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PHOTO

News

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PORTFOLIO - DARYL BENSON

Iceland Adventure

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Polar Panoramas

MICHEL ROY
Shooting at the Zoo

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Iceberg Alley

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A Shot in the Dark

KRISTIAN BOGNER
Spring Perspectives

PLUS:
Choosing a Bag
Macro Tips
And more!

Photo by Daryl Benson

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Norm Rosen, editor | editor@zakmedia.ca



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

While most Canadian photographers welcome spring as a break from the cold reality of winter, I cannot help feeling that as global warming changes our climate, we are slowly being deprived of the opportunity to capture the spectacular images of our snowbound landscape.

This issue of PHOTONews has been crafted as a transition between the seasons. We launch the issue with our readers providing some wonderful “Cool Light” images to set the tone, followed by three features to remind you of the glory of winters past: Daryl Benson describes the experience of visiting his top-ranked “photo bucket list” destination, sharing images of Iceland - complete with photos of icebergs calving from the glaciers; Dale Wilson picks up the thread by revealing the secrets for shooting icebergs as they drift down Newfoundland’s Iceberg Alley, and conjures images of the recent film “Ice Age” – minus the mammoths and penguins; and Dr. Wayne Lynch completes the picture by describing the techniques of panoramic photography, illustrating his article with scenes of Antarctica, complete with a massive flock of penguins. We couldn’t find any woolly mammoths, but Michel Roy can help you thaw out from our chillier topics by taking us

on a photo expedition to the zoo, and Christian Autotte, one of Canada’s best entomological photographers, warms up the selection of images with a short feature on the nuances of macro equipment and technique. We couldn’t resist the temptation to wrap the issue up in a suitable fashion by selecting “Wild Thing” as our theme for the spring PHOTONews Challenge.

This issue also features a range of products that have recently become available in Canada, from specialty papers to enhance the display of your finest work, to key products to help you take better pictures, and some of the coolest gadgets and gizmos from the recent CES Show.

All in all, a very eclectic issue, filled with images and tips to stimulate your senses and inspire you to achieve the best photographs in a wide range of situations.

If this is your first encounter with PHOTONews, we welcome you to our family of Canadian photo enthusiasts - please join us online by participating in the discussions and the gallery at our flickr® group, and please drop by to visit the Photo News website, where you can enjoy FREE access to the full content of our archive of digital editions.



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Cover: Daryl Benson

Publisher

Jacques Dumont jdumont@zakmedia.ca

Editor

Norm Rosen editor@zakmedia.ca

Graphic Design

Jean-Denis Boillat info@komconcept.com

Photo Editor André Dal Pont

Contributing writers/photographers

Dr. Wayne Lynch; Kristian Bogner; Daryl Benson; Michel Roy; Christian Autotte; Dale Wilson; Michael DeFreitas; Ginette Lapointe.

ADVERTISING

adsales@zakmedia.ca

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Daryl Benson included a person to show scale in this photo of the waterfall at Skogafoss, Iceland.
Canon EOS 5D Mark II, Canon EF 100-400mm f/4.5-5.6L IS USM lens, at 400mm, 1/1000 second.



30 Portfolio — Daryl Benson

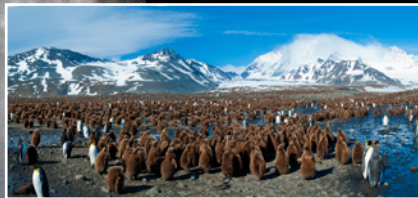
Iceland Adventure - a photo excursion to the magnificent fjords and seascapes of this north Atlantic island

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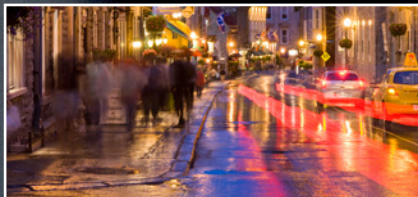
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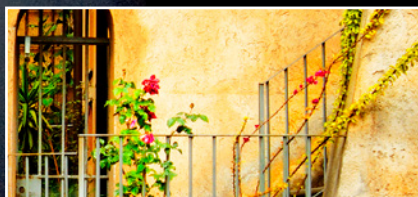
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Michael DeFreitas shows how the best images can be captured after sunset.



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Dale Wilson explores photo opportunities "down by the sea".



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How to select the best paper for fine art prints.

Pistol Grip with Trigger Release

The Vanguard GH-300T pistol grip ball head with shutter release trigger is the ideal solution for action photography, and an excellent choice for a wide range of photo assignments. The unique design incorporates a Friction Control System to modify the level of resistance on the anodized center ball for smooth movements with impressive ergonomic control, and a Grip Position Release system for comfortable operation. A 72-clickpoint panning base just below the camera mounting plate is ideal for perfectly aligned panoramic images, and a second 360-degree panning base at the tripod mounting base gives you the movements you need for horizontal panning and following subjects in motion. The pistol grip activated ball joint provides a range of -32 to +90-degrees of side-to-side tilt and -8 to +90-degree back to front tilt.



Vanguard GH-300T

Ideal for a wide range of DSLR and video applications, the GH-300T supports cameras with standard and large zoom lenses. The grip has a locking force rated for over 17.5 lbs.

The universal 38mm quick release system with clamp knob and safety pin has micro adjustments forward and backward, so you can position the camera at the ideal balance point.

Among the unique features of this grip is the shutter release, which features a universal 2.5 mm DC shutter release cable input jack and comes with two cables compatible with 80 percent of DSLRs on the market.

For more information on the Vanguard pistol grip models, please visit www.vanguardtripods.ca.



ABEO Pro Series Tripod

For action photography, and all-round use with a variety of DSLR or video cameras, the ABEO Pro Series tripod provides a solid and versatile platform. With a Multi-Angle Central Column system you can move the central column from 0 to 180-degree angles in variable vertical and horizontal positions in a single movement, and use the Instant Swivel Stop-n-Lock (ISSL) System to securely clamp the column in place.

The ABEO Pro Series tripod features a central column plate with 1/4" and 3/8" adaptor, 3-in-1 anti-slip all-terrain feet, and flip type leg locks. The central column panning system is ideal for use in a wide variety of situations. Whether you shoot macro images, studio portraits, or high performance sporting events, this tripod provides a stable platform for your gear.

Take a look at the You Tube demo at http://www.youtube.com/watch?v=_weN9tSDFV8 to see how well the ABEO Pro Series works with the GH-300T pistol grip head to capture high speed action... it shows the technique of using the centre column as a stabilizing arm to create the best panning rig we have seen to date.

For more information on the ABEO Pro Series tripod, and the full line of camera support products, please visit www.vanguardtripods.ca.



Vanguard PH Video Series

The Vanguard PH Video Series head is a rigid magnesium alloy structured fluid video head that combines light weight with the capacity to support more than 17.5 lbs.

This new head features a multiple balance system, with a sliding quick shoe so you can precisely position your gear to achieve the optimum center of gravity, and an adjustable tilt/panning drag tension system. The head features a long handle for ease of operation with larger and heavier cameras and lenses, and a spring loaded counterbalance switch. There are two models in the series - model PH-123V is adjustable in two steps (on and off) while model PH-124V has 3 steps adjustment (on, level 1, level 2). The PH-124V video head features an extendable handle for added torque, and you can attach a second handle using the Pull-N-Lock Lever system. PH fluid video heads feature a 1/4" and 3/8" attachment interface so you can use the head with a range of accessories.

For more information on the PH Video Series, please visit www.vanguardtripods.ca



Vanguard PH Video Series

Portable Light Control

A new line of Portaflex light modifiers will soon arrive at camera stores throughout Canada, bringing the convenience of advanced flash control to your shoe-mount flash. The Portaflex system includes snoots, reflectors, and diffusers that attach to your flash with Velcro™ straps to create soft or strong reflected light effects.

You can purchase individual Portaflex products, or choose the Portaflex set shown here to be prepared for a wide range of lighting situations.

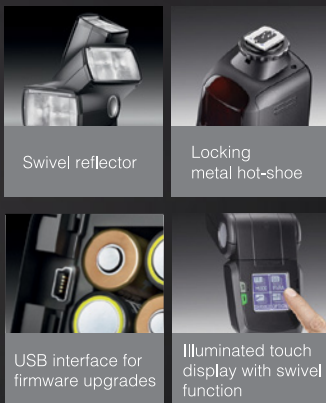
For more information on the Portaflex products, please visit www.auroralitebank.ca





Why Metz?

See how the great features of the 52 AF-1 set the standard for a hot-shoe flash. See our video at photonews.ca/Metz



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Enough power to cope with any shot.
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*Only camera flash with touch-screen interface as of Nov 1st, 2012.

Dual Charger



Active photographers no longer have to wait for one battery to charge before charging a backup, thanks to the new ReVIVE DUAL-ion+ Camera Battery Charger.

The unit is super fast, charging at 1000mA for a single battery or 500mA for two batteries. It fully charges two batteries in just 3 hours. The Dual-ion+ charger comes with AC and DC charging cables so you can refresh your batteries at home or in the car. The AC adapter supports 100-240v, ideal for world travellers.

The Dual-ion+ has a two-way microchip communication offering auto-cutoff and trickle charging. When your batteries have reached full capacity, the Dual-ion+ will automatically cut off the standard charging current to prevent overcharging. The Dual-ion+ then begins trickle charging, delivering 5% of the standard charging current, ensuring that your batteries stay at full capacity.

The Dual-ion+ has two LED power displays that monitor the progress of each battery, showing you when batteries are at 25%, 50%, 75%, and 100% charge levels. When the lights shut off, the battery is fully charged.

Compatible with Canon EOS 5D Mark II, EOS 7D, and 60D, and designed with an interchangeable plate interface, the Dual-ion+ auto-detects voltages ranging from 3.6v to 8.4v, making it suitable for use with a wide variety of popular brands. For more information visit www.accessorypower.com.

Solar Power!

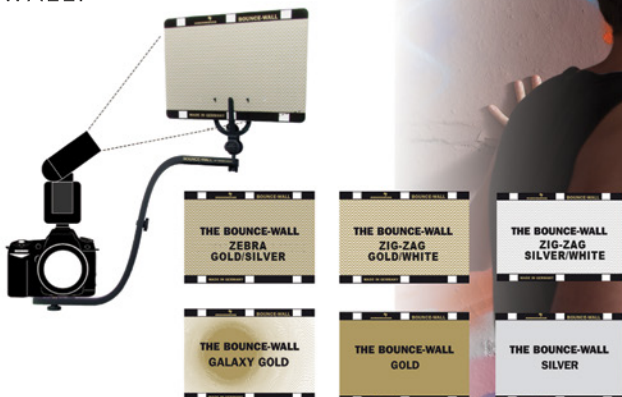
The new ReVIVE Solar ReStore XL 4000mAh External Battery Pack uses a high-efficiency solar panel to deliver a 300mA charging rate in direct sunlight. This is enough energy to charge most phones after only 4-6 hours, with a full charge in 13 hours. The Li-polymer battery pack stores emergency power for weeks without degradation, and uses your cell phone USB charge cable for universal compatibility. Ideal for use with a range of portable devices, including tablets, smartphones, MP3 players, E-readers, handheld gaming systems, portable GPS, and other USB-powered items, the Solar ReStore XL has a 4-LED charge capacity indicator to show at a glance how much power is available, and a bright dual-mode LED flashlight that can be set to pulse in emergency situations. Clip the device to your backpack with the handy carabiner, or use the window suction mount to position the Solar ReStore XL for optimal charging position.

The Solar ReStore XL is a durable product built with eco-friendly ABS plastic and a rear aluminum accented shell. For more information visit www.accessorypower.com.



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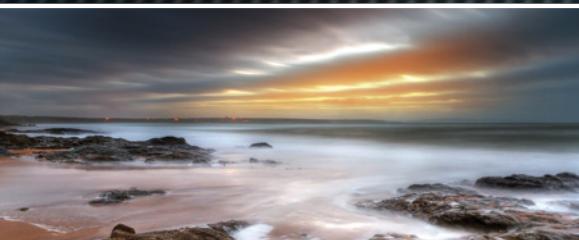
Capture your stories.™

Its speed and durability will have your D-SLR nervously looking over its shoulder.



OM-D
OLYMPUS OM-D

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The Olympus Tough TG-1 iHS is waterproof, shockproof, crushproof and freezeproof. Shoot low-light and fast-action shots with the world's first f2.0 high-speed lens on a rugged camera.**



Tough
TG-1 **iHS**



getOlympus.com

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

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Congratulations to the winners of the PHOTONews "Cool Light" Winter Challenge!

To view the full gallery of images submitted by our readers, please visit the PhotoNews Gallery flickr® group at www.flickr.com/groups/photoneWSgallery/ and look for the Winter Cool Light Challenge thread. Each issue, the photographer of the most interesting image in the challenge gallery will win a special prize from our challenge sponsor, Fuji Film Canada.

For more information on the PhotoNews flickr® group, and for an archive of challenge galleries, please visit the website at www.photonews.ca.



