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PHOTO

News

VOLUME 22, NO. 4 / WINTER 2013-2014

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KRISTIAN BOGNER - WINTER SPORTS

Freeze the Action!

Photo by Kristian Bogner

DR. WAYNE LYNCH

Atchafalaya River Basin

MICHEL ROY

The Magic of Pet Photography

MICHAEL DeFREITAS

Wildlife Photo Tips

PROFILE

Kelly VanderBeek

Olympian, Broadcaster, Photographer...

PLUS:

HOLIDAY GIFT GUIDE

And more!

COMPLIMENTARY ISSUE





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Shift into Holiday Mode!

Norm Rosen, editor | editor@zakmedia.ca



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editor@zakmedia.ca

The transition from autumn to winter is a wonderful time of year for photographers – the changing seasons inspire a full range of photo opportunities, the holidays provide time to explore new techniques, and the camera and accessory manufacturers tempt us with all kinds of new gear!

At PHOTONews the crew has been in the holiday spirit throughout the preparation phase for this issue. We started by asking Kristian Bogner to share secrets for winter sports photography in anticipation of the Olympic Games in Sochi February 7-23, 2014. To continue in an Olympic mode we invited Kelly VanderBeek, one of our finest Canadian downhill skiers, who happens to be an avid photographer and a rising media star, to show us her favourite photos. It certainly is nice to see how creative Canadian celebrities can be!

As we perused the entries for our “Faces” Challenge, we were so impressed by the submissions that we decided to focus on the portrait genre to help readers perfect their technique in time for the holidays. We asked Michelle Valberg to show our readers some of her portrait collection and describe the art of posing and capturing the essence of your subjects. We turned to Francois DesRosiers to demystify the basic flash techniques – read the article and you won’t leave home without a flash (or two)!

For those who prefer to photograph animals, Michel Roy reveals the “Magic of Pet Photography”, and Michael DeFreitas takes the concept to another level in his technique feature “Go Wild!” – tips for better wildlife photos. Travel specialist Wayne Lynch provided a warmer alternative, and a collection of some spectacular “swamp creatures”.

Following our PHOTONews holiday season tradition, this issue features our annual Gift Guide and a selection of really cool new products – including the world’s first magazine coverage of the new Tamron 150-600mm Ultra-telephoto zoom lens. What a great gift idea for the sports or wildlife photographer in your family!

They say that it is better to give than receive. I have always suggested that the very best gift a photographer can give is a framed print of one of their favourite photos – so we asked Jack Colvin to show how easy it is to create gallery quality prints with the Canadian-made Stick and Stretch framing system. Try a sample pack of Hahnemühle Photo Canvas 320 to complete the ultimate holiday gift... it’s a wonderful way to say “Happy Holidays!”

*From all of us at PHOTONews,
to you and your family, all the best
for a happy holiday season!*



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Kristian Bogner captured the action with a 20mm lens, shooting at 1/500 second, f/7.1.

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Contents



Bobsled Rush

Shooting Bobsled starts can be exhilarating. I put the D3s and 600mm to the test as I focus tracked some incredible sequences of the power of these athletes as they raced towards me. Nikon D3S, AF-S Nikkor 600mm f/4G ED VR lens, f/8 at 1/2500 second, ISO 2500.

36

Perspectives — Winter Sports: Freeze the Action!

Kristian Bogner helps you get ready for the Winter Olympics.



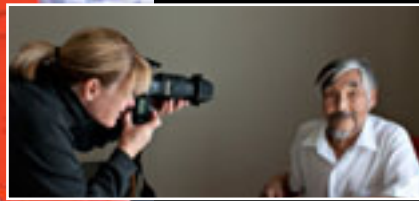
20 **Michel Roy —
The Magic of Pet Photography**
Tech tips for fantastic photos of furry friends.



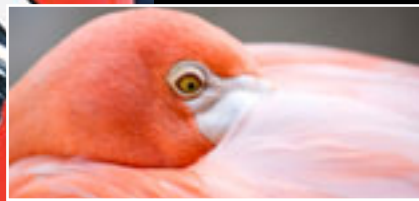
24 **Travel — Atchafalaya River Basin**
Wayne Lynch explores America's greatest swamp.



28 **Profile — Kelly VanderBeek**
Olympian, Broadcaster, Photographer.



32 **Canadian Angles**
Michelle Valberg presents portraits of our times.



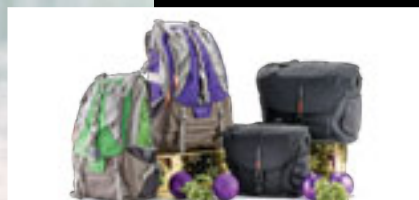
42 **Wildlife Technique**
Michael DeFreitas puts the wild back in wildlife.



46 **Special Feature**
Jack Colvin — Framing and Display



50 **Enhancing Light**
François DesRosiers shows how to take great pictures with basic flash techniques.



56 **Holiday Gift Guide**
Cool gifts for the photographer in your life.



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Tamron Unveils New Ultra-Telephoto Zoom



Frosted bison portrait. Yellowstone National Park, Wyoming. Canon EOS 5D Mark III, Tamron SP 150-600mm at 600mm, 1/100 second, f/9.0, ISO 800.

Tamron has announced the development of the SP 150-600mm F/5-6.3 Di VC USD (Model A011) an innovative ultra-telephoto zoom lens with a focal length range of 150mm to 600mm for full-frame and APS-C format DSLR cameras. When mounted on APS-C DSLR cameras, it has a stunning equivalent focal length range of 233mm to 930mm.

Created to enhance the lens selection available for all photographers, especially wildlife, nature, and sports enthusiasts, the ultra-telephoto features VC (Vibration Compensation) image stabilization and speedy, precise USD (Ultrasonic Silent Drive). State-of-the-art eBAND (Extended Bandwidth and Angular-Dependency Coating) significantly reduces the unwanted light reflections that cause flare and ghosting.

The SP 150-600mm F/5-6.3 Di VC USD features 20 elements in 13 groups. The front group contains three LD (Low Dispersion) glass elements for enhanced optical correction effectiveness. A 9-blade circular diaphragm produces exquisite bokeh (the soft out-of focus effect that makes

Tundra swan stretching wings. Yellowstone National Park, Wyoming. Canon EOS 5D Mark III, Tamron SP 150-600mm at 600mm, 1/640 second, f/9.0, ISO 800.





your subject jump out of the background). The 150-600mm f/5.6-6.3 has an f/32-40 minimum f/stop. Minimum focus distance is 2.7m (106.3 inches). Maximum magnification ratio is 1:5. The Tamron zoom comes with a lens hood and a detachable tripod mount. The lens measures 10.1 inches long with a maximum diameter of 105.6mm, and tips the scales at 1951 g (68.8 ounces). Filter size is 95mm.

The lens comes with “SILKYPIX Developer Studio for Tamron”, a RAW image development processing software designed for Tamron’s SP lenses. The SILKYPIX Developer Studio software incorporates adjustments that can express the personal style and taste of the photographer. These include white balance, color, sharpness, and the tonal curves recorded by digital cameras. The SILKYPIX Developer Studio for Tamron also provides a range of

functions that can correct chromatic aberrations of magnification, distortion, and peripheral light fall-off, based on the optical data.

The new lens will be available in 2014, in mounts for Canon, Nikon, and Sony DSLR cameras. The Sony mount model does not have VC, as Sony camera bodies provide image stabilization features.

For more information please visit www.tamron.ca

Photos by World-renowned professional nature photographer and writer Ian Plant. See Ian's Dreamscapes at www.ianplant.com



Rollin', Rollin', Rollin'...

In a fast paced world the roller or "trolley bag" is the ideal choice for active photographers, and Vanguard has a full range of bags to suit any assignment. Designed to carry your gear in fully padded and adjustable removable camera compartments, these bags are adaptable for use as regular luggage.

Vanguard roller bags are lightweight and available in a range of sizes - most of the models will fit in airline overhead compartments. A great value for active photographers, they are the ideal solution for all of your travel requirements. Pick up a Vanguard roller bag and compare weight and features - these bags take your gear without taking that valuable airline weight allotment!

For more information on the Vanguard line of camera bags, please visit www.vanguardworld.ca



The Herald 51T backpack/trolley has four swiveling wheels for urban mobility, and the convenience of a backpack for outdoor adventures.

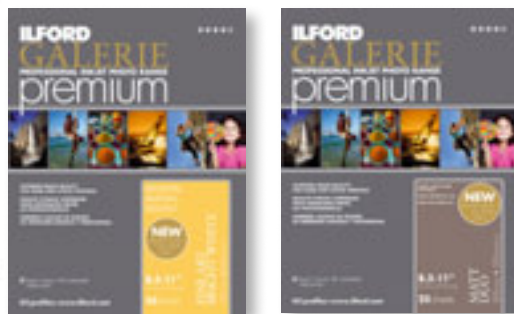
For quick access to your gear, Quovio 49T combines the convenience features of a top-load design with the easy mobility of a roller bag.



Xcenior models are available in a range of sizes—including the compact 41T, mid-size 48T, and the 62T—the roller bag that holds a "studio on the go". The rectangular Xcenior design lets you take more gear than other bags of similar size, and three handles that are ideal for lifting the bag into airline overhead compartments. Removable interior compartments adapt to carry a wide variety of gear, and let you transform your bag into regular luggage—an ingenious concept that enhances the value of each bag.

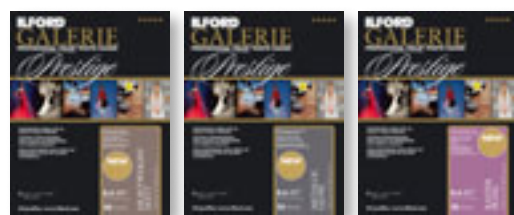


New Ilford Prestige & Premium Inkjet Papers Add Impact to Your Image



Ilford will soon expand the Prestige and Premium range of quality inkjet papers with the addition of Gold Raster Silk (non-copyable), Metallic Gloss, and Heavyweight Matt, plus two new Premium papers: Matt Duo and Fine Art Bright White.

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For more information please visit www.ilmfordgalerie.ca

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Congratulations to all of the PHOTONews readers who participated in our "Faces" Challenge!

The challenge inspired photographers to explore a wide range of subjects and techniques, with some very creative results! Here is the gallery of winning images as selected by our creative team. To view all of images submitted to the Faces challenge, please visit the flickr group at www.flickr.com/groups/photoneWSgallery/ and click on the discussion thread "PHOTONews Autumn 2013 Challenge - Faces".



◀ X-Man Prison Break Race

François Mellet, from Montréal, Quebec, used a Nikon D3S and a 70-200mm f/2.8 lens, shooting at 1/800 second with two Nikon SB 900 flashes and a Pocket Wizard TT5 to capture this image of the Prison Break Race. "I had to lie in the mud to be sure that I would catch the face through the splashing mud."



Coloured Faces ▶

Ivan Sorensen captured this image of two young ladies using a Nikon D7100 with 70-200 f/2.8 lens shooting at f/2.8, 1/80 second, ISO 1000. "This was done during the midsummer celebrations last August at Hamilton, Ontario's Gage Park. A couple thousand young people gathered to listen to music and toss coloured cornstarch into the air and at each other. No matter where you looked there were smiles and happiness to be seen and photographed."

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◀ Transformation

Janice Lin, of Richmond Hill, Ontario, captured this self portrait with a Nikon D300 camera, using a 50 mm f/1.4 lens, shooting at 1/20 second, f/2.5, ISO 800. "I shot this about a foot from the window to take advantage of the natural light. I like the effect of the side lighting on my face, and the contrast of the shadow."



◀ Say Tomatoes!

Marc Dufresne, from Quebec City, shot this photo with a Nikon D7000 and a Nikon macro 105mm at ISO 250, f/4, 1/800 second. "For our family's summer vacation, we exchanged houses with a family from France. My daughter was delighted to discover a vegetable garden in their backyard."

