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News

VOLUME 21, NO. 2 · SUMMER 2012 · \$ 6.98

Portfolio: KRISTIAN BOGNER

Perspectives



DR. WAYNE LYNCH
Traveller's Camera

Swimming with Sharks!

MICHEL ROY
Fireworks

DARYL BENSON

Dealing with Stock Agencies

CHRISTIAN AUTOTTE
Macro Techniques

LUC VILLENEUVE
RAW vs. JPEG

PLUS:

SPECIAL FEATURE
New for 2012

Photo by Kristian Bogner

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COMPLIMENTARY ISSUE

When style meets substance.



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

X
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X-Pro1

Summer Adventures

Norm Rosen, editor | editor@zakmedia.ca



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editor@zakmedia.ca

Warm weather, long hours of daylight, and the opportunity to enjoy the traditional vacation adventures makes summer the most active season for photography – and the best time to enhance your skills.

With this in mind, PHOTONews has assembled a very interesting array of images and techniques to inspire, inform, and entertain Canadian photographers. We invited Christian Autotte to share his techniques for close-up and macro photography, we asked Michel Roy to reveal the magic of fireworks, and we followed Dr. Wayne Lynch into the ocean to swim with the sharks.

Canadian Photographer of the Year, Kristian Bogner, joins the team to present the first in a series of articles on the art of seeing the image – we call these articles “Perspectives” – take a look at Kristian's fascinating visual creations, and you will see how lighting and composition can transform photographs into works of art.

Our exploration of the nuances of photo techniques continues, as Luc Villeneuve discusses the great digital debate – RAW vs. JPEG, and Daryl Benson explains the best ways to deal with stock agencies.

This issue features the work of Canadian photo enthusiasts in our PHOTONews Challenge section and the Reader's Gallery. Images for these reader participation sections are selected from the Challenge thread and the image pool at our flickr® group www.flickr.com/groups/photonewsgallery/. The flickr® group is an ideal venue, where readers can interact with each other and the PHOTONews crew. Our on-line interactive forums also include a facebook page, facebook.com/photonewscanada, and a twitter group, twitter.com/photonewscanada where you can share your thoughts on photographic topics.

Summer a wonderful time to explore new subjects and perfect new photographic techniques. Many of the images in this issue are accompanied by a description of the settings and special considerations that are the keys to capturing the shot – with this knowledge as a starting point you can embark on a series of new adventures, and view the world from a fascinating new perspective.

If this is your first encounter with PHOTONews, we encourage you to browse through the archives of recent issues, available on-line in digital format at www.photonews.ca, where we provide a range of video tutorials and interesting articles to expand your photographic adventures.



Cover Photo by Kristian Bogner “Fiery Alpenglow on Three Sisters”
Nikon D3X, AF-S Nikkor 24-70mm 2.8ED at 26mm, f/10 at 1/125sec, ISO 250.

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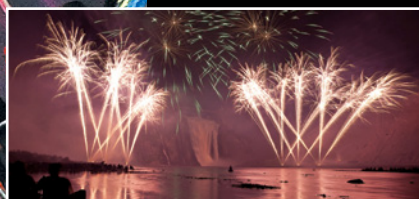
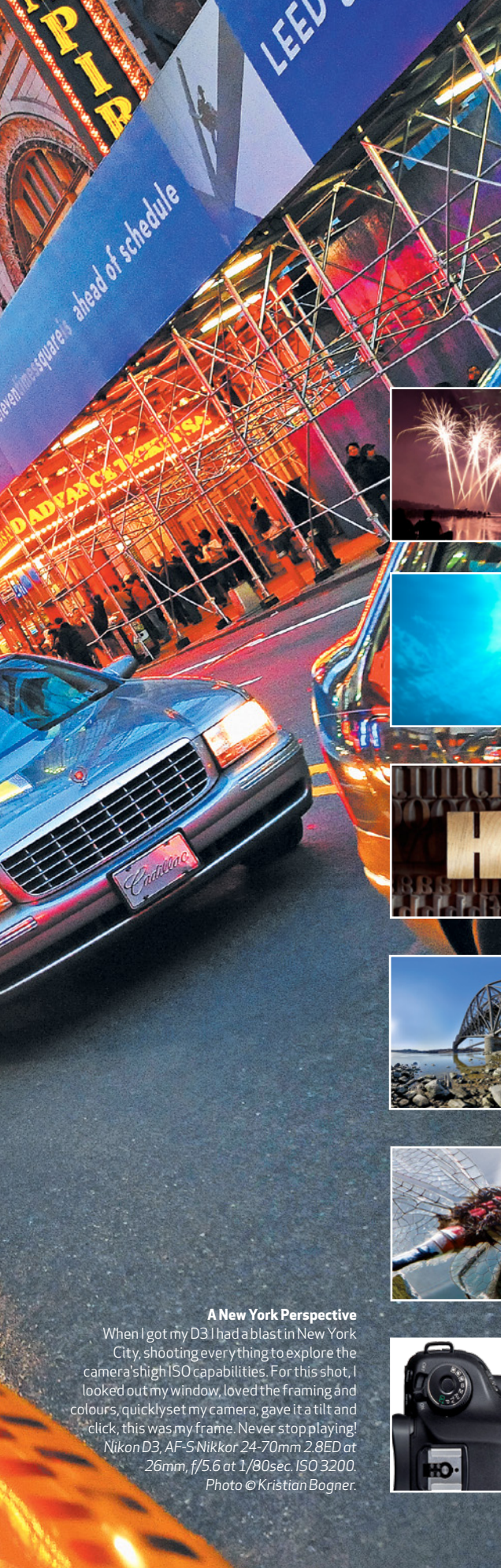


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Kristian Bogner — Perspectives

Images and tips from the Canadian Photographer of the Year.

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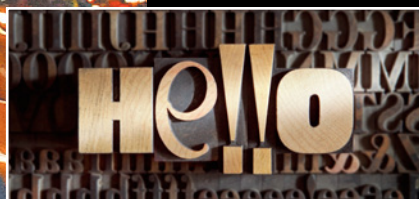
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Christian Autotte takes us “up close and personal” with macro subjects.



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Cameras and gear for the summer of 2012.

A New York Perspective

When I got my D3 I had a blast in New York City, shooting everything to explore the camera's high ISO capabilities. For this shot, I looked out my window, loved the framing and colours, quickly set my camera, gave it a tilt and click, this was my frame. Never stop playing!
Nikon D3, AF-S Nikkor 24-70mm 2.8ED at 26mm, f/5.6 at 1/80sec. ISO 3200.
Photo © Kristian Bogner.

GITZO SYSTEMATIC SERIES

New design enhances pro features



Gitzo's modular Systematic tripods have been the choice of professional photographers for many years, offering the strongest and most stable models in the Gitzo range. For 2012, the whole family has been redesigned to give even higher levels of strength, stability, safety, set-up speed and ease of use. For the new Systematic series, Gitzo will receive the Red Dot Design Award in the product category this summer in Essen, Germany.

The ideal support for long lenses and heavy camera equipment, Systematic payloads are almost doubled by new high-performance bonding and construction

techniques, and by design refinements to the top casting which optimize weight distribution. A tool-free ratchet locking lever replaces the previous nut and bolt when interchanging the modular centre component, and a secondary safety mechanism with release button now protects equipment during and after changeovers.

The new Systematic tripods are made from 6X carbon fibre with Gitzo's traditional "noir décor" paint finish used on cast components. A series 2 model has been added to the range to offer the same advantages of mechanical strength and quality in a portable, lightweight size.

Systematic Series 2 tripods

The new Systematic Series 2 tripods extend the range to include the smaller models with professional levels of performance. Built around the same top casting used in Series 3, 4 and 5, the Series 2 inherits its structural strength from the larger models.



FAST AND EASY TO USE

The Systematic modular top casting allows each tripod to be configured with a geared or sliding centre column, a flat disk, video half-ball adaptor, leveling unit or other specialized centre components. A new tool-free ratchet locking lever makes it easier to open or close the top casting to switch components.



SECONDARY SAFETY MECHANISM

Centre accessories (and camera equipment attached) are held securely in place by a secondary safety mechanism offering even safer support at all times.



DOUBLED PAYLOADS

The pronounced triangular shape of the new top casting distributes weight more efficiently and evenly to the carbon fibre legs. In combination with an innovative bonding and assembly technique, this has led to a dramatic increase in the load that each Systematic tripod can support - for example, a Series 5 tripod now safely carries up to 40kg of camera equipment, double the previous model's payload.



BUILT-IN SPIKED FEET FOR A SECURE GRIP ON ALL SURFACES

New one-piece, built-in spiked feet provide a secure grip on uneven ground, mud and snow. A special non-scratch finish won't damage floors and surfaces. Protective rubber caps are fitted for everyday use.



EASIER TRIPOD SET-UP AND INCREASED STABILITY

The tripod top casting and the pull-out angle stops now offer more "grip room", and Gitzo's G-lock system adds stability to each leg while requiring less force to twist and lock or unlock.



CARBON FIBRE INCREASES RIGIDITY

All of the updated Systematic models incorporate Gitzo's 6X Carbon Fibre leg tubes. The unique crossed-layer structure maximises rigidity and strength, and absorbs vibration.

For more information on the full range of Gitzo tripods, please visit www.gitzo.ca.



Drawing on the beauty of light

Focal length: 70mm Exposure: F/2.8 Aperture fully opened 1/80 sec ISO100

NEW
24 F/2.8 70
mm VC·USD



SP 24-70mm F/2.8 Di VC USD

(Model A007)



The world's first*¹ F/2.8 high-speed standard zoom lens with image stabilization. Meet the fully featured high-resolution lens you've been waiting for.

For 35mm full-frame digital SLR / 35mm film SLR cameras, with flower-shaped lens hood.

* The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.
¹ For high-speed standard zoom lens compatible with full-frame SLR cameras. Current as of February 2012. (Source: Tamron)
Compatible mounts for: Canon, Nikon, Sony.



reddot design award
winner 2012

MANFROTTO'S NEW RIG TAKES FILMING TO THE NEXT LEVEL

It's faster, smarter... it's SYMPLA!

With the widespread use of hybrid HDSLR cameras and smaller pro camcorders, videographers have found that their camera equipment doesn't have the ergonomic form or the mass required for steady shouldermounted or handheld footage. The cameras also lack attachment points for monitors, batteries, light-modifiers or accessories.

SYMPLA is Manfrotto's award-winning solution to these problems: a professional video rig system that extends and complements new cameras. Ergonomically built to fit and move with your body and give safe, stable handheld or shouldermounted footage, it can be quickly mounted on a tripod.

The SYMPLA system solves three concerns of active videographers. It sets up in seconds to adapt to any camera and accessory requirement, it can be modified quickly to change components, and it can be used for shots from any angle, even in challenging lighting situations.

Manfrotto's R&D team designed the SYMPLA components to keep camera and lens changes and rig adjustments as simple as possible, with controls, levers and locks carefully reduced to an essential few. No tools are required for any set-up or adjustment - repositionable ratchet locks, single-dial ball & socket joints and quick release plates are brought over to SYMPLA from other Manfrotto products.

For speed of reaction to creative context, SYMPLA is unparalleled: the world's first Electronic HDSLR Remote Control units that connect to the camera via USB to control main camera functions and lens focus. The remotes - in both clamp and pan-bar styles - give the user automated follow-focus and easy lens changes.

SYMPLA's Flexible Rubber Mattebox, with double 4"x4" filter holder, opens up new possibilities in difficult lighting situations with a hood that extends to any length required by the light or the lens angle, protecting your work from the effects of directional glare and flare.

The key elements of SYMPLA are:



SYMPLA UNIVERSAL MOUNT

An "open hook" design that can be inserted and hung on the SYMPLA rails from below lets you install or adjust components without having to disassemble the rig.



SYMPLA VARIABLE PLATE

The core of the system is a quick release plate with micrometric knobs for each axis of movement. No tools are required, so you can set-up and adjust any camera in seconds.



SYMPLA ADJUSTABLE HANDLES

Swivel-joint hand grips with a single control knob for all adjustments fits your most comfortable operating position.



SYMPLA FLEXIBLE MATTEBOX

A flexible light hood and filter-holder enhances image quality and controls flare and glare.



HDSLR CLAMP-ON REMOTE CONTROL

This USB remote controls the main features of specific cameras with one thumb and without touching the camera, allowing you to react quickly to changing situations.



SYMPLA SHOULDER PAD

Finally, a shoulder mount that comfortably supports and balances the rig with the camera and all its accessories for secure and smooth shooting without physical strain. (Note: the counter weight is not included).



FIG RIG SYMPLA VERSION

You can use the popular Fig Rig "steering wheel" camera support with multiple gripping points for handheld filming at the most unusual angles. (Note: 595B Fig Rig is a separate and concurrent model).

Now Available in Three Kit Configurations

Three SYMPLA starter kits are now available for the most convenient solutions to the most common video configurations. These three kits can be combined with each other or extended and repurposed by adding individual additional SYMPLA components such as shoulder pads, rods, horizontal and vertical offsets.

SHOULDER SUPPORT SYSTEM

For stable shoulder-mounted footage, this ergonomic kit offers solid load balancing, fine control and positioning flexibility. The comfortable swivel handles accommodate Manfrotto's Electronic Clamp-On HDSLR Remote.