▲ Frosty Winter Scene

Kurt Kirchmeier, of Saskatoon, SK, captured this frosty winter scene with a Panasonic GH2 and 10-20mm lens at 10mm, taking five separate exposures at f/9, 1/200 - 1/300, ISO 160. *"When I saw this wonderful isolated tree near the road I was on, I knew I just had to stop. The combination of thick frost, unmarked snow, and dramatic sky was too much to resist. I decided on a five-shot HDR in the hopes of doing the scene justice."*



Icy Elegance ►

Debbie Oppermann of Guelph, On, captured this image of an icicle enhanced by the bright red fruit of a Burning Bush, with a Canon EOS 60D and a EF 100mm f/2.8 Macro lens, shooting at 1/400 second and f/5.6, ISO 100. *"It was the perfect amount of light to really show off the intricate design of the icicle, and the splash of red just added the final touch of elegance."*

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▲ Miller Time

Jean Paul of Desbarats, ON (in the Algoma District) captured this image of snow covered Adirondack chairs with a Nikon D300 set at 55 mm, , f/13, 1/640 second, at ISO 200. "After a very heavy snowfall, I maneuvered into position to create a well balanced composition. In this image I see a little man digging in front of the chairs!"

► Crystalline Universe Univers cristallin

Lucie Gagnon, from Ottawa, Ontario, took this picture with a Canon EOS 60D and a 100mm macro lens, shooting at f/13, 1/50 second, ISO 250.

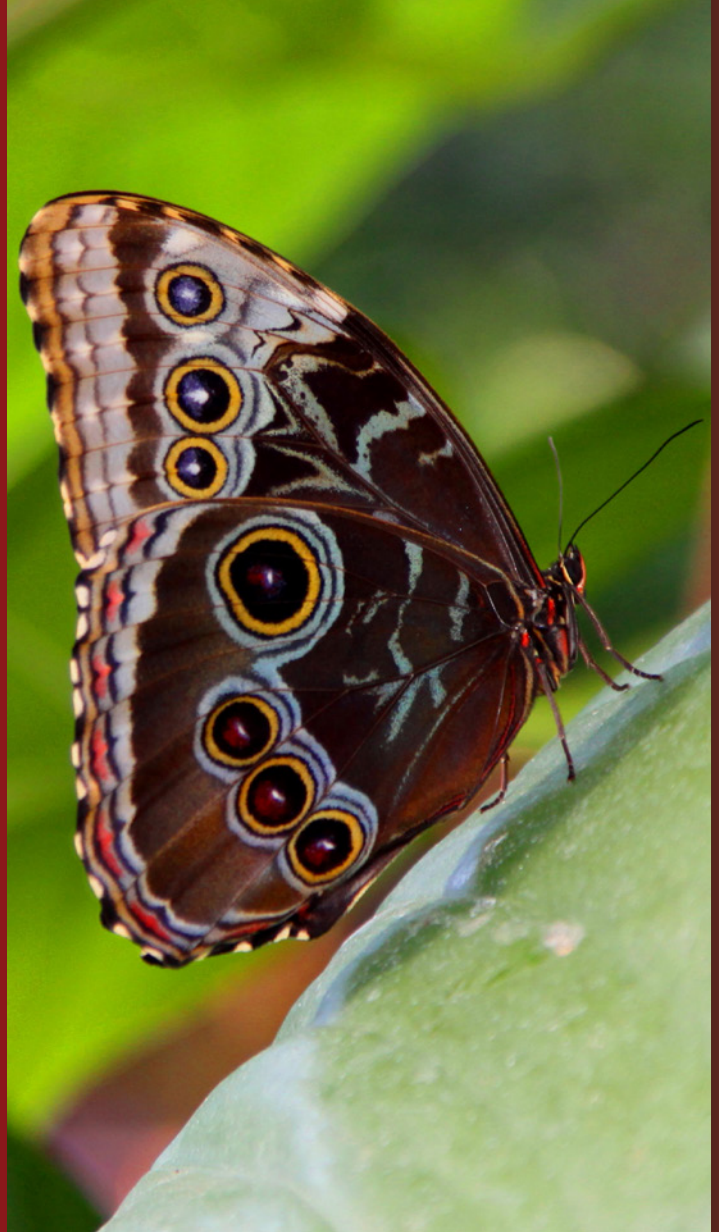
"This single raw file represents about 1/3 of the actual picture taken. I used light Colour Dodge to enhance the contrast and denoised it gently. In winter, I love taking pictures of frost patterns on windows, which I call "window art". The patterns are incredibly intricate and beautiful. So, on a cold November morning, when I looked out and saw that my car windows were covered with these dendrites, I put my work aside and went out to take some pictures before the sun got above the car and melted the patterns away. It is a little bit of a challenge to work in a small car with a 100 mm lens because you can't get too close to the subject and the seats get in the way."



Reader's Gallery

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

> www.flickr.com/groups/photonewsgallery/



Blue Morpho ▶

Tom Clarke captured this image of a Blue Morpho butterfly at the Cambridge Butterfly Conservatory, using a Canon EOS 50D.



◀ A Sunday Drive

Ivan Sorensen of Hamilton, Ontario captured this image of church bound Mennonites near West Montrose, Ontario, with a Nikon D7000, shooting at f/5, 1/1250 second, ISO 400 with a 100mm lens. "The Mennonites of this area are so used to seeing me lurking in roadside ditches that they call out to say hello as they drive by."

Ivan has a fascinating portfolio with a wide range of subjects - for a visual experience check out his webpage at www.ivansorensenphotography.com.

Love

Marian Dragiev of Mississauga, Ontario, captured this image of Tree Boas with a Nikon D7000 and 70-300 mm telephoto lens at 195 mm, shooting at 0.6 second and f/11, ISO 100. "I was able to capture several nice photos of a single boa but when the second one came on top of the first I knew it would enhance the image significantly. It was incredible how both of them made visual contact with me and stayed still long enough that I could use the lowest ISO and the sharpest aperture of the lens."



Downtown Lights

Gemy Bom, of Delta B.C., captured this image of Downtown Lights with a Canon 7D and 18-135 mm lens, shooting in bulb mode exposure for 30 seconds at f/11, ISO 100. "I shot from Granville Island toward the Vancouver skyline to capture the beautiful downtown city lights at night".



Northern Pintail

Gord Sawyer, of Toronto, Ontario, captured this beautiful Northern Pintail (Drake) with a Canon 7D, 400mm (EF) F5.6L, shooting at 1/2500 of a second at f/8 and ISO 400. "I got down very low to be at eye level with this drake and also had lovely light that morning to bring out the best in him."

Springboard

Damon West

Romantic Sunset

Damon West of Richmond B.C. captured this image of a plane landing at Vancouver International Airport using a Canon 5D Mark II, Canon 70-200mm lens at 200mm, shooting at 1/100 second, f/2.8, ISO 400. "I had been returning to this spot for two weeks, waiting for a nice sunset and a jumbo jet to arrive at the same time. Standing on top of my truck, and using a tripod and cable release I took multiple images and merged three of them in Photoshop to create this effect."





SPECIAL FEATURE



Go Wild!

by Michel Roy

Safari on a shoestring at your local zoo!

When the PHOTONews team planned this issue, Daryl Benson's concept of a "bucket list" of photo opportunities and destinations sparked a lively discussion – among the items at the top of everyone's list was "African Safari".

While the trip of a lifetime may be beyond your reach, a day at the zoo can be a magical experience for the whole family.

I love photographing animals, so I jumped at the chance to go "on safari" to explore the magic of zoo photography. There are many wonderful zoos in Canada – for this assignment, I flew in to join the PN team at the Toronto Zoo, where 710 acres are divided into seven zoogeographic regions, Indo-Malaya, Africa, Americas, Eurasia, the Tundra and Australasia. The Toronto Zoo has 16,000 animals representing 491 species, and more than 600 staff and volunteers who welcome 1.3 million visitors each year.

I love going to the zoo. It's not Africa, but it is the next best place to be close to amazing animals – and the trip is quite a bit cheaper if you travel with five children!

Our zoo adventure started with a quick stop to pick up some gear, including a sample of the Tamron SP AF 200-500mm F/5-6.3 Di LD (IF) ultra-telephoto lens. There is nothing like a little stop at the camera shop to make your day even more magical!

When I started taking pictures, my first passion was wildlife photography. I often ventured into the woods to capture the beauty of wildlife. I used to carry a big Canon 500mm lens and a tripod, which produced great pictures, but the gear weighed a ton, and cost a fortune. To be able to use a relatively light 200 to 500mm zoom lens with no tripod seemed like a blessing to me, and it was. Read on...

Editor Norm rented a baby stroller to carry our gear - save your back! You can bring your own wheels to the Zoo.





1/125 f/5.6 ISO 2500 @ 427mm



1/125 f/5.6
ISO 2500
@ 359mm

I had planned to use a Canon full-frame DSLR and some of my usual lenses during the day, but I soon discovered that I was using the Tamron telephoto lens almost all the time, the convenience of the zoom lens was just perfect for the zoo.

One thing that I have learned over the years is that no matter how well you plan your photo adventures, you have to be prepared for all kinds of weather. As soon as we arrived at the zoo, the sun slipped behind the clouds, and we were faced with a gray day with scattered showers, but we were ready for anything – like kids with new toys. The animals didn't seem to mind the weather, so why should we?

For some people, a flat, gray day may suggest boring photos, but for professionals like us who eat photography for breakfast, the soft, even light of an overcast sky provides a perfect opportunity to shoot with no harsh sunlight to fight with! Sure, we would have preferred a warmer and partly sunny day, but this is the life of a photographer, you have to control the elements – don't let the elements control you. Always stay positive my friends!

I hate to go somewhere and miss an opportunity for a creative image because I left some of my gear at home, so I carry a huge bag with half the camera store in it. This may be fine for some assignments, but when you plan to walk several miles at the zoo, this can become a little problem... But there is an easy solution, and it is zoo photography tip number one! Bring or rent a baby stroller, put your bags on wheels and voila – you are on a roll! It is worth the effort to save your back!

Nothing beats a trip to the zoo with a group of friends. We arranged to meet some of our Toronto crew to share the adventure. With cell phones and maps of the zoo, it is easy to explore as a group, and fun to go off in different directions and rendezvous throughout the day.

There is always something to see at the zoo. If you begin your adventure with a bit of research, you will be able to enjoy all of the activities and photo opportunities. Take note of special events during the day – ask the zookeepers about entertaining events. What time do they feed the hippos? Any

shows going on? Organize and plan ahead so you don't miss anything!

We visited the zoo on an overcast day, when the ambient light was not very strong, so I adjusted the ISO on my camera to 1250 to assure that I would have enough speed to freeze the action on every shot. Today's cameras are so good at dealing with noise that you don't have to be afraid of dialing up on the ISO when necessary. In conditions like this, I shoot mostly in aperture priority mode, with the lens wide open. I can deal with the lack of contrast from the flat light by gently tweaking the images in post production. Believe me, shooting on an overcast day is much easier than dealing with strong sunlight, and you don't have to worry about backlit subjects and hard shadows!

The secret to making memorable pictures at the zoo is to be creative, be patient and use the right tools. Being creative means looking for great angles, interesting concepts and framing your subjects. You can tell an amateur's zoo pictures at a glance, the snap shooters frame the animals,

and always fill the centre of the frame. This works from time to time in a series of pictures, but please – not on every shot!

Animals have personalities, so if you have the opportunity to use a telephoto lens, zoom in! Take an animal portrait – show the texture of the elephant's hide. Imagine that you are Steven Spielberg on the set of Jurassic Park and create a story with your zoo photos, not just a series of snapshots.

Remember the phrase "eye of the tiger". When you shoot with long lenses at wide apertures, you have to be conscious of where your focus point will be. Most of the time, the greatest impact comes when you focus on the eye of the animal.

If you have to shoot through a window, hold your lens as close as possible to the glass to avoid reflections. A circular polarizer could be handy for eliminating reflections, but will reduce the light to your sensor, resulting in a slower shutter speed, not the best situation on a grey day. Most of the time, I use the widest aperture available when shooting through glass, it will assure that you

1/1250 f/2.8 ISO 2500 @ 16mm





1/1250 f/6.3 ISO 3200, exp
compensation +0.33 @ 500mm



1/13 f/5.0 ISO 400 @ 33mm
with flash

have enough speed to avoid blurred images and the depth of field at a wide aperture setting will isolate your subject from the background.

While many of the zoo photos were made with the telephoto zoom, there were times when I was glad that I had my wide angle lens – when a polar bear is waving at you through a window only two feet from your lens, you want that wide angle effect to bring home an amazing souvenir.

The zoo is perfect for a family party! Taking pictures of your kids in the zoo environment is not always easy, but we all like challenges, don't we? The satisfaction of providing our families with great memories of their day at the zoo is priceless.

For most of the pictures of Maya I used a flash, on camera or off camera. Using a flash opens a new world where you can take pictures and fill-in the dark shadows to bring more life to the images. Just make sure you are allowed to use flash in the exhibits – sometimes, in some areas flash photography is prohibited!