▶ In the Bathtub ▶

Eduardo Baena of Surrey, B.C., captured this self portrait using a Nikon D90 and a 35 mm Nikon lens in an Ikelite underwater housing with an external Ikelite strobe, shooting at 1/60 second, f/8, ISO 200. The image was rotated 90 degrees in post processing. "The idea was to see part of my face underwater and the reflection on the surface. It took me several tries until I got what I wanted: handling all the gear with only one hand and keeping my head in position at the same time was no easy task!"



Reader's Gallery

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

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

▼ Eiffel Tower B&W

Paul Pascal of Vaughan, Ontario, captured this image of the Eiffel Tower with his Nikon D800 and 16mm super wide angle lens, shooting at 1/30 second and f/11, ISO 100. "I decided to shoot from below the tower to get this view, it was a nice morning but when the clouds appeared I thought THIS IS IT-I have to lay down on the ground to get this view."



▶ A Peek to the Sky

Karen von Knobloch of Kitchener, Ontario captured this image of Upper Antelope Canyon in Page, Arizona with a Nikon D800E and a Nikon 16-35mm f/4 wide angle lens, shooting at 32mm, 1/5 second, f/22, ISO 125. "I took this picture with the camera on a tripod and using a cable release. The canyon is lit by the sun bouncing down the canyon walls from the open areas above."



▲ **Paraskiflex–fin de journée à Valleyfield (Sunset at Valleyfield)**

FJulien Lebreton of Montreal, Quebec captured this image on a icy lake near Montreal using his Nikon D200 and 17-55mm zoom, shooting at f6.3 1/3000 second. "It was an amazing end to the day, with a rider, the sun and the light."



◀ **Abandoned Aurora**

Nebojsa Novakovic of Winnipeg, Manitoba, captured this image in a mosquito infested field in rural Manitoba. He used Nikon D600 with Nikkor 14-24mm lens at 14mm and shot a 10 second exposure at f/2.8, ISO 1600. "The nearly full moon provided illumination for the landscape and a nearby street light cast a bit of yellow on the barn. This was the best show I've experienced this year, I set up the camera to shoot time lapse, sat in my chair and enjoyed the view while the mosquitoes enjoyed me."

Sprinkboard

Andre
Secours

Splash

Andre Secours from Kitchener, Ontario, captured this image of strawberries dropping into water by using a five gallon fish tank and shooting with his Nikon D300 and 35mm f/1.8 DX lens and lighting the scene with an SB900 speed light used remotely. The shot was captured at 1/125 second and f/11, ISO 100,







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The Magic of Pet Photography

by Michel Roy



They say that a person's best friend is his or her dog... and that can certainly be true in a wide range of situations, but when you point a camera at your pet the reaction can be surprising! Some animals love the attention, and "ham it up" whenever they see a camera—others take one look and head in the other direction as fast as possible.

Pet photography can be a lot of fun, and with a subject that rarely criticizes your work, you can explore a wide range of creative techniques. When you photograph your pet, they often see the process as a game—so you can use all the tricks of the trade, trying fast and slow shutter speeds, a variety of props and backdrops, and all kinds of toys. You can ask your pet to help you play with long telephoto lenses to catch them in action, or regular lenses for pet portraits, and wide angle optics to create funny photos. With a willing pet as a subject, you can fine tune your lighting techniques, using flash from the front, back or sides, and you can photograph pets in static poses or in motion—for the pet, and the photographer, it can be a wonderful game with no set rules.

For serious pet photography, there are guidelines to help you create beautiful images. Like any portrait, the focus should be on the eyes of the subject, and this can be more difficult with pets than it is with people.

I often switch the autofocus setting to single shot for pet photography, and use a specific focus point between the eyes and the nose to get precise results. If the pet will sit still for the portrait session, I sometimes use manual focus. With a pet that is difficult to capture in focus, I sometimes take a portrait from the side, always trying to capture the greatest degree of sharpness on the eyes of the subject. With a pet that

is in constant motion, you have to shoot first, and look for the best expressions and attitude when you review the results.

To make the best pet portrait you have to take the time to understand and capture the pets' personality. You would not photograph a turtle in the same way that you would photograph a very active dog. It all depends on the natural environment for the pet, and whether you can capture the essence of the animal—this may require a great action photo outside in the park, at the beach or in the pool.

Winter is a wonderful time for pet photography, if the animal is comfortable in a static position inside the house, you can use flash or the natural light from a window and make a nice set for your shot. If you photograph a big dog that is more comfortable outside, freshly fallen snow will make a beautiful environment and a great reflector for any kind of photo—use it to your advantage.

When I photographed Santol, the official dog of the Fairmont le Chateau Frontenac, I had to deal with a very calm animal. Santol was given to the hotel after his career as a Mira dog. Because he was getting old and needed a second career, he is now retired but I was happy to be able to take pictures of this beautiful dog. My first concept was to use a royal set for the photo. I had a magnificent animal, very calm, so I used three flash units - exactly as I would do for a portrait in a studio - the main light, a fill flash, and a kick light. Soft boxes and battery pack made the magic work. Cookies were the secret to prompt Santol to open his eyes and even more cookies were his reward for a job well done.

At the other end of the pet photography spectrum, I did a photo shoot with my friend Dominic's dog, Maya, and it was a different ball

My 9-year-old son gives a high five to a big dog!



Brigitte from AnimOphoto makes pet photography a living dream every day of the year. Visit her website at www.animophoto.ca



My friend Dominic's dog, Maya, is always ready to make amazing action images. I used a very fast shutter speed to stop the action.

game! Dominic's dog likes to run and play until you just cannot run anymore! It was our job to catch the action without exhausting either the dog or the photographers. Play, water, rest and start again, there was no creative input for this assignment—the only way to photograph the dog was to take an action shot.

Like a wildlife photographer, I used a telephoto lens, raised the ISO, and used the sun at my back to get good lighting on the dog's face. Dominic was throwing a tennis ball around and I lay down on the ground taking pictures, most of the time using one point of focus, a fast shutter speed and hoping for the best. I used manual pre-focus at an exact spot where the dog ran past each time Dominic threw the ball. Because it was a sunny day, I shot in manual exposure mode. Action photos are easy to produce, we had lots of fun and the dog was happy so it was a win-win situation for everybody. My





Get the owner in the picture to create a souvenir you will be proud of.

friend Dominic is a great photographer but it is not always easy to photograph your own pet - so having help from a friend is a big plus, because throwing a frisbee, grabbing the camera, and focusing all at the same time is more magic than the average photographer can handle!

At the beginning of the article I suggested that great pet photography involves creativity—so think outside of the box and use the animal’s paws, eyes, and other features to make great close up studies. Use their expressions and postures to make fun photos that will bring emotion to the viewer. You can see an example of my 9-year-old son giving a high five to a very big dog’s paw. I used an aperture setting of f/2.8 to make sure the background was blurred to isolate the important element in the photo.

Sometimes the goal of pet photography is to create a memory that will preserve the relationship between the pet and the owner. Depending on the personality of the animal you can decide what kind of image will capture the bond between your subjects.

Pet photography is fun, but it could be a great adventure for a photographer. I recently met Brigitte, who owns a professional pet

photography business, cool? You bet! She can take photographs in her studio, outside or at the home of the pet owner, and get great images of the animal with the family or on its own. See the little white dog, and remember the first word that came to your mind—let me guess? “Cute”—I thought so! Brigitte made a great photo of the dogs in a matching color environment. Great lighting and perfect technique makes for a wonderful image full of emotion.

Our pets don’t live very long, so be sure to include them in family photos, show them as they interact with your children and your kids will thank you for years to come for the great memories that these pictures evoke.

Now it is time to put down the magazine, grab your camera, and take the dog for a walk. Go wake up the cat or take the turtle out of his tank for a minute so you can create great images of your pet that will last forever!

Enjoy every minute of it!



Santol, official dog of the Fairmont le Chateau Frontenac, studio style with flashes/soft boxes on location.

Michel Roy

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

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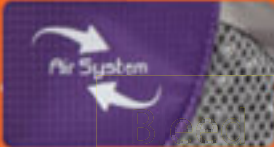
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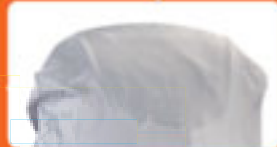
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ATCHAFALAYA RIVER BASIN

America's Greatest Swamp

By Wayne Lynch

Anhinga In Morning Mist

Paddling a canoe through a secluded cypress swamp in the gray light of dawn can be a feast for the imagination. Curtains of Spanish moss sway from the branches teasing the brain with their sensuous movement. A snapping branch or an explosive splash sets your nerves on end. Is it an alligator lunging for a meal, or just a deer frightened by your presence? When a barred owl calls in the distance you relax with its familiarity. As you slowly paddle the quiet waters, the swamp surrenders a succession of natural wonders: the head of a nervous wood duck peering from its nest hole in the trunk of a hollow tree; the silhouette of a snakebird with its wings outstretched to dry; a venomous cottonmouth as thick as your forearm sinuously draped on a log, and the rainbow plumage of a purple gallinule searching for beetles on a mat of water lilies.

Such a swamp is the Atchafalaya in the bayou country of southern Louisiana. The exotic name, a Choctaw Indian word meaning “long river”, is pronounced uh-CHA-fuh-lie-uh, spoken as if you were simultaneously sneezing. The Atchafalaya is the largest swamp in the United States stretching 240 kilometres from its northern junction with the muddy Mississippi River to its outlet in the brackish waters of the Gulf of Mexico. The swamp had long been on my bucket list of destinations to explore and photograph. This past summer I made it happen.

Often, when I am photographing a new subject, in this case the wild splendour of the Atchafalaya, I get so excited by the drama and beauty of



breathe” so to speak. When photographing wildlife be careful not to cut off tails or feet, etc. If you are photographing people try to avoid cutting them off at the knees. Either include the whole person in the photograph or crop them above the waist.

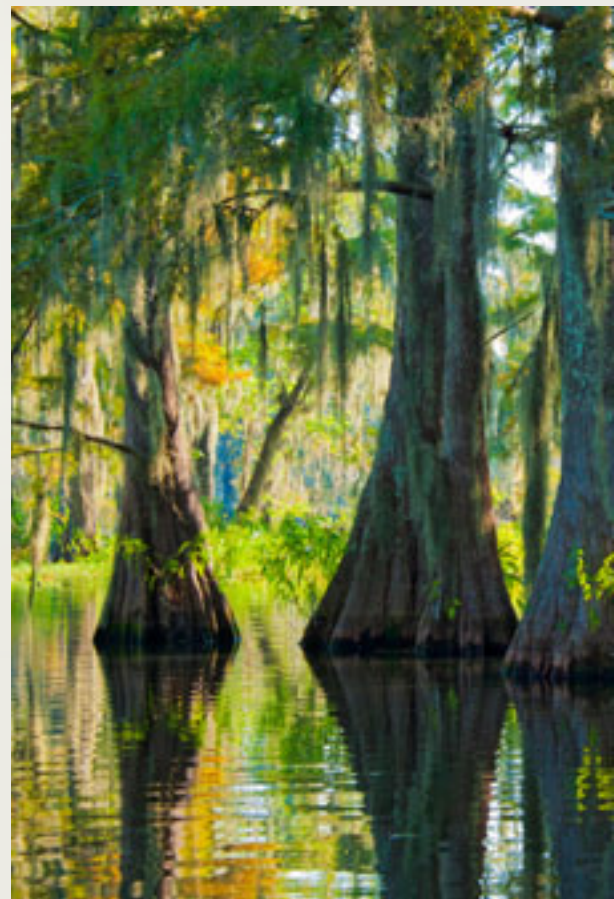
Focus Point

Many photographic subjects are three-dimensional and have depth, so you must choose where in the subject you will focus. When photographing living subjects with a beating heart, such as people or wildlife, the subject’s eyes are usually the best place to focus.

Focusing on Multiple Subjects

When there is more than one subject in the photograph and these are at different distances away from you, focus on the subject that is closest to the camera. Psychologically, our brain accepts that things in the distance may be less sharp than those closer to us. When the subject closest to you is blurry it is distracting because that is not the usual experience we have with our eyes.