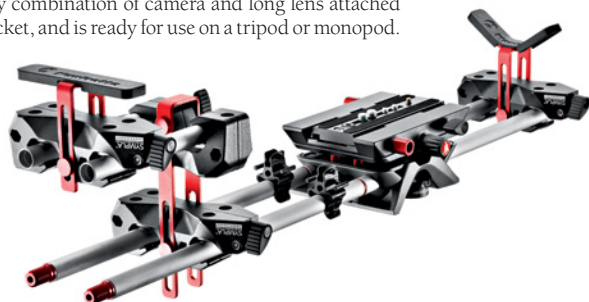
FLEXIBLE MATTEBOX SYSTEM

The SYMPLA Flexible Mattebox helps improve the quality of footage by eliminating glare and flare, and allows professional 4x4 filters to be used with all cameras and lenses. This kit is primarily designed for use on a video head, monopod or other support, and comprises all the components necessary for accurate alignment of almost any camera and lens combination with the Mattebox.



LONG LENS SUPPORT SYSTEM

The Long Lens Support System eliminates camera shake when shooting with any combination of camera and long lens attached via the lens L-bracket, and is ready for use on a tripod or monopod.



Manfrotto SYMPLA kits and components carry a 5 year Canadian warranty. For more information on the kits and individual components, please visit www.manfrotto.ca.

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FREE
VIDEO



AWESOME American
Photographer Jim Jordan
demonstrates his lighting
set-up at the stormy Pacific
coast at a Marie Claire
Production.



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has a small shoulder pad only)



THE "STRAP- SURFER"

Turns your regular
messenger-bag into
a cool SUN-SNIPER
Strap! Bag combo.

SUN-SNIPER.com



TAMRON SP 24-70MM F/2.8 DI VC USD

The world's first full-size, high-speed standard zoom with built-in image stabilization!

In the last issue of PHOTO News, we previewed the Tamron SP 24-70mm F/2.8 Di VC USD (Model A007), the world's first full-size high-speed standard zoom lens equipped with VC (Vibration Compensation) image stabilization for Canon and Nikon systems, and USD (Tamron's proprietary Ultrasonic Silent Drive).

The new lens is now available in Canon, Nikon, and Sony mount models, bringing "top of class" resolution at a realistic price for professional and enthusiastic prosumer photographers.

The lens uses Tamron's newest technology, including the latest optical design, VC (Vibration Compensation) image stabilization and USD (Ultrasonic Silent Drive), incorporated into a lighter and more compact package. The Sony mount model (24-70mm F/2.8 Di USD) does not require VC, as the body of Sony digital SLR cameras includes image stabilization functionality.

Moisture-resistant construction helps prevent water from penetrating the lens.

Specialized high-grade glass in the three LD elements, three glass-molded aspherical lenses, one hybrid aspherical lens and two XR (Extra Refractive Index) glasses, deliver top-of-the-class quality images suited to this high-grade lens. A rounded diaphragm assures that the lens achieves gorgeous blur effects - a very desirable characteristic for high-speed lenses.

Tamron products carry a 6 year Canadian warranty.

Specifications	
Model	A007
Focal length	24-70mm
Maximum aperture	F/2.8
Lens construction	17 elements, 12 groups
Minimum focus distance	0.38m (15.0 in)
Maximum magnification ratio	1:5 (at f=70mm: MFD 0.38m)
Filter size	82mm
Length	108.5mm (4.3 in)
Diameter	88.2mm (3.5 in)
Weight	825g* (29.1 oz)
No. of diaphragm blades	9 (rounded diaphragm)
Minimum aperture	F/22
Standard accessories	Flower-shaped lens hood
Available Mounts	Canon, Nikon, Sony



For additional information, please visit www.tamron.ca.

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from award winners...

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Congratulations to the PHOTONews readers who participated in our Spring Challenge – “Favourite Places”

The PHOTONews Spring Challenge inspired readers to photograph their favourite places from a new perspective, exploring the subtle nuances of light, interesting points of view, and the effects of long exposures. The images presented here represent some of the fascinating ways that Canadian photo enthusiasts view their world. To view the full gallery of “Favourite Places” please visit the flickr® group at www.flickr.com/groups/photoneWSgallery/.



▲ My favourite White Pine tree

Jeanne Pickles of Hamilton, Ontario, captured this image of a White Pine in Cootes Paradise using a Canon 7D and 8-15mm fisheye L lens, shooting at 1/400 of a second and f/7.1, ISO 160 and focal length 10mm. “I have shot this Pine tree with other lenses, with different effects, but the fisheye turned out the best. For me, this tree stands out from the rest with its height and its green top throughout the winter months. So majestic!”

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Burnt Point, sun breaks through after stormy afternoon ▶

Ted Kaiser captured this image of sunset at Burnt Point on the Bruce Peninsula, just east of Tobermory, after storm clouds cleared and the sun had just set below the horizon. “Since my sister bought a recreational property in Tobermory three years ago, I have become a frequent visitor and a Bruce Trail Conservancy member. The special beauty of the Bruce Peninsula has become my inspiration and passion in landscape photography during these three years.”





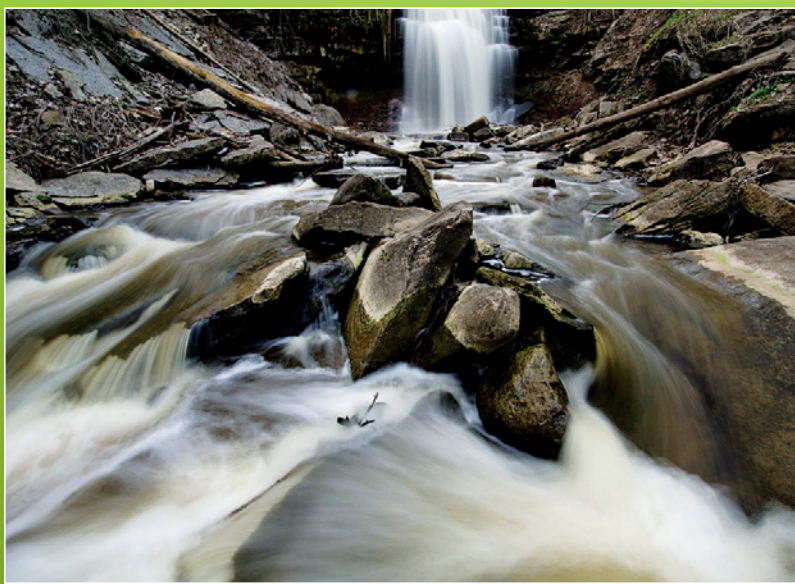
▲ Above the Rest

Kim Kurcz of Waterdown, Ontario captured this image of the Safari Road sunflowers during a beautiful sunrise using a Nikon D3000 and exposure settings of 0.4 sec, f/10, ISO100 and a focal length of 11mm. "I ventured out to the sunflower patch very early in hopes that the sunrise would produce a beautiful sky, and utilized the wide angle lens to get it all in."



Great Falls ▶

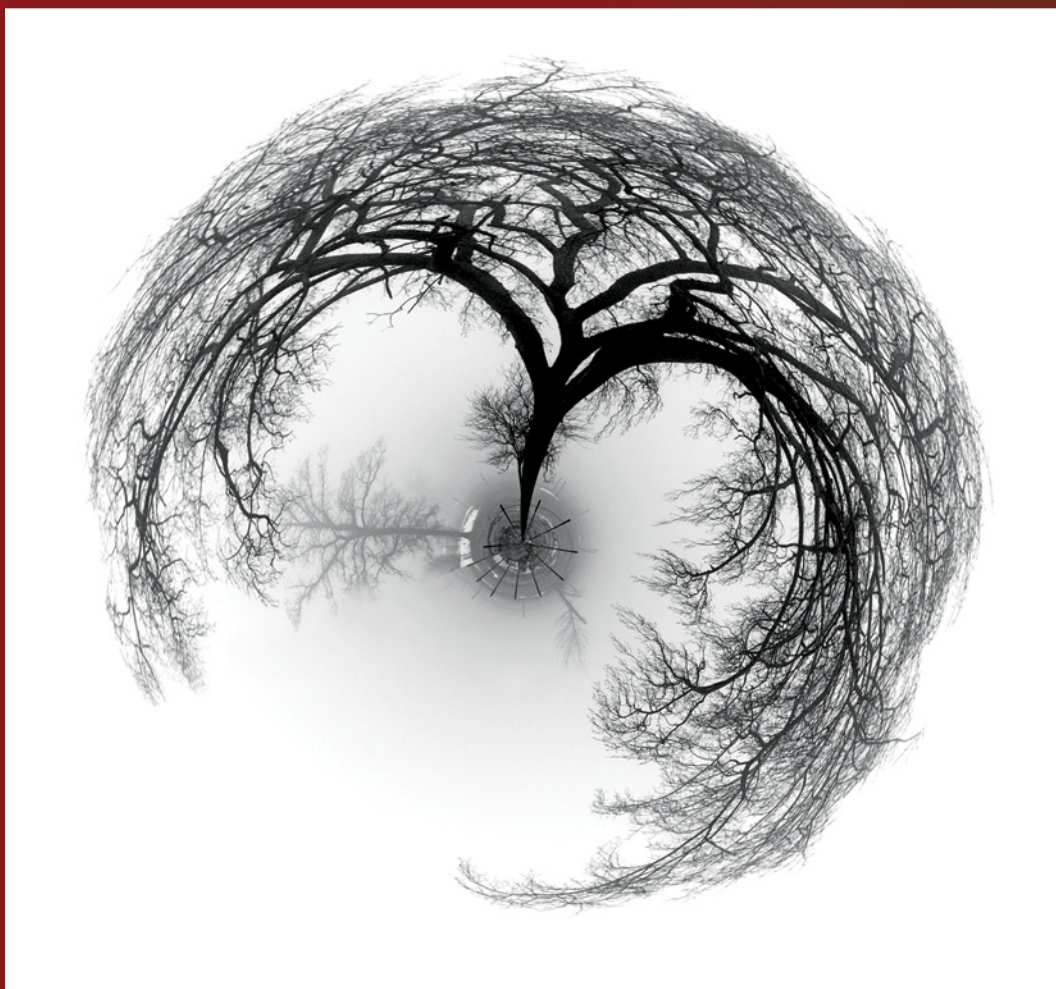
Kim Kurcz of Waterdown, Ontario, also captured this image of Great Falls, one of Hamilton's 150 waterfalls. "I headed out just before sunset, with my Nikon D7000 mounted on my tripod. I used a camera setting of 1 second exposure at f/22, ISO 160, and focal length of 10mm, hoping to capture a nice blurred motion image of the spring run off."





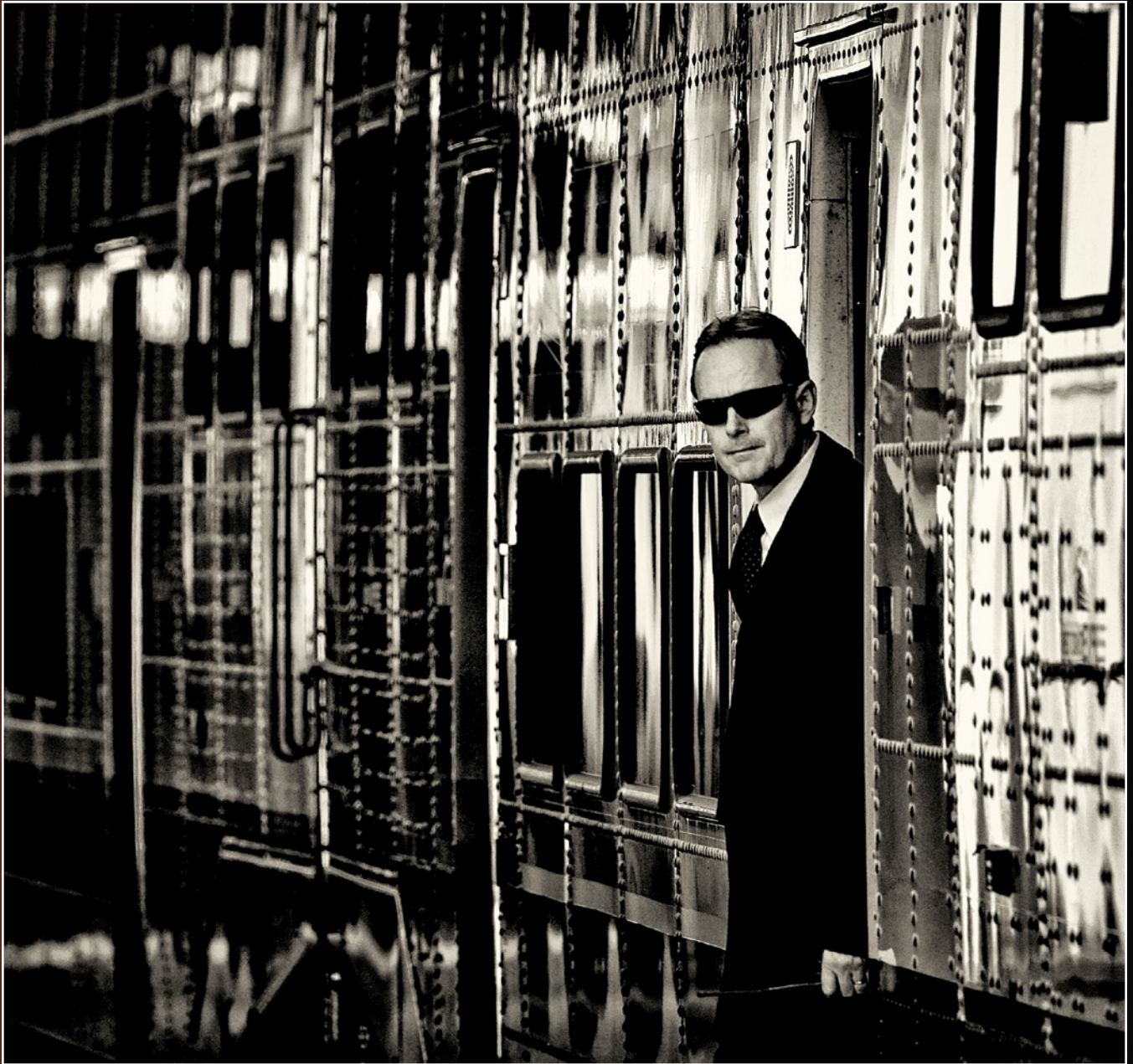
▲ Peace Bridge, Calgary

Earl Dieta of Calgary, AB, captured this image of the new Peace Bridge in Calgary. "I used a Canon 5D Mark III and EF 17-40mm f4L shooting at 30 seconds and f/8, ISO 200. I wanted to capture the bridge and buildings' light and reflection on the river, so I positioned myself along the bank across from downtown."



