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PETER BURIAN

Macro Technique

MICHELLE VALBERG'S

Northern Exposure

- Inside -

Your Holiday Gift Guide!

* * *

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Cover photo by Bernard Brault ©

"Canadian Alpine Ski Team member during a training session at Termas de Chilian in Chile" Nikon D2Xs, Nikon zoom 70-200mm, 1/500 F5.6, 100 ISO

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InFocus



You've got to Love Winter!

This issue of PHOTOnews celebrates Canada's most distinctive season – the soul of our national identity, and the biggest challenge of the year for photographers – it is winter, and as the first snowflakes swirl around my window, the words and music of Gilles Vigneault fill my study... "Mon pays ce n'est pas un pays, c'est l'hiver" (my country is not a country, it is winter).

I have been a winter person all my life, skiing and snowmobiling the months away, always thankful for the changing seasons and the unifying effect that the winter has had on Canadians – from the pioneer days to modern times, winter binds us together, and we take pride in the fact that we can endure the cold and all of the related challenges, and through ingenuity and determination we always prevail.

Perhaps the pride of surviving in a rather harsh climate is the key to our fascination with winter photography. We approach the camera numbing cold as a challenge; we address the enigma of snowscape exposure metering with a straightforward and effective solution. We see the snow not as an inhibiting factor, but as a liberating road to adventure – as Gilles Vignault's "Mon Pays" lyrics continue – "mon chemin ce n'est pas un chemin, c'est la neige" (my road is not a road, it is the snow).

As the world prepares to celebrate the Winter Olympics, we celebrate the true north, strong and free. Michelle Valberg takes us along on a voyage of discovery in her special feature "Northern Exposure", and Bernard Brault shares the secrets of winter sports photography.

For those who find our Canadian climate just a bit chilly, Peter Burian provides an ideal indoor project to pass the long winter nights, in his technique feature on close-up and macro photography... it's one of the best reasons to bring home a bouquet of fresh flowers for your significant other – just don't tell her that the blooms are really intended to be the subject for your weekend photographic session!

This is the second issue of PHOTOnews since we redesigned and redirected the magazine, and I hope that you enjoy reading it as much as we enjoy bringing it to you. At press time, more than 1,000 people have visited our flickr® group, sharing their thoughts and photos with fellow readers – why not take a minute to surf over to www.flickr.com/groups/photonewsgallery/ - it's fun, it's free, and it's all about photography!

Norm Rosen
editor@zakmedia.ca

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Northern Exposure

Michelle Valberg previews images from her new book - *The Land and the Life of the Inuit*.



On the floe-edge between Bylot and Baffin Island, this Narwhal appeared in a crack in the ice. The calm ocean waters displayed a perfect reflection of the tail gliding through the water. I was only feet away from this beauty. I used a shutter speed of 1/640 second with an aperture of f/14 at 200 ISO. With 24 hours solstice I was able to achieve these settings at 8 p.m. ©Michelle Valberg

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We celebrate the best images from our Autumn 2009 Challenge.

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Bernard Brault shares his secrets for winter sports photography – just in time for the Winter Olympics!

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Stay warm and cozy all winter long with these tips for beautiful close-up and macro images from Peter Burian.

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Looking for the perfect gift for a photographer in the family? Our Holiday Gift Guide is the place to start!

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This month's highlights from the PHOTONews Gallery flickr® group.

Let it snow! 32



Ten tips for better winter pictures.

Congratulations to the winners of the quarterly PHOTONews Challenge!

► 1. Early Morning Fishermen.

Evelyn Buchner of Sarnia, Ontario used her Canon XTi with a Canon 70-200 f4L (non IS) lens to catch the mood of these fishermen in the early morning fog on Clear Lake while on vacation in Emsdale, Ontario, just north of Huntsville. 200mm, f/5.6 @ 1/125, ISO 200.

"I am always inspired by mist and fog and especially like the simplicity and mood of this photo. Only fishermen and photographers would get up at 6:30 a.m. while on vacation!"



▲ 2. Autumn Colours.

J.J. Guy Longtin, of Renfrew, Ontario captured this shot using a Canon EOS 30D with 28-135mm IS USM lens and a Manfrotto tripod. "I'm a career Fire Chief and use photography as a stress reliever. I've been shooting for a long time but only in the past 10 years have I got serious about it. I love nature photography and touring around in my canoe."

► 4. Apps Mill Leaves.

Michael Melick of Brantford Ontario, applied a creative perspective to the Autumn Challenge theme. "I captured this Autumn scene with my Nikon D70s using a 28-105 lens. The camera settings were ISO 200, 1/200 @ f/8.

"Using Corel Paint Shop I "sphered" the leaves and the branches to focus the eye into Mother Nature's World."



▲ 3. Pumpkins - Fall Splendour.

Carolyn McIntosh of Edmonton, Alberta took this shot at a garden market in Salmon Arm, BC during Thanksgiving weekend, using a Nikon D90, 24-70mm f/2.8 lens, at 70mm, 1/90 sec f/19, ISO 200. "Recently retired, I decided to pursue photography again my previous experiences date back about 29 years go. It has become a consuming passion."

Don't miss our Winter PHOTONews Challenge - see page 34 for details, and post your best shot at the PHOTONews Flickr® group... www.flickr.com/groups/photoneWSgallery/



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Winter Photography!