Cypress Swamp, Achafalaya River Basin, Louisiana



the situation that I forget to pay close attention to what is in the viewfinder of my camera. Despite all of the recent technological innovations in photography, one thing has not changed in the four decades of my photo career, and it is probably the most important decision a photographer makes every time an image is captured. That decision is “what should I include in the frame, what should I omit, and where should I position the subject within the viewfinder to produce the strongest possible image”. For this reason, I long ago developed a mental checklist to help me avoid a few of the common mistakes that can be corrected before I press the shutter. I call this mental checklist my Familiar Foto Flaws and in the last issue of PHOTONews I started with the list and now here is the rest of it.

Remember Those Edges

A mistake I commonly make is to photograph my subjects too close to the edge of the frame. Give your subject some space, some “room to

Another technique to strengthen a photograph with multiple subjects is to have the subjects all looking in the same direction, either straight ahead or looking to the same side. When the subjects are in register with each other, it is more pleasing to the eye than when they are looking in different directions. Attention to such details can go a long way to improving the strength of your photographs.

Wait for a Catchlight

The catchlight is the pinpoint highlight produced by the reflection of the sun (or the camera's electronic flash) on the front surface of a subject's eye. You may have to wait many minutes for a subject to turn to a position where the catchlight suddenly appears in the eye. Without it, a person, pet, or wild animal can appear lifeless, like a specimen in a museum. When the sun is hidden by clouds, I often use an electronic flash for no other reason than to produce a small life-giving catchlight.

Don't Ignore the Background

If I were to pick just one aspect of a photograph that often separates a great image from an average one it is the attention the photographer has taken in capturing the background. Cluttered, distracting backgrounds weaken more photographs than any other photo flaw. We have all seen the comical photographs of a telephone pole growing out of the top of someone's head. As well as such obvious mistakes, bright highlights in the background can also degrade an image because they momentarily draw the viewer's eye away from the main subject and weaken the impact of the photo. In general, strive to keep the background as simple as possible so that it doesn't compete with the main subject for the viewer's attention.

Merging Shadows

Finally, be careful to avoid a situation where dark areas in the subject merge with shadows in the background. The human eye sees a much greater range of tones than any camera sensor, so the photographer may see a difference between a dark area in the subject and the dark background behind it—but the camera's sensor does not capture the same range of tones and a merged image results. Merging can mask a subject's outline and make it stand out less, weakening the overall impact of the photograph.



Snowy Egret





Roseate Spoonbills

Bio

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



PROFILE

Kelly VanderBeek

Olympian, Broadcaster, Photographer

PhotoNews is proud to profile Canadian photographers who have achieved success in a wide range of endeavors. This issue, we focus on the work of a Canadian Olympian who has earned celebrity status on both sides of the camera lens.



Kelly VanderBeek began working professionally as a photographer at the age of 16, taking pictures and developing the images in her own darkroom. At age 18, her life took a different route when she made the National Ski Team and her career on the slopes brought her to the top of her sport as an Olympian and World Cup medalist. Now retired from sport, Kelly has returned to the form that never strayed from her heart.

Kelly's work has spanned a wide spectrum for such a young professional. She has focused much of her attention on infants, children, and capturing the magic found within the family dynamic. As a successful professional photographer, her work has been published in Australia, Ireland, Canada, and the USA in both newsprint and magazines.

Currently, Kelly splits her time between photography at her studio Beginnings by Kelly and her broadcasting/television hosting pursuits. Being around cameras, whether behind or in front of them, is where Kelly is obviously meant to be.

For a visual adventure spanning Kelly's photographic and broadcasting careers, please visit www.kellyvanderbeek.com and her studio website www.beginningsbykelly.com

Chile National Team Summer Training

"This image was taken in Chillan Ski Resort, Chile, during the Canadian National Team training camp. I like the mix of light and speed in this image."



Kelly in action at the World Cup races in Lake Louise, December 2008. Canon EOS 1D MK II N, 700mm lens, 1/1250 second, f/6.3, ISO 400.



Royals Picture

While in London working as a broadcaster for the Olympic Games, Kelly had a unique opportunity to photograph Prince William and Prince Harry. As the Royals secretly planned their visit to the television studio, the CTV executives wanted to have a photographer on hand to capture the moment.

"They remembered seeing my photography work before hiring me as a broadcaster and luckily they thought of me for the job. It was an honor to photograph Prince William and Prince Harry and even more of an honor to simply converse with them on a remarkably relaxed and social level. Since they were obviously 'working' doing their media tour, in the spirit of the Olympics, I asked if they would be willing to strike a pose, such as...'the beach is that way'. I said this while lunging deeply and flexing one bicep to point in some random direction where the beach must be. The smiles in the room were quite natural after that and Brian Williams even got in the spirit with a fist pump!"



Peaceful Love

"Simple, connected, and loving, this newborn photo session was a joy to shoot as there was no mistaking the love in the room."

"In my portraiture I try to capture the true essence of my subjects. Sometimes that will take humor to achieve and other times it takes patience. (More often, patience is the key). It is always my goal to look for those moments when my subjects real and beautiful nature comes forth."



A Family's Heart

"This newborn photo session ended with this shot. It really fit the natural and pure love between family members."

Location: Kitchener, Ontario

Sister Silhouettes

"This image was a challenge as I am both the photographer and the subject (I'm on the right). My sister and I found ourselves pregnant at the same time, due only one week apart. Because of this stroke of fortune, I wanted to commemorate our journey together in a graphic and unique way. This sunset helped us do just that!"



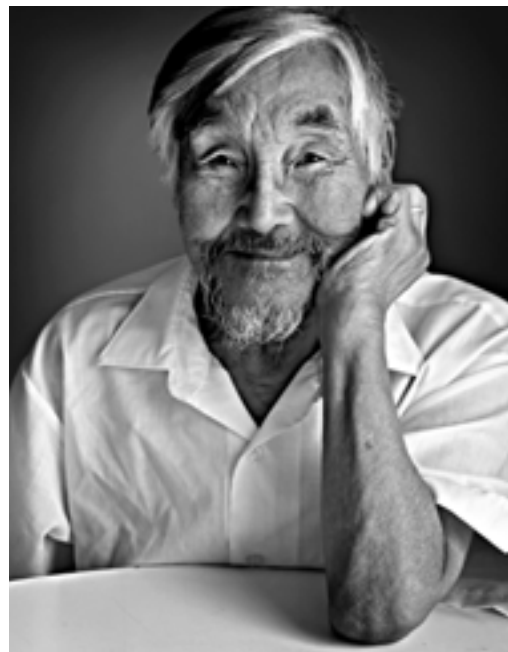
Portrait Photography

By Michelle Valberg

His name was Abraham Ulayuruluk and he was an elder in Igloolik, Nunavut. He didn't speak English—and my Inuktitut was limited to place names and a few common nouns, like *nanuk* and *sinaaq*, but looking into his smiling, peaceful eyes, I understood him. And he understood me.

I was there to shoot his portrait for my book, *Arctic Kaleidoscope*. But who was he? I asked a few questions (through an interpreter) about the family portraits on the walls, about his experience as an actor in the critically acclaimed Arctic film, *Atanarjuat: The Fast Runner* (2001), and about the changes he had seen in Canada's North during his lifetime.

If there was any awkwardness at having an unknown photographer in his tiny kitchen, it



Abraham Ulayuruluk

didn't show. I placed him next to a window to make the best use of beautiful available light. We spoke a little through the interpreter, but it was our eye contact and the laughter we shared that I remember and cherish. I quickly knew I had 'the shot', but I didn't want it to end, so I found other angles to make the most of our time together.

Portrait photography is about capturing someone's soul, in a moment of time. To do that, I believe it is important to ask questions, listen to what they are saying and how they are saying it, even before you take your first frame. The key is to try to find a connection and capitalize on it to get what you want in your portrait.

I once went to see the late Armenian-Canadian portrait photographer, Yousuf Karsh,



Photographing Abraham

talk about exactly making connections with your portrait subjects. He told us that he would spend hours chatting with a subject before ever picking up his camera, in order to learn what made them tick and how he could portray them. I recalled his portrait of Sir Winston Churchill, looking fierce and inimical. Karsh captured the moment simply by abruptly taking away the British Prime Minister's beloved cigar.

I have often been on location without the luxury of time or the advantage of shooting in a studio with controlled lighting. With Abraham's portrait, I used the organic light of the North gently coming in through his kitchen window. Clearly, I am a big fan of natural light: you can shoot quicker, your subject doesn't anticipate a flash and so doesn't blink reflexively, and you don't have to worry about missing 'the shot' because your batteries are recycling. Working with natural light isn't always easy, but the challenge is always fun.

All of these factors came into play with my portrait of Dame Jane Goodall, the renowned British primatologist and UN Messenger of Peace. She was in Ottawa for a brief visit last year. I had just a few minutes to capture her image, with no time to chat or even prepare a setting. Fortunately, I had the stunning backdrop of the Canadian Museum of Civilization, with loads of natural light and my amazing Nikon D4 (with a high ISO capability). I pushed my ISO up, had an f/4 setting for shallow depth of field and I was able to quickly fire off a few frames. There was



Carol Alt
Nikon D4, 120mm, 1/640 second, f/4, ISO 1000



Carol Alt composition



Joe Clark
Nikon D4, 200mm, f/4.5 at
1/2500 second, ISO 1000



Lindsey

no time to move her around and in such cases I think it is important to realize that your first frame could be your last—in these situations, there is no room for a reshoot. In the end, I had a very simple portrait that showed the angles of her face, the personality behind her famous name and the warmth in her eyes.

I had the same experience with NHL player Mike Fisher. He was about to go on television and, with an unattractive banner in the background, I had no room to spare in any direction. It was simply a matter of adjusting my settings, using the environment and moving quickly in order to get that shot.

Fortunately, you are not always at the mercy of a schedule or restricted by a difficult shooting environment. Last year, I shot supermodel Carol Alt, 52, once the most photographed woman in the world. I had been commissioned by journalist Julie Beun, who wrote *Arctic Kaleidoscope* for me and with whom I frequently collaborate. Carol's face was to be the cover of a health magazine, for which Julie was writing the story.

Photographing the woman *Playboy* magazine once deemed 'the most beautiful woman in the world' was a tad intimidating at first, even though conditions were right. We had plenty of time in the studio. The lighting—constant video lighting or 'diva lights'—was ideal. Best of all, Carol was at ease. I set up and listened in as Julie interviewed her while she had hair and makeup done by Ottawa makeup artist, Leslie-Anne Barrett. (As an aside, hiring a hair and makeup artist can make all the difference in how the subject feels about herself and, thus, to the outcome of the shoot.) By the time I had Carol in front of my lens, I knew which topics would draw her out.

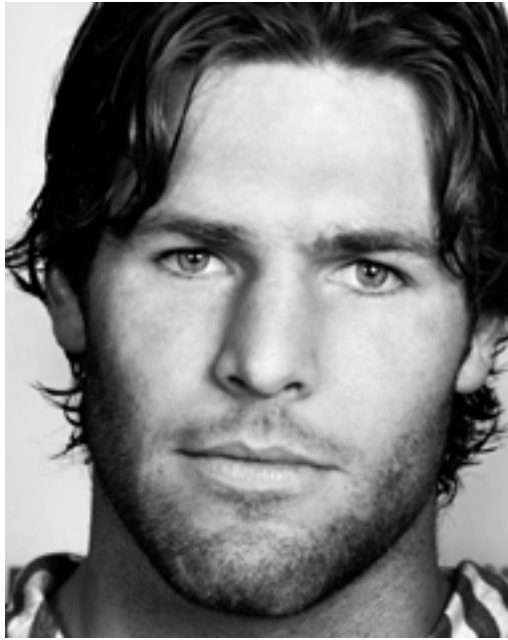
Even under these ideal conditions, there was one issue. Carol is possibly the most stunning woman I have ever seen. She strode into the studio in heels, towering over us mere mortals and radiating health and fitness. But I wasn't shooting 'Carol Alt, supermodel'. I was to capture 'Carol Alt, raw food expert and health advocate'. As it turned out, it was difficult to not portray the 'supermodel'—a photographer's dream—but instead to



Jane Goodall

Nikon D3X, 90mm, 1/60 second, f/7.1 ISO 800

Mike Fisher
Nikon D3X, 95mm, 1/125
second, f/11, ISO 200



capture the warm and intelligent woman behind what *Time* magazine called “The Face”.