Umbrella ▶

Gail Lamm of Stonewall, Manitoba, created this image using her Nikon D40, shooting at 70mm, 1/320 second at f/5.6, ISO 200. "I drive past this tree every day, and stopped to capture it on a foggy April morning. It is such a beautiful tree, no matter what the season. I thought creating something abstract would help showcase its' beauty in a different way."



▲ **Mr. Smith comes to Vancouver**

Jianwei Yang of Vancouver, BC, captured this image of a train conductor with a Sony A500 and 70-300G lens, zoomed to 300mm, shooting at 1/500 second and f/6.3, ISO 200. "I shot from about 30 meters away, after I got off my morning train". The "Mr. Smith" reference draws on the conductor's resemblance to the character in "The Matrix".

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

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

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

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

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

Springboard

Angela House

Sunrise at Fifty Point Pier

Angela House of Kitchener, ON, captured this image of the sun rising at Fifty Point Pier in Grimsby, Ontario, with a Nikon D300 and 18-200mm zoom lens at 18mm, shooting at f/18 for 226 seconds, ISO 200.

"I used an ND110 filter to allow a longer exposure."





SPECIAL FEATURE

Fireworks Magic!

by Michel Roy



Frame the fireworks with some foreground detail to add interest to the shot.



When the warm summer nights beckon, and communities throughout North America gather to celebrate the various national holidays, I grab my camera and tripod, a few snacks for the children, and head off to enjoy the spectacular displays of pyrotechnical magic that symbolize the start of the summer season.

Whether you celebrate Canada Day, the Fourth of July, or la fête de St. Jean, this is one of those magic times to capture memories that will last a lifetime.

Fireworks displays are events that the whole family can enjoy - ideal spectator activities, they combine a range of entertainment with some great opportunities to create incredible pictures.

Because you will be shooting long exposures, it is highly recommended that you use a tripod, and the more solid it is, the better. I have a collection of Manfrotto tripods, but my Gitzo Explorer is my weapon of choice for this type of assignment - it is solid, fast to set up, and I can use it everywhere, even if the ground is not flat.

With a solid tripod, a good tripod head, and a remote release, you will be well prepared to take the most beautiful fireworks pictures ever... but it is a good idea to practice your technique by venturing out for some night photography sessions, to tweak your camera settings and become familiar with the range of images that can be obtained with various lenses and related equipment.

For long exposure photography, a remote cable or wireless shutter release is the only way to go. The idea is to eliminate any movement or camera shake. When you shoot at shutter durations that can range from five seconds to a minute or more, your hand on the camera can transmit vibrations that will affect your pictures.

Your pulse is strong enough to induce vibrations in the camera during a long exposure - that is why the first magic secret for night photography is to have a perfectly still setup with the camera held solid throughout the exposure.

Night photography consumes many times more power than daylight assignments. Imagine how much more “juice” it takes to hold the shutter open for 100 shots at 10 seconds each, compared to 100 shots at 1/100 of a second! So be sure to charge your camera batteries, and bring spares if you have them. During a half-hour fireworks display, you can easily shoot 50 to 100 photographs - and you will want to record the images at the highest image quality and file size, to be able to crop the pictures, so it is highly recommended that you bring along a bunch of memory cards. Depending on your location, and the extent of the fireworks display, you will have to be prepared with a range of lenses - in most cases, the spectator viewing area is close enough to the action to require a wide-angle lens. I carry a range of zoom and prime lenses from 12mm to 300mm - in most cases, if you bring your best wide angle lens you will be in business. If you are a maniac like me, and you like to be comfortable, bring a mini headlamp, a folding chair and a bottle of water.

The professional fireworks fanatic will start working long before everybody else, contacting the event organizers to learn the location and direction of the display, searching for the best angle of view, and pinpointing the ideal place to set up the tripod and the folding chairs. I often tour the area several days prior to the event, to scope out the location - this is a crucial element to a successful fireworks adventure.

Another thing to consider is the direction of the wind. Fireworks are always accompanied by

▲ Most of the blasts will occur in the same general area of the sky. Once you zero-in on the location, you can zoom in or out to adjust composition.



smoke, and you want to be shooting from the direction that the wind is blowing, so the smoke will be behind the brilliant tracers of light. The winds generally blow in the same direction each evening - check out the prevailing conditions at 10:00 p.m. two or three evenings prior to the event.

One of the challenges of fireworks photography is to frame and focus properly on the blasts. To achieve an interesting composition, I like to shoot from a place where the fireworks will light the sky beside or behind a familiar landmark. Monuments and bridges make interesting foreground subjects. If you can capture the sky and the reflection of the fireworks in a body of water, the shots will be especially rewarding. You may find yourself in a location that will produce a great panorama; make sure to include this in your list of shots for the evening.

With the fireworks exploding hundreds of feet away, focus is not an issue, but you will want to switch to manual focus mode to prevent the lens from “hunting” for something to focus on in the dark sky. Set the lens to infinity and the focus should be fine, but you can make minor adjustments after your first exposures.

To prevent out of focus pictures, I generally shoot at f/11 or a smaller f-stop to ensure that most of the foreground and the sky will be in focus. To capture the cleanest file possible I use ISO 100 or the lowest practical ISO setting. The key is to find a combination of ISO, shutter speed, and aperture that will give you sharp results with a shutter speed long enough to record the full arc of the fireworks embers as they pierce the evening sky.

Once you find the perfect place, and set the camera for the first blast of excitement, you should take a moment to consider the composition. Will you shoot in landscape or portrait orientation? There are no rules for fireworks photos - if you capture a frame filled with light, you can crop to achieve the optimum impact, and every burst will be different. Horizontal, vertical, or square presentations are all on the menu when you shoot the 'works - your artistic eye will give you the answer. Look for examples of spectacular fireworks images - especially if they were taken at previous events in the same location. Your research will guide your efforts for the first few frames, and from that point forward, you should be prepared to adapt as the display progresses.

◀ Use reflections to double the impact of your fireworks images.

The night exposure for floodlit buildings is similar to the exposure for fireworks - combine a familiar scenic image with holiday fireworks, and you create "fireworks magic".



Magic Tricks

When the twilight fades and the action begins, most fireworks photographers fall into one of two groups: the full manual shooters who are comfortable with their technique and quickly set up at the best spot around, ready for action; and the majority of shooters, who are anxious to capture at least one “keeper” during the evening.

Everyone has their own approach to night photography, but there are two basic schools of thought - set the camera to a manual exposure of a few seconds and trip the shutter when you see the fireworks shoot into the sky; or set the shutter to “bulb” and use the remote release to hold the shutter open until the fireworks burst is complete. From my experience, I have had better results by shooting in bulb mode, because the fireworks are not always the same intensity, and this way you can easily adjust the exposure duration without touching the camera. With the camera in bulb mode, and a remote release in your hand, all you have to do is keep the button pressed on the remote to keep the exposure going - when you let go of the button, the picture is captured on your sensor. This way, you can capture a succession of fireworks on a single frame, creating a beautiful effect. The fun part of this technique is that it is essentially “freestyle” - how long should you

keep the shutter open? You be the judge! Sometimes 4-5 seconds, sometimes 8, and when you get to the grand finale, there is a good chance that the sky will be on fire and only expose for a second, because you don't want to overexpose everything.

There is no right or wrong exposure for fireworks - only a range of settings that will produce a variety of interesting images. If you feel that there is too much action in the sky, and you need to hold the release for too long to get proper exposure, then you can raise the ISO to 200 or 400, to shorten the duration of the exposure.

Fireworks photography is a fast-moving choreography of shutter speed, composition, and reflex reactions to sight and sound. So cast an eye on your LCD screen after each picture, be prepared to adjust your framing and exposure, and shoot until the batteries scream! You may only catch a few perfect frames on your first attempt, but they will be the start of a series of adventures that can last a lifetime. Be proud of your mastery of the evening light - share your pictures with friends, and upload your favourites to the PhotoNews flickr® group!

Keep in mind that when the sun goes down, the magic of evening light opens the door to a new world of photo opportunities. Keep your camera by your side, and enjoy summer! ■

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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by Wayne Lynch

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By Wayne Lynch

The dramatic cover of *Time* magazine on June 23, 1975 pictured a gaping great white shark, its jaws rimmed with jagged menacing teeth, breaking the ocean's surface in a terrifying predatory lunge. "Super Shark" the cover proclaimed. It was the heat of summer and Universal Pictures had just released the blockbuster film *Jaws*, touted by the magazine as a movie whose every shock is a devastating surprise". That summer, I was one of millions of movie-goers who was happily entertained by the blood-thirsty attacks of a rogue 7.6-metre (25-ft) great white shark terrorizing a small fictitious seaside community in Massachusetts. No one who has ever seen that film plunges into the ocean again without at least a brief moment of nervousness, no matter how irrational it might be.



The Great Whites

Great white shark harassed by a sea lion.



Of Isla Guadalupe



demeanour, speed and manoeuvrability, and heavy muscular body explain its immunity from attack by other marine predators, not to mention its 40 to 50 shearing knife-edged teeth. Adult males commonly grow up to 4 metres in length and weigh 1000 kilograms or more. Females are larger yet, growing to lengths over 5.5 metres and weighing up to 1900 kilograms.

The highly migratory great white is found in both hemispheres from 60° North and South to



▲ Looking up, I framed this shark with the sunlight behind his head, and used the Ikelite Substrobe to balance the "portrait".

Fast forward 36 years to September 2011. After a year's planning, I was one of 22 impassioned scuba divers collectively hailing from France, Norway, England, Canada and the United States who had signed on to the 35-metre long Nautilus Explorer for a one-week adventure of a lifetime to cage-dive with great white sharks.

On the evening of day one, we boarded our boat in Ensenada, Mexico and for the next 21 hours motored across the gentle rolling swell of the California Current, bound for Isla Guadalupe, a barren volcanic sliver of land, roughly 300 kilometres from the mainland. It was good to have a day at sea to let our excitement build. After breakfast and the obligatory lifeboat drill most of us spent the day assembling and checking our underwater camera gear. Some were reading their instruction manuals for the first time. As if to whet our appetite further, the lounge in the boat played a succession of shark videos. Thankfully, no screening of *Jaws*, just biological footage of sharks stealthily attacking and dismembering unsuspecting prey, including *Homo sapiens tastyoso*.

Biologists refer to the great white shark, *Charcharodon carcharias* (meaning jagged-toothed fish) as an apex predator - one, that as an adult, has no natural enemies. The great whites' predatory

the tropics, but it most commonly inhabits the cool waters of temperate latitudes. This legendary predator is rare in Canadian waters with only 48 records since 1874 – 33 on the Atlantic Coast, 14 on the Pacific. On the Pacific side, all of the great whites examined came from the Queen Charlotte Islands whereas on the Atlantic side there are records from all the Maritime Provinces as well as the north shore of the St. Lawrence River in Québec. The most recent Atlantic record is from August,

2011 when a small juvenile female, three metres long and weighing 272 kilograms, was accidentally caught in a fisherman's trap in the Bay of Fundy.

Despite the sharks' wide distribution there are really only four locations in the world where you can reliably watch these celebrated predators underwater from the relative safety of a metal cage: southern Australia, the Western Cape of South Africa, the Farallon Islands in California, and Isla Guadalupe in Baja, Mexico. I say relative safety,

▼ Suspended in a cage like bait for the sharks, the divers are dwarfed by the size of these spectacular creatures.



Stormy skies over Isla Guadalupe.



as there are reports of large white sharks getting tangled in the suspension cables of dive cages, violently thrashing about, breaking the cages, and terrifying the divers trapped inside. Facts such as these naturally have a way of dampening one's enthusiasm but they also add just enough potential danger to make the prospect strangely energizing.

By the morning of day three the Nautilus Explorer was anchored in 60 metres of water off the northeast coast of Isla Guadalupe. The evening before, the crew had lowered the two aluminum cages that all of us would use. One cage held two divers and the other four. My buddy, another guy named Wayne, and I were scheduled to be in the two-person cage for the first dive of the trip at 8:00am. As we waited on the stern of the ship I saw the large triangular dorsal fin of my first great white shark as it sliced through the water just two metres from the boat. Moments later we were in the cage descending to a depth of 14 metres where we hung for our scheduled 45-minute dive.

The beauty of diving around Isla Guadalupe is the clarity of the water. In Australia, South Africa, and California the visibility ranges from 12 to 18 metres, and the sharks suddenly appear next to you and then are gone again disappearing into the murky haze. In Isla Guadalupe the visibility is often three times greater than in those other locations and can extend out to 75 metres when the seas have been especially calm for an extended period. With such wonderful visibility we could watch sharks circle above us, below us, and at a distance. When a shark approached the cage, which they often did, we could watch them gradually coming in until they were sometimes close enough to touch, something we were advised not to do. By day's end I had done three cage-dives and seen at least six different great white sharks, including a large female that the dive master estimated was at least five metres long and well over a 1000 kilograms in weight. I now had some serious shark stories to tell, and with an expected amount of embellishment I could strut and swagger.