Bernard Brault Shares his Secrets for

Gold-Medal

by Norm Rosen

tips: "Take a lot of pictures, always keep an eye on the action, and press the shutter at the right time."

It takes a great deal of planning to capture the decisive moment in any sporting event, and that requires a combination of skill, knowledge of the event and the participants, a dash of luck, and an eye for the most intangible element of a good photograph - the human interest factor that transforms a good picture into a great image.

"I like to get emotion in a photo. I like it when people laugh at a picture - or react

with tears. An image works when people don't have to read the caption. After eight Olympiads, I am as excited about the Vancouver games as I was for my first assignment!"

When you head out to photograph winter activities, it is essential that you prepare yourself and your equipment to operate at peak efficiency in the cold weather. Bernard uses professional gear, of course, relying on his Nikon D3 cameras to withstand temperatures and wind chill factors that can plunge to -40° C.

"I use camera bag with a chest harness to protect my camera and lens when I shoot skiers. I keep extra batteries in my pocket just in case, although with the Nikon D3, the batteries have a very long life! We are a long way from the D1 - I have two flashcards in each camera and extras in my pocket.

Bringing the Olympics Home

With the eyes of the world focussed on the 2010 Winter Olympics, PHOTONews turned to Bernard Brault, one of Canada's leading photographers, for inside information on how to take spectacular pictures during the most challenging season of the year.

A Montreal La Presse staff photographer since 1984, Bernard specializes in sports photography - his career spans more than 30 Grand Prix of Canada races in Montreal, and eight Olympic games... Vancouver will be his ninth Olympiad.

Readers may be familiar with the 1994 book *Les Québécois à Lillehammer*, featuring 125 of Bernard's photographs.

Ski Team member Eric Guay seen at the start during training at Mont-Tremblant, Quebec.

Nikon D3, 14-24mm f/2.8, 1/800 @ f/5.6, ISO 100. © Bernard Brault.

Bernard has received more than 200 international prizes and awards for his photography, and in 2007 he was chosen as Canadian Photographer of the Year by the NPAC (National Photographers Association of Canada).

I asked Bernard to share his secrets for winter photography, and he paused for a moment, then provided the first in a series of



François Bourque hits a gate during a training run in Portillo, Chile.

Nikon D2X, 300mm f/4.0, 1/640 @ f/4.0, ISO 100. © Bernard Brault.

Also, I try to keep the photo equipment outside for all day, I hate going in a chalet where it's humid and warm, the lens gets all fogged-up. Go to the bathroom and put it under the dryer, it should work."

For sporting events, professional photographers are often assigned to specific vantage points where they can capture the most exciting images. For the average photographer shooting family and friends in an "Olympic" style, there are a few basic tips for great results...

"I always look at the background before and even during the Olympics, a clean background is a must. After that, I do my best with the light! Since the sun doesn't go high in the sky in winter, I try not to be exactly in the line, but a backlight looks good also."

"I always use follow focus at 8 frames per second!"

"I use a monopod for lenses longer than 400mm f/2.8, never a tripod, it's too complicated for me to ski with it..."

"My new favourite lens is a Nikon zoom 200-400mm f/4.0 for action during the Olympics. I also use a Nikon 400mm f/2.8."

"My favourite lenses for skiing are the 70-200mm f/2.8 and the 24-70mm f/2.8."

I asked Bernard how he stays warm during the events that he photographs...

"Try to wear good clothes like Northface garments with warm underwear. Good wool socks for the feet are a must. I use a pair of mitts given to me at the Nagano Olympics in 1998, I have never found better ones...they have a hole for the trigger finger and one on the other hand for the focus."

Exposing the winter scene is always a challenge – especially when you have to shoot at high shutter speeds to stop the action. With years of experience, Bernard can just about set exposure by instinct, but he has confidence in his cameras...

"I trust my Nikon D3 meter all the time and I check the histogram on the LCD screen - the grey card is another great solution."

I asked Bernard to suggest a basic starting point for winter sports settings, to achieve the best quality in any situation...

"I always try to shoot at the lowest ISO - 100 if possible, and most of the time, I use the cloud setting for white balance, it gives a warmer look for the colors but I can adjust that later with Photoshop."

If you study the unique perspectives that Bernard uses to capture the thrill of victory

Austrian snowboarder, Alexander Maier, crashes during the first run of the Slalom competition in Bardonnechia at the Torino Olympics in 2006. Nikon D2Hs, 400mm f/2.8, 1/1000 @ f/8, ISO 200. © Bernard Brault



A Japanese snowboarder, Itaru Chimura, is seen flying above the village of Bardonnechia, Italy, during the qualifying run at the Torino Olympic Games in 2006.

Nikon D2H, 70-200mm f/2.8, 1/800 @ f/2.8, ISO 100. © Bernard Brault

(and the agony of defeat), your cold-weather photographic adventures can produce gold-medal results... take the time to prepare yourself and your equipment – just like the athletes train for the events – and your winter photos will be the highlight of your collection! 

For additional inspiration, visit Bernard Brault's website at www.bernardbrault.com.



Australian mogul skier, Dale Begg-Smith, won the gold medal with his performance during the Torino winter Olympics in Sauze D'Oulx. Nikon D2X, 300mm f/2.8, 1/1000 @ f/5.6, ISO 100. © Bernard Brault

Northern Exposure...