In the end, I got the shots—some of them outside, in organic light—by creating a memorable, uplifting experience for her.

I did the same for former Prime Minister and Canadian statesman, Joe Clark. Joe had asked me to shoot the inside back flap for his new book, *How We Lead: Canada in a Century of Change*. Random House suggested a standard “statesman and politician” shot that would evoke Joe’s unparalleled leadership abilities. In fact, he came well prepared with a few ties and suit jacket options, to ensure that we got a suitably formal and noble look.

After doing those standard poses in the studio (which I had done for him a few times before), I thought we should switch it up. “Let’s go outside. Let’s take off the tie and try something different,” I suggested. Joe agreed, so I grabbed my camera while my assistant headed out with a reflector. The result was a portrait of the genuine, warm and surprisingly funny ‘Joe Clark, everyman’. Random House loved the shot and chose it for the back cover instead of the inside flap.

Portrait photography has evolved enormously since I first took up the art form almost 30 years ago, using a 4x5 large format camera or a Hasselblad. I can remember the first time I used the Nikon D1X and the thought came to mind that “this is a game changer. This is the future of photography, I can never go back.” Not all of my clients thought the same way. In fact, I lost some business because at the onset of digital photography they were nervous about the new technology. Imagine that now! For me, changing over from strobe studio lights to constant video lighting was a similar revelation.

But whatever the changes in technique, technology and environment, there is one lesson I always try to share with other photographers...one I learned from my wonderful late father, Dr. John Valberg, a well-loved ophthalmologist in Ottawa, who recently passed away. “Listen and care,” he always told me. “It is simple, when you know your subject, you can better reveal their soul.”

It is a lesson I use every day.

About Michelle Valberg

PhotoNews is proud to welcome Michelle Valberg to our roster of contributing photographers.

An award-winning Canadian photographer, renowned for her soulful portraiture, majestic wildlife and stunning landscapes, Michelle Valberg possesses a magical combination of artistic creativity, entrepreneurial spirit and community commitment. Michelle recently published her third book, *Arctic Kaleidoscope... The People, Wildlife and Ever-Changing Landscape* following a three month solo exhibition at the Canadian Museum of Nature. In 2012, Michelle published her first children’s book called *Ben and Nuki Discover Polar Bears*.

Valberg’s stunning, and at times haunting photographs are highly sought after by art collectors globally, and have been showcased in various exhibits and features across North America, including New York, Toronto, Ottawa and Montreal. In 2011, Valberg’s work was the subject of a critically acclaimed 3-month solo exhibition at the esteemed Canadian Museum of Nature.

A tireless philanthropist, Valberg founded Project North in 2009, a not-for-profit organization committed to delivering education and sport-based opportunities to youth in Canada’s Arctic. Since its inception, over \$400,000 worth of hockey equipment has been delivered to over 14 Nunavut communities.

As the founder of Valberg Imaging – Ottawa’s premier photography studio and gallery in operation for over 26 years – Valberg is a trusted and recognized entrepreneur and photographer in Canada.

She has received numerous accolades and awards over the years, recognizing her business acumen and commitment to the community, including the YMCA/YWCA Women of Distinction Award in the Arts category (2000), Ottawa’s Businesswoman of the Year (2003), one of Ottawa’s Top 40 Under 40 (2004), The United Way Ottawa Community Builder award. She is also a two time Premier’s Award Nominee and a four time Karsh Award Nominee and has won numerous Canadian Geographic Wildlife awards and a bronze medal in the Global Arctic Awards.

Committed to mentoring entrepreneurs and fellow photographers, Valberg has remained involved with her alma mater, Algonquin College, where she holds the inaugural “Hall of Fame” induction for photography in the School of Media & Design. She was also named “Alumna of the Year” in 2005 by the college.

Michelle Valberg’s talents have been recognized by an array of industry leaders, including airline First Air, who has one of Valberg’s photographs on the tail of one of its aircraft. In April of 2013, she was named a Canadian Nikon Ambassador.



by Kristian Bogner



WINTER SPORTS Freeze the Action!

Tips for the Winter Olympics and Beyond

With the Sochi Winter Olympics coming in just a few months, I thought I would share some of my images from the Winter Olympics in Vancouver, and pass along some great tips for getting better sports images in any situation.

Speed Skating

Nikon D3s, Nikkor 200-400mm f/4G ED VR II at 380mm, f/5 at 1/2000 second, ISO 4000

The Nikkor 200-400mm was the perfect lens for speed skating because I was able to adjust the zoom to create compelling images. I left some space at the front of the composition to increase the sense of speed and movement.



Choose the Right Equipment

For high action sports photography I recommend that you choose a camera with the fastest focus system and best high ISO capabilities, and pair it with the quickest lens possible. My favorite camera for sports is the Nikon D4. Its titanium shutter purrs along at 10 frames per second and the focus system is incredible—even in very dim light. My most used sports lens is the AF-S Nikkor 70-200mm f/2.8G ED VR II Lens. It is fast both in focus and aperture and the Vibration Reduction feature is a huge asset when trying to stop the action and keep your camera steady. You can add a 2X teleconverter to this lens to double the focal length to 400mm and the lens still delivers great results. The AF-S Nikkor 300mm f/2.8G ED VR II is another one of my favourites—this lens also works incredibly well with the teleconverter to give you beautiful images at 600mm.

Keep Your Camera Steady

While you are panning and following the action, many photographers forget that you still have to keep a steady grip on your camera. I recommend using some dynamic pressure by pulling one hand on the barrel of the lens and pushing your trigger hand on the butt of the camera while keeping your elbows locked. You might want to try using a monopod or your tripod with the legs together to keep the camera nice and steady, this will help you balance the weight of your big new sports lens for better results—even when using Vibration Reduction capabilities. These tips alone can help

you to shoot about 2 to 3 f-stops slower, while still freezing the action and keeping your ISO at optimal levels.

Shutter Speed Priority or Auto ISO

When trying to freeze the action and create blur-free images with longer lenses, I try to shoot at a shutter speed of at least 1/500 second and optimally about 1/2000 of a second for most sports. Generally I recommend that photographers use manual metering (my preference) or shutter speed priority, where you set the ISO and the shutter speed and the camera adjusts the f/stop automatically. This is a quick and easy way to shoot sports and you can use your exposure compensation controls to adjust to the light conditions if necessary. This is especially helpful when shooting near white snow and ice which might throw off your meter as it tries to adjust between the bright background and darker subject. Turn image review on so that you can evaluate your images often, ensure that your whites aren't blown out, and zoom in to make sure that your image is razor sharp.

Another cool option on many new cameras is Auto-ISO. This feature enables you to set your desired shutter speed and aperture and the camera will adjust the ISO or sensitivity of your sensor to get a correct exposure. Most of the newer cameras have phenomenal high ISO capabilities which make getting great sports images easier than ever, especially at indoor venues. Experiment with the



ISO settings on your camera and evaluate your results. The higher the ISO the more noise or grain you will get, so use it, but use it mindfully. Many of my indoor shots from the Vancouver 2010 Olympics were shot at 4000 ISO and I have enlarged them to 24x36 inches with very little grain and remarkable results.

Focus Selection, Composition and Anticipating your Subject

The point of sharpest focus is one of the key elements to a great sports image—in most cases, you will want to get the eyes of the athlete in

focus. Composition is another critical element to a successful image—you can create a sense of speed and produce an image with high impact by leaving some negative space in your frame to lead the viewer into or away from the subject. The compositional rule of thirds works really well in most situations.

There is a special technique to successful sports photography. I like to set up my camera to single point focus and use my thumb joystick to pre-select a focus spot in my composition where I want my subject to be. I then follow my subject, holding down my focus button and fire when ready. Keep in mind that if you just hold down

Crosby's Golden Goal
Nikon D3S, AF-S Nikkor 70-200mm f/2.8G ED VR II lens at 125mm, f/5.6 at 1/1250 second, ISO 3200

This was an amazing moment - it was an honour and a wonderful feeling to be able to capture Team Canada as they won the Gold Medal.

the trigger the camera needs to focus between frames. I generally wait to fire until that key moment of impact and then hold down the trigger while panning with the action, and I always follow through with some extra frames.

Location Challenges

Each winter location will present different challenges. For instance, an arena for speed skating or hockey might have overhead lights with different colour temperatures. For that reason I usually leave my camera white balance set to Auto. This is also the best choice for partly cloudy outdoor locations where the light keeps changing from sun to cloud. If there is very even lighting, like on a sunny day, then I will usually set my white balance manually to the appropriate setting. If you are shooting outdoors on snow or ice you may want to use a circular polarizing filter to help cut down glare and get better contrast on your subject. Keep in mind that you will generally lose 2 f/ stops of light with a polarizer, so use it only when you need it and don't forget to take it off your lens on your way to the next event.

Another challenge for winter sports photographers is the cold. I use an all-weather camera bag to keep my gear dry and I let the camera and lens cool down in the bag before taking it out in the cold air—this helps to avoid condensation on the lens and inside the camera body. Keep several dry lens wipes handy just in case you encounter condensation problems, and you may also want to bring a few sensor swabs in case you get some dust in the camera when you change lenses. Prepare yourself as well as your equipment. Once you arrive at an event you often have to stay there until the end of the competition. Make sure you have enough warm, dry clothing and anything else you might need.

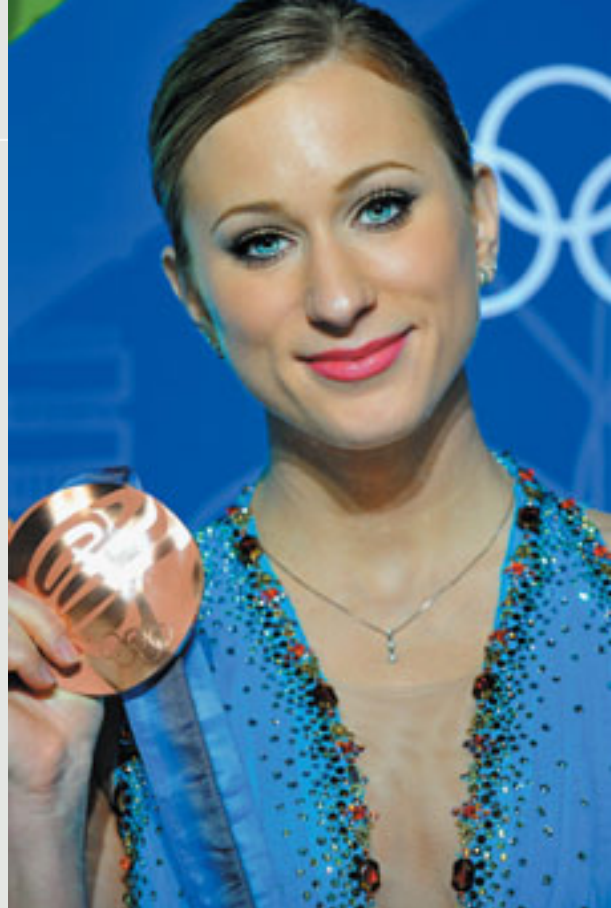
Using Flash

Flash is a great tool for stopping action in sports photography. Be careful with your flash so you don't blow out the highlights in snow and ice. To avoid this, I usually tip my flash up to 45 degrees so I get a better falloff of light on the subject, and I usually set my flash to zoom in on the subject. You want to add light by using the flash as a fill, not a main light source, so you would generally set it to TTL and -1EV or -2EV so that it doesn't overpower your subject. I set my camera to rear curtain sync to fire the flash at the end of the exposure—this ensures that any motion trail is behind the subject.