Individual white sharks can be identified by their distinctive coloration, scars, the appearance of their gill slits, and the unique shape of their dorsal and pectoral fins. Researchers have identified 116 different white sharks in the waters around Isla Guadalupe. The sharks migrate to this remote Mexican island, some from as far away as the Hawaiian Islands, for one reason - the large, blubbery, elephant seals that breed there. A female northern elephant seal can weigh 600 kilograms, a large male 2000 kilograms, ample incentive for the sharks to patrol the island's coastal waters. The

On the Net

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

seals are thickly padded with fat and not especially manoeuvrable underwater and the sharks ambush them when they swim ashore to haul out.

In the next two days I made six more cage-dives and the dives were always best towards the end of the day when the sharks seemed more active and inquisitive, possibly getting ready for their nightly hunting. On one afternoon dive, a juvenile male forcibly bumped against the side of the cage, twice, which naturally gave us some moments of concern. No one knows why great whites do this but it may be that the metal cage generates a small electrical field that excites sensors on the sharks' nose, or the bumping may be part of the sharks normal predatory bite-and-bump sequence. Either way, the experience is not something I'll quickly forget.

The majority of the divers on the trip were not photographers and most of them used simple viewfinder cameras in plexiglass housings. I used a Nikon D300S in an Ikelite housing with a single Ikelite DS51 Substrobe. I'm not really skilled at using an underwater flash and occasionally in my excitement I positioned the flash too close to the camera and got backscatter when the flash illuminated particulate matter in the water. Sometimes when a shark was circling us I squeezed my upper body through some of the larger gaps in the cage to get a better angle but not before I quickly checked that there wasn't a second shark coming from behind.

On the last day, my buddy Wayne and I got drawn for the last dive of the trip at 4:30pm. By then, the boat was in the shadow of the island's high cliffs and as the cage was lowered, the blue-black ocean beneath us felt decidedly unwelcoming. As soon as we were at depth, a juvenile male circled us a short distance away. Moments later, a California sea lion showed up as well and began chasing the shark, forcing it to change directions several times and eventually driving it away. I was surprised at the boldness of the sea lion and the timidity of the shark. After that, the sea lion circled our cage on an inspection tour of its own as if celebrating its success at driving the dangerous predator away, then rocketed to the surface for a breath where it floated upside down inspecting the ocean beneath it, presumably watching for more sharks. It didn't take long for another great white to arrive, and then a second one. The sea lion swam between them for a couple of minutes until a third shark showed up as well which then amounted to too many shark teeth for the sea lion to watch at once, and it swam away.

Cage-diving for great white sharks is not something that would interest every photographer, but as one who has spent a lifetime capturing images of the planet's glorious wild creatures it was an adventure I'll relish forever. Exciting imagery, vulnerability, and surging adrenaline is a combination that's hard to beat. ■

▼ Fearsome yet graceful, the great white shark glides through the water.



MOVING PICTURES

What is the most important feature to look for in a lighting system? Is It power as most manufacturers would have you believe? Not entirely. You should also look carefully at colour accuracy at all power settings, portability, maximum weight load of the mount and most importantly, flash duration.

Simplified, flash duration is the amount of time your flash is intense enough to provide enough light to have an influence on the photo. When you have a fast flash duration it will completely freeze action. To provide an analogy, think of the effect of flash duration like shutter speed in ambient light. (Keep in mind that they are not in any way related to each other) If you shoot a picture in ambient light and you use a slow shutter speed like 1/60th with a moving subject you will get a blur. Even if you increase your shutter speed to 1/500th the chance of blur is a possibility if the subject is moving fast enough. Flash duration has a very similar effect on your photos. With a short flash duration, the time the flash is "on" is greatly reduced and hence you will be able to stop action far more effectively.

An average entry level studio strobe will have a flash duration between 1/200th to 1/800th at a top end. That may sound fast but unless you are only shooting seated portraits it's nowhere near fast enough. If there is any movement like hair blowing with a fan - let alone jumping dancers, you will not freeze that action. Why would you want to buy a light that limits your creativity?

In this sequence of images, our dancer Alayna Kellett was moving very fast and a regular strobe could not capture these images without blur in her arms, legs and especially the fabric of her dress. For this shoot we used the Photoflex TritonFlash that has a flash duration of 1/3200th at full power (300ws) and 1/8600th at minimum power (4ws). Flash durations like this are rarely found on lighting kits under multiple thousands of dollars. With the versatility to use any size modifier and that the TritonFlash is battery operated so you can go anywhere, you can see why the Triton is such a great lighting system.



Watch the Behind The Scenes Video
at photonews.ca/movingpictures



Triton Kit - \$1599⁹⁹

Photoflex Triton Flash Duration:

At Full Power (300ws): 1/3200s

At Min Power (4ws): 1/8600s



Photography: David Hou - DavidHou.com

Makeup & Hair: HairspraynGloss.com

Model / Dancer: Alayna Kellett

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by Kristian Bogner

Perspectives

Creative Vision

Photography is an incredible art form because it allows us to freeze and capture the e-motion (Energy in Motion) of a moment, and then share it with others. This is why when we look at a photograph we can be moved by it... there is energy in there! I find that my best images are the ones with the best story or most energy behind them. This has led me to believe that the quality of an image is equal to the co-creation of our energy at the moment we click the shutter, the energy around us that we are recording, and our technical photographic ability at that moment.



Rainbow Surfer

Driving down the road near Ho'okipa, Maui, I saw this brilliant rainbow, so I stopped the Jeep at the first good vantage point, jumped out with my camera, hopped the fence and this is one of my first shots. I got very lucky with the surfer on the red board. It made the composition. Nikon D4 with AF-S Nikkor 14-24mm 2.8G, shot at 24mm, f/8 at 1/1000 second, ISO 125.

Photo © Kristian Bogner



▼ **The Brahman**

I encountered this holy man while walking the streets of Rajasthan. I snapped a shot and showed him. He was delighted and continued to allow me to photograph him while he smoked. Making a connection with any subject is so important. Nikon D3X, AF-S Nikkor 70-200mm 2.8ED VR II at b1.22mm, f/10 at 1/250second, ISO 160. Photo © Kristian Bogner

Have you ever noticed that the more you wanted to get an image, the better it turned out? The bigger the Why, the smaller the How. What is the reason behind your photograph? Is it to share that sunset with a loved one, or to capture the moment as your child scores the game winning goal? I photographed the winter Olympics and generally found that when it was one of our Canadian athletes competing, my images of them were better than those of other competitors because it was more important for me to capture our athletes – and I did. I think that our photographic mindset is as important as the technical knowledge that we have in achieving photographic excellence at any level.

As a pro photographer, I am constantly faced with photographic challenges. When these problems arise, I change my perspective and literally visualize putting my “awesome lens” on my

camera. With this new mindset, I open up to the other possibilities available to me in that moment. On an overcast day or in poor light, I may change my RAW settings to Black and White and go into my camera’s picture control settings to increase contrast. I might try a lens or focal length that I would not normally use for the subject I am shooting, or use a macro lens to open up a whole new world of possibilities. For me, these challenges always mean an opportunity to expand my photographic toolbox and try something new.

Become Familiar with the Camera

I am constantly adjusting, experimenting or “playing” with my digital camera settings. I use picture control on my Nikon all the time. This is a great tool to adjust saturation and sharpness right in your RAW file, which saves tons of editing later on. On the new D800 and D4 cameras Nikon gave this feature its own button because it is so useful. I often use my white balance settings as “lens filters”. For the romantic image of a fort in Rajasthan, India, I created a nice warmth by setting the camera to “cloudy” white balance instead of “daylight”. If you want to go even warmer, use the “shade” setting. You can use this technique to get a really warm sunrise or sunset, or cool down the colour temperature of your image using the “tungsten” or other custom settings. If you are shooting RAW, then you can always change these settings back after the shoot - so you can experiment without fear.

Whenever I shoot something, no matter what the subject, I take a moment and connect with it, whether the subject is a scenic mountainscape or a fashion model. Then I ask myself, how does this make me feel and how do I want others to feel when they see this image. I use this connection as a compass to show me how to light and shoot the image. Whenever appropriate, I also love to further this connection by giving the subject feedback, giving them a greater opportunity to share in the co-creation. With digital, it is so easy to show the subject the back of your camera and include them in the photographic process. In the image of a Brahman smoking his cigarette, I saw this incredible study with this wonderful colour contrast and backlight smoke, and I just had to take a few shots. He was hesitant to be photographed, but I stole a frame anyway, and then shared it with him. This built a bridge between us and gave him a chance to be included in the creation. When he saw that I had honoured him with the image he happily posed for me until I got all the shots I wanted.





Buddhist Gateway

After climbing up the many stairs to the beautiful Thiksey Monastery in Ladakh, I shot this amazing Gateway. This image has so much texture and layers of perspective. It is one of my favourites. Nikon D3X, AF-S Nikkor 14-24mm 2.8G at 15mm, f/7.1 at 1/60second, ISO 250.

Photo © Kristian Bogner

Romancing of Rajasthan

I saw this couple talking on the walls of this impenetrable fort in Rajasthan, India, and captured this romantic moment. I set my camera to cloudy setting to warm up this scene and accentuate the mood. Nikon D3X, AF-S Nikkor 50mm 1.4G, f/9 at 1/125second, ISO 125.
Photo © Kristian Bogner



Expand Your Horizons

I recently went on a photographic expedition with an Indian Major General to Ladakh, India, a high altitude desert and the birthplace of Buddhism. One of my favourite images from the trip is called “Buddhists Gateway” that features a colourful and cascading doorway to the Thiksey Monastery. We were there to shoot the monks doing the morning prayers but we were running late. After sprinting up a few hundred stairs in the high altitude carrying a full load of gear, it might have been easy to miss this doorway. Even though we were there to shoot the prayers, expanding my awareness outside of that task was critical in capturing this image. Sometimes we can be too focused on one thing and miss another more incredible opportunity.

When we travel or experience a new place, our senses are heightened and it is a great way to practice expanding your perspectives. This could mean an expedition to a remote village on the other side of the world or a just a hike 20 minutes from your house. I sometimes take pictures from a moving car. That can really change your perspective.

I find there is always a reward to following your heart, no matter what the opposition. I recently won Commercial Photographer of the Year for Canada for a third time and “Peace Stupa by Starlight” was one of my winning images. It was shot on my last night in Leh, Ladakh and it happened to be a full moon. We had an early morning but I envisioned this shot, and I wanted to go up to the Peace Stupa and shoot it at night. I was strongly discouraged because of safety, but I went anyway. I had the most incredible experience up there by myself and I took some time to absorb the beauty and spirituality before attempting to capture its essence. I decided to use my new super sharp and fast Nikon 24mm 1.4 lens and I pulled out my very bright headlamp torch to do some painting with light. I had my camera on a tripod and exposed for the starlight for 30 seconds. The full moon light nicely filled in and softened the artificial light sources while I ran around and illuminated the Stupa with my headlamp. To avoid any camera shake in a longer duration I use an exposure delay mode setting on the camera or a cable release. When painting with light, I often set my SB-900 flash to manual, full power and flash it several times during the exposure. You can vary the angle and direction of these flash bursts and it makes a great light source.

Photographic Cross-Training

Shooting sports, whether it's the Olympics or your child's soccer game, is a great way to practice capturing the peak of the moment. If you primarily photograph subjects like weddings or scenics, try something different – go out and flex some photographic muscles that you normally don't use. I call this “photographic cross-training”. It doesn't have to be sports, but pick something you have a passion for and knowledge of – maybe another hobby. With the groundbreaking high ISO capabilities of the new digital cameras out there, shooting sports has never been easier or more exciting. The trick to getting great sports images is knowing how fast a shutter speed you need to stop the action. I suggest that you start at 1/2000 sec, review your image, and zoom in to

▼ Volcanic Glow by Starlight

I slept up at 10,000 ft in my Jeep on the Haleakala volcano in Maui to catch this image. I used the Nikon D4's incredible high ISO capabilities and shot at 12800 ISO to allow me to capture the glorious stars without much movement. I illuminated the volcano with my headlamp and the red tail lights of a car in the parking lot. Nikon D4 with AF-S Nikkor 14-24mm at 15mm, f/4 at 10 seconds, ISOP 12,800.

Photo © Kristian Bogner



check focus and any movement in the image, and adjust the settings from there. I had the pleasure of shooting a photo of a windsurfer launching out of the water at f/5.6 at 1/8000 sec, 800 ISO, I concentrated on the composition while keeping the horizon line in mind, and relied on focus tracking to record a sequence of razor sharp images - my titanium shutter purred along at 10fps on my D4. Capturing fast action can be exhilarating!

High ISO capabilities can be a great tool for all types of photography. It allows you to not only shoot faster but also control light in ways never before possible. At 1000 ISO a flashlight or your camera flash becomes 10 times as powerful as it was at 100 ISO. Therefore you can have a lot more fun with mixed lighting. I was recently in Maui testing the new Nikon D4 camera, which has incredibly high ISO capabilities. After discovering that I could get great results at a remarkable 12,800 ISO, I shot a series of star images with the Haleakala volcano in the foreground. During my exposure, a car in the parking lot turned on its parking lights and magically illuminated the volcanic rock bright red in this 10 second exposure. Those parking lights at 12,800 ISO became a powerful light source - image the possibilities and how that can affect your photographic perspective.

