time, the Nikon D4 is expected to be available at Authorized Nikon Canada Dealers at a Manufacturer's Suggested Retail Price (MSRP) of \$6,299.95. For more information, start your adventure at the Nikon Canada website - [www.nikon.ca](http://www.nikon.ca).





# Exciting!

The greatest excitement, however, came following the shows, as manufacturers unveiled new products that had been anticipated for quite some time – undoubtedly delayed by the earthquake, tsunami, and flooding that ravaged Japan and the Philippines.

Here is an overview of the most exciting products for photo enthusiasts from novice to pro.

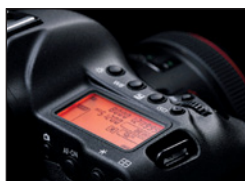


## Canon EOS-1D

The new flagship of the Canon EOS 1D line has arrived, with a newly designed 18.1 Megapixel full-frame CMOS sensor, 14-bit A/D conversion, wide range ISO setting 100-51,200 (L:50, H1: 102400, H2: 204800) for shooting from bright to dim light and next generation Dual DIGIC 5+ Image Processors for enhanced noise reduction and blazing processing speed.

The EOS 1D X raises the bar for professional DSLR bodies with a new 61-Point High Density Reticular AF including 41 cross-type AF points with f/4.0 lens support including 5 dual diagonal AF points (sensitive to f/2.8), plus EOS iTR (Intelligent Tracking and Recognition) AF for accurate subject tracking. For video applications, the EOS 1D X has EOS HD Video with manual exposure control and multiple frame rates (1080: 30p (29.97) / 24p (23.976) / 25p, 720: 60p (59.94) / 50p, 480: 60p (59.94) / 50p) with 4GB automatic file partitioning (continuous recording time 29 minutes 59 seconds) with selectable "All i-frame" or IPB compression.

Professional build quality - of course - the 1D X has a magnesium alloy body with shutter durability tested up to 400,000 cycles, exclusive dust-and-weather resistance, and new Ultrasonic Wave Motion Cleaning (UWMC) for improved vibration-based dust removal. For more information, surf on over to [www.canon.ca](http://www.canon.ca).







## Nikon D800 36.3 MP Multimedia HD-SLR

The Nikon D800 HD-SLR is designed for a variety of demanding professional photographic and multimedia disciplines, videographers and filmmakers. Featuring a high resolution 36.3 megapixel FX-format CMOS sensor, Nikon's highest resolution sensor to date, the latest 91,000-pixel 3D Colour Matrix Metering III, Advanced Scene Recognition System, and an enhanced 51-point AF system for images with amazing sharpness, colour and clarity. Professional videographers will appreciate the practical features built into this camera that go beyond NIKKOR lens compatibility and Full HD (1080p) video, such as full manual control, uncompressed HDMI output and incredible low-light video capability. All of this is driven by Nikon's latest EXPEED 3™ image processing engine, for with true-to-life colour, a wide dynamic range and extreme resolution. The D800 features a wide native ISO range of 100-6400, expandable from 50 (Lo-1) to 25,600 (Hi-2).

Filmmakers can choose from various resolutions and frame rates, including Full HD 1080 at 30/24p and HD 720 at 60/30p. By utilizing the B-Frame data compression

method, users can record H.264 / MPEG-4 AVC format video with unmatched integrity for up to 29:59 minutes per clip (normal quality).

For professional and broadcast applications that call for outboard digital recorders or external monitors, users can stream an uncompressed Full HD signal directly out of the camera via the HDMI port (8 bit, 4:2:2).

In addition to the D800, Nikon will also be releasing a supplementary model, the D800E. This unique alternative model will effectively enhance the resolution characteristics of the 36.3-megapixel CMOS sensor by cancelling the anti-aliasing properties of the OLPF inside the camera. By doing this, light is delivered directly to the photodiodes to yield an image resulting from the raw light-gathering properties of the camera.

The Nikon D800 is scheduled to be available at Authorized Nikon Canada Dealers on March 22, 2012 at a Manufacturer's Suggested Retail Price (MSRP) of \$3,149.95.