Having the opportunity to field test the Tamron 200-500mm lens was a great pleasure. It is a big lens, but very light. The autofocus was fast, and to be able to get close to all of the action without stepping into the tiger's cage was a big plus. I really love to be able to get from a close up

to a medium frame in a fraction of a second, this is priceless. The Tamron SP AF 200-500mm F/5-6.3 Di LD (IF) ultra-telephoto may be the best lens to bring on a zoo safari! It is a great lens, very sharp, and very reasonably priced.

Now that spring is here, the birds are singing, and the animals at the zoo are looking forward to visitors. So grab the kids, get your stroller, and head over to the zoo – the skills you hone on a shoestring safari will prepare you for the Africa and Antarctica trips of a lifetime.

Have fun, and take lots of pictures! ■



1/2000 f/6.3 ISO 3200, exp compensation +0.33 @ 500mm

1/500 f/6.3 ISO 3200, exp compensation +0.33 @ 500mm

Michel Roy

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

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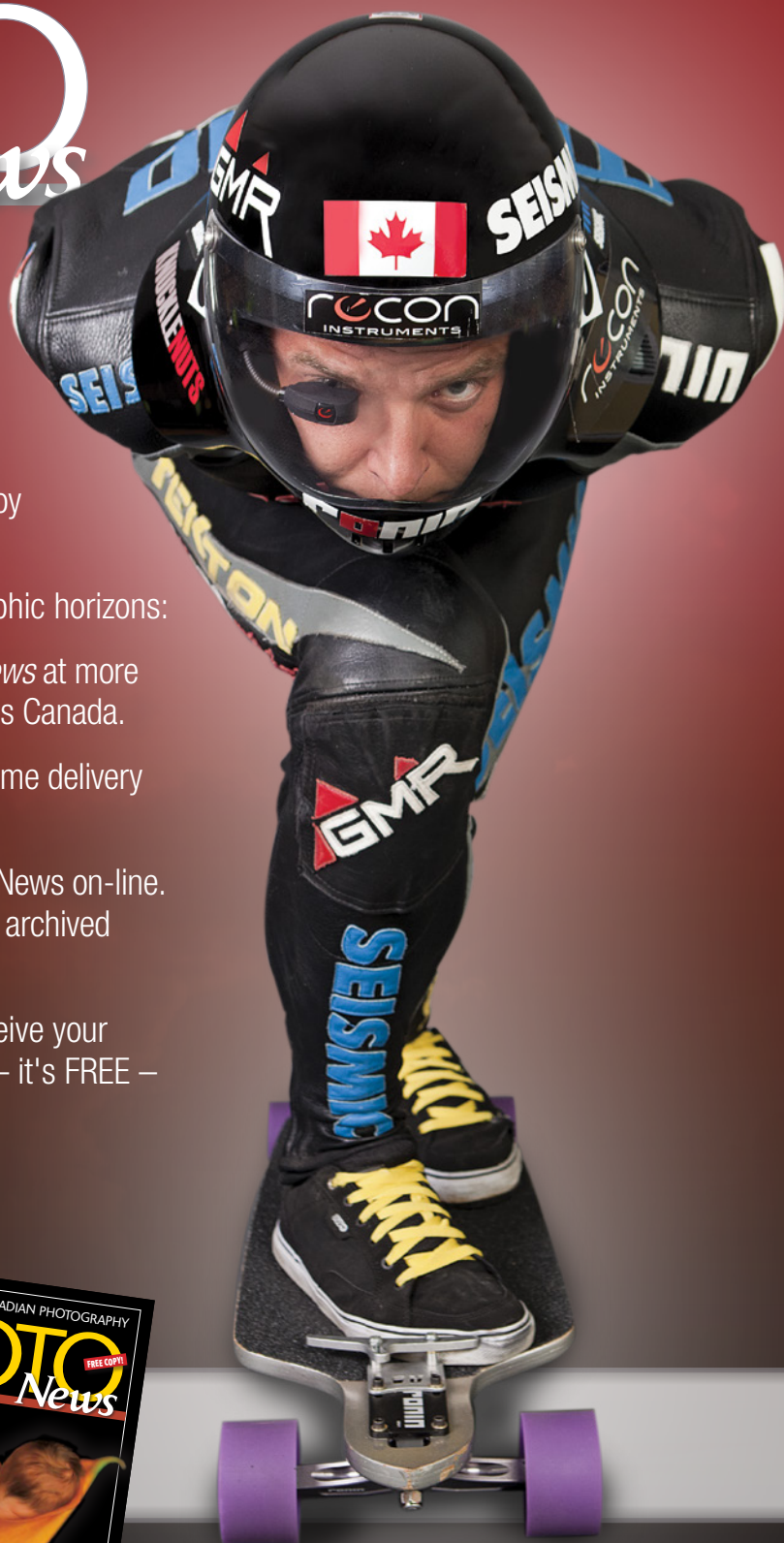
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By Wayne Lynch



Polar Panoramas

I am a very lucky guy. Since the early 1990s, different organizations have hired me on multiple occasions to lead photography trips to the Arctic and to the Antarctic. I have now been to both polar regions several dozen times!



In 2012, I made return trips to Svalbard in the Norwegian Arctic, and to Antarctica. Whenever I make return visits to familiar locations, I like to stimulate myself photographically by trying new techniques. This past year, I concentrated on making panoramas and discovered how easy and satisfying they are to make. With a few simple rules and a basic knowledge of Adobe Photoshop you can produce images like a pro.

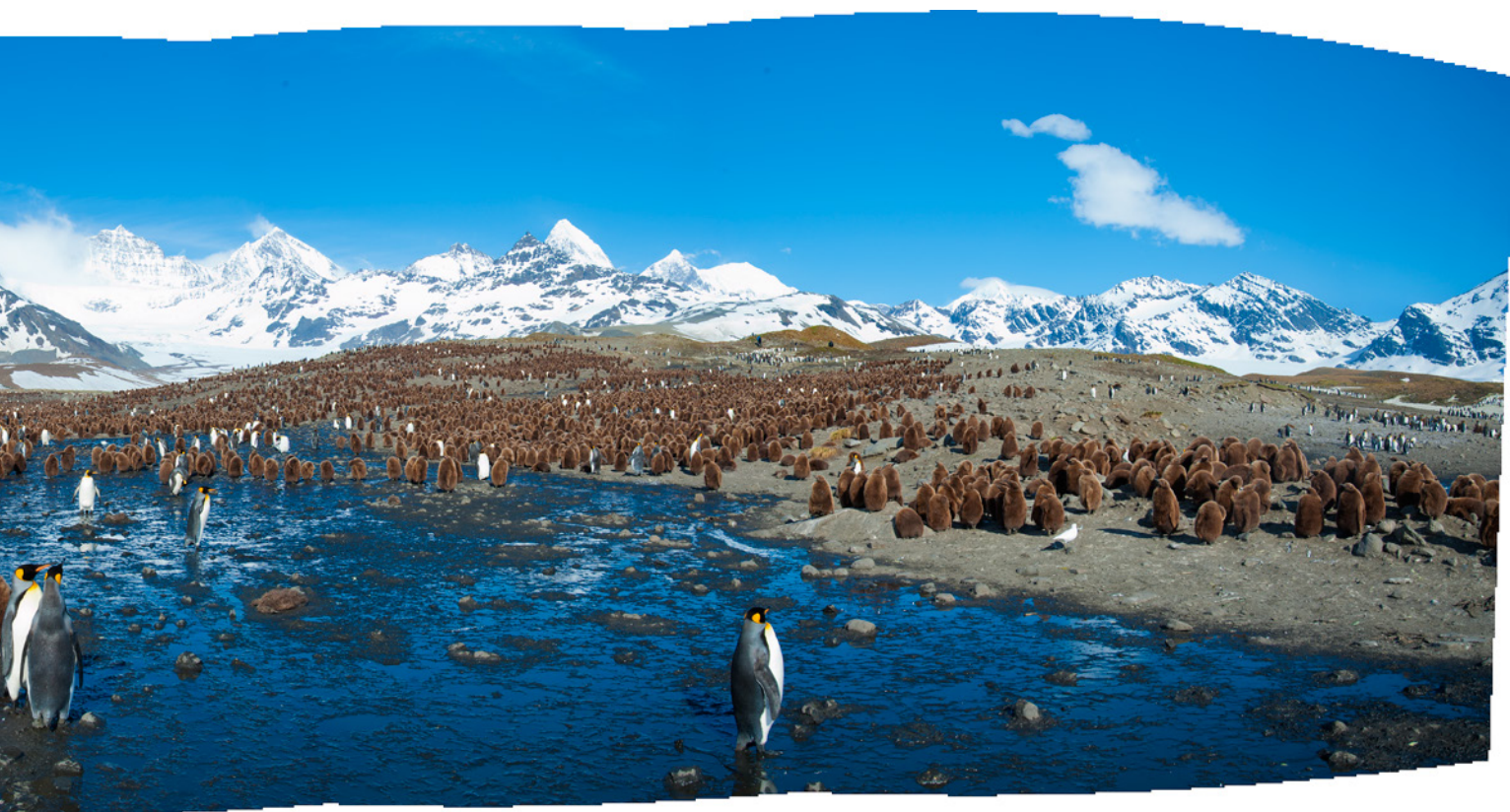
Making panoramas was not always so easy to do. Two decades ago, medium-format panorama photographs were all the rage and photo buyers, especially advertising agencies, were willing to pay large licensing fees for these large high-resolution images. As a result, many landscape photographers raced out and bought expensive, cumbersome panoramic cameras to cash in on the craze - the Fuji 617 was especially popular. But, like many crazes, this one died suddenly and the photographers soon became the disgruntled owners of expensive boat anchors. Adobe Photoshop and digital photography probably had as much to do with the

demise of the panoramic film camera as did the fickleness of the advertising industry. The wizardry of Photoshop suddenly made it easy to stitch multiple photographs together to create dramatic panoramic images using a standard 35mm SLR camera, lickety-split. Shooting with a digital SLR makes the process even easier.

The ease with which Photoshop can merge images depends to a large degree on how carefully the photographs are taken in the first place. Here are five suggestions I recommend:

1 Turn off the camera's autofocus setting and focus manually. When you don't do this, the camera may focus at different depths within a scene as you sweep from one side of a composition to the other, and this can make merging the images more difficult.

2 Overlap the edges of adjoining images by 25-30%. This doesn't have to be exact, simply eyeball the scene and make a rough estimate.



King Penguin Colony, Antarctica (5 Photos uncropped).

3 Manually meter the entire scene and then use the same f/stop and shutter speed for all the images. If you use one of the automatic exposure modes such as aperture priority, shutter speed priority or program, the camera may alter the exposure in sequential images and this can create a problem when you try to merge adjacent scenes, especially when there is sky in the composition. Select the exposure that is best for the brightest part of the scene.

4 Avoid using lenses with focal lengths less than about 50mm. Wide-angle lenses such as 20-35mm distort the edges of the image and curve the horizon and Photoshop may have trouble merging them together.

5 Avoid using a polarizing filter. This can alter the sky density on sunny days and can create merging problems.

I am sure some of you are wondering whether you should use a tripod when creating the images for a panorama. The short answer is yes. With a tripod you can maintain the position of the horizon more accurately so there is less loss of edge image material in the final composite, as happened in the king penguin colony photo. However, having said that, I end up taking more panoramas when I

hand-hold the camera than when I use a tripod. As it happens, I didn't use a tripod for any of the panoramas in this article, even though I was planning to stitch together seven images for the Neko Harbour, Antarctica Panorama. As a result of this, in all of the panoramas shown I lost some coverage on the edges of the photographs, as you can see in the King Penguin Colony panorama, but I was able to use the Clone Stamp Tool in Photoshop to fill in the defects without much loss in file size.

Another nice and easy way to fill in small edge defects besides cloning is to use the Skew Tool to stretch out the image. First transform the image (Edit > Transform), then right click inside the transformation and a drop-down menu offers a number of options. Once you select Skew you can click and drag the corners and edges of the transformation and warp the image to fill in the empty canvas. This trick only works when the empty white canvas areas are small.

When you are ready to make a panorama, it helps to put all the images you want to stitch together in a separate folder so they are easy to access. When you start to bridge the sequence for a panorama go to: Tools > Photoshop > Photomerge. A dialog box will appear with a list of layout options. Select Auto. Highlight the images you want to stitch together in the Source Files box, check the Blend Images Together box at



Paradise Bay, Antarctica
Panorama (4 Photos).



Raudfjord, Svalbard
Panorama (4 Photos).



the bottom, then click OK. Depending upon how many images you are stitching together and the size of the files, this step may take a few minutes or many minutes. If the files are big, make yourself a coffee and let Photoshop do its magic.

The different panoramas shown in this article were stitched together using from four to seven images. The temptation with wide-angle scenes like these is to use an ultra wide-angle lens, such as a 16-20mm, and simply stitch together two or three shots. The problem when using such a lens is that you may get keystoneing and distortion on

the right and left edges of the photographs and Photoshop may then have trouble blending the edges together. In all the panoramas, I used focal lengths ranging from 50 to 75mm. If you want to create really big digital panoramas that can be greatly enlarged, shoot the original photographs as verticals, then take a vacation while your computer stitches them together.

Photo Tip #1

If your camera has a menu option to add a grid to the viewfinder this helps to keep the horizon positioned in roughly the same location, making it easier to shoot panoramas in field situations where you might not have a tripod handy.