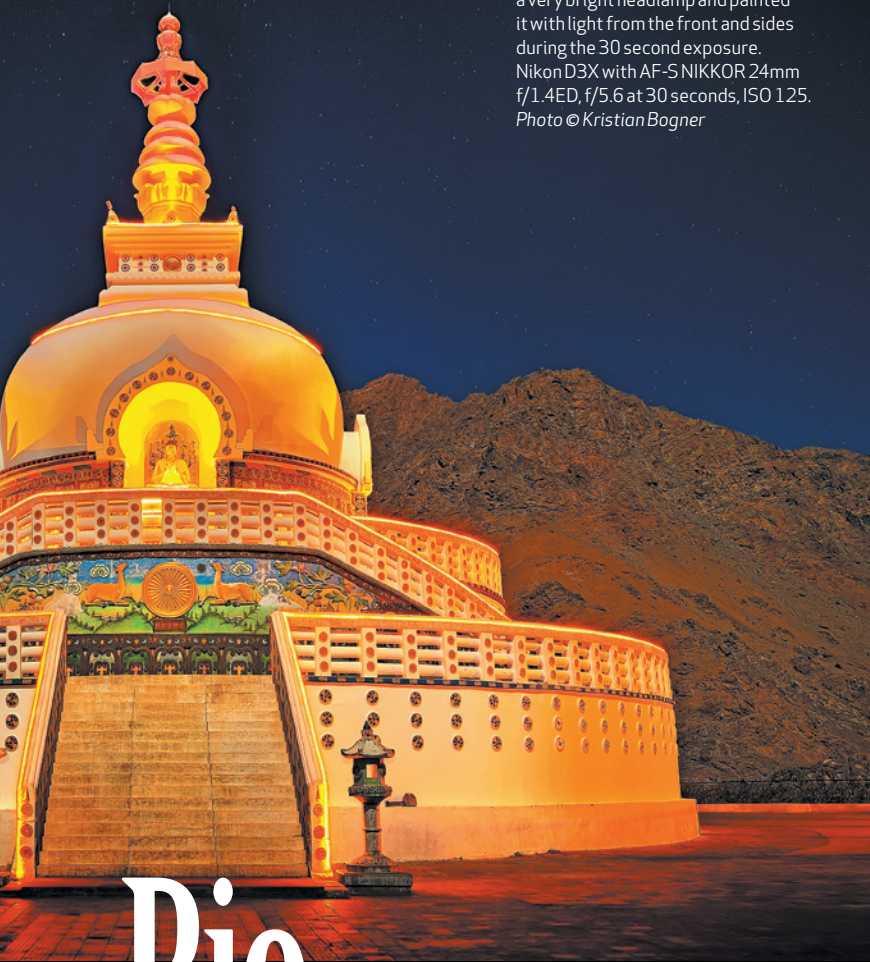
▼ **The Great Buddha**

I used a very wide angle lens and available light to capture this stunning three storey high Buddha in Ladakh, India. The monk was displeased that I was using my tripod, but I disarmed him with a smile and he allowed me one minute to shoot this image. Nikon D3X, AF-S Nikkor 14-24mm 2.8G at 14mm, f/7.1 at 1/3 second, ISO 100.
Photo © Kristian Bagner



Shooting with flash is another great way to freeze the action. In this image the water is frozen by a single off camera SB-900 on a small stand with a small striplight softbox to soften the light. You could also use some bubble wrap around your flash or bounce it against a white card or wall. Remember you can increase the relative power of your flash by increasing your camera's ISO. I used the Nikon D4's new autofocus system and was surprisingly able to use autofocus in almost darkness. However, if you're having trouble focusing in low light or at night, switch to manual and set the distance scale on your lens based on your best estimate of your distance to the subject.

Finally, have fun. Try changing your perspective to recall what you saw when you were a 6 years old. How would you approach this shot through the eyes and heart of a child without creative limitations? Whether you are a professional or an amateur photographer, revel in the joy of photography, and the thrill of creating an image from a new perspective, sharing it with others, and hopefully inspiring them to do the same. ■



The "Peace Stupa by Starlight"
I shot this wonderful Stupa on a clear full moon night in Leh, Ladakh. I used a very bright headlamp and painted it with light from the front and sides during the 30 second exposure. Nikon D3X with AF-S NIKKOR 24mm f/1.4ED, f/5.6 at 30 seconds, ISO 125. Photo © Kristian Bogner

Bio

Kristian Bogner is a world-class professional photographer, Nikon ambassador and speaker. His credo is about ultimate positivity, passion, and taking his technical expertise in photography to the extreme. A multi-award winner, Kristian has earned the Professional Photographers of Canada Association's prestigious Commercial Photographer of the Year for Canada award for a the third time, including winning it again this year. He was recently named the P.P.O.C.'s 2011 and 2012 Alberta Photographer of the Year, receiving this award for the fourth time. He has also won numerous other international awards for his work, which takes him all over the planet. Kristian's recent photographic expeditions have been to Ladakh and Rajasthan, India, capturing amazing images of tribals, monks, nomads, mountainscapes, palaces, ancient cultures, and more. Kristian's work and abilities take him from shooting the Olympics and extreme sports to fashion, to high-end architecture and aircrafts to landscape photography and any other exciting commercial photography work that comes his way.

Kristian has created a new powerful web presence through his Photography Blog found at kristianbogner.com and you can now buy his images easily through the Kristian Bogner Photography Store at store.kristianbogner.com.

Join Kristian at one of his photographic rockstar two-day seminars or on his trip to Ladakh, India, in August. Find out more at kristianbogner.com.



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Approaching and working with a stock agency

by Daryl Benson

Are you ready to shoot for stock? First, be completely honest with yourself: your images have to be very good, both technically and visually. This is simply the price of admission. Second, the images have to be saleable. That's a bit tougher to define.

Speaking broadly, if your images are symbolic, and they communicate an idea or message as clearly as possible, that's saleable. This is often at odds with creative aesthetics. The more interesting images, from a photographer's point of view, are not always the most saleable version of a subject. Try to keep in mind that the images being sold through stock agencies are often part of a bigger advertisement with text or montaged with other images, used as a grayed out background or cropped and combined with other elements. The cleaner, simpler and on-message your original image is, the more saleable it is likely to be.

The vast majority of photographers today are very capable of producing good, saleable material. The trick is getting it seen by as many potential buyers as possible. That is what a stock agency is supposed to do. You can create your own stock website, but there is such a torrent of new content being added to the internet daily that it requires a lot of work on your part to continually drive viewers, *and more importantly buyers*, to your site – a

◀ **Winter Badlands, Dinosaur Provincial Park, Alberta** – I really liked this clean landscape composition, but it has never sold as a stock image. Most of my favourite images have never sold. Canon EOS 5D Mark II, Canon EF16-35mm USM @ 16mm, handheld (I avoid tripods), @ f/9, 1/750 sec, 200 ISO, Polarizing filter, cropped vertically.



▼ **Hello** – While there is a lot of detail in this image it very clearly and clearly communicates one simple idea. It may not win any photo contests but it does sell as a stock image. Composed from thousands of pieces of letterpress I've collected over the years.



► **Valhalla Provincial Park, BC** - This image has never sold because it was shot in Valhalla Provincial Park. It does sell because it visually represents the concepts of wilderness, pristine, outdoors, the environment etc. I noticed two male Mule deer hanging around the backcountry campground every morning. They would fight one another for the privilege of eating the grass that visitors had "seasoned" as part of their morning routine. Armed with this bit of observation, it wasn't hard to leave a trail luring one of the bucks to an aesthetically pleasing location.
Canon EOS 5D Mark II, Canon EF 100-400mm IS USM lens @ 100mm, handheld f/4.5, 1/750 sec, ISO 3200, image stabilizer ON.



LOT of work, which means a lot of time. Your time is actually the main resource you are trying to monetize, that and experience. By creating your own online stock library you'll get 100% of the revenue from sales generated as opposed to say 40% (often less), that you would get from a sale via a stock agency. The business decision for you is in trying to determine which approach might net the higher return. Are you getting 100% of a few sales, versus an average of 30% of several thousands of dollars in sales? Another question is how many potential buyers can find your website site buried online versus how easily potential buyers can find your images buried in the mass of images on a site like Getty's? When counting visitors to a website it is important to make a distinction between friends, family, fans or peers who visit your Facebook, flickr® or personal website, compared to people who visit a site because they are specifically looking for, and willing to pay for, the content you create. Regardless of which model you think might be best for you, the important questions to try to answer are who will get your work seen by the most buyers, and who is going to net you the most money?

Photographers who have been in this business for any length of time will have varying experiences and stories of what has worked best for them. My own experience has taught me that my best return for time invested in creating, submitting and promoting my work have come from larger stock agencies (Getty and Masterfile). They generate a large volume of traffic from visitors who are serious about buying images. I could not achieve that same volume without either hiring staff or diverting a large amount of my time from actually creating images. I value the ability to spend more time shooting than marketing, so I am willing to sacrifice potential income for the opportunity to do more of what I enjoy.

Approaching an Agency

There are many stock agency models with royalty splits from nearly 100% to just pennies an image. I would recommend that you decide which may be the best fit for your shooting situation. For example, do you want to specialize in photographing animals, or maybe you just want to shoot sporting events as time and situation allows, or do you want to turn photography into a main source of income? Whatever your goal, create a very short list of possible agencies then start at the top of that list. Don't start with the agency you consider to be second on your list with the hope that one day you may approach the preferred agency. Start at the top

and keep knocking on that door until you get in, or decide this isn't a reality for you.

I believe that many agencies currently have a vetting process for almost all potential new photographers that includes rejecting them on their initial submission. There is such a high volume of material being submitted daily that they can afford to do this. That alone eliminates more than 50% of applicants who either quit or put their "life as a photographer" idea on hold. Keep knocking on that door, making reference to your previous submissions and continuing to ask for direction and feedback. Talent and persistence get rewarded more than talent alone.

Working with a stock agency

Once you are a regular contributor, your role in the relationship is to supply the agency with images that will earn income. It could easily take a year from when you submit your first photographs until you receive your first royalty cheque, so prepare for that time lag.

Communicate as best you can with the agency to get direction on the type of images they want and can sell. As a general rule, photographs with people will outsell all other categories of imagery. This generality has been true for as long as stock photography has been a business.

When I first signed with a stock agency (Masterfile), they mentioned right at the outset that they didn't need any more pictures of pretty landscapes, polar bears, red rock canyons or dew covered spider webs. Pretty much everything I was interested in photographing. I did the unadvisable and shot what I wanted anyway, and it did sell, mainly because there was not as much competition in the late '80s. Today, everyone has a camera and the technology is well enough developed that new, good material is accumulating by the second. Trying to earn income from photographing just what you like would be poor advice (unless you like photographing people). Pay attention to what the agency asks for, but also be aware that you pay for all expenses and just because an agency asks for images of couples fighting under the Eiffel Tower doesn't mean they will sell!

General stock agencies need images from a broad range of categories. The ideal for the agency is to have enough images that all possible needs are filled AND the customer can find the image they're looking for as quickly and efficiently as possible. However, just because an agency says they don't have any pictures of couples fighting under the Eiffel Tower does not

equate to “if you shoot it, they will sell.” Maybe they will, but you have to decide this for yourself. If I go to France and hire a couple to photograph under the Eiffel Tower should I spend any time having them argue over which end of the baguette to bite first? To be honest, I don’t know! I have made a living in stock photography as a

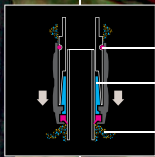
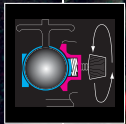
generalist. Given the opportunity I will shoot anything. I would probably shoot the couple arguing under the Eiffel Tower, as well as kissing, reading a map, buying a souvenir, pretending to take their own pictures, eating lunch without fighting, and doing everything else I could possibly think of. ■

► **Dollars** – Simple doesn’t mean the image has to be boring or uninspired. There is a lot of visual detail in this image but it all works together to clearly communicate the same message. Composed from collected metal and wood letterpress dollar symbols.



Safari

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2 models illustrated:
Safari GT2540F Tripod with GH2780FQR Ball Head (background) and Safari Traveler Kit GK2520FT (inset)

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focus on forever

RAW vs. JPEG

The Digital Debate!

by Luc Villeneuve

At the dawn of the digital era, photographers had three in-camera file formats to choose from: RAW, TIFF, and JPEG. As technology progressed, two file formats emerged as the primary in-camera choices for photo enthusiasts, prompting the digital debate... should you shoot in RAW or in JPEG?





Some photographers only shoot in RAW while others are happy with JPEG files. Who is right?

If you shoot in good lighting conditions, and you capture the optimum colour and detail in every picture, then the JPEG file format is great! The files are much smaller than their RAW equivalents, you don't have to post process every shot, and the file format is universal. A JPEG can be uploaded on your Facebook page and within minutes, hundreds of people can enjoy your picture of the day. If you are the type of photographer who transfers image files straight to your photo finishing service, JPEG is your winning option.

But please, JPEG fans, hold your enthusiasm for awhile and read on, because if, for any reason, you have to post process your JPEG file, the result you can achieve from a RAW file will convince you that this format is your best friend.

Put your photos on steroids!

Do you ever forget to change the white balance from sunlight to indoor, only to end up with yellowish or bluish images? When you look at your pictures on your computer, would you like to change the exposure a bit because the camera didn't catch the scene quite like you saw it? Do you shoot in low light, or experiment with high key images? If you answered "yes" to any of these questions, then shooting RAW is the only way to go.

My file preference for commercial work is RAW. I set my camera bodies to RAW+JPEG (high quality) then I put some gaffer tape on the file format button to avoid any change. 100% of my images are shot this way for two main reasons: the flexibility to redefine the best settings for each shot, and the overall quality of the final image.

Shoot and save, the camera workflow

No matter what the settings may be, when you shoot a picture, the camera records an unprocessed RAW file. Then, if the file format defined in your settings is JPEG, the software in your camera develops the RAW image, according to your JPEG settings, and then saves the JPEG file on your memory card. If your preference is set to store the image in RAW file format, that original image will be stored on the memory card as is, along with all the settings of the camera for that given image.

The digital darkroom

When you shoot in RAW, you have to develop the RAW file on your computer and save the file as a TIFF or a JPEG. So many photo enthusiasts ask "why shoot in RAW if you have to end up with a TIFF or a JPEG file that your camera can already do automatically?"