Joannie Rochette

Nikon D3S with AF-S Nikkor 70-200mm f/2.8G ED VR II lens at 200mm, f/8 at 1/320 second ISO 3200

I asked permission to photograph Joannie Rochette and not only did I get a great shot, she let me hold her bronze medal! There is always a reward in making a connection with your subjects.



Practice Makes Perfect

I say this often but it is important... practice makes perfect. So get out and practice shooting the sports you want to shoot, even if it means going early to photograph the training runs. Explore the course or venue, find your spot, and visualize the end product. Take test shots and see how fast you need to shoot (shutter speed) in order to freeze the action, zoom in to 100%, evaluate, correct and continue. If you are well prepared, when it comes to the Gold Medal round you will be locked and loaded for success!

A Little Inspiration

Do whatever it takes to get the shot. Give it your all because you only get out of life what you give to it! I thought I would end this article with some inspiration and perspective by sharing some of my own Olympic experience with you. Years ago, I was able to capture some of the best shots in the world at Catriona Le May Doan's gold medal race at the Salt Lake City Olympics. At the Vancouver Winter Olympics my goal was to capture our Canadian athletes in the same fashion, and I put all of my passion into making it to as many events as I could in order to honour our athletes with images of excellence.

At Vancouver 2010 I shot more than 100,000 images and photographing the various events was like competing in my own Olympics. Each day I awoke about 6 a.m. to plan the events I wanted to



Luge

Nikon D3S with Nikkor AF-S 28-70mm f/2.8G ED lens at 62mm, f/4 at 1/4000 second, ISO 6400

I had to push the Nikon D3S to the limit to freeze the super-speed of this sport. I was shooting at 6400 ISO and the camera performed beautifully.

Curling

Nikon D3S with Nikkor 200-400mm f/4G ED VR II at 380mm, f/6.3 at 1/800 second, ISO 3200

Always focus on the intensity in the eyes. This draws you into the shot.

shoot, fuel up with a good breakfast, and get to my first location early to find the best possible shooting spot. I would photograph that event while planning my next location, reviewing maps, event details, etc. I looked like Rambo-photographer on *Amazing Race* sprinting to the media bus with my two camera bodies and big lenses slung over my shoulders and about six more lenses, monopod and flash in my backpack. I would hop buses to take me close to locations, and have a cab waiting to take me directly to another venue. Some days, I would be soaked from wet snow after shooting events like ski cross, and then I would go directly to a figure skating arena where I would freeze to the core, then sprint to the next event and start all over. All in all, I made it to three or four events per day. I wouldn't have time to eat until about 10 p.m., then I would shoot some crowd scenes

in Downtown Vancouver on the way back to my hotel. I would then download all of the images I shot that day to a portable drive, charge my batteries, clean my lenses and sensor and then finally get a few hours sleep. My Olympics consisted of repeating that schedule every day for two weeks straight. It wasn't glamorous, but I loved every minute of it! I was even able to get a front row spot next to the *Sports Illustrated* crew at the Gold Medal hockey game. I got some incredible shots of Crosby scoring the game winning goal. Hard work and perseverance always pays off.

If you have aspirations to create Olympic caliber winter sports images, why not check out the pro tips and techniques on my web site at www.kristianbogner.com and www.facebook.com/bognerphoto or attend one of my Photographic Rockstar weekend workshops.



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Text and photos by Michael DeFreitas



Put the Wild back in Wildlife

Add some bite to tame wildlife images!



Marine iguana - Santiago Island,
Galapagos Islands. Nikon D300,
300mm, f/4.5, 1/500, ISO 200.

As we motored to the black, rocky coastline of Punta Espinosa on the northeast coast of Isla Fernandina—the youngest and third-largest island in the Galapagos Archipelago—puzzling, tiny wisps of fine spray backlit by the low morning sun sporadically filled the air. I couldn't help but wonder what Charles Darwin thought when he witnessed the same scene almost 200 years ago.

As it turned out, those mysterious puffs were the “sneezes” of hundreds of black, metre-long marine iguanas blanketing the lava-rock shoreline. According to our guide, marine iguanas ingest lots of saltwater when they feed on sea algae and expel excess salt from their bodies by sneezing.

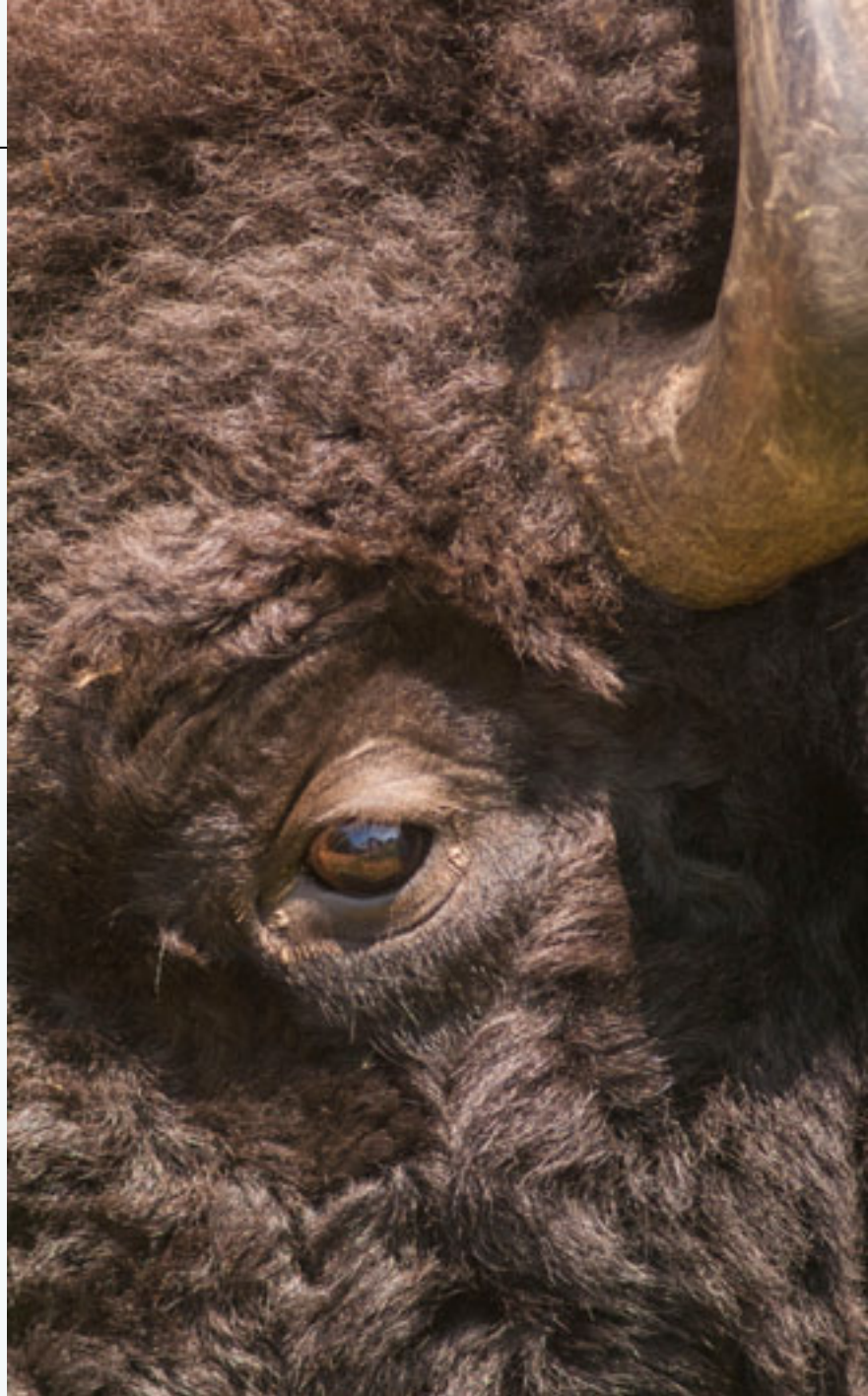
Believe me, snapping a sneezing iguana is virtually impossible. I tried. But there was no way of knowing which one to focus on. Also, shooting these wonderful prehistoric-looking creatures against a black lava backdrop was challenging. They blended right into the dark gray rocks.

Many animals mimic their surroundings, which typically results in a "Where's Waldo" type image. Some camouflage images work well, but separating your subject from the background will usually create a better shot. You can separate your subject by positioning yourself to find a neutral or contrasting background, and by using a wider aperture for a shallower depth of field to throw the background out of focus.

Your first priority when shooting wildlife is to make sure the animal's eyes are in sharp focus. A sharp eye provides a strong and intriguing focal point for most viewers. An out-of-focus eye lacks interest. Next, pick an angle that puts the sun behind and over one of your shoulders (in front, above and to one side of your subject).

This shooting angle will produce a nice catch-light or twinkle in the animal's eye that helps you avoid that dark dead-eye look. Sometimes a little burst from your camera's pop-up flash can add a catch-light if you are within flash range. This positioning will also add some contrast or modeling light to the subject's face.

Next, make sure your subjects stand out. Use a long focal length lens (300mm or longer), shoot in aperture priority mode with an aperture of $f/4$ or $f/5.6$ and focus on the animal's head (the eyes in portraits). This technique renders a sharp subject against a blurred background. Remember to



Bison - Oklahoma. Nikon D2X, 400mm, $f/4$, $1/500$, ISO 100.

use a tripod when using long lenses. If shooting handheld then make sure to shoot at $1/500$ to $1/1000$ of a second (you may have to raise your ISO slightly to maintain your favoured f-stop).

One of my favourite techniques is to find a shooting angle with a flattering or contrasting background. Try isolating darker subjects by shooting against a lighter background (like white sand, sky or water) and lighter subjects with a darker background (like a shadow or dark vegetation). You get bonus points for animal reflections in water.

For added drama, try to capture your subject doing something like yawning, licking, chewing,



tilting its head, etc. Animation or posture gives your subject a bit of personality and character. This technique usually requires observing the animal's behavior and waiting for the right time to shoot. I waited an hour in the Florida Everglades for an egret to raise its head, fluff its head feathers and open its mouth.

Now combine all these elements. A dark-colored iguana with a light background will definitely produce a memorable image. The same composition with a touch of sidelight to accentuate the iguana's spiky back can raise the image to the "wow" level. Capture the iguana sneezing, yawning or sticking out its tongue and you're talking award-winning—be patient, get comfortable and wait for the right moment..

Other than sharp focused eyes there is only one other important rule to remember when you are shooting wildlife. Keep a safe distance! There is a good reason why we refer to these animals as wildlife. So please, when I say “put some bite” into your wildlife shots, don't take me literally.

Pink flamingo in Curacao. Nikon D2X, 260mm, f/4, 1/250, ISO 100, fill flash.



Snowy Egret fluffing its' head feathers in the Florida Everglades. Nikon D300, 200mm, f/7.1, 1/500, ISO 200.

Gear Up

In the Galapagos, you can get to within three metres of the animals—but that is pretty rare. Normally, you will need a long or telephoto lens with a 300mm to 500mm focal length. Most amateurs, however, can't afford them at \$2000 to \$8000 each. A tele-converter or extender is a much cheaper alternative for increasing the focal length of a lens. It fits between the lens and camera body and works like a magnifying glass. They come in various magnification strengths. A 2x teleconverter on a 200mm lens produces an equivalent 400mm lens, while a 1.5x converter on the same lens produces a 300mm equivalent. Teleconverters run \$200 to \$400.

Gentoo penguin family at Neko Cove (Harbour), Antarctica. Nikon D2X, 250mm, f/9, 1/250, ISO 100.