The Nikon D800E is scheduled to be available in limited distribution at Authorized Nikon Canada Dealers on April 12, 2012 at an MSRP of \$3,449.95. Check out the new Nikon models at [www.nikon.ca](http://www.nikon.ca).

## Canon PowerShot G1X

Canon Canada Inc. has announced the introduction of a new flagship PowerShot model, the G1X. The PowerShot G1X features a 3.8 centimetre (1.5-inch), 14.3 megapixel CMOS sensor, the largest sensor to date for a PowerShot model, delivering approximately nine times more light sensitivity and helping to produce amazing depth-of-field and high-quality images in tough low-light conditions. The G1X features the new DIGIC 5 image processor for high-quality images in the most difficult of lighting conditions. The processor enables the PowerShot G1 X camera to utilize the High-Speed Burst HQ2 feature allowing photographers to shoot images at high speeds

at full resolution to capture the perfect moving shot.

Canon also added six new VIXIA High Definition flash memory camcorders – three compact VIXIA HF M-series models and three entry-level VIXIA HF R-series models – for 2012. The company has enhanced select models with Wi-Fi connectivity, the option to capture videos in MP4 or AVCHD file format and full Digital Living Network Alliance (DLNA) compatibility.

For more information on these and other new Canon models, please visit the newsroom at [www.canon.ca](http://www.canon.ca).



## Fujifilm X-Pro 1



Fujifilm's X-10, one of the hottest new cameras of 2011 has a new cousin for 2012, the Fujifilm X-Pro 1, an interchangeable lens mirrorless compact system camera that will lead the company's X-series line.

With a 16.2 MP APS-C format X-Trans CMOS sensor™ and Fujifilm's proprietary EXR Processor technology for low light capabilities that are expected to be very impressive, this camera will appeal to many enthusiasts and professionals looking for a top quality camera that fits into a (large) jacket pocket.

Three X-mount Fujinon lenses will be available in 2012, including **XF18mmF2 R** (27mm equivalent) f/2.0, **XF35mmF1.4 R** (53mm equivalent) f/1.4, and **XF60mmF2.4 R Macro** (90mm equivalent) f/2.4 models that promise to become modern classics.

Rumour has it that the X-Pro 1 will carry a price tag of approximately \$1,700, which could be for the body only... check out the specs at [www.fujifilm.ca/XPRO1](http://www.fujifilm.ca/XPRO1).



## Epson Artisan 1430

The new Epson Artisan® 1430 wide-format printer offers brilliant, Ultra Hi-Definition prints as large as 13"x 19", convenient wireless networking and mobile printing.

The Artisan 1430 delivers professional quality photos by leveraging Epson's exclusive Advanced MicroPiezo® print head with DX5™ technology for accurate ink placement, smooth gradations and amazing skin tones. The Artisan 1430 offers Wi-Fi

CERTIFIED™ n1 wireless networking to easily share the printer with anyone on the network – as well as Epson iPrint app – to print and share from a smartphone, iPhone®, tablet or other device. With superior media handling capabilities to create gallery-quality prints on a host of popular borderless sizes – including 4"x6", 13"x19" and 12"x12" – and Adobe® Photoshop® Elements bonus software, the printer is ideal for a range of projects – from brochures and posters to photo enlargements and personalized CDs/DVDs.

The Epson Artisan 1430 (\$299.99\*) is now available through major computer, office and electronic superstores, a variety of retail stores nationwide and Epson's retail site, [www.epsonstore.ca](http://www.epsonstore.ca). For more information, please visit [www.epson.ca](http://www.epson.ca).



## Pentax K-01



Designed by Marc Newson, one of the world's most acclaimed and influential contemporary designers. The K-01 has a new 16.28 effective megapixel CMOS image sensor measuring 23.7 millimeters by 15.7 millimeters, and the Pentax "PRIME M" imaging engine that assures first-rate movie recording performance in a digital interchangeable lens camera. It offers an extra-wide sensitivity range from ISO 100 to ISO 12800, or to ISO 25600 when expanded using a custom function, while minimizing digital noise at all sensitivity levels.