Michelle Valberg

I hadn't intended for my next book to be about Canada's north. After months of thinking and planning, I had landed on a book idea that would highlight all of Canada's unprecedented uniqueness. A photo essay that would capture what it is that makes our country so compelling through a series of images that I would take from one end of the country to the other; from coast to coast to coast.

But I never got beyond the north.

As a photographer, my focus is to give definition to the world by capturing the true and raw essence of my subjects at a particular moment in time. To reveal the honesty of an off-guard moment, the raw colour of an untouched slice of nature, the beauty of a simple object contrasted with the complexity of a frantic pace. I found all of that in the Arctic, during what I thought would be my first trip to capture the uniqueness of my country. But once I arrived in the north, I knew I had found the subject of my new book.

My photographic journey through the Arctic has been an exercise in combining the challenges that come with extreme climate and rough terrain photography with an unbridled sense of wanting to deepen

my commitment to social responsibility. It has enabled me to develop my skills as a photographer and has brought me closer to making a positive impact on the lives of others. Ultimately, I am hopeful that *The Land and the Life of the Inuit: Through the Generations* will bring the north to the south, deepening public understanding of a complex and virtually untouched land and its people.

I have traveled the Arctic for the past year in ships, Zodiacs, pickup trucks, small planes and Kodiak boots. I have taken images in the high Arctic, the Northwest Passage, the floe-edge, the Arctic's heart and along Labrador's coast. And throughout my journey, I have encountered some of the most breathtaking scenery and remarkably resilient people. From being greeted by a spectacular kaleidoscope of northern lights against a backdrop of Greenland's brilliant stars to being within easy swimming distance to a pod of Orca whales ... to seeing the world's most spectacular ice fjord in Ilulissat ... to precariously balancing myself and my cameras, lenses and other equipment on the edge of a Zodiac while shooting hundreds of photos of a pair of polar bears, I had found my photographic Mecca.

As a photographer, I yearn to share the world with others through my images. But as a person who believes that we must leave our world in better shape than when we found it, a significant part of my life is spent giving back to those who have less than I. My encounters with the many Inuit families and individuals throughout my travels have underlined their giving and generous nature. Regardless of their means, I have always been offered a part of what little they have - from stories of their culture and their lives to showing me some of the most beautiful land and sights in the world to offering small pieces of freshly slaughtered seal or freshly baked bannock.

Many years ago, I attended a conference where I had the privilege of viewing the work of photographer Sylvia Pecota. I was struck by the beauty of her northern images and recall promising myself that one day I would travel to the north to see it first hand. During the conference, Sylvia mentioned how, as part of her travels to the Arctic, she had partnered with the Toronto Maple Leafs to bring sports equipment to children who live in the north. For years, I carried that memory with me.

In the moving Zodiac with large waves, I had to use a fast shutter speed of 1/2000. I kept my ISO at 500; this gave me an aperture of f/7.1. I decided to keep the aperture relatively open to make the small iceberg the primary focus and the rock island just slightly out of focus.
©Michelle Valberg



Gjoa Haven was the first community we visited in the Northwest Passage. This beautiful elder was riding behind her husband on a four-wheeler. I carry two cameras at all times, a D3X and a D3, each having a long and wide lens. For this spontaneous portrait, I used my 80-400mm with a focal length of 300mm.
©Michelle Valberg

The memory came back during a discussion with Joan Weinman, the writer of our book. We wanted to give something back to the Inuit in return for the time they were spending with us, introducing us to their culture and revealing so much of themselves: their fears for tomorrow and their dreams for their children. Like Sylvia, we decided to bring sports equipment to the children of the north. We felt that the benefits of community sports would be long-felt by the children there and could have a positive impact on their futures. The only thing that was holding them back from experiencing the benefits of group sports was a lack of equipment. In some communities, as a result of government infrastructure cash, there were rinks but no one had skates so they could be used.

Project North was launched three weeks before our trip to the heart of the Arctic with Adventure Canada. It was a campaign based in Ottawa, Ontario that collected donations of new and gently used hockey gear, skates and other useful sports items from residents and businesses. In three short weeks, we had recruited Chief of Police Vern White and Ottawa Senator's Chris Phillips as Project North's Co-captains and many community leaders to help solicit donations. Hockey organizations and teams like the Ottawa Senators along with many small rural hockey leagues filled donation boxes. From a senior citizen in Kanata who donated one pair of skates to the United Way that donated 15 boxes, the donations poured in. At the end of three weeks, we had amassed 50 boxes of hockey gear – enough to outfit the children in four northern communities.

Recruiting the help of Senator Charlie Watt, First Air joined Adventure Canada in providing transportation to the four northern communities that included Pangnirtung, Cape Dorset, Kimmirut and Pond Inlet. The deliveries were flawless. The boxes were waiting for us each time we reached a community. The response from the adults and children alike, as they realized that the

My trusty 80-400mm allowed me to capture the raw beauty of this Inuk woman in Wakeham Bay. I was at a distance and caught this stunning profile while she was in conversation with another woman. The natural light illuminated her face beautifully.
©Michelle Valberg



This rainbow magically appeared in Nachvak Fjord. I used 1/2000 second to better expose the rainbow.