Photo Tip #2

You can lessen the amount of cloning you have to do to the edges of a panoramic image by using a levelling base which fits between the top of the tripod legs and the tripod head. With this accessory you can level the head of the tripod regardless of how the legs are angled. ■



Bio

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



Portrait by Philippe Gratton

TECHNIQUE

MACRO!

by Christian Autotte

One of the most fascinating ways to view your world is through close-up and macro photography. The PHOTONews team pooled our resources to provide the following tips and techniques for your first forays into this world of miniature detail.

Many photographers do not realize that they can begin their adventures in close-up photography with equipment that they may already own. For example, some of the most popular zoom lenses, like the Tamron 70-300mm APS-C zoom, will focus to a magnification ratio of 1:2 to produce images on the sensor that are one-half life size - generally considered to be the threshold between close-up and macro photography. An image of a postage stamp measuring one inch wide would take up about a half an inch on the camera sensor.

With the sharpness and resolution of a good lens, you could crop the image of the postage stamp, and enlarge it to fill the frame in an 8 x 10 inch print, with very sharp results. That is close-up photography.

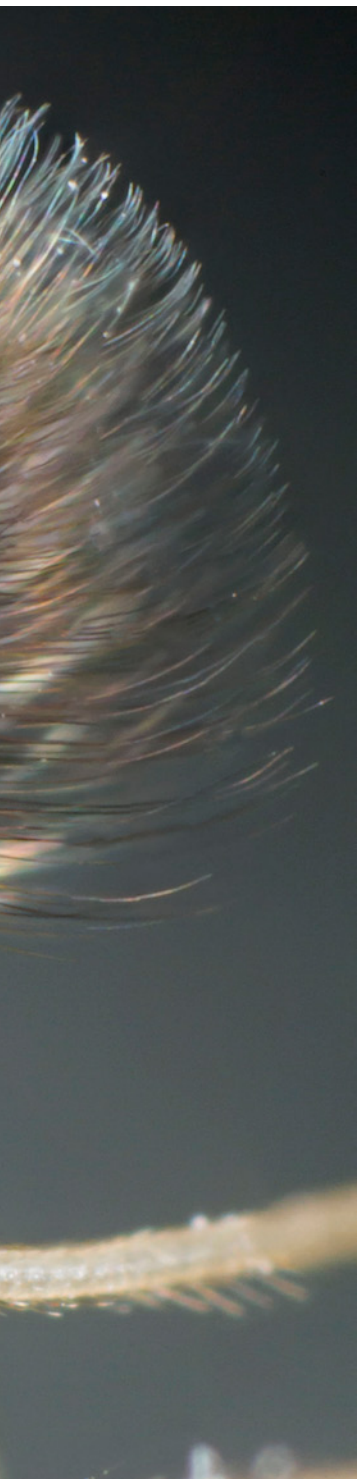
For the photographic exploration of detail at magnifications of 1:1 (life size) or greater, you must graduate from the realm of close-up photography to domain of macro imaging. This requires specialized lenses that produce images of extreme sharpness at very close range.

The true macro lens tends to be a fixed focal length optic designed to deliver sharp images from corner to corner at all apertures. These lenses are often engineered to produce the least possible distortion across the frame. Often referred to as "flat field lenses", the optics are ideal for copy work.

Macro Challenges

Macro photographers face special challenges that are not as evident in photography of more conventional subjects. At the very close focusing range required to capture a life size image of a tiny subject, the depth of focus is extremely shallow. At $f/2.8$, the maximum aperture on most macro lenses, a life-size image of a three-dimensional object like a flower would have a depth of focus of just a few millimeters. To capture sharp detail of the closest and farthest petals of the flower, you may need a depth of focus of perhaps 25mm. To achieve this, you would close down the aperture to $f/11$ or $f/16$, depending on the lens to subject distance. This brings up a second challenge - to capture the extreme sharpness that macro photographers crave will require extra





light, or a dramatic change in ISO to allow shooting at a shutter speed that is fast enough to eliminate subject motion and camera shake.

For your first attempts at macro photography, you can use a shoe-mount flash to provide enough light to shoot at 1/60 second (or faster, if your camera has a higher flash sync speed) and an aperture of f/11 or smaller. It is a good idea to angle the flash head down if possible, or better still, use an off-camera flash sync cord to move the flash to a position above and to the side of the subject. Your photo retailer can show you the various accessories that will facilitate this technique. When you become hooked on macro, and you will, the best lighting choice is the macro ring light - like the Metz 15 MS-1 Digital Macro Ring Flash that works with any of the DSLR camera systems - check it out at www.metzflash.ca

Many macro subjects require special equipment and techniques to capture the best images. For example, to photograph a flower that is only a few inches above the ground you may have to hold the camera at a very awkward angle, and it won't be long before your back starts to ache. Using a tripod with legs that adjust to a variety of angles and a centre column that lets you position the camera at precisely the right spot and an easily adjustable tripod head makes the macro assignment a breeze.

The Macro Lens as an All-Round Performer

Not only are macro lenses extremely sharp, they generally have more aperture blades than standard lenses, which produces a beautiful "bokeh" (a Japanese term for the aesthetic quality of out-of-focus areas of a photographic image). Use the macro lens at wide aperture settings for all-round photography and your subjects will jump out of the background. Use the macro lens at small apertures, and you will produce images that are spectacular in their detail. Many macro photographers use their lenses for ultra-sharp portraiture - the 60mm focal length is ideal on a DX format camera, the 90mm focal length is a wonderful portrait lens on an FX camera.

Which Macro Lens is Right for You?

There are several focal lengths to choose from in macro lenses for the modern digital SLR photographer, and any of the lenses will produce ultra-sharp results - the main difference is the working distance to achieve life-size (1:1 magnification ratio) images on the sensor. For the sample subject - a stamp that measures about one inch wide, your lens to subject working distance with

a 60mm lens on a DX format camera body would be about four inches when you fill the frame with the stamp. Images will be razor sharp.

For a little more working space, you can choose a 90mm macro lens. You can capture the full-frame image of the stamp at a lens to subject working distance of about eight inches with a DX format camera.

For those who use full frame DSLR cameras (FX format), the working distance is shorter because there is no focal length multiplication factor.

If you shoot macro images of stamps and coins, any of the macro lenses will work well. For subjects that are larger - like your child's artwork, the 90mm lens may require too much lens to subject distance for your copy stand... a 60mm lens may be a more practical alternative.

Flowers, mushrooms, jewels and minerals are motionless and can easily be photographed with the help of a good tripod. But what about the little critters that always seem to be running, jumping, and otherwise agitated? Have you ever tried to set-up a tripod while chasing butterflies? What about frogs, lizards, and grasshoppers? These are the kind of subjects that require the photographer to be mobile, to "hunt" his quarry. It is in these active macro photography situations when a stabilized macro lens is a major advantage.

The new Tamron SP 90mm F/2.8 Di VC, recently introduced in models dedicated to the Canon and Nikon systems provides vibration compensation to facilitate hand-held macro photography at relatively slow shutter speeds. Like its non-stabilized sibling, this new lens delivers super sharp images and chromatic aberration is practically non-existent. Unlike the older models of the lens, the SP 90mm F/2.8 Di VC benefits from a new and much improved auto focus that is faster, quieter, and very precise. The new lens is also moisture resistant - a big plus for nature photographers who work in all kinds of weather conditions.

For greater lens to subject working distance, many macro aficionados select the 180mm macro lens - a more specialized optic, and more expensive, but you can fill the frame with subjects that are difficult to capture at an "up close and personal" range.

The best way to decide which macro lens is ideal for your photo adventures is to visit your local photo shop and let the experts show you the various models. Take a coin or a stamp along to see the difference in the working distance to achieve 1:1 life size images, and get ready to discover a new world of close-up photography!

Macro



B01

SP 180MM F/3.5 Di LD Aspherical (IF)

Achieve soft blur effects and unparalleled imaging performance from a long working distance.

Minimum Focus Distance: 0.47m (18.5")



F004

SP 90MM F/2.8 Di VC USD 1:1 Macro

Find a new image stabilized lens in the 90mm Macro, which features beautiful blur effects and sharp images.

Minimum Focus Distance: 0.3m (11.8")

Macro

TAMRON

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Collection



272E

90MM F/2.8 Di 1:1 Macro

Revered by many and epitomizing the prime lens benchmark. Exceptionally suited for full-frame or APS-C applications.
Minimum Focus Distance: 0.29m (11.4")



G005

SP 60MM F/2 Di II LD (IF)

The next generation in portrait macro lenses for brighter, higher quality images.
Minimum Focus Distance: 0.23m (3.94")

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PORTFOLIO

Iceland and Lists

by Daryl Benson



My top three remaining bucket list destinations were Iceland, Russia, and Japan in early winter. I had the chance to go to Iceland for three weeks this past fall with a very talented Canadian photographer, Grant Faint (www.grantfaint.com). Crossing one more destination off my list bumped Russia to the top position, Japan became number two, and Socotra Island, Yemen moved into third spot (for a visual treat, Google Socotra Island and "dragon's blood tree").



Skogafoss

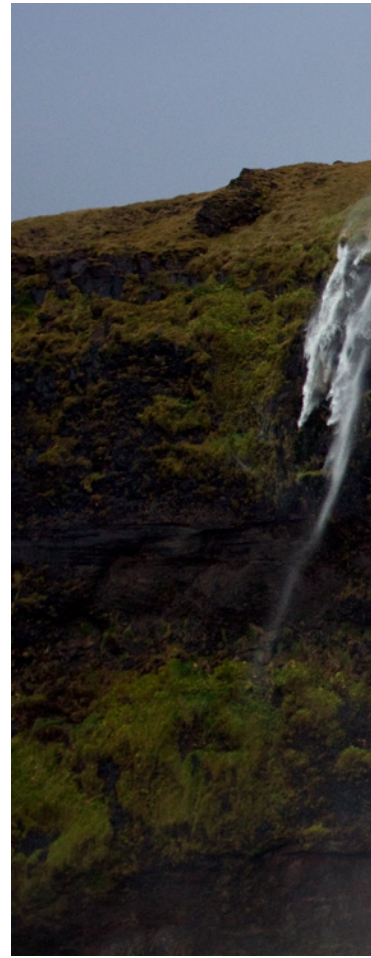
Canon EOS 5D Mark II, Canon EF 100-400mm f/4.5-5.6L IS USM lens at 100mm, 1/1500 second shutter speed to visually freeze the torrent of water pouring over Skogafoss.



I have long been amazed by the variety of incredible images flowing out of Iceland. Two of my “Top 10 Favourite Photographs” are from that tiny island. One, from a photographic hero, Pete Turner, is of a volcanic eruption shot in 1973. The other, by native Icelandic photographer Ragnar Axelsson, is the cover image of his book “Faces of the North”.

I have posted this personal top 10 list on Pinterest, <<http://pinterest.com/baryldenson/top-10-favourite-photographs/>>. If you are unfamiliar with Pinterest I would encourage you to check it out: <<http://pinterest.com/>>. I don’t blog or tweet, I am not on Facebook, and I often find it burdensome to communicate via email, however, I consider Pinterest an absolute pleasure and I try to find at least one hour each day to browse, pin and be inspired by what I see there. It is the best way I have found of visually collecting and sharing ideas, images, techniques, sources of information and it is a great resource for doing pre-trip research.

Before a trip to any location, new or travelled to before, I look up as much visual information as I can. This means going to the library and bookstores, getting the latest guidebooks, and going online to visit all the major stock photo libraries. This is one of the best ways to see what possibilities or subjects you may not be aware of at the destination you are planning to visit. One of my worst fears is to travel halfway around the world, spend



Skogafoss

A person is the best element to try and include in a landscape to show scale. Shot with a long lens and quick shutter speed the size and power of this waterfall dwarfs human scale. Canon EOS 5D Mark II, Canon EF 100-400mm f/4.5-5.6L IS USM lens at 400mm, 1/1000 second.



a month shooting, return home, and then discover that I had been close to some spectacular landscape, temple or photographic opportunity and missed the picture. Pinterest is a good resource for visually researching destinations. I collect as much visual data as I can, print a few pages of these images along with captions and take them on the trip. In most cases, I can find where the images were shot, but sometimes it requires having the pictures on hand so you can show them to people who live there in order to nail down exactly where some of the less common locations are. This practice often makes the difference between finding a location or not. Of course I did this before travelling to Iceland, but I was still surprised at how much richer and more diverse Iceland was than all my research had prepared me for. ■

Near Nesjavellir Geothermal Plant – Iceland is laced with kilometers of pipe carrying geothermal steam to various power plants around the island. Canon EOS 5D Mark II, EF24-70mm USM lens at 24mm, f/22.

On my last day in Iceland the winds were incredibly strong and transformed **Seljalandsfoss** into a reverse falls. At moments the water would cascade naturally over the cliff, but as a gusts of wind would hit the entire falls would turn into a swirl of chaotic droplets, a second later they would collect into rivulets and flow UP the hill, then the wind would subside and gravity would regain its familiar control. Another gust would come and the water would bolt sideways and upwards in large flickering fingers as flames in a giant wild fire might. Watching this ever-changing display I could understand the forces at work but it was so removed from anything I had ever seen that I felt alien in an unfamiliar universe. That's Iceland! Canon EOS 5D Mark II, Canon EF16-35mm f/2.8 USM lens at 30mm, 1/500 second, no tripod – would have been futile in that wind.