The answer is simple - you shoot RAW because with a JPEG or a TIFF file, if the white balance was wrong when you took the photo, it's too late. You can try your best in Photoshop to bring the image back to something that looks more natural, but the result is rarely ideal. With a RAW file, you just select the grey tool to neutralize the colour cast of the image, change the setting from daylight to indoor light, and voilà! it's done perfectly. No guessing.

With a RAW file, you have the power to revise white balance, change exposure up or down by 1, 2 or even 4 f/stops, change the colour space or apply noise reduction, etc. Once you start to realise and use the power of developing a raw file, your percentage of kept photos will increase. RAW files give you the ability to restore details in the shadows and highlights like no other file format.

Figure 1. – When you open a RAW file in your digital darkroom, the unprocessed file will give you the ability to virtually reverse the clock and reshoot the image. The RAW file gives you flexibility like no other file format. The only drawbacks are file size and post-processing. Put the odds on adding images to your "good" folder on your side. Shoot RAW files.

An image shot with the wrong white balance - the scene called for "sunlight" but I shot in "fluorescent" - I opened the RAW file in Lightroom to change the white balance. Natural colors were restored instantly. That was all that I had to do. A few more clicks and I also restored some details in the shadows under the bridge - it was very easy. It only took a minute.



The detail contest

Look at the pictures in [figure 2](#). For the purpose of this article, I did a few high contrast shots. Some images were correctly exposed, others were underexposed and overexposed. I wanted to show how much additional detail exists in the RAW file, and how post processing the RAW file can transform a poorly exposed image into a very good looking photo.

To create these sample images, the camera was mounted on a tripod and I used a remote release to avoid any camera shake. Look at the details in the shadows. Images from the RAW files are sharper than the JPEG. The difference is more evident in the underexposed image, where I did my best to restore the details in the shadows on both files. On the overexposed image, some highlight details are lost in the JPEG file.

The fact that a RAW file is more flexible is a great reason to master the post processing technique and build a RAW workflow. If we look at the quality of the final image, again, the RAW file wins hands down. The main reason for the loss of quality is the JPEG compression scheme.

Why should you avoid lossy compressions?

Image file compression exists in two flavours: lossy and non-lossy. A file compressed with a non-lossy technology, when decompressed, will show all the initial colours and details of the original image. Unfortunately, the latest standard for JPEG is still a lossy format. The compression applied to the image will inevitably delete colours and details.

Rough lossy compression like JPEG works like this. Let's say that you have 32 different shades of blue in your sky - the maximum JPEG quality will keep 24. The lowest quality of JPEG will keep 6 different blues. On the lowest quality JPEG file, the smooth gradation of your sky is gone and banding appears. Some red and green colour casts will also be introduced in your image.

▼ The top image shows an overexposed RAW which have been saved as a TIFF after a short stop in my digital darkroom. The bottom image, the JPEG Hi of the same shot, has been post-processed in Lightroom 4. Conclusion, even if you have tools like Aperture, Lightroom 4, Photoshop CS6 and the like, these softwares will never restore details that have not been recorded, or deleted colors from a JPEG file.

Figure 2



On the Net

A high resolution spherical panorama of the bridge is available on the web
www.360-image.com/360/pontdequebec

Look at the images of **figure 3**. Can you reasonably think that an initial RAW file that holds 24.5 MB of data can be compared to a highly compressed JPEG file that only holds 0.75MB?

Some cameras can store JPEG and RAW files at the same time. If you are generally happy with your JPEG images, then your work is done. If you think that some images need post-processing, trash the JPEG file and tweak the RAW file. It's the best of both worlds. Yes, your memory card will fill

up faster, but memory cards are not as expensive as they used to be.

So the debate has come to logical conclusion - if you want stunning images, RAW files are a much better option. After close examination of these test images, showing the longest cantilever bridge span in the world, I am sure that you will agree - the bridge needs a bit more than Photoshop retouching - it could use a new coat of paint! ■

JPEG compression kills colors. If you do multiple "save as" operations, you will inevitably lose color every time you re-save the image. If for any reason, a JPEG file is the only file format you have, as soon as you open the file in your image editor, save the file as a TIFF. This will avoid image degradation while editing.

Figure 3



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Portrait by Philippe Gratton

HowTo

Macro Adventures

by Christian Autotte

I have always been fascinated by the minute detail in the world around us - intricate patterns and textures that are too fine to be seen by the naked eye. My favourite subjects exist at a scale that can be measured in millimeters, and every photo adventure is a close encounter of the creative kind.

Macro photography is the art of getting closer to small subjects. Whether you focus on small electronic parts or the intricate movement of an antique watch, the range of subjects can be as varied as there are photographers. Your fingertips and the human eye can be subjects; so can water droplets, icicles, printed pictures in a newspaper, cloth, jewelry, rocks and crystals. Of course, there is a whole world of natural subjects, like flowers and insects, just waiting for you to explore.

While your standard zoom lens will entice you with tantalizing hints at the detail in close-up subjects, it only scratches the surface of the macro world - to venture closer to the intricate detail you need some dedicated macro equipment. The question is, what lens should you choose to get closer?

There are several ways to shoot macro. For beginners or those on a tight budget, there are extension tubes. Often confused with teleconverters, they are nothing more than hollow tubes to be mounted between the camera and lens. But while the converter makes the lens longer in order to shoot something that is far away, the extension tubes add space between the camera body and lens, allowing it to focus closer to the subject and thus increase magnification for macro photography.

How much magnification you will get with a set of extension tubes depends on the lens used. There is a simple mathematical formula to calculate magnification: simply divide the length of tubes by the focal length of the lens. A common extension tube set made by Kenko is 68mm long. Mount a 70-200 lens on those tubes, and at 70mm you will get: $68/70 = 0.97$, or almost life size magnification, the same as a true macro lens.

Extend the lens to 200mm and your magnification will be reduced to $68/200 = 0.34$, a lot less but still enough for large butterflies, dragonflies and many flowers.

The term “magnification”, as it applies to the discussion of macro photography, is simply the relation between the real size of the subject and its image reproduced on film or sensor. So a life size magnification (also expressed as 1x) means that a 1cm subject will show up on the sensor as a 1cm image. A reduced magnification, 0.34x for instance, means that a 5cm subject will generate an image 1.7cm long. The size of the sensor in the camera will also affect the degree of magnification. With a full format DSLR, the sensor is 24x36mm, and this will be the “life size” surface covered by your image. With an APS-C format DSLR, the sensor is reduced to 15.8x23.6mm, a much smaller area. In effect, this means that a smaller subject can fill the frame of an APS-C sensor, when you shoot at the same lens-to-subject distance as the full-frame DSLR user, which is an advantage for APS-C macro photographers.

The best way to shoot close-up subjects is to use a specially designed macro lens. A real macro will always be a fixed focal length lens. With a few exceptions, all of the true macro lens models will be able to reach life size magnification without the need for accessories; the others will require the addition of a life-size adapter, which is nothing more than a short extension tube.

Do not be confused by the terminology in the macro world - most manufacturers refer to their dedicated close-up lenses as “macro”. except for Nikon, which refers to the close-up lens line as “Micro-Nikkor” models. Most photographers simply refer to the lenses as “macro”.



▲ These Black-Eyed Susans were shot with the widest lens I had at the time, a 10-20mm set at 10mm. With its closest focusing distance of 45cm, it became possible to get a decent close-up while showing them in their environment.



▲ Held captive for a few hours in a glass enclosure, this grasshopper posed for several portraits before it was released. To avoid reflections the flashes were placed at a 45 degree angle to the glass. The background was a simple green leaf.

▼ To get the right size of reflections on the shimmering water, I traded my macro lens for a 400mm and a set of extension tubes. Keeping the diaphragm at $f/8$ also kept the reflections to a proper size.

Macro lenses are available in many focal lengths, from as short as 35mm to as long as a 200mm. There is no such thing as a bad macro lens; no matter the brand, they all tend to be the sharpest lenses on the market. Macro lenses are designed to give the maximum sharpness and a flat field of view with no distortions.

So if all macro lenses give the same magnification, why are there so many focal lengths? The first and foremost reason is obviously the working distance. As with any other lens, using a longer focal length will afford a photographer more lens to subject working distance, an important consideration when shooting an angry hornet or a frog ready to give you the slip...

The other reason for the variety of focal lengths in the macro lens category is more subtle. The shorter the lens, the wider its field of view. So for an equal magnification you will show more of the background with a shorter lens than with the longer telephoto. Why would you want to do that? It could put the subject in its environment, show where it lives. The reverse is also true. When the surroundings leave much to be desired, choose the longest lens at your disposal. It's narrow field



of view can eliminate most of what lies behind the subject, turning the background into a blur of color. To drive my point across with my students I often go to the extremes. I shoot flowers and fallen leaves with my widest lens to show the subject and background in detail. I do the opposite by adding a set of extension tubes to my 400mm lens to get close enough to small flowers or dragonflies, showing the subject in sharp focus while controlling the detail in the background.

One thing different focal length will not help with is depth of field. DOF is intimately linked with magnification. At 1x, using an aperture of f/16, depth of field is reduced to 2mm. No matter what lens or combination of extension tubes

▼ A reflector aimed at the mushrooms opened up the shadows seen in the center of this image. Without the reflector, that area came out almost pitch black. Anything that can reflect light, from a sheet of paper to a commercial reflector or even a white t-shirt can be used for this purpose.



and lens you might use, 1x at f/16 gives a DOF of about 2mm. Period. So you must deal with a very shallow depth of field when shooting at life-size or greater magnification. The most common way of dealing with this depth of field issue it is by closing down the diaphragm.

The problem, of course, is that shooting with the lens stopped down to around f/16 means that the amount of light reaching the sensor will be limited. When the subject is motionless you can use a good sturdy tripod, preferably one that can be lowered to ground level, where most of the interesting subjects can be found. I favour two of the best known brands, Manfrotto and Gitzo. Both manufacturers offer models made of aluminum or carbon fiber. While the former will be cheaper, the second will be much lighter. I use a Manfrotto 055 in aluminum, and a 055XPROB in carbon fiber. The first can be used without a central column, while the central column of the second can be flipped 90°. By spreading the legs wide, both tripods will be as low as can be in seconds.

But using a tripod with a moving subject is useless. What you need then is more light, and there is no better way to add light than with an electronic flash. While some people are reluctant to use flash for macro photography, others, myself included, can't live without it. The trick is to learn to master the flash. Modern units are TTL, which means that their light is measured and adjusted automatically as it is read through the lens. This is a great advantage to macro photographers. No longer are we forced to measure precise distances between flash and subject, or be limited to a specific f/stop. Simply set the camera to manual, choose your speed and aperture, and the flash will adjust the amount of light reaching the subject. But just as the camera can misread a light or

Working distance of various macro lenses		
Canon	50mm (0.5x)	23cm
	60mm	20cm
	100mm	31cm
	180mm	48cm
Nikon	40mm	16.3cm
	60mm	18.5cm
	105mm	31.4cm
	200mm	50cm
Tamron	60mm	23cm
	90mm	29cm
	180mm	47cm

dark subject when shooting in natural light, it can do the same with flash. All cameras are equipped with flash exposure compensation, allowing photographers the possibility of adjusting the flash power to their liking. A few test shots with your macro lens and flash, and you will be able to set the exposure compensation for perfect results.

Proper control of the exposure is probably the main reason why most people dislike using flash. If you put the camera on automatic and let it decide the exposure, most flash pictures will come out brightly lit with a black background. The trick to lightening the background is easy enough: select an aperture to underexpose the background by about one and a half to two stops. That way the background will still show some color.

The power and brevity of the flash gives the macro photographer another advantage: it can stop motion. Many photographers have some difficulty understanding this notion. When working with flash, it is not the shutter speed that will stop motion, but the brief lightning strike from the flash. Of course, for that principle to work you must select an exposure that would underexpose natural light, so that the lighting will come mainly from the flash. The light from flash can be as fast as 1/30000th of a second, fast enough to stop the wings of a fly, or a falling drop of water. The majority of pictures showing humming birds or insects in flight are done with flash. If you want to try it yourself, choose a flash with enough power; a large unit like a Metz 50, a Canon 580EX II, or a Nikon SB-910 will do. A flash dedicated to macro photography just doesn't have enough power to the task.

I have been shooting macro for more than 35 years and I still find new and exciting subjects to shoot as well as new techniques to master. Get hooked on macro and you too will enjoy adventures in the realm of life beyond the limitations of the human eye. ■



Field Test

A macro match - Tamron's 90mm Macro lens, and the Metz 15 MS-1 Ring Flash

While preparing this special feature for PHOTO News, I had the opportunity to shoot a few hundred frames with the Tamron 90mm macro, a lens whose sharpness has made it one of the favourite choices among macro photographers. To light many of these shots I used a Metz 15 MS-1 ring flash.

Despite the difficult conditions of shooting on a windy day, the lens performed flawlessly. Pictures came out sharp and crisp; the bokeh was nice and smooth, without artifacts or hexagonal highlights. The autofocus was right on, and fast enough to fulfill its purpose for a macro lens. And while some may have commented on the sound of the autofocus system, it didn't bother me nor did it disturb the flowers.

As for the Metz Ring Flash, it is quite unique. Designed to work with any brand of equipment, it can be triggered either by cable or preferably by the built in flash on the camera. Even without the manual, I was able to figure it out in minutes. Like many dedicated macro flash units, this one is equipped with two independent tubes that can be adjusted with different lighting ratios. That way one can choose between a very even light or a slightly directional lighting. Another nice feature is the possibility to adjust the angle of each tube, depending on the lens used and the working distance between the front element and the subject. The only drawback, and it's a slight one, is the use of two AAA batteries, as opposed to the more standard double A's. In spite of the limited power output of the smaller batteries, I was able to shoot well over a hundred shots with power to spare.