©Michelle Valberg



There were so many birds on this cliff at the floe-edge in Nunavut, the sound was deafening. When the komotiks arrived, the birds scattered everywhere. I jumped out of our sled and pointed my D3 in the direction of the birds. The early morning sun at the edge of the frame combined with a little flare is a nice contrast to the texture of the cliffs themselves. ©Michelle Valberg

boxes of sports gear were meant for them, will be a lasting memory, adding to the many, many memories that I was fortunate to capture through my lens.

My intention now is to share those memories and moments with the rest of the country. To show everyone who takes the time to look, a glimpse into a culture and a people that is frank, honest and unique. To illustrate through my images, a land whose beauty is unlike any other place in the world; a land and culture that is worthy of our attention and worthy of our collective commitment as Canadians to keep it that way. 📷

Shooting moving birds from the small Zodiac on the ocean waters meant shooting a lot of frames. Good lighting conditions and 500 ISO gave me a 1/2000 shutter speed at f/11 with excellent results. ©Michelle Valberg



I used my 80-400mm Nikkor lens with a 1.4x lens adapter (giving me a focal length of 640mm) for this photo of an Arctic Wolf. With an aperture of f/8 the nose, eyes and ears are in focus with the middle to back of the body just slightly out of focus. ©Michelle Valberg

Michelle is off to the Northwest Passage with Adventure Canada

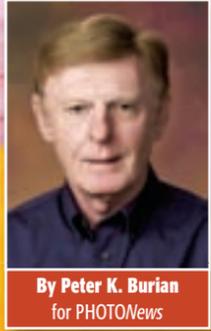
FOLLOW MICHELLE as she explores Canada's North by visiting the website – www.valbergimaging.com

Click on Michelle's blog for regular updates as she travels through the Northwest Passage.

Michelle's voyage with Adventure Canada begins in Resolute and finishes in Cambridge Bay. Michelle will be working for Nunavut Tourism and Adventure Canada, and she will be shooting for her new book, *The Land and Life of the Inuit... Through the Generations*.



This polar bear cub surprised us by slipping into the icy green waters for a dip. Everything happened so fast. At one point he was only 20 feet away from our Zodiac. Low light conditions and massive waves made for a challenging capture. Shooting at 800 ISO, I was working with 1/400 second shutter speed at f/8. If I had more time, I would have bumped up my ISO to allow for a faster shutter speed. ©Michelle Valberg



By Peter K. Burian
for PHOTONews

Tips for Beautiful Macro Images

At this time of year, not many photographers think of nature photography. That's understandable considering our climate - but many cities offer warm facilities with plenty of suitable subjects.

Make enquiries (or try a Google search) in your own area to find locations for macro photography - my own favourites in Southern Ontario include the Royal Botanical Gardens in Burlington, the Butterfly Conservatory in Niagara Falls and Allen Gardens in downtown Toronto. Each location offers a range of subject matter, sometimes differing from month



In a mixed lighting environment, like this shot at the Hamilton Mum Show, using the BRNO WB accessory is a very good idea. Tamron 60mm macro lens.



The 60mm Tamron lens is equivalent to 96mm on Canon EOS cameras - ideal for portraiture. This was shot at f/4.

to month - but all three are great for photography of colourful nature subjects - even in the dead of winter!

If you live in an area without access to an indoor nature conservatory, you can do what Editor Norm suggests - bring home a bouquet of fresh flowers - it's the ideal subject for close-up and macro photography in the comfort of your own home.

Selecting equipment for macro photography is relatively simple. Although many zoom lenses are labelled as "macro", very few zoom lenses can provide a frame-filling image of a tiny subject. On the other hand, true macro lenses can focus extremely close for life-size or 1:1 magnification of your subjects. A true macro lens can provide superior image quality because it is optimized for great sharpness in extreme close focusing. But as I'll discuss shortly, it's worth using certain accessories and techniques for the most pleasing results.