If You Go

Do your homework, prepare visually as described above. Get one good map for the entire island - not just a downloadable map for your iPad or phone (although that will be helpful too), but an actual fold out map that you can spread out on the table. Iceland is not that big - Newfoundland is bigger, but Iceland has a fantastic primary road system that circumnavigates the entire island, fjords and all! Having a large detailed map folded out will help you better in planning a road tour.

Several of the secondary roads that traverse the interior require 4-wheel drive. We had a 1: 425,000 scale map of Iceland and one map for the capital, Reykjavik. Armed with a rental car (diesel is recommended - cheaper fuel), a Tom-Tom GPS device, and the maps and pages of printed images from my online research we were in control of our destiny, at least as much as anyone can be in control of such things.

We didn't get 4-wheel drive and that prevented us from going to some locations, but as with any trip, cost is a consideration, and Iceland isn't cheap! Diesel was about \$2.00 per litre, hotels averaged \$150.00 a night (I often slept in the vehicle), and food was both expensive and unremarkable in flavour. It may seem like an obvious suggestion, but go with the seafood whenever possible.

"Top 10 Iceland photo hit list" that can be reached without 4-wheel drive:

Jokulsarlon glacial lagoon is a unique location that traps iceberg bits calving off the Breioamerkurjokull glacier at the far end of the lake. The bergs pile up at the end of the lake which then drains into the nearby Atlantic Ocean. Smaller bits of iceberg that make it out into the ocean are often washed back onto the black volcanic beach as chunks of dramatically sculpted, crystal clear ice.

Sea Stacks near the town of Vik, southern Iceland. This is a must stop, not just for the sea stacks which are dramatic to shoot from several locations, but also for the nearby puffin colonies and one of my favourite, untouristed, short drives that provides great vistas and easy hiking for dramatic Icelandic landscapes, road 214. It heads inland off the main highway #1, just a few kilometres east of the town of Vik.

Snaefellsnes Peninsula, western Iceland. In particular Kirkjufell peak and Kirkjufellsfoss (foss is Icelandic for falls), near the town of Grundarfjordur (I wish I was getting paid per vowel for this article). Drive that entire coast road for great scenes all around.

Gullfoss is one of the most visited waterfalls in Iceland, and is the location for the opening scenes in the recent sci-fi movie "Prometheus".

Seljalandsfoss & Skogafoss are so close together that I will list them as one. You can hike and photograph in behind Seljalandsfoss. Skogafoss is only a few kilometres farther east and provides great opportunities for rainbows in the mist at the base on any sunny day.

Svartifoss is in Skaftafell National Park, a very short hike in from the parking lot. Scenically it was my favourite waterfall because of the dramatic basalt columns that surround it.

The fjords of southeastern Iceland. The entire 520km drive along the coast is loaded with scenic topography, waterfalls and great vistas all the way from the town of Vik to Bakkagerdi.

Geothermal fields at Hellisheidi and Nesjavellir. Not just for the landscape, but also for the miles of above ground pipe twisting through the landscape, running steam to the thermal plants. The whole thing looks like a convergence of 1970's and 2020 technology.

The Church of Hallgrimur, Reykjavik. This is a giant structure right in the heart of Reykjavik, with a wonderful statue of Leif Erickson in the foreground.

The Blue Lagoon is one of Iceland's most famous tourist destinations. I have to admit, photographically, this location was less interesting than the glaciers and fjords, but it is a good spot to put down the camera, take a dip in the hot springs, and just play tourist for awhile.

This list is far from comprehensive and is mainly based on a three-week visit to the island in September/October of 2012. If a volcano happens to erupt during your trip to Iceland (always a possibility), I suspect that may take precedence over anything on this list.



Reynisdranger sea stacks, near Vik

Stormy weather and high winds blowing off shore combined to create these dramatic seas. When a wave would crest in sync with a strong gust of wind blowing in the opposite direction the wave would disintegrate into a multitude of tiny droplets and be carried out to sea. Canon EOS 5D Mark II, Canon EF 100-400mm f/4.5-5.6L IS USM lens at about 300mm, 1/3000 second.



Getting Big Colour

by Kristian Bogner

When I think of spring it reminds me of colourful flowers and subjects blossoming with life. I have an illustrative photographic style and I strive for my images to POP with tons of colour by utilizing just the right amount of saturation and contrast. Here are some pro tips and tricks to help you capture all of the beauty and color you see with your eyes - and more – right from your camera.



Early Morning Rise, Rajasthan

Nikon D3X, Nikkor 24mm 1.4 G lens, f/8 at 1/1.6 second, ISO 100.
"Shade" white balance.

They say that the early bird catches the worm. Getting up early to shoot the sunrise at a location like this can be very rewarding! In this case, I used a "shade" white balance setting to warm up this great sunrise. I often carry a headlamp to make it easier to set up in the dark.

Get to Know Your Camera

The first step to better photography is to get to know your camera settings. I use the standard Picture Control Setting on my Nikon and adjust my saturation, contrast level and sharpness in-camera, depending on my subject matter. I would suggest using a saturation of about 0 or +1 for portraits where you want natural looking skin tones, and +3 for scenic or illustrative images. Whatever camera you are using, take some time to play with your saturation and other settings and see what works best for you. *Hint: the saturation settings are usually in your shooting menu.*

See the Light

Sunrise and sunset are amazing times to get colourful images. Expose for the sky to get nice rich tones and let your subject be a silhouette, or apply another light source to your subject to fill it in with the desired light.

You can create colour contrast to add emphasis to your subject by mixing warm and cool light sources. For example, you could take a portrait of a subject with the warm morning sun shining on their face, and choose a background that is in shade and is much cooler. Then set your white balance for daylight or cloudy (if you want it to appear warmer overall).

Try using mixed light sources like flash and ambient lights of different colour temperatures to add colour and emphasis to your subject. You could put a tungsten lamp behind someone as a hair light and to separate them from the background, then use flash and camera set to daylight balance to light up the subject. By using flash you can get a natural looking white balance and exposure for your subject while metering and exposing for your background or other ambient light sources.

One of my favourite things to do is to paint with light in a dark place. You will have to put your camera on a tripod and use a long exposure while painting the subject with different light sources like flashlights, glow sticks, LED's, coloured gels, flash etc. This technique will help you get dramatic results with vibrant colours and it can be a lot of fun - especially if you share the moment with friends.

Use colour as a focal point

I am writing this article while on assignment in Kunming, China, and I just spent the day shooting the magnificent Stone Forest, where I captured some great scenes with very colourful leaves hanging down against the ancient grey rock. Bright colours can become a focal point in your image. They draw you in, like someone wearing a red jacket stands out against a dull background. Choose a

"The Storekeeper"

Nikon D3X, Nikkor 70-200mm VR lens, f/5 at 1/400second, ISO 250.

"Coca Cola Proud"

I was sitting having a chai tea after shooting the sunrise on the Taj Mahal when I saw this boy working at his family store. This image wasn't set up, I just used my long lens to zoom in on this expressive and illustrative image.





colourful subject or accent where you want the viewer to look, light it with flair, and you will create visual interest that will inspire the viewer.

Keep your RAW settings

Utilizing the right workflow can be a key ingredient in getting great colour after your shoot. Many photographers find it frustrating when they adjust their RAW settings, like saturation, in-camera - and then lose those settings when they bring their image into Photoshop or other editing software. Unfortunately, the only way to retain your saturation, sharpening and other RAW settings is to use your camera manufacturer's proprietary software to convert your images. This allows you to retain all of your RAW settings when you open your image file, so you get exactly what the LCD on the back

of your camera showed when you shot the picture.

I use Nikon View NX 2 and Nikon Capture NX2 software to do all of the colour work and enhancement on my images. Nikon Capture's colour control points give you the ultimate control of the hue, saturation, brightness, red, green, blue and warmth values of any point on your image. In my opinion, it is the very best single tool out there for perfecting your image. I use that one tool for more than 90% of my editing, and if you shoot Nikon I would absolutely download the trial and give it a try. Check out a free instructional video I created on my web site at www.kristianbogner.com

Nik's Viveza plugin for Photoshop, Aperture or Lightroom also incorporates colour control points to enhance your image and is a great alternative that you should consider.

"Brilliant Ho'okipa Sunset"

Nikon D3X, Nikkor 14-24mm lens, f/8 at 1/15second, ISO 100. I captured this image at just 1/15 second to drag the shutter so that I could capture the movement in the water. For a shot like this, it is essential to mount the camera on a tripod. I warmed up the landscape by using the "shade" white balance setting, and I adjusted the saturation to "full" in my picture control settings.



Be a Rockstar!

If you want to delve deeper into colour and workflow, why not register for one of my two-day intensive Photographic Rockstar courses, where we spend a full day on photography and how to get great colour, expand your creativity, and learn the photographic mindset to achieve images of excellence in any situation. We also spend a day discussing workflow in depth. You will learn how to

properly retain all of your RAW settings, how to get the most out of your images, how to integrate RAW conversion with your existing workflow, and most importantly, how to get the best results in less than half the time. I am also really excited to announce that I am releasing my Photographic Rockstar Workflow on disc this month with hours of instructional video. Check it out at www.photographicrockstar.com ■

Nikon D800E, Nikon 70-200mm VR II lens, f/4.5 at 1/250 second, ISO 400.

I was shooting in a market when this bus stopped for a minute, and I was impressed by the child's expression and the colours in the scene.



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TECHNIQUE TIPS

A Shot In The Dark

Text and photos by Michael DeFreitas

As the last rays of sun danced across the western sky, I set up my camera and tripod at the corner of Rue St-Louis and Rue Ste-Ursule in Old Quebec City. I was shooting the street's transition from day to night when a young British couple, with DSLRs dangling from their necks, exited the small souvenir shop on my left.


"Let's head back to the hostel, dump the cameras and get something to eat," said the young brunette. With a quick nod from her male companion they trotted off down Rue St-Louis. I continued shooting.

Putting away your camera when the sun goes down seems like a natural thing to do. Maybe it's all those bright sunny travel images that besiege us each day. Or perhaps the Bordeaux beckons, or you are tired after a long day. Please resist the inclination to "call it a day" - regardless of the extra effort it may require, nighttime provides an opportunity to capture the nocturnal excitement of any destination.

Would my Quebec City couple have dared to ditch their cameras after dark if they had been in Las Vegas or Times Square? Every destination has a dark side that is really so easy to capture if you have a tripod or access to a steady surface and a camera capable of shooting in manual, shutter preferred, or aperture mode (night images shot in auto or program mode usually come out too dark).

The "manual" setting on your camera gives you the most control, but you can easily compensate for the lack of light by using shutter or aperture priority to control the speed at which the shutter opens and closes (shutter speed) and size of lens opening (aperture). The chart accompanying this article gives you typical shutter speeds and aperture settings for various types of night photography. Keep in mind that they are just a starting point and may vary with type of camera, so experiment a bit.

Moody skyline images really add to a travel portfolio and there is no better time to shoot them than just after sunset or before sunrise - in



All destinations have dual lives. Unfortunately, many travellers only photograph the daylight version

most areas, you can shoot successful skylines up to 60 minutes after sunset or before sunrise. Buildings tend to look better in the bluish hue background of late evening or the pinkish tones of pre-dawn, than when they are surrounded by total darkness.

I love nighttime street scenes, and you can capture them with ease if you take the time to find a good vantage point, and steady the camera for the shot. For that bustling, vibrant nightlife image, try to include people in the scene even if their movement makes them appear blurred. For that deserted street look, keep your shutter open for at least 25 seconds. Moving objects will pass through the frame leaving hardly a trace.

To capture the drama of streaming car lights, select a section of the street with an assortment of not too bright lights. Frame your shot and time how long it takes for a car to enter and leave your frame of view. If it takes the car about five seconds to pass through your frame, then add three or more seconds and set

your shutter speed to record the full path of the lights - I like to start with an eight second exposure. Try to compose the shot so the cars enter near a corner of your frame. Shoot their streaming taillights (bright headlights tend to burn out the scene). Gently press your shutter button just before the cars enter your frame, and hold the shutter button down until the camera closes the shutter - this helps eliminate operator induced camera shake.

Bright lights shot with smaller apertures, such as f/16 and f/22, appear as glowing starbursts. A few of these specular highlights are okay, but too many can ruin a shot. Wider apertures like f/2.8 or f/4 produce less sharp, softer, more romantic images.

Night photography is much more forgiving than daylight shooting. Don't be intimidated. Review your camera controls, use the handy shooting chart, take a small flashlight to help you set camera controls in the dark, and don't be in a hurry to get back to the hotel!

Pro Tips

Get it right at night with a few simple strategies.

* Shoot at a low ISO (100 or 200). While higher ISOs do record more light, they will also lend a grainy or gritty texture to your images. This is rarely desirable in a night shot. I prefer to dial down the ISO and help the camera maximize light in other ways, by using the shutter speed and aperture.