Pro Tips

Simple strategies for shooting wildlife

- If possible, keep the animal's eye in focus.
- Separate the animal from its surroundings with an aperture of f/4 or f/5.6 to blur the background.
- Use a slow, quiet, zigzag approach to get closer to animals.
- Wear muted colours and avoid aftershave, scented deodorant, cologne or perfume.
- Avoid wearing shiny objects like reflective sunglasses or jewelry.
- Cover the shiny parts of your camera equipment with black electrical tape.
- A tripod is a must when using longer lenses or waiting for action.
- Research your subject's habits. For example, a cold-blooded iguana must raise its body temperature after and before a cool night. Photograph them in the early morning or late afternoon when they are quietly basking in the sun.
- Avoid direct eye contact with animals.



FRAMING AND DISPLAY

The Ultimate Expression of Photo Creativity



By Jack Colvin



Walk into a gallery or a shop that sells a wide variety of framed paintings and you are likely to see several types of presentations. Some of the work will be matted and framed in a conventional "museum" manner while others may be in floating (or floater) frames without a mat. Both are beautiful, but today the most popular display method for art work on canvas — including photographs — is the gallery wrap. This type is created by wrapping the canvas onto wooden stretcher bars so the canvas is taut and smooth, with the image area continuing around all four sides.



Photo by Michelle Valberg



This method adds depth and dimension to the work. It also eliminates the mat and the visible framing hardware so there is nothing to detract from the image. I first recognized the value of this concept when viewing Michelle Valberg's Arctic Kaleidoscope exhibition at the Canadian Museum of Nature last year. The oversized gallery wrap prints on Hahnemühle Monet Canvas were absolutely stunning.

Museums and galleries usually produce wraps by a commercial method, but it is easy to make your own similar presentations without any training or expertise.

Gallery Wrap DIY

In the past, gallery wraps required specialized skills and tools – but that has changed. If you have a canvas print that would benefit from a contemporary look, check out the Stick & Stretch products. They enable you to make comparable pro-calibre gallery wraps in five minutes at a modest cost. (Your first attempt will take longer since you'll also be learning the process.) Two Stick & Stretch types are available: the 1.25" deep Standard for gallery wraps as long as 24-inches and the Pro for a different look with 1.75" depth. The latter is required when making larger wraps, as long

as 60-inches. Ready to try by making a gallery wrap with one of your 13x17" canvas prints? If so, you won't need an industrial stapler or stretching equipment. Simply get a sharp X-ACTO knife, a padded cutting surface (preferably a self-healing mat) and a 10x14" Stick & Stretch Starter Kit. This kit (\$25) contains several items, including re-usable corner positioning accessories, pins resembling large staples and the four sticks or bars with adhesive strips which will form the sides of your 10x14" frame. The Starter Pack is also available in a 12x18-inch size (about \$50) and a 11x14-inch (\$70) kit.

There is a preliminary step that is essential before creating a canvas gallery wrap with any process, including the Stick & Stretch products. After allowing the print to dry for at least 24 hours, remove any dust. (The drying time will be longer in areas with high humidity.) Then add a coating of Hahnemühle Varnish with a brush, or with a foam roller for a smoother effect, as per the instructions provided. After it is dry, the coating will prevent the creation of white areas along the edges when you attach the canvas to the frame. The Varnish is available through well-stocked photo retailers as a liquid in gloss, satin or matte finish.



Photo by Michelle Valberg

The procedure to turn your print into a gallery wrap with Stick & Stretch products is straightforward but it does involve twelve steps: assembling the four sticks (bars) for the frame, attaching them to the print, cutting off the excessive canvas, folding the canvas around the frame, attaching the corner tension bars, and so on. Frankly, this is a lot more straightforward than the description above suggests.

It is well worth viewing an informative video on Youtube that illustrates the entire process. You will find one demonstrating the Standard product at <http://www.youtube.com/watch?v=Lx6eUFBqMaA> and another showing the Pro version at <http://www.youtube.com/watch?v=Lx6eUFBqMaA>. Follow the steps as illustrated and you will have a canvas wrap without unsightly staples, nails, or bunched up corners for a gallery-ready look.

Why Print On Canvas?

As you might have guessed, making a gallery wrap with any method requires media that is strong and flexible. The wrapping process simply does not lend itself to use with a print made on conventional inkjet media since the edges would tear. Some framing stores have equipment for laminating the paper to make it

suitable for wrapping but most photographers prefer to start with canvas inkjet print. (There is a very strong, flexible canvas-look paper that can be wrapped without cracking at the edges: Innova JetMaster, in smooth and embossed finishes. It will be available in early 2014.)

While you can order a canvas print from a lab, you can also make your own. This requires an inkjet photo printer designed to accept canvas media, such as the Canon PIXMA Pro-1, the Epson Stylus R3000 and the larger pro machines of either brand. A 13x19-inch print is perfect for making a 10x16-inch Stick & Stretch gallery wrap.

Canvas media for inkjet printing—with a gesso coating and an ink receptive layer—is readily available in brands such as Breathing Color, Ilford Galerie and Hahnemühle Fine Art. I have had excellent results with the latter using a Canon PIXMA Pro-1. Hahnemühle offers three distinct canvas options: the heavy cotton (410 gsm) matte Monet often used by Michelle Valberg, the smoother, whiter polycotton Daguerre, and the glossy polycotton Leonardo.

Great Versatility and Durability

After using the Starter Pack, you will want to buy additional Stick & Stretch bars to make more gallery wraps. To calculate the lengths required for use with any size of print, simply deduct 3" from each of the dimensions, as per the earlier example provided in the section on canvas media. The Stick & Stretch bars are available in various sizes, up to 24" in Standard and to 60" in Pro, in packs of five frames of a given length. Simply mix and match stretcher bars of different lengths to achieve the desired dimensions for mounting your print.

The Stick & Stretch products are beautifully finished and made in Canada of kiln dried bass wood that is unlikely to warp, so they will look great for years. The Standard stretcher bars offer a bonus—they are notched in the centre, making it convenient to hang your horizontal or vertical gallery wrap print so it is properly centered on the nail. You can also mount your gallery wrapped print in a floating frame purchased from a retailer. That will leave a bit of space between the four sides of the stretched canvas wrap and the frame so the sides will remain visible.

Do It Yourself in 12 Easy Steps

1. Cut down canvas.



2. Flip canvas over.



3. Peel tape off sticks.



4. Place sticks in blue corners.



5. Center frame over print.



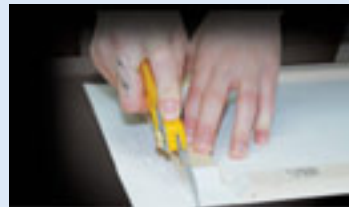
6. Push down on sticks.



7. Remove blue corners.



8. Remove excess canvas.



9. Cut a 45° angle slit on each corner.



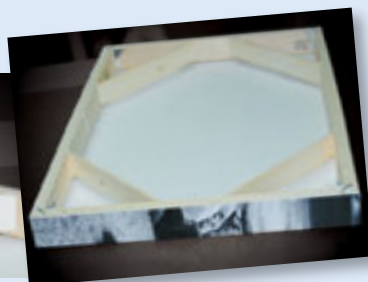
10. Lift and stick to adhesive.



11. Fold and staple each corner.



12. Place corner tension sticks.



05 minutes

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12 easy steps

- cut down canvas
- flip canvas over
- peel tape off sticks
- place sticks in blue corners
- center frame over print
- push down on sticks
- remove blue corners
- remove excess canvas
- cut a 45° angle slit on each corner
- lift & stick to adhesive
- fold & staple each corner
- place corner tension sticks

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By François DesRosiers

Enhancing Light

*Photography is the art of creating an image with light.
Here's how to use flash to take control of the light...*

In an era with cameras capable of recording images at ISO 24000, you might think that any subject can be captured in the ambient light of even the darkest room, and to a certain point this is true—but low light capability does not necessarily open the door to fine photography. The ability to control light is the key to better images.

For many photographers, the ease and familiarity of working in natural light brings a

sense of realism to their work... they feel that photography with minimal equipment lifts a weight from their shoulders—but there are times when the ambient or natural light should be enhanced or even replaced with flash to produce better images.

It is not unusual for a photographer to feel uncomfortable with flash photography. The mystery and uncertainty of the result keeps many people from exploring the wonders of flash techniques—flash can be your greatest tool for spectacular images. When used as the sole source of light or as a subtle addition to the natural scene, flash can add the creative spark that produces the ideal image.

There are several critical elements to consider when you select the lighting effect for your photographs, whether you work with natural light, flash, or a mixture of light sources. The first consideration is the quantity of light that will be required to let you use the desired combination of shutter speed, aperture, and ISO settings. Flash gives you a distinct advantage, and it is better to have a flash unit with more power than less so that you can vary the power to suit the scene. Whether you use portable flash or studio units, the concept is the same—the difference lies in the output and the recycling times. The use of flash accessories can allow you to modify the angle of coverage, the degree of diffusion, tint or hue, and other nuances of light. For images that require great detail or great depth of field, the flash lets you select a small aperture in situations where the ambient light would require a very large setting.

For creative photography, the quality of the light is even more important than the quantity. Think of light as a fluid and the flash tube and reflector as a delivery system—like the nozzle on a garden hose. The larger the source, the softer the flow, and the smaller the source, the harder

1/125s, f/8, ISO100 with
Firefly2 50cm





Light coming from above, without modeling effect, without life. The exposure is correct, but the portrait does not work. I shot at ISO 1600 to have a suitable combination of shutter speed (1/20 second) and aperture (f/5.6). This is the usual scenario of the family photographer who is afraid of flash. As my subjects are on a white table, which serves as a reflector, the result here is less disastrous than photographing people in a large empty room.

the flow... to continue the analogy, a large, soft jet of water is safe for delicate plants, just like a large, gentle flash is suitable for soft subjects—portraits of attractive subjects, for example. The soft nature of diffused light is often preferred for wedding photography, which is why pros don't mind the soft light of an overcast day—often preferring it to the harsh light and hard shadows of a sunny afternoon. On a sunny day, or when you use too much flash, contrasts are higher and it is difficult to preserve detail in the white of the dress and the black of the groom's jacket. On an overcast day, or when you use a soft reflector to diffuse your flash, the contrasts and colours will be recorded in a more gentle, natural way.

The camera's built-in flash is useful, because it adds light and is always with you, but it is small, so it does not have the power to cast light very far, and at close range it produces a hard light that is always directly facing the subject, which removes any sense of dimension. The result is often so harsh that it turns photographers away from the use of flash.

It is said that the worst place for a flash is on the camera, but when you have a good portable flash you can change the angle of the flash head to bounce the light off a reflective surface like a wall, a ceiling or a flash umbrella, producing a soft enveloping light. These surfaces have now become the light source, and they allow you to change the magnitude and the direction of the light, adding a great deal to your creative versatility. If you use a studio flash you can increase the power and the range of flash modifying accessories—the more elaborate the lighting setup, the greater the need for power, space, and investment in terms of time and money, but the results often distinguish the work of a professional from the efforts of an enthusiastic amateur. On the other hand, when you take the time to master portable flash, and build a portable flash system, you can achieve exceptional results with lightweight, affordable equipment.

Battery powered portable flash can be ideal for use in the field where larger studio units are not practical. I usually carry three portable flash units in my bag to match the lighting needs of almost any situation.

If your job is to photograph children in their schools, the three-flash portable system is all you need. If you have access to a space where you can set up a studio flash system, the results can be even more impressive when you add reflectors, softboxes, and other flash modifiers to your set.

When creating a light environment, there is more than just the direction of the light to be considered. You want to study the effect of each light source on the subject to render a three-dimensional effect. We often think of a flash setup in terms of a triangle consisting of the subject,

Now, using my Metz 58AF2 on the camera, the effect is the same, because the light source is still small and highly directional. The shadow is still in the background, but at ISO 100 the image quality is improving.

For this set of images, I used my built-in flash to add a bit of life to the photo and it is just the opposite that happens. The results are a bit better, but the light is harsh, there are highlights and a major shadow on my background because I worked vertically as I do very often for portraits. ISO 400, 1/60s at f/5.6.