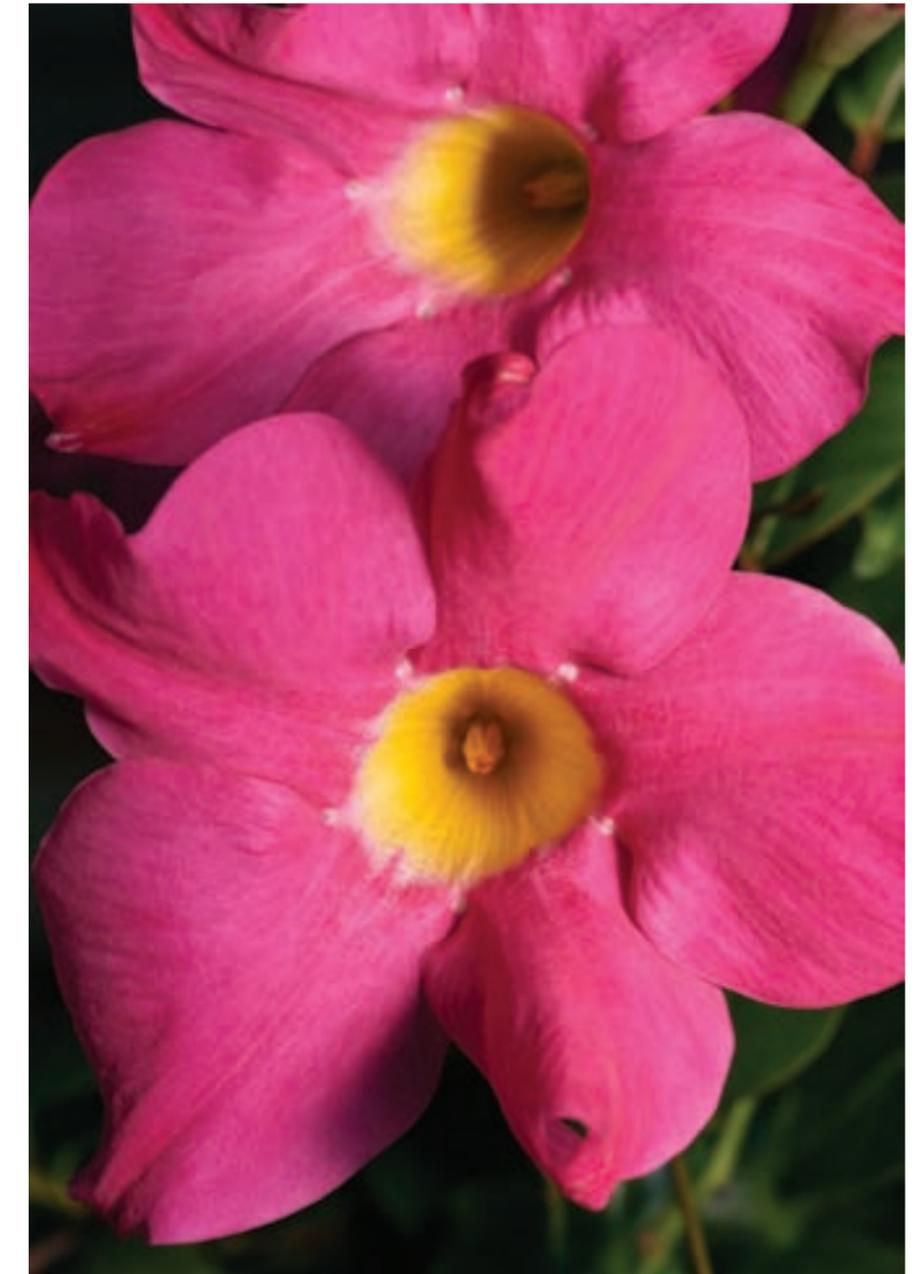
An Ideal Macro Lens

Recently, I tested the new **Tamron AF 60 mm f/2 Di-II Macro** model that can produce frame-filling photos of a butterfly, a bee or the pistil and stamen of a blossom. This lens is intended for use with the APS-C format DSLR cameras from Canon, Nikon or Sony, producing 1:1 magnification - in other words, a subject the size of a postage stamp can fill the

entire frame. Depending on the DSLR that you use, this internally focusing lens will be a 90mm or 96mm equivalent. With the incredibly wide f/2 maximum aperture, manual focusing is not a chore even in darker areas of a conservatory.

This compact, lightweight (400 g) internally-focusing lens is equipped with two Low Dispersion glass elements and new BBAR multi-layer coatings for superb image quality with great edge sharpness/brightness at

all focused distances. Focusing is internal so the overall length of the barrel never changes. Even when used for life-size magnification, the distance from the front element to the subject is a full 100mm. This minimizes the risk of casting a shadow on a perfect subject, and it allows for adequate space to position a flash unit between the camera and a flower or insect. A 60mm Macro lens on a DSLR is very versatile - it's great for general picture taking, and ideal for pleasing perspective in



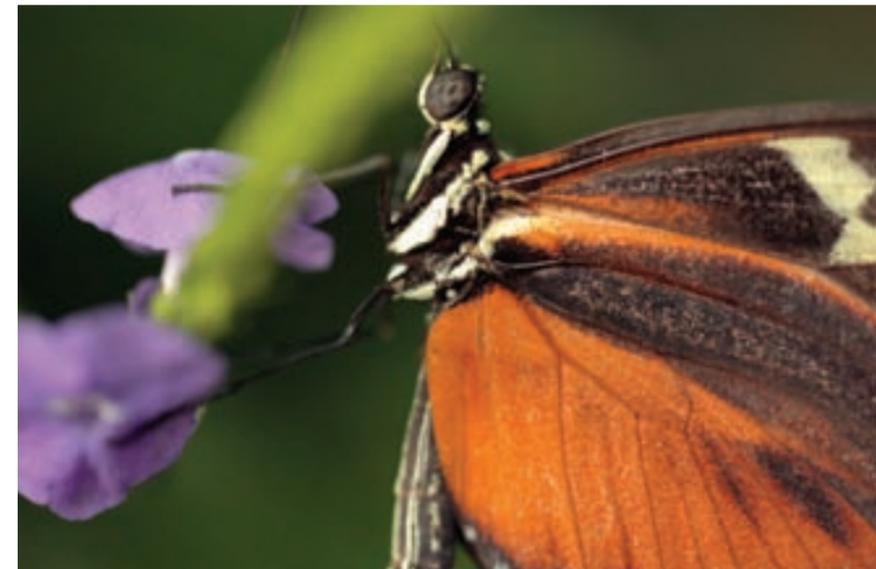
At the Royal Botanical Gardens the harsh light is difficult to work with. I used the Metz 15 Macro Ringflash to fill in the shadows.



The Metz 58 AF-1 flash with Lumiquest III Softbox produces even lighting.