* Use a tripod to steady the camera so you can leave the shutter open longer (thus letting in more light). You will find that even with a tripod the slight vibration caused by pressing the camera's shutter release button is enough to blur your long-exposure shots. A remote cable or electronic release eliminates most vibrations. If your camera doesn't have this capability, use the self-timer. Set it for three to five seconds and gently press the shutter button. This will allow enough time for the camera to stop vibrating before the shutter opens.

* If you don't have a tripod, rest your camera on a table, a car hood, railing, garbage can, or, my favourite, a mailbox - and use the self-timer. Sometimes I use a door jamb or telephone pole to brace my camera.

* Review each shot at 100 percent magnification to make sure it is sharp. ■



Gear Up

Beanbags work well for stabilizing your camera at night when you don't have a tripod. You can purchase special photographic bags, but I use those drugstore hot/cold therapy beanbags (the ones you can put in the fridge or microwave). They come in a variety of lightweight sizes, are inexpensive, and after a few minutes in the mini-bar fridge, they double as cold packs to soothe tired shoulder muscles.





Subject (shot at ISO 100)	Shutter Speed	Aperture
Skyline (as described)	25 sec	f/11
Floodlit building (museum, art gallery, etc)	4 sec	f/8
Street scene with mix of light sources	8 sec	f/11
Neon lights (like Las Vegas Strip)	1/8 sec	f/8
Fireworks bursts	2-3 sec	f/8
Fireworks clusters (streaks)	10-15 sec	f/8
Deserted street look	25-30 sec	f/22
Streaking car lights	8-10 sec	f/16





SPECIAL FEATURE

Atlantic Monolith

Text and photos by Dale Wilson



Like silent soldiers, stealthy in their approach, the Atlantic monolith creeps without warning along the Labrador coastline and into the northern Newfoundland waters.

Each year, iceberg alley awaits this annual translocation, much to the delight of some, and the dismay of others.

Witless Bay

This is the very first iceberg I photographed, and to be honest I had no idea it was in the area. My oldest son, who was about 6 at the time, decided to spend an afternoon whale watching with an operator working out of Bay Bulls. When we came around one of the islands in the Witless Bay archipelago, this massive berg was before us. I have never forgotten that moment, and I was hooked. One cannot describe a 75 metre tall wall of ice - it just has to be experienced.



Long before this iceberg reached Newfoundland, it started as a mere snowflake, followed by more and more snowflakes, until the accumulated weight of the snow was compressed in the ultra-cold temperatures to form ice. We often observe a similar transformation when a few centimetres of snow on the surface of a highway are compressed in a relatively short time into a slippery and treacherous coating of ice by the weight of passing cars. This is the same principle that creates the ice that ultimately becomes an iceberg.

While a layer of ice can be formed on a highway in just a few hours, it has taken centuries of snowfalls to form the western Greenland ice sheet. The icebergs that eventually reach Newfoundland waters are comprised of snow compacted over many millennia.

Throughout the centuries there was always sufficient snow to more than offset the thaws of the summer warm-up. Most recently, however, the top layers of fresh snow have been melting to a greater extent than the annual winter snowfalls can replace them. As a consequence of global warming, there is every reason to believe that the Greenland ice sheets will retreat much faster than in the past, and eventually disappear. This is not a new phenomenon - you can see similar evidence in the shrinking size of glaciers in the Canadian Rockies, where the last ice age retreated across the Canadian Shield about 15,000 years ago, and the Wisconsin glacier scrubbed and scoured the eastern provinces approximately 8 - 10,000 years ago.

When you think of how an iceberg is created, you might romanticize the evolutionary process and suggest that when we focus on an iceberg we are actually photographing the remnants of the current ice age. Don't get carried away and expect to see a mastodon (distant cousin to the woolly mammoth) as they became extinct about 10,000 years ago, and you won't see any dancing penguins on these ice floes - they are only found in the southern hemispheres.

What we observe along the shorelines of Canada's easternmost province are the huge icebergs that were created approximately 3 - 12,000 years ago along the western coast of Greenland, where there are 100 or so glaciers. It is estimated that more than 30,000 icebergs are calved annually from the major glaciers between the Jakobshavn and Humbolt ice fields, yet only slightly less than 500 icebergs ever reach the Grand Banks off Newfoundland. Nearly all of the icebergs that reach the Atlantic Ocean will follow the same briny route to Newfoundland and Labrador waters.

Once the newborn iceberg settles into the West Greenland Current it will drift toward Baffin Bay, south through the Davis Strait and into the open waters of the Labrador Sea. The counter-clockwise estuarine circulation of the frigid Labrador Sea gyre will push the southward bound icebergs past Baffin Island and along the shores of Labrador until they eventually reach the St. Anthony area and the northern coast of Newfoundland. It is ironic that the incubation of an iceberg takes a minimum of 3,000 years, but the journey south to Newfoundland takes about three years, and the death of the iceberg occurs over a few months – if not weeks – once it reaches the Newfoundland coastline.

In order to photograph these icebergs we must understand the journey they took to get here, and learn to read the data that is available to mariners on a daily basis during the iceberg season. In general terms, forecasting iceberg traffic has revealed peak seasons and peak locations. When these are known, it becomes a matter of how to position yourself to maximize the resources required to get great pictures.

The number of icebergs reaching the coastline varies from year to year depending on climatic conditions, with wind being a huge factor. What is more predictable is what months will usually provide the greatest opportunities. During the spring months of April, May and June, an average of 75% of all icebergs will enter the proverbial iceberg alley, an unidentified zone primarily covering the waters from Battle Harbour on the southern Labrador coast, to the eastern waters of Bonavista Bay. May is the optimum month for activity with an averaging of 30% of the annual icebergs transiting iceberg alley. April averages 26% of the annual activity, and there is still some activity in June. When most amateur photographers take their holidays in August they will only be able to observe 2% of the annual iceberg activity.

Not surprisingly, Nature's Law prevails and the best locations for iceberg photography are



also the most difficult to reach and offer the fewest amenities. In order of preference, the following communities should be considered as a base of operations: Battle Harbour, Labrador; St. Anthony, Newfoundland; Twillingate, Newfoundland; Fogo/Change Islands, Newfoundland; and Bonavista, Newfoundland. A quick check of a map will show these communities are also in order from north to south; not ironically the same direction the iceberg will travel. Considering the prevailing winds, estuarine gyre, distance travelled between communities, and atmospheric



We do not always find large icebergs close to the shoreline. More often than not, it will be small bergy bits, but these too can provide opportunities. Here a young gull rests on an ice ledge of a berg that is no larger than a small bungalow. Whereas seeing sea birds on icebergs is quite common, it is also possible to see seals haul themselves up onto the ice to bask in the warm sun.

temperatures it should come as little surprise that the larger icebergs are typically found farther north. It is somewhat incorrect to assume that the iceberg actually melts as it travels south... typically the warmer air will melt the surface of the iceberg and the melt water then runs into the fissures in the dense ice and this promotes the cracking and breakup of the iceberg. The smaller the iceberg, the quicker it succumbs to the elements.

For most photographers, the act of capturing an image will be similar to photographing any landscape. The only exception being that

you will probably be on water. If you are prone to sea sickness, take a Gravol™ tablet the night before and take another on the morning of your on-water excursion. There are tour boats in some of these communities, but I prefer to hire local fisherman to take me out to sea in small outboard motor boats (they call them speed boats) as it is much, much faster. Be forewarned, it will be cold, there will be salt spray and it will not be a comfortable outing. On the positive side, I highly suspect you will make lifelong friends. Expect to pay hired fisherman about

Trinity

One of the best ways to photograph icebergs is to hire a local fisherman to take you to a nearby berg. On calm evenings, it is possible to lean over the side of the boat and place the camera mere inches above the water.



\$50 per hour – gas is extremely expensive in these northern outpost communities.

With minimal camera equipment and a tolerance for bouncing up and down on the waves (hugely pronounced when looking through a viewfinder, gulp!) one of the most euphoric experiences a photographer will ever enjoy is the delight of seeing and photographing that first iceberg. Research is more important than the actual ‘how-to’ of photographing an iceberg: if you can’t find it you certainly can’t photograph it. ■

ICEBERG SIZE CLASSIFICATION CHART		
Size Category	Height in Feet	Length in Feet
Growler	<3	<16
Bergy Bit	3-13	15-46
Small	14-50	47-200
Medium	51-150	201-400
Large	151-240	401-670
Very Large	>240	>670

Resources and Tips

1. Daily iceberg charts www.ec.gc.ca/glaces-ice/default.asp?lang=En&n=D32C361E-1
2. Iceberg Finder (Government Tourism) - www.icebergfinder.com/
3. Polarizing filters are essential, not only for controlling reflections but also for protecting the front element of your lens from salt spray.
4. It is a good idea to use two bodies, each mounted with the lens of choice. Salt spray, even if you may not see or feel it, is a killer of electronics so try to avoid changing lenses when on the water.
5. Keep your equipment in waterproof containers or “camera wraps”. Salt particles are present in the air, even along the shoreline.
6. Your fisherman guide knows the waters and iceberg habits – respect their wisdom and advice at all times. The bigger the iceberg the further away (stand-off) you will be.
7. Give yourself lots of time if icebergs are your primary target. It can take up to several weeks to get yourself, the icebergs and the weather to cooperate.
8. Dress warmly. Winter clothes and rain gear will be needed even in June. If you are on the water, it will be cold.
9. Bring your own PFD (personal flotation device) and WEAR IT.
10. Pinnacle or drydock patterned icebergs make the most aesthetically pleasing images.



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Portrait by Philippe Gratton

Select the Ideal Camera Bag

by Christian Autotte



Kinray43

Although just about everyone already owns a camera bag of some type, most photo and video enthusiasts find they need at least two different kinds. That usually includes a small one for short outings or family vacation trips and a larger pack for serious shooting when carrying more gear.

But the types of bags that are ideal depend on your favourite types of photography: outdoor adventure, wedding, wildlife or travel, for example. You also need to consider the environment. Will you be shooting in an urban centre or on a mountain trail? Is it likely that you'll need to protect gear from snow, rain, splashes or dust storms?

If you haven't shopped for a camera bag in a few years, you'll be pleasantly surprised with the latest designs that have increased convenience tremendously. Styling, durability, and versatility have also improved. Let's consider each distinct type, as well as a few hints for selecting the one which will best meet your needs.

Photo Backpacks and Slings

For long trips into the field for nature, landscape or wildlife photography, I always carry my gear in a backpack for maximum comfort. Full mobility and freedom from fatigue are assured by a harness system which distributes weight over a large area. Especially in a large case, look for a well padded, adjustable harness, with shoulder, waist, and sternum straps. Of course, comfort is important in urban environments too. The only drawback -- with traditional models -- is that the pack must be removed when you want to access the contents. However, some backpacks make it easy to access gear without removing the pack.

The best of these can be easily converted from a backpack to a sling by repositioning one shoulder strap and removing the other; stow the unused strap in a pocket of the case. Ideally, this type of case should feature openings on both the left and right side for quick access to your camera or lenses from either side. Numerous zippered pockets for additional smaller gear are also useful. A customizable

Adaptor 41



Adaptor 48 opens fully



interior with thick padding to protect equipment and some form of weatherproofing are definite assets in any photo backpack.

Hint: For air travel, use a pack no larger than your airline's standard for carry-on luggage, typically around 56 x 36 x 23 cm, including a tripod, if one is attached. To keep within that limit, avoid overstuffing a large case. The stated weight limit varies from 10kg to 18kg depending on the carrier. Some countries, including China, India and Japan, allow only a single, small carry-on such as a purse or laptop computer. While that restriction may not always be enforced, be sure to check your airline's web site for specifics.

If you will sometimes want to use a photo backpack for purposes other than carrying equipment, look for one that allows for removing some -- or all -- of the padded dividers that protect camera equipment. After you do so, it will be possible to stuff it full of camping or hiking gear instead. Because you'll often carry a heavy load, an adjustable harness system is essential for comfort.

Sling packs are becoming even more popular than backpacks because they offer comfort and maximum ease of access to the interior. Wear the bag on your back while on the move; when a camera is needed, simply shift (sling) the bag around to the front. All sling packs are similar in the

basic concept but the available models can differ significantly.

If the amount of gear you carry will vary significantly, you might want the new Vanguard UP-Rise II photo/video sling bag, available in two sizes. It was designed to expand -- with one easy zipper motion -- when you need to carry extra gear. Innovative new buckles allow for retrieving gear via its Quick Side Access. Simply squeeze the buckle and pull to open; then snap the top portion onto the base to lock it shut. This series also offers full access to your gear from the front (as with a backpack), making it convenient to pack and organize equipment. Features include built-in protective foam in the expansion section, 3-point attachment straps, and exterior pocket and D-rings, weatherproof exterior fabric plus a rain cover.

Shoulder Bags

Still the most common type, a top-loading bag is available in numerous sizes. Some of the newer models for use in urban environments are billed



Xceniore62T-s



Xceniore36



UP-Rise II 14Z

UP-Rise II 15

UP-Rise II 18

UP-Rise II 45

as "messenger" style indicating a slim profile that expands when stuffed with a lot of gear. Ideally, it should allow for quick access to gear from the top, without the need to open the flap. Internal padded dividers are useful for protection, but they should be removable so you can use the bag for other purposes. If you often carry a laptop computer, look for a bag with a padded slot for this accessory.