I decided to bounce the flash off the low white ceiling in order to change the direction and increase the size of the light source. I used at 70-200 f/2.8 zoom around 150 mm for a beautiful perspective. The bounced light is nice and the shadow on the face and the background is soft, creating a dimension in my portrait. I used TTL mode, so the exposure was automatic on my Nikon D800. My aperture setting was in manual mode, in order to control the depth of field, but the flash was in TTL. In this way, I can achieve the desired depth of field effect appropriate for the number of people in the scene. For consistent results, I prefer to work with my light meter in central spot mode, because the main subject of my picture is my character. In case of under or overexposure, it is easy to use exposure compensation on the flash only. By moving the subject farther from the background, the shadow is diminished.

the main light source and the photographer. The challenge in photography is to take a three dimensional subject and make it appear life-like on a sheet of paper or a computer monitor. Only lighting with high and low lights will give us this effect, so it is necessary to create shadows—to achieve this, we must put our light at an angle to the subject. This is the beauty of working with portable flashes and studio lights. It is easy to change the position of our light to achieve the desired effect. With digital cameras we can immediately see the effect that moving the light source or modifying the output or the subtle nuance of the light will have on the subject.

The final consideration when adding flash to your scene is the colour of the light. Physicists measure the colour temperature of light on the Kelvin scale. ... photographers often refer to light in terms of its effect on the subject - cold, warm, or hot, the optimal colour temperature of the flash will depend on the scene and the subject. It is relatively easy to filter your flash to achieve a range of colour effects.

Don't limit your photo creativity to subjects that can be captured in natural or ambient light—take the first step on the road to advanced photo lighting by exploring the many techniques made possible with the use of portable and studio flash. The images accompanying this article show real life examples with very little post-processing—just a touch here and there to fix minor skin imperfections. The results show the quality and direction of the light.

For ambient light, we usually have situations where ceiling fixtures cast a flat light from

directly above the subject. The quality of this light is bland and lifeless—there are no shadows to create a modeling effect. While the exposure may be correct, the portrait lacks interest. If you use a built-in flash to add a bit of life just the opposite happens. The built-in flash is harsh, there are excessively bright highlights, and the flash casts a major shadow on the background that is even more distracting when you shoot in portrait rather than landscape orientation. If you use a shoe-mount flash on your camera, the effect will be the same because the light source is still small and highly directional.

The real work of creation begins. I get out my tripod and place my flash on my left to add volume to my portrait and create zones of high and low light. I used the Metz 58AF2 in direct mode without the broadcast flash. I controlled the light with my internal flash and put the Metz in slave mode, this is very easy with the 58AF2. This produced a hard light, with stark shadows and a dramatic character. The experiment is going well, so I adjusted the angle and the height of the flash and continued my work. 1/125s, f/5.6, ISO 100.



The secret to better flash pictures is to use the room to your best advantage. I often bounce the flash off the ceiling to change the direction of the light and to diffuse the effect of the flash. If the ceiling is white and normal height, this turns the ceiling into a large flash reflector. I use a portrait length lens like the Tamron SP 70-200 DI VC USD set to a focal length around 150mm for a beautiful perspective. The bounced light is pleasant and does not cast a harsh shadow on the subject's face—just enough to produce a natural sense of dimension. I work in TTL mode, so the flash output is controlled automatically by my Nikon D800. My metering system is set to manual or aperture priority mode so that I can select the setting that will produce the desired depth of field. I choose f/5.6 for the average portrait effect or f/8 when I photograph a group. For the most consistent results I set my light meter to centre weighted because my main subject is often in the centre of the viewfinder. In case of under or over-exposure, it is easy to use the exposure compensation function on the flash only—a few test shots and you should have perfect exposure for all of the shots in the same location. When you are experimenting with flash exposure, try to change only one parameter at a time, either the flash, speed or aperture.

I wanted to have a lighting effect more appropriate to my subject, so I mounted my flash in a Firefly2 65 cm softbox, which diffused the light and gave me more control of the direction. By placing my flash very close to my model, I can light the subject and still have a dark background. This is a subtlety that you can achieve with flash that you might not be able to produce with only ambient light. 1/125s, f/5.6, ISO 100, Firefly2 65cm



To quickly and easily soften the light, I attached a Lumiquest Promax diffuser—the effect is immediate and subtle. The contrast is reduced and there is less unpleasant reflection on the skin. The Lumiquest Promax is very compact and easy to carry in your camera bag or jacket. 1/125s, f/5.6, ISO 100

Since I always want to have a light source that is most appropriate for my subject, I often place my flash inside a softbox—for these images I used a Metz 58 AF2 in a 65cm Firefly2, which diffuses the light but gives me full control over its direction. With one flash and the softbox mounted on a tripod, I set the on-camera flash to control mode, and the remote flash to slave mode—a very easy adjustment with the Metz 58AF2. I would have worked in the same way if the room did not have a suitable ceiling for bounce lighting.

Portrait lighting varies depending on your subject. For a female subject, I usually place my light above and close to the camera to soften the shadows. For male subjects, I usually shoot for a bit more contrast so I move the main flash a bit farther away from the camera position. This changes the nature of the "triangle of light" and produces more pronounced modeling in the portrait. My remote flash adjusts automatically because it is in TTL mode—as long as the flash is within the working range for the camera and flash settings, I can concentrate with my subject and focus my attention on their facial expressions - I trip the shutter with a remote release when the portrait is perfect.

In this article, we discussed the use of a portable flash on a tripod with a Firefly2 soft-box, to achieve better control over the quality and direction of light. We discovered that the greater the size of the light source, the more flattering the result will be for portraits. To make a portrait of family or a couple, I prefer the 50cm or 65cm Firefly2 and I place it farther from the subjects to have an equal light on the group. This assures a more even distribution of light from the front row of people to the back row in a group photo. It sounds bizarre, but this is the effect of the law of lighting - the intensity diminishes as the inverse square of the distance - in other words, when I double my distance, I lose four times the power of my flash or two aperture settings. When using remote (off-camera) flash, it is the flash to subject distance that determines the exposure - not the flash to camera distance. The key is to have a flash with enough power to give you a choice of apertures to work with - this is why it is very important to have a flash with a good guide number like the Metz 58 AF-2.

To separate my group from the background, I often take a 25 x 60cm Firefly2 Strip Box and place it behind the group like I would place a hair light behind a single portrait subject. This is ideal because it easily covers the group but it prevents the spread of stray light that would come from an umbrella. Using my internal flash as the master, I control the power of my two remote flashes independently. On the other hand, it is important to properly set the camera and flash units. The entire system should be on the same channel, and then I assign a different "group" for each flash. Normally, my main light is "group 1" and the hair or fill flash is "group 2". If I was using another Metz 58AF-2 as flash master, I could go effectively to 3 slave flashes. This would create a really nice portable studio!

When you set up a flash system, the easiest way to take full advantage of the many flash functions is to use several units that are the same, or totally compatible with each other and your camera system. The Metz 58 AF-2 is available in models that are fully compatible with the major camera systems.

Once you take the mystery out of flash photography, you will discover a range of techniques that can enhance the quality of many photographic assignments. Take a few minutes to study the camera and flash manuals,



1/125s, f/8, ISO100 with Firefly2 50cm

François DesRosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

and experiment with the angle and intensity of the light, and you will be well on the way to better images.

1/125s, f/5.6, ISO 100, Firefly 50cm with reflection off the table.





52 AF-1 digital

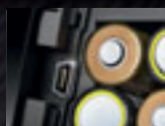
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Vanguard and Tamron win Pop Photo Awards!

Popular Photography Magazine, the world's favourite photo enthusiast publication, has announced the winners of the 2013 Pop Awards for "The Best Photography Gear of The Year".

Among the products selected for the 2013 Pop Awards, two items recently featured in PHOTO News caught our eye... Here is



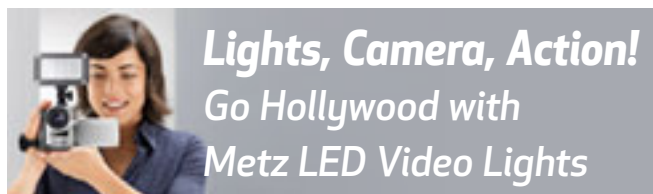
what Popular Photography had to say about the Vanguard GH-300T: "As a pistol-grip tripod head alone, this Vanguard unit would be a worthy product, with its easy-and-precise release and lock to any horizontal or vertical position. It has a quick-release plate, adjustable ballhead tension, fluid or click-stopped panning, and two spirit levels. Now add the camera trigger, which lets you fire the shutter via remote cable without removing your hand from the grip, so you can zoom or focus with the other hand simultaneously—great for sports or wildlife."

The selection committee at Popular Photography also cited Tamron's SP AF 90mm f/2.8 Di VC USD Macro lens with Vibration Correction: "This full-framer is

Tamron's first 90mm macro to sport its highly effective Vibration Correction stabilization system, tested at over 3.5 stops of extra handholding leeway—the best in its class. Optical performance was superior across all indicators, notably in distortion control—as close to zero distortion as we've seen. Robust, weather-sealed construction, too. In Canon, Nikon, and Sony mounts."



To read all about the Popular Photography Awards, please visit Popular Photography Magazine at www.pophoto.com



Lights, Camera, Action!
Go Hollywood with
Metz LED Video Lights

For 75 years, Metz has been the professional's choice for photographic lighting. Now you can make the most of your digital camera's HD video capability by adding light for better images. The new Metz mecalight LED video light series puts a touch of Hollywood at your fingertips to light up every scene. From the compact mecalight 160 to the pro-level continuously dimmable mecalight 320 LED video light, these compact light sources can be easily attached to any camera or camcorder. For an even greater light output, mecalight units can be connected together and dimmed using the same controller.

The mecalight 320 features 48 High CRI LEDs delivering 320 Lux output at 5600 K. For quick and easy use on location the light can be operated on 4 AAA alkaline or rechargeable batteries, or you can connect a power supply for studio work. The mecalight has a vertically and horizontally rotatable base and a tripod socket, and it can be attached with the optional Flex Arm FH-100. The light includes 3200K artificial light filter and diffuser filter that are easily attached with magnet holders.

For more information on the mecalight LED-320 and other models in the new video light series, please visit www.metzflash.ca

Nikon D5300 Has Wi-Fi and GPS

The latest DSLR from Nikon Canada is the D5300, featuring a 24.2MP DX format CMOS sensor, Expeed 4 image processor, and a wide ISO range of 100-12,800 (expandable to ISO 25,600). The technology embodied in the D5300 includes built-in Wi-Fi and GPS, 39-point autofocus, and the ability to capture action at 5 frames per second, or shoot full HD video at 1080p. The 3.2-inch (1,037K-dot) Vari-angle LCD monitor is bright and sharp—ideal for live view and replay in a variety of lighting conditions.

Nikon's scene recognition system makes automatic operation a breeze. You can select a range of modes including manual to achieve exquisite results in any situation.

At just 480 grams the compact and lightweight D5300 body is a pleasure to carry. The D5300 is as stylish as it is versatile—choose from red, blue, or black models.

Easy to use and fully featured to let you expand your skills, this Nikon is an ideal choice for a wide range of photo enthusiasts.

For more information please visit www.nikon.ca





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Available for CANON | NIKON | OLYMPUS |
PANASONIC | PENTAX | SONY
Individual Price: \$229.99



See our other kits online at store.amplis.com

Nikon Df-Control Dials have Returned!