On-camera flash is not ideal for macro shots, the lens barrel blocks some of the light.



At the Niagara Parks Butterfly Conservatory I used the Tamron 60mm macro lens and the Metz 15 Ring Flash for this hand-held shot in a dark area, and 1/400 at f/2 to stop the motion of the leaves and the butterfly blowing in the breeze.

head-and-shoulder portraits, in addition to being optimized for close-ups of small items such as jewelry or stamps.

Macro Flash Techniques

In close-focus photography, direct on-camera flash produces harsh, flat, unnatural looking light; as well, the lens barrel may block some of the light. For much better results, use off-camera flash with wireless TTL control or with a dedicated TTL connecting cable. The newer digital flash units, such as the full-featured

Metz 58 AF-1, support the high-tech flash metering technologies and the full-function wireless features available with all brands of DSLRs. Holding the flash unit above and to the side of the focused area will minimize dark shadows behind the subject.

For gentler light quality, consider a large diffuser accessory. I can recommend the Lumiquest Softbox that attaches to a flash with Velcro. An optional cinch strap is available, making it unnecessary to permanently stick Velcro strips to your equipment.

For extreme close-up photography, many photographers prefer a macro ring light flash. For years, I had resisted using this type of accessory, but during recent testing the wireless Metz Mecablitz 15 MS-1 macro flash made me a convert. It proved to be very versatile in terms of lighting control and it is actually more convenient to use than conventional off-camera flash because there's no need for a connecting cable. In wireless TTL mode, the Metz ring flash is activated by a burst of light from the camera's built-in flash or by an on-camera

accessory flash. The Metz 15 MS-1 supports the high-tech flash metering and wireless off-camera TTL control of all DSLR brands making it easy to get pleasing exposures. (Nearly all of the Canon EOS cameras require an on-camera flash unit, such as a Metz AF-1, to trigger off-camera flash.)

The circular assembly of the Mecablitz 15 MS-1 attaches to the front of a macro lens with the 52mm, 58mm or 62mm adapter rings provided; optional rings are also available in 67mm and 72mm sizes. The 15 MS-1

is equipped with two distinct flash tubes that can be pivoted to a desired angle, and the entire assembly can be rotated to place the tubes as desired. For extremely close-focus 1:1 photography, be sure to use the circular diffuser accessory that comes with the flash.

This macro flash provides easy-to-use "ratio control". Just press a button to set the percentage of light to be output by each tube. This allows for a side-lighting effect, instead of the flat, even light that's produced by full output with both tubes. **EN**

The Bottom Line

Close-up and macro photography is an ideal project for the winter months. If there's a botanical garden or butterfly conservatory in your area, it's easy to find great subject matter. Take a technically serious approach, add a bit of artistic flair, and I am sure that you will be amazed at the beauty of nature on a diminutive scale.

Useful Techniques

When you use a high-grade macro lens image quality can be impressive in high magnification work. But for nicely lit, aesthetically pleasing and razor sharp photos, consider the following methods and accessories.

PREVENT CAMERA SHAKE – In high magnification photography, the blurring effect of even slight camera movement is amplified, making a tripod an essential accessory. (Be sure to ask about the rules concerning tripod use at an indoor garden; you may need to shoot at a time when the location is not crowded.) My own favourites for nature photography, the carbon fibre 190CXPRO and the aluminum 190PROB models, are particularly versatile. They are equipped with a Q90° centre column that can be quickly shifted to a horizontal position. This feature makes optimal camera positioning very convenient; it's a blessing whenever you cannot move the entire tripod adequately close to a subject.

FOCUS PRECISELY – In extreme close-up photography, the depth of field (or range of acceptably sharp focus) is very shallow - even at a small aperture like f/16 - so only the focused area will be critically sharp at high magnification. Focus manually on the most important point in the composition: the

nearest eye of an insect, for example. With butterflies, try to compose so the wings are aligned parallel to the camera's sensor; that should help you sharply render all important areas.

SET ACCURATE WB – When shooting under artificial light without flash, *Custom White Balance* will be required with JPEG capture. While it's possible to calibrate the camera's WB system using a sheet of white paper, it's more convenient to use the **BRNO baLens Cap** with a translucent diffuser dome. Simply put the cap on a lens, point the camera at the light source and snap a reference image; then, proceed with the custom WB calibration process to achieve accurate white balance. Your camera manual describes the process in detail – in most cases it only takes a minute.

MODIFY THE LIGHT – Indoor conservatories typically feature glass walls and ceilings, or large windows - so there's plenty of light on bright days. But direct sun can produce a harsh effect or "dappled" light on your subject (both bright and dark areas). As in outdoor photography, a cloudy/bright day is preferable. Or simply take photos in shady areas using electronic flash to add necessary contrast.

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Be complimentary ... to yourself or others

2. AF70-300mm F/4-5.6 Di LD Macro 1:2, about \$220

Light and portable, it is ideal for nature and portrait shooting. The perfect 'next' lens for your DSLR kit.

TAMRON



Sling into action with the best sling bag on the market!

1. Manfrotto MBAG series bags protect your tripod from the daily bumps and grinds. Updated look and design. Ranging from \$50 - \$200.

2. Kata DC443, about \$80

The updated traditional camera bag. Opens away from you for easy access!

3. Kata 3N1-20, about \$119

Capable of working left or right-handed and can be worn as a backpack!