If you prefer a slightly more traditional shoulder bag for still photo or video equipment, a quick access top opening remains a valuable amenity. And if you often carry a tripod, a sling for this accessory is also useful.

Serious videographers who carry a great deal of equipment will want a large bag with a very roomy interior plus a sturdy, adjustable strap system and loops for attaching a full size tripod. Check out the Vanguard Xcenior series for example, especially size 41. Billed as a studio on the go, this bag offers great capacity, security and comfort. Gear is protected by its multi-layered anti-shock bottom, moveable interior dividers and the moulded semi-solid front panel as well as the rugged weatherproof exterior and included detachable rain cover. The wide strap with shoulder pad provides comfort when carrying a lot of gear but when walking long distances, you might want to add the optional Vanguard ICS Harness System.

Smaller Bags

If you're at all like me, you won't always want to carry every piece of equipment you own so it's great to own a smaller carrying option as well. When travelling light, a "zoom bag" is very suitable. Ideally, it should accommodate an SLR camera with an attached large zoom lens, both securely protected by internal padding. Most zoom bags are intended for use with a shoulder strap but some can also be used with a waist belt. The latter arrangement works best when

the camera/lens is not very heavy. More importantly perhaps, look for a zoom bag that allows for quick access to the camera while you're on the move.

Or check out the new UP-Rise II series that quickly expands when carrying a bit more gear than usual. The shoulder bag, available in three sizes, includes a soft LCD screen protector, an exterior pocket and a D-ring for attaching accessories. You can carry it by the handle or shoulder strap, but the optional Vanguard ICS Belt accessory allows for carrying it at your side. The UP-Rise II series zoom bags offer similar features (excluding the LCD protector) but add a built-in camera cradle. Both types are made with weatherproof exterior fabrics and include a rain cover.

Xcenior30 trolley

Supreme53-20110419





UP-Rise II 34

Cases for Air Travel

Photographers and videographers who travel by air with large amounts of gear often use hard sided cases. Resembling a suitcase, this type is made of a solid material for maximum protection while in transit. Useful features include steel locks for security, an automatic pressure equalization valve and the ability to support a great deal of weight. After all, other baggage may be stacked on top of the case in a cargo hold. Quite common these days, a customizable interior with dense foam to protect your gear is an essential feature with any hard sided case.

Hint: Pop the hard sided case inside an old duffel bag that provides no indication of expensive contents. This should reduce the risk of theft while the case is in transit.

You won't need as much protection if you can carry your equipment onto an airplane, making a trolley case designed for fragile contents ideal for air travel. Naturally, it must fit into an overhead bin so it should be no larger than the carry-on regulations allow. Look for a sturdy frame, oversized wheels that roll smoothly even under a heavy load, a very strong handle and rugged zippers and buckles. If you might use the case for purposes other than carrying photo equipment, look for one with a removable set of padded internal dividers. ■

The Bottom Line

No matter which type of bag or case you select, shop wisely, with a keen eye for the most functional features. The right combination will assure security, ease of access, and optimum protection. Demand high quality backed by a suitable warranty. Then, you can expect many years of convenience, with full confidence for the safety of your camera equipment.

The Ideal Camera Bag

While the "perfect" bag or case may not exist, look for a combination of the following characteristics to assure maximum satisfaction with your purchase:

- Tough materials such as 150D Polyester for the interior and 1000D (or a higher D rating) Polyester for the exterior
- A smooth back panel of a synthetic material that's not abrasive to clothing and skin; the back panel should allow for air circulation for comfort
- A water resistant exterior plus a rain cover accessory
- A rigid protective bottom (ideally waterproof) in shoulder bags for shock protection
- High density foam padded internal dividers; adjustable and removable inserts are useful for customizing the interior
- Plenty of outside pockets with zippers for quick access to necessities; several internal compartments for organizing gadgets
- High-grade zippers covered by a flap
- In a shoulder bag, a strong strap with a padded pad
- A method for connecting a tripod to the bag or case
- A well designed harness system in a backpack: one that fits your frame comfortably

Get Organized!

The days of fumbling for a small part or accessory are over thanks to the new GRID-IT!® system organizers, coming soon to a camera shop in your area. Ideal for use in your laptop bag, knapsack or camera case,

this ingenious storage system provides a safe and secure method for carrying small accessories. Rubberized

woven elastic retention straps hold anything from an iPod to a cable release, with an endless array of configurations to match your needs. For more information on the full range of GRID-IT!® system organizers, please visit www.cocooninnovations.ca.



Try New Types

In the world of fine photography, your imagination is the starting point, the image is the goal, and the presentation is the crowning achievement.

While you can order prints from a retail store or an on-line lab, many photo enthusiasts appreciate the ability to make their own prints. All of the better Canon, Epson and HP inkjet photo printers in the 13x19-inch and larger formats accept a wide variety of media, including fine art paper and canvas. Thanks to user-friendly printer driver software, the process can be relatively straightforward. You can get a great deal of control using the driver's advanced features. In the past, that level of control required a darkroom and a great deal of skill or a custom lab that could follow your instructions to the letter.

Most people tend to use only a few types of media, especially the standard photo glossy and photo matte, and they're fine for getting started. Of course, there's a wealth of other options. You may be amazed at the results you'll get on inkjet canvas, watercolour, 100% cotton photo rag, baryta and etching papers. The choice of media remains a key element in the artistic process, adding a special dimension to the quality and value of your images. Don't lock your best photos away in a computer; enlarge and print them for everyone to enjoy.

Photo and Fine Art Paper

The familiar photo papers in gloss, pearl, lustre, heavyweight matte and other surfaces are similar to RC (resin coated) papers we used in a traditional darkroom; this type is used by commercial labs and also in most home printing.

On the other hand, fine art media, such as photo rag, are more tactile and designed to accept a higher ink load. These papers are often thicker and heavier and are available in a variety of surface textures including smooth, satin, velvet and watercolour. Fine art papers are not reserved for professional artists, of course. You might choose a specific paper because the tone or the texture of the surface adds a certain characteristic that enhances the theme of the image.

Note: Weight is commonly expressed in grams per square meter (gsm or g/m²). The thickness of a paper is specified in mils (thousandths of an inch). Thick papers can often handle greater ink loads than thin papers even if the weight is not greater.

While some types of fine art media are thick, the thinner, lighter weight papers are fine for most purposes. If the paper you want to use is available in a thin stock, it's ideal for prints for an album; you'll be able to include more of them in the presentation. It also works perfectly well for prints that you'll be framing, but be sure use a back board. The thicker, heavier papers are ideal for use in a "floating" mount however. (For a float mount, the print is attached to a very slim hard backing such as aluminum and then cold-press laminated for protection and longevity.)

For most purposes, paper stock is ideal. Canvas for inkjet printing is available too, such as the Hahnemühle Monet (warm/white) and Daguerre (bright white) products. These are primarily intended for use in the gallery wrap format. Canvas provides the strength and surface texture that can transform your image into a work of art.

of Media

"The selection of a quality paper stock is a key element in the presentation of fine art photographs; I love to print my own images and use mostly lustre, canvas and textured fine art papers, matching the texture, tone and surface to the 'look' I want the piece to have. I use an Epson 9800 (44-inch) printer to make all of my prints."
Kristian Bogner



This type of mounting is usually ordered from pro labs or frame shops, but with Stick and Stretch, a "do it yourself" canvas wrap system you can create your own Professional quality gallery wrap. For details, check out the demo videos through the link at www.sticknstretch.ca.

Finishes and Textures

Glossy media provides the richest colours, highest contrast and greatest apparent sharpness but matte media offers a significant benefit. Its lower reflectivity makes the print easier to view even when framed and displayed behind glass. For prints that will be handled, a matte or semi matte surface often works best, resisting the effects of fingerprints. While we often think of glossy papers as photo media, they're also available in fine art versions, such as Hahnemühle's high-gloss Baryta



(using barium sulphate inkjet coating) for great colour depth, wide colour gamut and excellent definition. This paper is ideal especially for black and white prints.

The surface texture of media can differ too from smooth, to rough and to very rough. The more obvious the texture the greater the tactile element that draws a viewer into the image. (Naturally, the texture of the paper is most



ROME, WALL

A textured paper would enhance the look and depth of the crumbling wall in this image taken in Rome. Some suitable media options include William Turner by Hahnemühle or the new Prestige Gold Cotton Textured paper from Ilford.

©Michelle Valberg

apparent when light strikes it from an angle.) Every photo is different however; texture works well for some but is a distraction in others. For example, I'll select a smooth surface for portraits. But I'll switch to a textured or very rough surface paper for printing photos of sand dunes or the weathered wood of an old barn for a tactile, almost three dimensional feel to the print.

Paper Tone

The base tint can add to an image or totally undermine the effect you wanted to achieve. Inkjet papers are available in a range of base colours referred to as tones, from cold to warm. Your choice of tone will depend on the subject in the photograph. For example, I'll select a warm tone paper for summer landscapes made during sunrise or sunset or when printing sepia portrait photos made at a pioneer village. A cold tone paper is more suitable for winter images or steel and glass architecture for example, emphasizing the cool or bluish overall colour.

Try Various Media

Many of the fine art and high-grade photographic media are available in sample packs containing 8.5x11-inch sheets of various types. Each will impart an entirely different look to your images, great for enhancing your artistic work, or for prints that you plan to display. When first printing an image, do so on several types that might be appropriate. With this affordable experimentation, you'll soon know which paper works best for various types of images.

For example, the Hahnemühle FineArt Sample Pack (Matte) contains two sheets each of the following media: Bamboo, Sugar Cane, Photo Rag Ultra Smooth, Photo Rag, Photo Rag Bright White, German Etching, William Turner, and Museum Etching. Or try the new Ilford Prestige Galerie Sampler Pack which contains 3 sheets each of Prestige Smooth Gloss, Prestige Smooth Pearl, Prestige Gold Fibre Silk, Prestige Lustre Duo and Prestige High Gloss.

For an entirely different experience, try the Awagami Washi Sample Pack with three sheets each of three different Japanese washi papers made of natural fibres for an organic texture. (For more information see www.awagami.ca) Unlike traditional washi paper made for over 1300 years, the Awagami series has been specially coated for accurate colour reproduction in inkjet printing and for ink fastness. This pack includes Mitsumata Double Layered, Bizan Handmade Paper, and Kozo (mulberry, the most “washi-like” of the series) all with a strong tactile feel.

If you prefer to purchase individual papers instead sample packs, be sure to try papers such as Ilford Gold Fibre Silk. This is a baryta coated fibre base paper with a slightly warm tone, a subtle stipple finish and a wide colour gamut for very vivid photo prints with high sharpness. For printing monochrome images however, you might prefer the new Gold Mono Silk a similar paper optimized for black and white printing, to be available soon.

And many photographers will love the new Hahnemühle deckle edge products that provide the look of traditional fine art papers with a unique feathered edge (instead of a straight-cut edge). While this simulates paper made prior to the 19th century, each sheet is made with a premium matte inkjet coating suitable for both dye and pigment based ink.



WINTER

Blue sky, ice and snow are the perfect components for printing on a colder tone paper such as Hahnemühle Photo Rag Bright White or, if you prefer a gloss paper, the FineArt Baryta. © Michelle Valberg



BEARS

A warm tone paper would accentuate the feel of this sunset image of two polar bears. For a unique look and feel, Hahnemühle Bamboo or Awagami Bizan Handmade paper, both featuring a warm tone, would work well.

© Michelle Valberg

Printer Compatibility

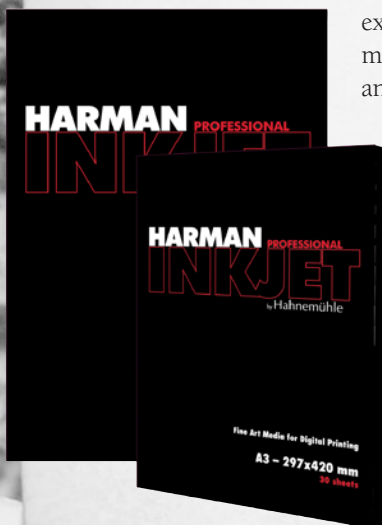
Some media are primarily intended for use with dye based ink or with pigments in inkjet printing. This is not as common as in the past but check for information on the package as well as the manufacturer's Web site. And if you're a serious print maker, you'll find that several companies' Web sites offer ICC profiles for downloading. For example, both Hahnemühle www.hahnemuehle.com/site/en/268/icc-profiles.html and Ilford www.ilford.com/en/products/photo-inkjet/galerie-prestige/ provide ICC profiles that are specific to each of their media. These are essential for colour management but you must also be working with a colour calibrated monitor. (Calibration kits are available in several brands, at prices as low as \$120.) The two precautions will increase the odds that the colour, contrast and brightness of the print you make will closely resemble the image that's displayed on your computer

monitor.