◀ The author bent over a Manfrotto 055. The camera is equipped with an angle-finder, a device used to look through the viewfinder when the camera is at ground level. Today, many photographers use live view screens to do the same thing. The other tripod is a Manfrotto carbon fiber 055 Xprob.



Model: Daniela Tartau
modelmayhem.com/DanielaTC



Softbox LTp
10x14" - \$59.99



Softbox III
8x9" - \$46.99

3 TECHNIQUES TO ACHIEVE BETTER LIGHT

By Trevor Sherwin

Early in my days taking pictures, I would only shoot with ambient light. As far as I was concerned, flash was an evil, artificial light source that ruined my photos. As I started experimenting with flash, I began to understand it and realized that a shoemount flash was a versatile and an essential piece of kit in my camera bag. So useful in fact, that now I carry more than one flash with me these days. Since those early days I have learned three simple truths about lighting that I will share with you in the hope that you can use your flash more effectively.

Small light sources produce very hard light. I mean of course, that the effect is a well lit highlight that transitions to shadow very quickly with no gradation between the two tones. Generally this type of light is not very flattering and emphasizes blemishes on the subject. The way to solve this problem is to make your light source larger. A larger flash surface area will produce a transition from highlight to shadow that is more gradual or softer, and more pleasing to the eye.

Moving your light source closer improves the quality of light. Related very closely to the above mentioned point you should not only try to make your light source larger but also get it closer to your subject too. This effectively makes the light source larger relative to the subject. The only catch with this technique is that in order to get your light source closer to your subject it will involve moving your flash "off camera".

Get your flash off the camera axis. To achieve better light, is to place your light source to the side or from the top so that you create shape. Frontal light has its uses but it generally produces two dimensional looking shapes as there are no shadows. Without shadow, the subject appears flat. One thing I have always stressed when teaching lighting is to add light to control your shadows. You need shadows, even if only subtle, to give your portraits a more three dimensional look with more character and highlight features.

Now with these three basic concepts, I know that when I pull out my flash I have to modify it to get better light. There are two basic ways you can modify a flash to achieve a better quality light. Firstly, you can attach your flash to large modifiers like softboxes or umbrellas. This is a great solution for lighting larger subjects but you have to remember that these solutions are not always portable and take a few minutes to set up. The other option I use when portability and speed are essential is to attach the modifier to the flash. You do not always need a large setup or production to get a great picture, especially if you are shooting a headshot or a small object. HINT: Many times the simplest solution is the best one as it is more likely to travel with you wherever you go.

When it comes to portable flash modifiers, I have always gravitated to the LumiQuest flash modifiers. All of them fold completely flat, so I can carry a number of them with me in my camera bag for a variety of situations. They are also colour balanced and really durable. I guess I use them, "because they work" and they do not break the bank while providing great light!

I have created a few behind the scenes tutorial videos that will show you some of my favourite LumiQuest modifiers and how to get the most out of them in various situations. You can visit photonews.ca/3techniques to see how I set up the lights and I will share some tips on how I used the modifiers. In addition, if you are interested in learning about how to use your flash "hands on" visit phototrevor.ca for workshop information.



Behind The Scenes and Lighting Setups
photonews.ca/3techniques


LumiQuest
Visit LumiQuest.ca for more information

Canon EOS 5D Mark III

The latest model in the EOS System from Canon celebrates the 25th Anniversary of the EOS concept with improved image quality, a 61-point high density reticular AF, six fps high-speed continuous shooting and enhanced HD video recording features.



Positioned between the popular EOS 5D Mark II and Canon's top-of-the-line professional EOS-1D X model, the EOS 5D Mark III has a new 22.3-megapixel full-frame Canon CMOS sensor, and a high-performance DIGIC 5+ Imaging Processor.

The EOS 5D Mark III also incorporates enhanced video features for professionals in the fields of cinematography, television production and documentary filmmaking, including better noise reduction, longer recording times and a built-in headphone jack for audio monitoring. The 5D Mark III includes the ability to record video continuously up to 29 minutes and 59 seconds across multiple 4GB files. Long-form filmmakers will enjoy the camera's automatic file splitting in combination with the extended memory capacity offered by dual card slots.

Adjustable from ISO 100 to 25,600 within its standard range, the new model also offers a low ISO 50 setting for studio and landscape photography and two extended ISO settings of 51,200 and 102,400, well suited for law enforcement, government or forensic field applications.

The Canon EOS 5D Mark III Digital SLR camera is available in a body-only configuration at an estimated retail price of \$3,799.99. The EOS 5D Mark III is also available with the EF24-105mm f/4L IS USM zoom lens in a kit for an estimated retail price of \$4,649.99. A range of accessories have been introduced to enhance the capabilities of the 5D Mark III. The Wireless File Transmitter WFTE7A adds convenience at an estimated retail price of \$1199.99. Track your position and embed the data with the GPS Receiver GP-E2 at an estimated retail price of \$399.99. The new Battery Grip BGE11 adds power for long assignments and video work at an estimated retail price of \$449.99. Pro shooters will choose Bracket AB-E1, available at a retail price of \$199.99. For flash photography, the Speedlite 600EX-RT and Speedlite Transmitter ST-E3-RT are now available at estimated retail prices of \$729.99 and \$384.99 respectively.

For more information please visit the website at www.canon.ca





D3200

Following the recent introduction of the D4 professional DSLR, and the D800, Nikon has revealed a camera specifically designed for the photography enthusiast who is ready to transition from a compact digital camera to a digital SLR or HD-SLR.



The new D3200 features a 24.2-megapixel DX-format CMOS sensor for unparalleled image quality in a DSLR in this category. The D3200 is also capable of full HD (1080p) video recording with full-time autofocus.

The camera operating system is very user-friendly, thanks to Nikon's Guide Mode, which provides step-by-step photo instructions for capturing the best possible images.

The D3200 combines the latest technology with ease of operation - Nikon's EXPEED 3 Image Processing engine and advanced 11-point AF system deliver results far beyond the capabilities of previous models in this category. A 3-inch high-resolution 921,000-dot LCD screen provides crisp and bright image review.

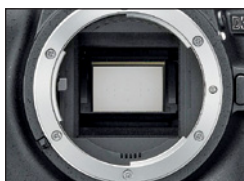
The Nikon D3200 outfit with the versatile AF-S DX NIKKOR 18-55mm f/3.5-5.6G VR image stabilization lens is available at Authorized Nikon Canada Dealers at a Manufacturer's Suggested Retail Price (MSRP) of \$749.95.

Nikon Canada is also releasing the optional WU-1a Wireless Mobile Adapter so you can send images to mobile devices like smartphones and tablets, preview an image before shooting, and control the camera from a remote location at a distance of up to 14.9 metres. An application for use with an Android platform smartphone (2.3 series) or tablet (3.x series) is expected for release in May 2012. An application for the iPhone® and iPad® mobile digital devices is expected to become available in Fall 2012.

The optional WU-1a Wireless Mobile Adapter is available at Authorized Nikon Canada Dealers at an MSRP of \$69.95.

Available in black or red, the D3200 is a very attractive package for photo enthusiasts.

For more information please visit www.nikon.ca



Olympus TOUGH TG-1 ihs



The new Olympus TG-1 iHS is the latest in a series of "Tough" compact cameras, designed to deliver the images of an active lifestyle - waterproof to 40 feet, shockproof to 6.6 feet, freezeproof to 14°F, crushproof to a weight of 220 pounds, and dustproof - it could be the ideal camera for the adventurous photo enthusiast.

The camera features a three-inch high-resolution OLED display (610K dots) providing excellent visibility in bright situations. Protective coatings help prevent scratches and cut down on reflective glare.

The TG-1 iHS has the same FAST AF system technology found in Olympus PEN® cameras, and a high-sensitivity,

high-speed 12-megapixel backlit CMOS sensor with a DSLR-quality TruePic™ VI image processor for high-speed autofocus, enhanced Intelligent Auto for spectacular scene and subject recognition, and 8x Super-resolution Zoom.

Available in June at an estimated street price of \$399.99, the system will include a fisheye converter lens (retail approx. \$119.99), a teleconverter lens (about \$109.99) an adapter for Olympus PEN lenses (\$19.99) and a PT-050 underwater housing (\$309.99 - available in July).



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

SONY a57 DSLR

Sony has introduced a new DSLR to bring pro-level performance to mainstream SLR Users.

The new high-speed a57 features translucent mirror technology for 12 fps shooting, and full HD (60p) Video capture.

The innovative Translucent Mirror design directs incoming light to the CMOS image sensor and the AF sensor at the same time, allowing full-time continuous AF during both still and video shooting. Users can frame, focus and preview shots in real-time on the high-resolution Tru-Finder(TM) electronic viewfinder, which offers a wide viewing angle and 100% field of view.

The a57 is positioned for a wide audience of DSLR users. Capturing still images at up to 12 frames per second, or full HD video at 60p, 60i or 24p frame rates, the new body has a variety of creative modes including Auto Portrait Framing, a world's first technology.

Responsive full-time continuous phase detection AF ensures that moving subjects stay sharply focused, just like with still shooting. Support for the AVCHD(TM) Ver. 2.0 (Progressive) format means that Full HD resolution movies can be captured with 60p frame rate: ideal for capturing smooth, blur-free action. Shooting in 24p is also available to give footage a rich, cinematic look. Movie-making options are enhanced further with full control over P/A/S/M shooting modes for virtually limitless creative expression.

The a57 model shares the a65's 15-point AF system with three cross sensors delivering fast, accurate TTL phase detection autofocus. Newly enhanced Object Tracking AF keeps faces or other selected objects in sharp focus - even if a target is obscured momentarily by another passing object.

Even novice photographers can now easily create pro-style portraits with the a57 thanks to new

Auto Portrait Framing, a world's first technology. Using face detection and the compositional 'rule of thirds,' the camera identifies a subject's position, trimming the scene to create tightly framed, professional-looking pictures in portrait or landscape orientation while maintaining a copy of the original image. Saving both the original photo plus the adjusted version allows for easy comparison between the two images, offering photographers inspiration to refine their portrait skills.

The new a57 interchangeable lens camera is available with an 18-55mm kit zoom lens for \$799.99 (model SLT-A57K) at Sony Store retail locations and online at <http://store.sony.ca/A57K>, in addition to authorized retailers across Canada.

The a57 camera will also be offered as body-only for \$699.99 (model SLT-A57) available at Sony Store retail locations and online store.sony.ca/A57, in addition to authorized retailers across Canada.



PENTAX K-30

Full-featured advanced mid-range DSLR

Pentax Ricoh Imaging Canada Inc. has announced the Pentax K-30, a new mid-range DSLR with advanced features in a compact, lightweight, weather-resistant and dustproof body.

K-30 features include a glass prism finder with nearly 100% field of view, a high performance 16.28 megapixel CMOS sensor measuring 23.7mm by 15.7mm, high-speed burst shooting at approximately six fps, and a high-speed shutter with top speed of 1/6000 second. The PRIME M imaging engine can record high-quality, full HD-standard movie clips (1920 x 1080 pixels, 30 fps). The camera minimizes luminance noise at low sensitivities, while offering a wide sensitivity range between ISO 100 and ISO 12800 (or ISO 25600 when expanded using custom functions).

A new SAFOX IXi+ AF sensor module assures responsive, high-precision autofocus operation. The accuracy and speed of detecting moving subjects during autofocus shooting, and autofocus performance using a telephoto lens have been greatly improved.

The K-30 features the PENTAX-developed SR (Shake Reduction) mechanism. The camera can be used with PENTAX K-, KA-, KAF-, KAF2- and KAF3-mount lenses; screw-mount lenses (with an adapter); and 645- and 67-system lenses (with an adapter). Some functions may not be available with certain lenses.

With 81 seals used in its compact, lightweight body, the K-30 is built to be weather resistant, dustproof and cold-resistant to temperatures as low as -10°C.

Available in a choice of three body colours: Crystal White and Crystal Blue, both with brilliant, glossy finish, and Black for a traditional DSLR look.

Please visit www.pentax.ca for more information.



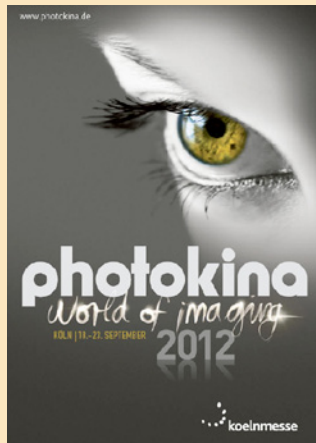
Don't miss the photographic event of the year!

Photokina, the leading international trade fair for photography and digital imaging will take place September 18 - 23, 2012 in Cologne, Germany.

Every two years, the industry showcases the latest products and services to an international audience of 181,500 visitors from more than 165 countries. Professional photographers, retailers, distributors, media and consumers all gather in Cologne to seek the latest innovations, trends and solutions for the imaging worlds of today and tomorrow.

Photokina is unrivaled in the range of comprehensive solutions that it presents together under one roof. Photokina 2012 will place special focus on the networked and dynamic of mobile imaging.

For more information on the Photokina World of Imaging, please visit the website at www.photokina.com.



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- 90mm Macro F/2.8 (272E)

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For Summer Fun!

by Norm Rosen

When summer rolls around, I like to grab my camera and a light travelling kit and hit the trails in search of interesting photo opportunities. Over the years, I have found that the key to an enjoyable photo adventure is to carry enough gear to handle a wide range of photographic situations, without weighing myself down to the point where fatigue overtakes fun.

The secret to a successful outing is to anticipate your equipment requirements and travel light, but well-prepared. You can always use your “Nike zoom” (a good pair of sneakers) to get as close as possible to your subject, and shoot at ISO 400 with a lightweight f/4 - 5.6 telephoto zoom lens, to avoid carrying the weight of a heavier f/2.8 zoom that you would normally use at ISO 200.