Carry yourself well ... in style

1. Express 5 Compact Zip, about \$18

Get upscale with this new suede pouch. For your digital compact camera, use the belt loop or shoulder strap.

2. Velocity 7x Sling Pack, about \$90

The sling for your DSLR and lenses. Spin it to the front to grab your camera on the go.

3. Expedition 7x Laptop/Photo Backpack, about \$300

When you need to haul your camera gear and a 15" laptop. Adjustable dividers carry 2 DSLRs with lenses, outside wing pockets for quick accessory access, and a tripod holder too! This is a serious piece of equipment!



Manfrotto



Change your position for improved images

1. 190XPROB 3-section aluminum tripod w/patented Q90° centre column system, about \$200

A portable tripod with great rigidity to handle lots of gear on the go. The centre column can change from vertical to horizontal for low-level or downwards shooting.

A light tripod with heavy-duty features

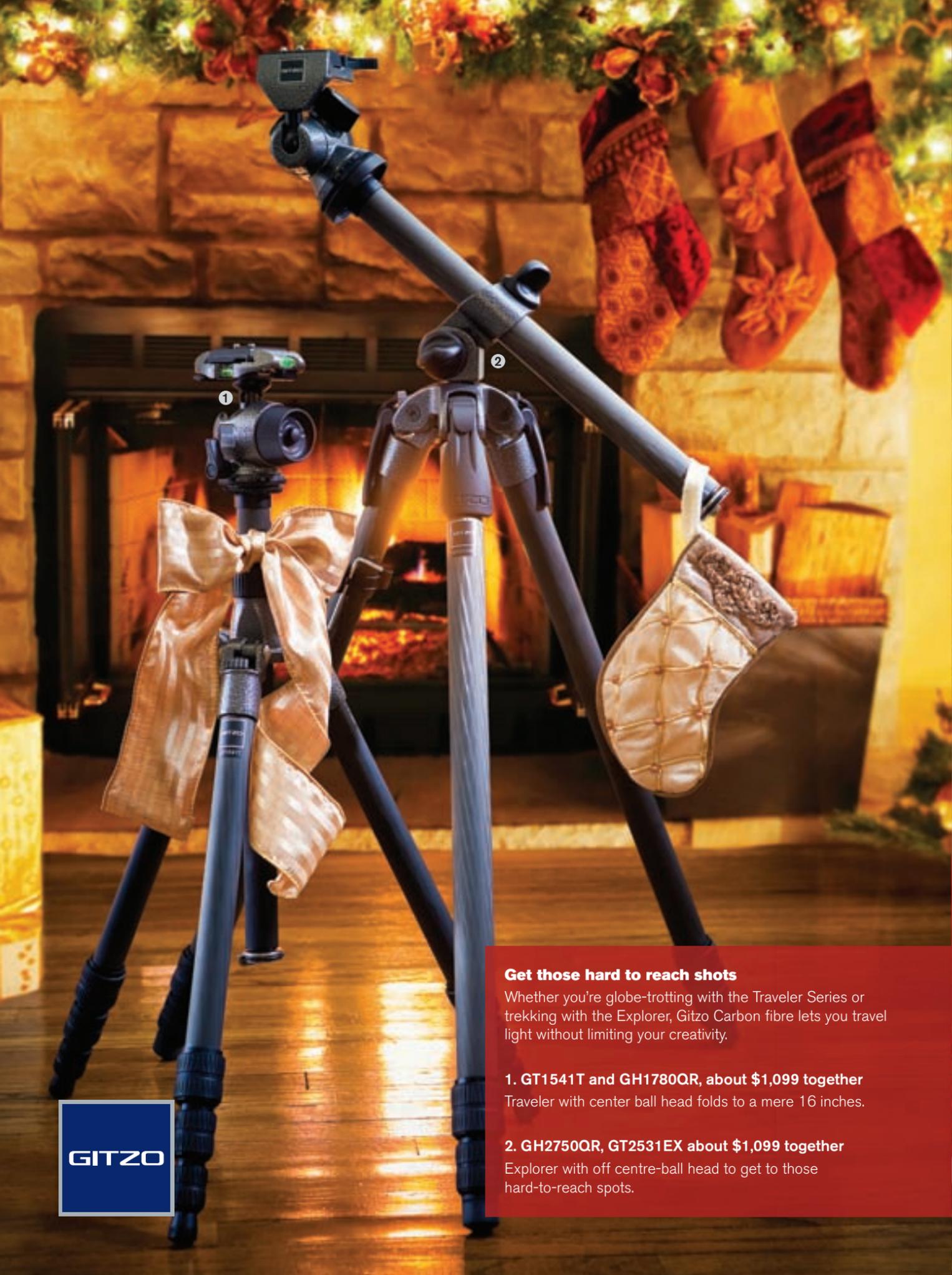
2. 190CXPRO3 3-section carbon fibre tripod w/patented Q90° centre column system, about \$450

Extremely light tripod with great rigidity to handle lots of gear. The centre column can switch from vertical to horizontal for low-level or downwards shooting.

Be quick, be steady

3. 7301YB M-Y tripod with 3-way head, about \$190

Designed for first-time photographers with digital compact, DSLR or videocams, it is light and compact for easy travel. Take it everywhere and anywhere!