The Full HD video-recording function captures high-quality movie clips (1920 x 1080 pixels). With the H.264 recording format, it offers a choice of frame rate (30, 25 or 24 frames per second) to accommodate user-specific applications.

The PENTAX K-01 incorporates the PENTAX-developed SR (Shake Reduction) mechanism. Usable with all compatible lenses, including those produced for film-format SLR cameras.

The PENTAX K-01 accepts a wide array of PENTAX and compatible interchangeable K-mount lenses including those produced for film-format SLR cameras. For more information please visit [www.pentax.ca](http://www.pentax.ca).



**Canadian Imaging**  
Conference & Trade Show  
Westin Nova Scotian Hotel, Halifax

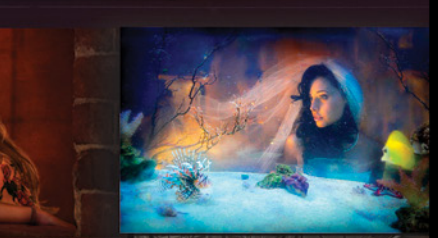
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# “Favourite Places”

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▲ **Rise and Shine**

Trevor Anderson of Thunder Bay, Ontario, was at the right place at the right time to capture this amazing sunrise over the sleeping giant, using a Nikon D7000 and the 18-105mm kit lens. Settings were f/7.1, 1/20 second at ISO100.

*“This was one of the nicest sunrises I have ever witnessed.”*

The PHOTONews Challenge for Spring 2012 is “Favourite Places” your assignment - to photograph your favourite place, from an interesting perspective.

The topic is open to a range of interpretations - you may shoot landscapes, destinations, or seasonal events. You may want to experiment with photography at dawn or dusk, or photograph a familiar scene from a different point of view. Images from previous spring adventures are welcome.

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

Each issue, the winner of the top choice in the PHOTONews Challenge will receive a Fujifilm X-S1 camera kit, valued at \$1,000, courtesy of Fujifilm Canada.



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

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

COMING IN THE NEXT ISSUE

## Summer 2012

The Summer issue of PHOTONews will explore the techniques of macro and fireworks photography, explore the nuances of composition, and present a selection of the best images from our readers.

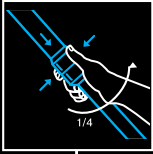
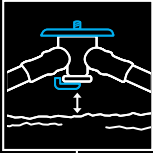
For in-depth information on the equipment and techniques featured in this issue, please visit the website – [www.photonews.ca](http://www.photonews.ca).

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



# Traveler

Going beyond the ideal product



The re-born classic from Gitzo is quite simply an unbeatable support in terms of features and portability. With a pioneering modern approach and a new level of advanced features, the Traveler provides unwavering stability, torsion rigidity and rapid, intuitive movements never experienced before. Delivering the same unique approach, the new high performance head is fully redesigned to perfectly integrate itself into the tripod. The head is available separately in two versions with Quick release and disk attachment.

Not to be deceived by its Ultralight weight and compactness, the Gitzo Traveler will exceed all expectations, incorporating high tech solutions that go above and beyond what a tripod would usually be capable of at its size. Available as a stand alone 4 section G-lock tripod, and as two kits in a 5 section traditional lock and a 4 section G-lock version, the Traveler is Gitzo's answer to the essence of your ideals in an intelligent, high performance support solution.

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

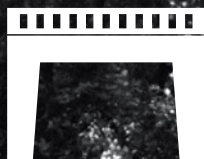


focus on forever



# INSPIRE YOUR IMAGINATION

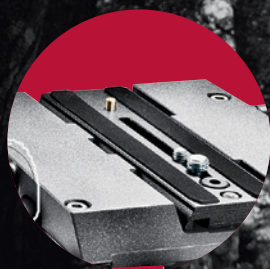
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The Manfrotto video solution combines ergonomics and exclusive design with professional performance for extra smooth shooting control.

Cross over to the new dimension of film making.



Longer sliding plate for extra balancing control.



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## Manfrotto is proud to introduce the '500' series of fluid video heads:



509HD



504HD



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