After decades of being a “Sherpa” to my camera bag, I have compiled a collection of equipment and accessories that I always keep within reach - a camera body with fully-charged batteries, an ultra-wide zoom, a macro lens, a telephoto, a flash and a light modifier comprise my minimum kit. I never shoot without a lens hood, and for most of my daylight images I use a polarizing filter to control reflections and enhance colour. I often photograph boats and RVs in settings that are beyond the “average” range of the camera metering system, so I carry a Kodak Gray Card, and I check the exposure reading whenever the subject or the lighting changes.

Whether I set out to capture images for a specific assignment, or for my own use, I select the gear appropriate to the situation, add a bit of flexibility, and a backup - just in case something unexpected develops. I never leave home without at least two cameras - for professional assignments that would be a second DSLR body, for casual outings, a good quality compact camera.

Like many photo enthusiasts, I have more equipment than I need for any given assignment, and I have a tendency to carry much more gear than necessary. I keep two camera bags handy - a “system bag” that is always filled and ready for an outing, and a smaller “day bag”. Last summer, we reviewed the Kata MiniBee-111 UL, an ultra-light backpack style bag with an excellent “Gecko Harness System” that the designers tell me was developed to provide outstanding ergonomic compatibility and a perfect fit to your back and body, and it has a “spine guard” to add comfort and protection. The MiniBee has an Aluminum Skeleton made of formed aluminum alloy staves for ultra light structural protection and smart weight distribution - just like a top-of-the-line hiking backpack. I have found this to be the most comfortable backpack for my needs - it has a compartment for a laptop computer, and straps to attach a tripod... I like the light grey model because it helps reduce heat build-up in the summer sun.

For photo adventures that do not require the range of gear that I carry in the MiniBee, I have been using a Kata Digital Waist-Pack that holds my DSLR plus two lenses and a few accessories. This bag is compact and very well padded to protect the equipment and the ergonomics are excellent. You really have to load a camera bag and carry it around for an hour or more before you can tell if it is the right “fit” - there is much more science than fashion involved if you want to be comfortable on a long hike!



I captured this image of a dragon in flight with a Nikon D80 and an AF Micro-Nikkor 60mm f/2.8D, shooting at f/8, 1/200 second, ISO 200. I used aperture priority, pattern metering, and a polarizing filter to add "zip" to the colour. I used my "Nike zooms" to get within range, and picked an angle that isolated the young dragonmaster from his less enthusiastic brother.

Pick Your Lenses...

People often ask me what equipment I use for my personal photo adventures. System-wise, I own and enjoy several DSLR systems, and to be quite frank, you can achieve outstanding results with any of the DSLR cameras on the market today – the key is to develop your photographer's eye, and learn to shoot from interesting angles and at times when the light casts a magic spell on the scene. Many photo enthusiasts shy away from the acquisition of lenses for financial reasons – but this is not a reason to limit your growth as a photographer. If you cannot afford the latest high-end lenses, there are excellent alternatives available for your camera system. For general photography, I carry the upgraded kit lens for my camera system, plus three additional lenses – a Tamron 10-24MM f/3.5-4.5 Di-II ultra-wide zoom, a Tamron SP AF 90mm f/2.8 Di Macro 1:1 for close-up and portrait subjects, and a Tamron SP 70-300mm F/4-5.6 Di VC USD for sports and



Manfrotto 054 Ball Head with Q2 quick-release.

Manfrotto 190 CX tripod legs.



nature photography. The zooms produce excellent images throughout the f/stop range, and the macro lens is one of the finest in the industry – all three lenses represent outstanding value for the photo enthusiast.

Use a Tripod and a Flash

I have always found that a good tripod adds significantly to the quality of my photographs, and I carry a Manfrotto 190 whenever practical. I have had one of the classic aluminum models for 25 years, and recently added a carbon fibre 190 CX to my collection, with a Manfrotto 054 Q2 ball and socket head. This combination easily handles my DSLR with battery grip, long telephoto lens, and flash.

Whether you shoot in broad daylight, or after dark, it really pays to master the techniques of flash photography. I often use fill-flash for a variety of outdoor shots, and I have been using the Metz 58 AF-2 with excellent results. This flash has a secondary flash tube that lets me bounce light off a reflector like the Lumiquest Pocket Bouncer, and I usually activate the secondary flash to direct some of the light at the subject. This adds a catch light "twinkle" to the eyes of most subjects. In many cases, I set the camera pop-up flash to "wireless commander" mode, and set the Metz to "slave" mode, giving me additional lighting versatility.



Metz 58 AF-2 flash with Lumiquest Pocket Bouncer.

Be Prepared

I like to keep my cameras and lenses clean and ready to go at all times. A day or two prior to a photo shoot, I check all of the equipment thoroughly, inspect the sensor, clean the lenses, and verify that the camera controls have not been shifted from my “normal” settings. I charge all of the batteries, and at least one set of spares. I check the flash cards, making sure that I have backed up all of the images from the previous session, I use a small label cut from a Post-It® note to indicate whether the flash card is “OK to format”. I stick this note to the inside of the flash card container, and transfer it to the card itself as soon as I have transferred the images to my computer. I carry flash cards in a wallet that has transparent pockets - if the card is empty, I put it in the pocket label side up. When I have filled the card, I put it in the wallet label side down.

I carry a blower bulb and a microfiber lens cleaning cloth in each of my camera bags, and I always have an Arctic Butterfly sensor cleaning tool in my main bag. I pack a large Ziploc bag in case it rains, and a roll of vinyl electrician's tape to seal the opening in case I get caught in a heavy downpour.

For most photo enthusiasts, the anticipation of an adventure can be as much fun as the realization of the trip. Gearing up for a day or more “behind the lens” will add to the excitement and help you capture memories that will last a lifetime. ■



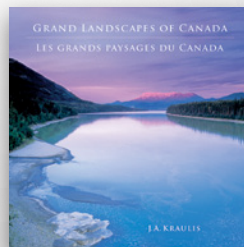
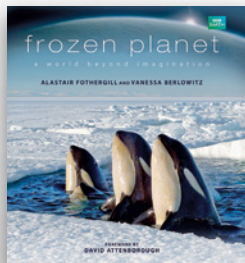
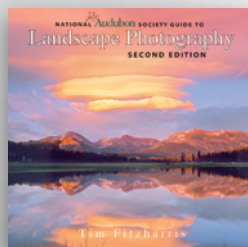
Kata Digital Waist-Pack for a DSLR plus two additional lenses and small accessories.



MiniBee-111 UL for a DSLR with a 70-200mm lens plus 3-5 additional lenses and accessories.

PHOTO NEWS BOOKSHELF

by *GINETTE LAPOINTE*



National Audubon Society Guide to Landscape Photography (Second Edition)

Tim Fitzharris

Firefly Books. 192 pages.

If you are looking for a book covering the many facets of landscape photography, this guide is an essential tool.

Mr. Fitzharris explains the techniques step by step, using pictograms and before and after comparisons to provide a complete guide to capturing the natural beauty of the landscapes. He reveals the secrets for success that he has developed over decades of work in the field.

One of the reasons to add this book to your collection is without a doubt for the images that Tim Fitzharris included to show his vision, ideas and suggestions, which will help you to improve your viewpoints. Indeed, the images do not come very from exotic places. Several are places which the photographer can visit without too much effort, just the simple desire to make beautiful images.

Building on the experience gained over several decades, the photographer shares his tricks and strategies. Tim Fitzharris, author of 30 books on the photography of fauna, the flora and the wilderness, has sold more than 200,000 copies of his guidebooks.

Polar Bears, a Complete Guide to their Biology and Behavior

Text: Andrew E. Derocher

Photographs: Wayne Lynch

The John Hopkins University Press.

264 pages.

The polar bear, king of the Arctic, is one of the most recognizable animals in the world. The images of these majestic animals sauntering on the frozen tundra, diving into the icy waters, and playing with their furry cubs, symbolize the splendour and the grandeur of the Arctic. Andrew E. Derocher and Wayne Lynch spent many years following the bears and this book offers insights into the biology and behaviour of the bears, and the conservation efforts to preserve their habitat.

With the captivating images of Wayne Lynch, eminent nature photographer of nature, and the personal notes of Derocher, this book is as amazing to look at as it is fascinating to read. It combines their remarkable experiments as well as the most recent research to tell the incredible history of these Arctic predators, tracing the bears' evolutionary roots, and considering their future in a land where the effects of global warming are evident.

The reader will never view the Arctic and its inhabitants in the same way again. Captivating, precise, inspiring, Polar Bears is intended for all those who love nature.

Frozen Planet, a World Beyond Imagination

Alastair Fothergill and Vanessa Berlowitz.

Firefly Books. 312 pages.

Frozen Planet is the latest volume in the innovative series by Alastair Fothergill and Vanessa Berlowitz that includes Planet Earth and Blue Planet. The majority of readers will never have the opportunity to travel the majestic expanse of ice, but this portrait of our polar regions will surprise and amaze.

Frozen Planet offers extraordinary views of frozen landscapes and animal behavior impossible to see on dry land. The full page images are breathtaking, and the layout depicts the vastness of this landscape of ice. The team also takes us on a voyage below the ice, to the heart of the glaciers and volcanic caves of crystalline ice.

The story traverses the four seasons and spotlights the wolves, penguins, fox and albatross, among other species, showing how these animals depend on each other, and on the natural changes that occur in their environment.

Frozen Planet is a book of immense beauty and an inexhaustible source of information. One cannot remain insensitive to the impact of humanity on this majestic landscape.

Grand Landscapes of Canada. Les Grands Paysages du Canada

J.A. Kraulis

Firefly Books, 224 pages (bilingual edition)

A superb portfolio by one of the best-known Canadian landscape photographers.

The landscape of Canada is unlike any other. Its diversity is astonishing: vast meadows and forests, impressive coastal landscapes, scintillating rivers and lakes, majestic mountains. Each season brings its own dimension to the beauty of our land.

While the book reveals the geography of the landscape, the photographs also document the events that capture the essence of the country.

Inside, the images reflect 20 years in the career of the famous Canadian landscape photographer J.A. Kraulis: a lightning bolt explodes in the summer sky; a sudden snowstorm descends on a quiet bay; the mirror-like surface of a silent lake reflects the image of the world...

This splendid collection of photographs blankets the Canadian landscape and tells the history of a country, as it inspires the creativity of all photographers.

Easy-make Photoshop Recipes for Photographers

Wayne Lynch

86 pages (e-book only)

Dr. Wayne Lynch, one of the most widely published nature photographers in North America, and a regular contributor to PHOTO NEWS, shows us how he improves his photographs and increases their market value through Photoshop. Dr. Lynch admits that he is not an expert, but he has learned how to efficiently modify images by using Photoshop and he shares the simple procedures that anyone can apply to obtain the best results with their own photographs.

This e-book is easy to read, pleasant and abundantly illustrated, showing before and after images, with step by step instructions.

Dr. Lynch has published more nature books than any other author in North America. You can see some a selection of his books on the website www.waynelynch.ca.

“Points of View”

Sponsored by

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▲ **New York Skyline**

Denis Bresolin of Thunder Bay, Ontario, took this picture of Manhattan, NY, from Brooklyn. “Our family’s favourite holiday destination. What a fantastic city!” Denis used a Canon 7D, and a 10-24mm lens at 10mm, shooting a 2 second exposure at f/4, ISO 100.

The PHOTONews Challenge for Summer 2012 is “Points of View”. Your assignment - to photograph a familiar subject from a creative perspective.

The topic is open to a range of interpretations – you may shoot landscapes, people and pets, or seasonal events. You may want to experiment with different focal length lenses, lighting effects, angles of view – any creative approach that adds impact to the image. Photographs from previous summer adventures are welcome.

Our PHOTONews Challenge contests for 2012 are sponsored by Fujifilm Canada, who will present

a very special prize to the most interesting image selected for publication in each issue.

Take a look at the Summer 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 Summer 2012 Challenge”. Post a 600 pixel wide version of your entry in this thread – please include your name, your location, a description of how you took the photograph, and why you feel it is a special image. Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

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

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



COMING IN THE NEXT ISSUE
Autumn 2012

The Autumn issue of PHOTONews will explore the techniques of tabletop photography, fill-in flash, and family portraits, and present a selection of the best images from our readers.

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

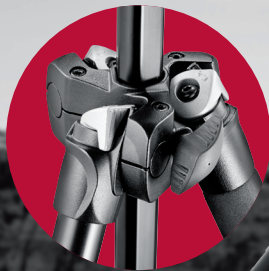
To participate in our flickr® group, please visit www.flickr.com/groups/photonevsgallery/ where you can sign up to exchange ideas and display your favourite photographs – it’s fun, it’s free, and it’s a friendly environment for photographers of all ages and skill levels.

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**THIS IS THE ONE
YOU'VE BEEN WAITING FOR.**

D7000

Enthusiasts are buzzing about the Nikon D7000 DSLR, and no wonder. Offering yet more creative flexibility, along with enhanced video capability (including full 1080p HD with stereo sound* plus full-time autofocus), this camera gives you the tools to create stunning results in the most challenging situations. The D7000 boasts best-in-class features, such as 39-point AF and Nikon's exclusive 2,016-segment RGB II metering. Plus you'll enjoy 6 FPS continuous shooting, and a native ISO range up to 6400, to hold crisp detail even in low light. And it all comes with an impressive two-year Canadian warranty**. Check out the Nikon D7000 at nikon.ca or your Authorized Nikon Dealer. You owe it to yourself.



nikon.ca

*With optional external microphone. **The Nikon D7000 is backed by Nikon's 2-year Canadian warranty when purchased from an Authorized Nikon Canada Dealer.