Nikon has created a new digital SLR that blends the best of classic Nikon design with the wonders of modern imaging technology. The new Nikon Df is a lightweight FX-format camera with convenient mechanical controls, a glass pentaprism viewfinder, and the same 16.2-megapixel FX-format CMOS sensor used in Nikon's professional D4 digital SLR. In keeping with the retro styling that reflects the Nikon F era, a new AF-S NIKKOR 50mm f/1.8G Special Edition prime lens pays homage to original NIKKOR Ai lenses. The camera is compatible with all current AF, AF-S, DX, AF-D NIKKOR lenses and classic Ai and non-Ai NIKKOR glass. The Nikon Df may be retro styled, but the features are state of the art for digital still photography. The 39-point AF system has 9 cross-type sensors and 7 AF points capable of working down to f/8. Nikon's EXPEED 3 image processing engine delivers a continuous burst shooting rate of up to 5.5 frames-per-second (fps), and the Df incorporates built-in High Dynamic Range (HDR) technology. The Df has Nikon's 2016 pixel 3D Matrix Metering and Scene Recognition System for exposure accuracy. Shoot in available light with excellent results thanks to the wide ISO range of 100 to 12,800 (expandable to ISO 204,800). Imagine a digital version of the classic Nikon F, add the optional WU-1a Wireless Mobile Adapter (sold separately) for Wi-Fi compatibility, and you have a pro DSLR that does everything except shoot movies. See the Nikon Df soon at a photo retailer in your area, or read about it in detail at www.nikon.ca



Sony A7 and A7R Full-Frame

Sony has unveiled two full-frame mirrorless cameras, the Sony A7 and Sony A7R that feature 2.4 million dot OLED viewfinders, 3-inch tiltable LCD, and built-in WiFi and NFC connectivity. Both cameras capture still images and up to 1080/60p HD video.

The Sony A7 features a 24.3MP full frame Exmor CMOS Sensor and BIONZ X Image Processor and includes the common optical low pass filter found on most digital cameras today. The Sony A7 is also available with a 28-70mm f/3.5-5.6 kit lens. The Sony A7R features a 36.3MP sensor and has no optical low pass filter for more resolving power and image detail to match the increased resolution.

For more information please visit your local photo retailer, SONY Store, or surf the web to www.store.sony.ca and click on Mirrorless Cameras.

Olympus OM-D E-M1 A New Flagship is Launched!

Olympus has unveiled a new Micro Four Thirds DSLR that embodies the pinnacle of technology, rugged durability, and pro-category features.

The OM-D E-M1 was created in response to demand for a compact system camera with professional DSLR capability. The new model, successor to the E-5, works seamlessly with all ZUIKO Digital lenses and features an advanced DUAL FAST AF system that combines both Contrast AF and On-Chip Phase Detection AF. DSLR users familiar with an optical viewfinder will marvel at the OM-D E-M1 electronic viewfinder (EVF) that is as

large as a full-frame DSLR viewfinder and has added creative control.

The OM-D E-M1 has a new 16.3 megapixel Live MOS sensor, a new TruePic VII image processor, and New Fine Detail Processing II technology that configures the appropriate sharpness processing for each individual lens for natural, high-quality resolution, as well as reducing compression artefacts when recording movies. The TruePic VII engine supports 10 frames-per-second shooting with a 36-picture RAW buffer in single autofocus (S-AF) and 6.5 frames-per-second shooting with a 50-picture RAW buffer in



continuous autofocus (C-AF) mode.

The Olympus OM-D E-M1 is dust-proof, splashproof and freezeproof down to 14 °F.

For more information, please visit www.getolympus.com

BLAST FROM THE PAST

AgfaPhoto Colour Film and Single Use Cameras

A classic is back, by popular demand! 200 and 400 speed AgfaPhoto Vista Plus 35mm film; and LeBox Single Use Cameras, including the LeBox Ocean Waterproof Camera will once again be available in Canada.

For more information please visit www.amplis.com

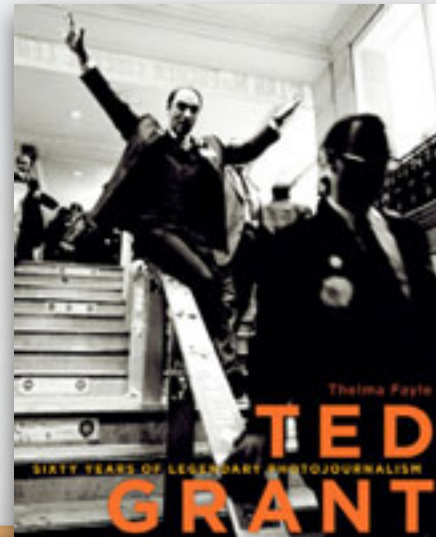


Take the Action to the Max with the Genus GoPro Cage

The GoPro camera revolutionized the world of action photography, and Genus takes the action to the max with the new Genus GoPro cage, a device that lets you mount your GoPro camera where the action is. Tackle the toughest situations and catch the excitement with the strongest and most versatile GoPro camera housing in the world.

The new GoPro cage is the first product in the new line of Genus GoPro camera accessories.

For more information please visit www.genustech.ca



Ted Grant Sixty Years of Legendary Photojournalism

By *Thelma Fayle*
Heritage House Publishing Co. Ltd.

Ted Grant has made a career out of being in the right place at the right time, catching some of the most famous people in the world in moments of pure humanity. His photographs have been featured throughout the world and his seminars have enlightened an untold number of students at Leica International, at the school of medicine at Yale and at Carleton University. While he is best known for his candid shots of Ronald Reagan, Jackie Kennedy, Margaret Thatcher and Pierre Trudeau, Grant's portfolio extends from the Olympic Games to the National Film Board of Canada, and includes an extensive archive of medical photography. More than 300,000 photos comprise his life's work and the collection of images is housed at the National Archives of the Canada.

Ted Grant: Sixty years of Legendary Photojournalism tells the story of the nuances of cold war politics, the Olympic scandals, urban poverty, nuclear disasters and medical breakthroughs. As varied as these images are, Ted's ability to penetrate the facades of public figures and coax the ordinary citizen to create extraordinary images is evident in each of his photographs.

Even if you don't recognize the name, you will recognize the work of Ted Grant—the photo of Pierre Trudeau sliding down a banister, the iconic photo of Brian Mulroney and Margaret Thatcher... this collection of images is a social history of the last half of the 20th century. The accompanying text illuminates Ted Grant's career and his visual contribution to our history.

“Close-Up”

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New eyes for industry



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



Wood Frog Tadpole

Brian Robin of Desboro, Ontario, photographed a wood frog tadpole using a Pentax K100D, DFA 100mm macro lens and a pair of off-camera flashes set to the side to illuminate the subject in a small homemade tank. "I shot at 1/125 second, f/16, and ISO 200, using the flashes to the side and below the tank".

The PHOTONews Challenge for Winter 2013/2014 is “Close-Up” – your assignment – to photograph a subject at one-quarter life-size or higher magnification.

The topic is open to a range of interpretations and techniques – you may photograph fine detail in an object, zoom in on the eyes of a person or a pet, or explore the patterns on a surface. You may want to experiment with a variety of camera angles, lighting, special effects, or techniques, images photographed in previous seasons are welcome.

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 Winter 2013-2014 Close-Up Challenge”, where you will find additional challenge details, as well as samples, suggestions, and technique tips.

Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

Our PHOTONews Challenge themes for the coming issues are as follows:

- Spring Challenge Theme: Colours
- Summer Challenge Theme: Hot Stuff!

COMING IN THE NEXT ISSUE

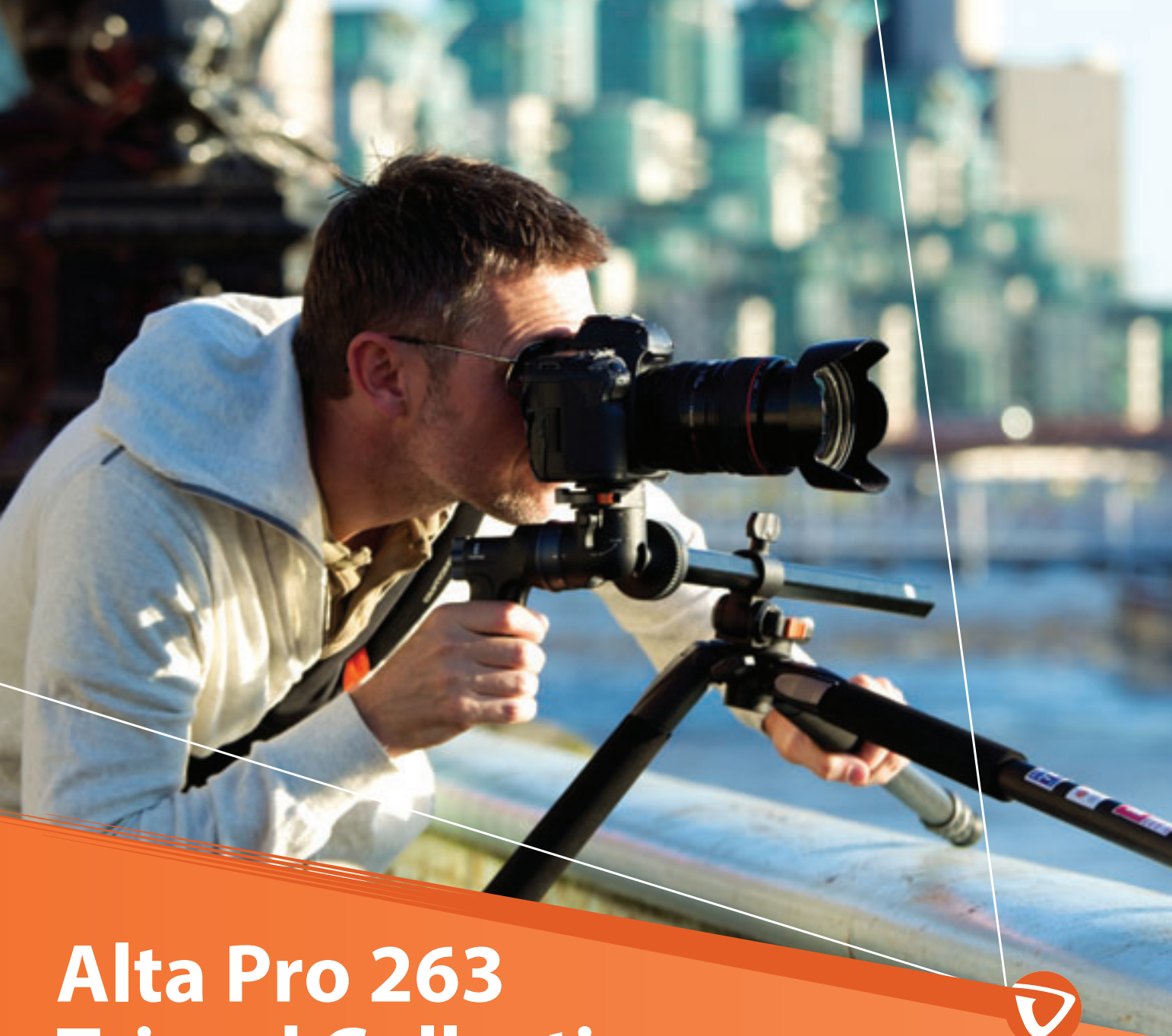
Spring 2014

The Spring 2014 issue of PHOTONews will take readers on a tour of some of Canada’s most spectacular landscapes, explore the techniques of action sports photography, and focus on the magic of post-processing your images.

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTONews Digital Edition archives, please visit www.photonews.ca.

Join us as we share our passion for photography – visit our flickr® group at www.flickr.com/groups/photonevsgallery/ where you can sign up to exchange ideas and display your favourite photographs – it’s fun, it’s free, and it’s a friendly environment for photographers of all ages and skill levels.

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



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GEAR UP



THE NIKON D4

When Nikon raises the bar, the pros take note. The D4 is well worth all the attention. No moment is too fleeting, no light too low, no location too harsh, no deadline too tight for the advanced technologies built into Nikon's rugged flagship DSLR. Prepare to be impressed with specs like the 51-point AF system, 10 fps continuous shooting, 16.2 MP FX-format CMOS sensor, 91,000-pixel 3D Colour Matrix Metering III, staggering 100-to-204,800 ISO range... even Full HD (1080p) video, with an external mic to record stereo sound and headphone jack for monitoring audio input. What it all adds up to is a must-have camera that masters the crisp detail, rich colour and heart-stopping impact that you – and Nikon – are famous for. **Read up at Nikon.ca**



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