Hint: You can find an excellent primer on printer and paper topics in the FAQ section of the Hahnemühle web site at www.hahnemuehle.com/site/en/252/digital-fineart.html.

Exercise Your Creativity

Even if you follow the technical advice provided by the paper manufacturer's Web site, be prepared for some artistic experimentation. Adjust the color balance, saturation, sharpness, and contrast to achieve the perfect effect for any type of subject. Make test prints on several types of paper until you find just the right combination of settings that provide the optimum results. An important part of the creative process, the paper that you select – and your printing techniques – can make a major difference. A willingness to go beyond basic techniques will pay dividends, helping to enhance your best images. ■





GALERIE Prestige Gold Mono Silk is a true black and white media for inkjet printers allowing photographers specialising in mono chrome photography to achieve stunning images reminiscent of darkroom prints. Backed by over 130 years of imaging excellence and know how in both digital and analogue printing, ILFORD have finally blended the two mediums to offer this unique and exciting step forward in digital imaging technology.

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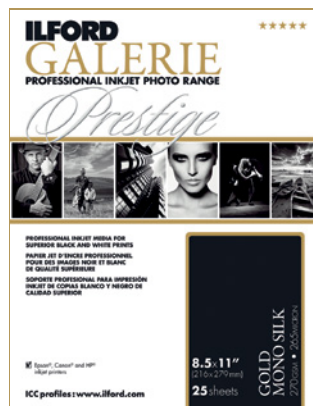


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New and Exciting!

New Canon PowerShot Models

www.canon.ca

Wireless-Enabled PowerShot ELPH

The new Canon Wireless-Enabled PowerShot ELPH 330 HS provides advanced wireless connectivity for immediate sharing and image posting. Compact, stylish and featuring Canon's Smart AUTO technology, the camera can detect up to 58 scenes for optimal results in a very wide range of situations.

The ELPH 330 HS provides a 10x optical zoom lens taking images from 24mm up to 240mm. The camera's 12.1-megapixel High-Sensitivity CMOS image sensor and DIGIC 5 image processor combine and deliver on Canon's HS SYSTEM, helping ensure detail is captured in dark or shadowed areas at a maximum ISO speed of 6400. For capturing memorable moments on video, the PowerShot ELPH 330 HS shoots 1080p full HD video at the touch of a button and includes a built-in stereo microphone.

Canon's free CameraWindow application, available on both the iOS and Android operating systems, lets you wirelessly transfer photos and videos from the camera to your device. Frequently-used devices and accounts are



Canon ELPH 330 HS

conveniently stored in the camera's wireless history menu for quick one-touch access. Users can also instantly upload images wirelessly from the camera to Canon iMAGE GATEWAYiii and automatically upload them to a computer remotely. Photos can also be printed wirelessly using Wireless PictBridgeiv on select Canon wireless inkjet printers, including the new PIXMA MG6320 Photo All-In-One printer.



Canon Powershot A2500

PowerShot A2500 Digital Camera

The PowerShot A2500 features a 16-megapixel image sensor and DIGIC 4 Image Processor, and a 5x optical zoom 28mm wide-angle to 140mm telephoto lens. The camera features Canon's Smart AUTO mode based on 32 predefined shooting situations. The PowerShot A2500 captures HD video, and delivers crisp images using Canon's Digital IS, to compensate for camera shake. Canon's new ECO Mode conserves battery life and there are a range of creative scene modes including Fisheye Effect, Toy Camera Effect and Monochrome. For those just learning the art of photography, a Help Button provides simple explanations of camera settings and functions.

The PowerShot A2500 is now available in red and black at an estimated retail price of \$149.99.

Nikon D7100

www.nikon.ca

Just as we were heading to press, Nikon announced the newest DX format camera - the D7100 HD-SLR, featuring a 24.1-megapixel DX-format CMOS sensor that delivers quality images from ISO 100 to 6400 (expandable to Hi-2 of 25,600) and full HD 1080p video.

The D7100 HD shoots at up to six frames per second, and has a 51-point AF system with wide area coverage. The rear 3.2-inch LCD screen features high resolution of 1,229K dots, and the viewfinder has Organic EL that allows users to see 100 per cent frame coverage. The D7100 HD is designed with the same moisture and dust-resistance specifications developed for the Nikon D300s.



Nikon Super-Telephoto

www.nikon.ca



Nikor AF-S 18-35 ED



Nikor AF-S 800mm f/5.6

Nikon Canada has introduced the AF-S NIKKOR 800mm f/5.6E FL ED VR super-telephoto lens designed for sports, wildlife, and news photographers. This new lens is the longest Nikkor fixed focal length autofocus model, and the first Nikon lens constructed with two fluorite glass elements, combined with two ED glass elements and a Nano Crystal Coat. The press release tantalizes photographers with news of an AF-S Teleconverter TC800-1.25E ED, developed exclusively for the 800mm lens. This is the first Nikon teleconverter

to employ an ED glass element and extends the maximum focal length to 1000mm (1500mm when used with a DX-format camera) and maximum aperture to f/7.1.

Nikon also introduced a new AF-S NIKKOR 18-35mm f/3.5-4.5G ED ultra-wide-angle zoom lens designed for landscape photography and other wide-angle applications. The lens is compact and lightweight, and optimized for ultra-high pixel-count HD-SLR cameras including the Nikon D800 and D600.

Go Deep! www.getolympus.com

Pentax WG-10

www.pentax.com

A high-sensitivity, high-speed 12-megapixel backlit CMOS sensor combines with a fast, DSLR-quality TruePic™ VI image processor to produce high image quality in challenging shooting conditions with improved lighting, less noise and response times twice as fast as traditional point-and-shoot cameras.

The new Microscopic Macro function boosts zoom magnification from 4x to 14x with no noticeable loss of image quality from one centimeter away for true macro results.

With five frames-per-second high-speed burst shooting or 60 frames-per-second at 3-megapixel resolution, Movie enthusiasts can shoot 1080p Full HD videos (1920 x 1080 pixels) while Multi-Motion Movie Image Stabilization compensates for movement during recording to create smoother videos

With a compact, lightweight body, the WG-10 is an ideal camera for active outdoor adventurers: waterproof to a depth of 10 meters for up to two hours of continuous operation; shock resistant against a fall from a height of 1.5 meters; and cold resistant against temperatures as low as -10°C, the camera features a range of advanced creative functions, including the PENTAX-original Digital Microscope mode that magnifies the subject and captures a microscopic world often unnoticed by the naked eye. The PENTAX WG-10 is designed to capture the excitement of outdoor and underwater shooting in a simple, rugged camera.



Firefly Beauty Box

www.auroralitebank.ca



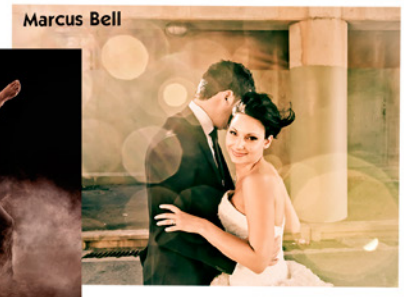
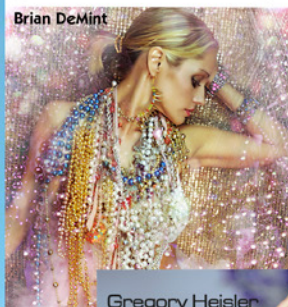
The new Firefly FBO2 50 Beauty Box from Aurora is a foldable softbox and beauty dish designed for shoe mount speedlights. Portable and light-weight, the system is ideal for use in the studio or on location. With an optional deflector mounted on the centre pole, the Firefly II turns into a perfect beauty dish and creates a nice round catch light in the subject's eyes. Add a diffuser to create a gentle lighting effect and softer shadows. The beauty box, adaptor, and tilting bracket are made of durable aluminum and steel. Measuring just 48cm wide and 19cm deep, the Firefly

uses the same silver lining as Aurora's quality softboxes. The embossed surface reflects the light back and forth internally to soften the light. Easy to set up and pack up, the Firefly opens and closes like an umbrella. Silver or Gold internal deflectors let you warm the light as desired. Complete with carry bag the total weight is only 1kg. With a height adjustable rotating tilt bracket, and a sliding shoe mount, the Firefly Beauty Box is designed to be compatible with most shoe mounted speedlights.

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Photograph Your Kids Like a Pro

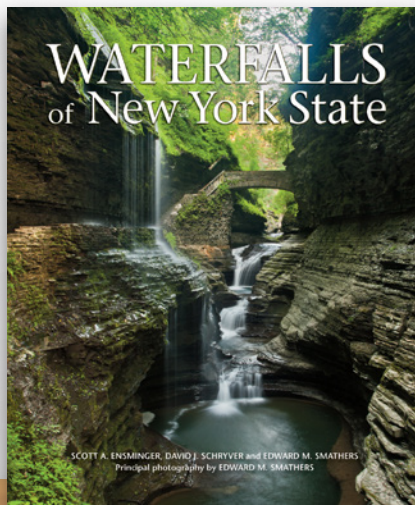
Heather Mosher
Firefly Books. 160 pages.

This book shows parents how to take great photos that capture a child's individuality. It offers tips and guidance for those who wish to graduate from taking snapshots to creating beautiful keepsakes worthy of display.

Highly practical, the book follows a structured course on the essential skills and shows with examples and clear instruction how to capture the fleeting moments of childhood.

Topics include: DSLR (Digital Single-Lens Reflex) cameras, point-and-shoot cameras, accessories; understanding megapixels; working with children, personality and temperament, dressing the part and creating a setting, principles of composition, scale and movement, how light works, finding the best light, romantic light; photography styles (traditional, edgy, editorial); what to look for in a location, planning a shoot, safety; and an instructive recurring panel "What Professionals Do"; with tips on making it fun and productive.

"Photograph Your Kids Like a Pro" is a reference for parents and anyone who wishes to capture the joy of a child's formative years.



Waterfalls of New York State

Scott A. Ensminger, David J. Schryver and Edward M. Smathers
Firefly Books. 240 pages.

Waterfalls of New York State is a valuable regional travel guide for weekend explorers, featuring more than 100 scenic waterfall destinations throughout New York State.

Everyone knows that New York State is home to the most famous waterfall in the world, Niagara Falls. But the diverse terrain and abundance of rivers and streams has produced more than 2,000 waterfalls statewide, from delicate cascades to thundering cataracts.

Waterfalls of New York State is a celebration of more than 100 of the Empire State's most beautiful and interesting falls, presented by three long-time waterfall enthusiasts: Edward Smathers tackles the Capital and Hudson Valley regions; Scott Ensminger reports on the Finger Lakes and Greater Niagara; and David Schryver covers the North Country.

Each waterfall is presented on a two-page spread with details on the geology of the falls, local history, driving directions, access information, and suggestions for the best vantage point for viewing. Sidebars feature information, including walking trail conditions and GPS coordinates.



Prairie and beyond

Mike Grandmaison
Turnstone Press. 252 pages.

Still and stunning, wild and challenging, the Canadian Prairie is breathtaking to behold. In lush full colour, award-winning photographer Mike Grandmaison's expert lens captures the vastness of sky and land with scenes of the elusive Northern Lights, misty fields at dawn, endless horizons, and the immense skies that define the prairie landscape. A place notorious for hardship and subsistence survival, the Prairie yields its beauty to the patient watcher. From birds soaring over wetlands, to wildlife grazing across rolling grasslands, Mike Grandmaison's trained eye misses nothing to bring the prairie to life in this remarkable volume.

“Wild Thing!”

Sponsored by

TAMRON
New eyes for industry

Karin Nelson, of B.C., used her Nikon D90 and Nikkor 35mm f/1.8 lens, shooting at 1/60 second and f/11, ISO 200, to capture her cat Gracy in her best “wild thing” pose. *I am sure that when Gracy yawns, she is releasing her inner lioness - I like the way that the light and shadow accentuates her fur, and the crisp focus on her face... you can read her mind - I am Gracy, hear me roar...*

Karin is a talented photographer, and a graphic designer - for a visual delight, visit her website at www.pixelclutter.com.



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

The PHOTONews Challenge for Spring 2013 is “Wild Thing!” your assignment - to photograph an animal as they channel their inner beast...

The topic is open to a range of interpretations – you may photograph animals in the wild, or at a zoo, or focus on a family pet. You may want to

experiment with a variety of lighting effects, and shoot from the creature's eye level to capture the essence of their world. Images from previous spring adventures are welcome.

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

To participate in the PHOTONews Challenge, please visit our flickr® group at www.flickr.com/groups/photonevsgallery/ and click on the discussion thread titled “PHOTONews Spring 2013 Challenge”. Post a 500 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 2013*

The Summer 2013 issue of PHOTONews will explore the techniques of ultra-wide angle photography, and focus on the nuances of composition. We will present a selection of the best images from our readers, and a special “springboard” image that will inspire you to create some of the best images of your life.

For in-depth information on the equipment and techniques featured in this issue, please visit the website – www.photonews.ca where you will find the digital edition archives of recent issues.

To participate in our flickr® group, please visit 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.

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D600



nikon.ca

The world is your canvas.
This is your brush.



Introducing the Nikon D600 Full-Frame HD-SLR.

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

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

*Optional external stereo microphone required.