Get those hard to reach shots
 Whether you're globe-trotting with the Traveler Series or trekking with the Explorer, Gitzo Carbon fibre lets you travel light without limiting your creativity.

1. GT1541T and GH1780QR, about \$1,099 together
 Traveler with center ball head folds to a mere 16 inches.

2. GH2750QR, GT2531EX about \$1,099 together
 Explorer with off centre-ball head to get to those hard-to-reach spots.



The perfect Fine Art paper samplers for your new photo printer
 Each pack contains 8.5 x 11 sheets of the most popular ink jet paper, including Canvas, Baryta, Bamboo and Gold Fibre Silk.

1. HMSAMPLE1 about \$31.99

2. IG2000372 about \$19.95

3. HMSAMPLE3 about \$31.99

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Capture the perfect moments, perfectly

1. Rollei Compactline: \$200 – \$250

This new slim design camera has 12 megapixels, smile detection and Anti-shake function for a perfect picture every time.

2. Rollei X-8 Sport: \$300

Whether you are hiking Mount Everest or diving Down Under, the Rollei sport will meet your every need. Waterproof/shockproof/freezeproof.

3. Visible Dust 724 Brite: \$130

Keep your DSLR camera sensor dust-and-streak-free with the 724 brite from Visible Dust. A must-have accessory for your DSLR.



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Light up the Holidays!

1. Metz 48 AF-1, about \$320

Full-featured wireless flash that is compatible with most DSLRs.

2. Metz 15 MS-1, about \$530

A versatile Macro Ring Flash that fits any lens.

3. Metz 58 AF-1, about \$550

Set up your own home studio with this top-of-the-line flash.



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1. Fingernail Moon and Grain Bins.

John Fujimagari of Carstairs, Alberta, used a Nikon D80 and a 135mm lens to record this image at 1/2 second, f/5.6, ISO 400. "Taken at the height of the wildfires in BC. The smoke drifted over the Rockies to give us spectacular sunsets. I used a Gitzo GT2531 tripod for the long exposure."

Image © 2009 John Fujimagari

Reader's Gallery

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

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

Readers participating in the published gallery will receive a special gift. Photographers will retain all copyright to the images shown in the gallery, both on-line and in print.

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



2. Creek Ice.

Lisa Couldwell used a Pentax K200D with 18-55mm lens at 55mm focal length, 1/350 @ f/5.6. ISO 800, to freeze this moment in time. "I was out exploring photo opportunities at Fish Creek Provincial Park one early (and rather chilly) morning and noticed these ice patterns starting to form on the creek. I enjoy trying out treatments on my images such as Orton, HDR or Topaz Adjust. I tend to focus mostly on nature and landscape images these days although that can change at any time if I come across something that catches my eye!"

Image © 2009 Lisa Couldwell



3. Grizzly and Chum.

Chad Graham, a freelance, commercial, sports, wildlife and event photographer from Prince Rupert, B.C., used a Nikon Nikon D300 with a 70-300 VR lens, 1/320 @ f/5.6, ISO 2000, to capture this photograph of a grizzly bear with his catch. Chad geotags his shots using a Nikon GP-1. – this bear was located at latitude 55 deg 57' 38.34 N, longitude 130 deg 3' 43.41 W. More of Chad's work can be seen at www.flickr.com/zpaperboyz

Image © Chad Graham



4. Horse Power!

Sarah McGinnis of Calgary captured the excitement of the barrel racing competition at this year's Calgary Stampede using a Canon EOS 20 D with a 70-200mm zoom lens, f/4.5 at 1/1600 second, ISO 400. "Bracing against a metal fence, I focused on the closest barrel and waited for the horse and rider to make the tight turn. The speed of the lens helped me capture the specks of mud flying up beneath the horse's hooves and the look of concentration on the rider's face - which really gives this shot movement and intensity."

©2009 Sarah McGinnis

Let It Snow!

10 Tips for Better Winter Pictures...

By Norm Rosen.

Manfrotto's 230 tripod snowshoes prevent legs from sinking into the snow!



Don't let the weatherman spoil your day. Winter can be one of the most spectacular seasons for photography – you just have to dress warmly, take a few precautions to safeguard your camera, and set your mind to the task at hand.

With a bit of perseverance, you will be able to capture the most incredible images of Canada's most challenging season!

1 WHAT'S YOUR PERSPECTIVE ON WINTER? For the best results, shoot with the sun at your back – and try getting low to the ground for an interesting point of view.

2 METER THE SCENE CAREFULLY – your camera's meter will try to turn the white snow into a middle gray tone. The best way to meter a winter scene is to hold a gray card at arm's length, so that the light strikes the card at the same angle and intensity as it strikes your subject. Use the AE lock or manual exposure settings to "lock in" the meter reading from the gray card, then drop the card and take the shot. Check the flickr® thread "Winter Photography Tips – Exposure and Light Metering" for more details – here's the URL: www.flickr.com/groups/photonewsgallery/

3 COMBAT THE COLD by dressing in layers, and keep your camera warm by using a camera bag with foam insulation. On really cold days, a hand-warmer can be placed in the camera bag to help offset the cold. Avoid taking a cold camera into a warm environment – the condensation will appear immediately, and it will persist until the camera warms up to room temperature – this can take hours! It is a better idea to leave the camera in a secure cold environment – like the trunk of your car, and bring it inside at the end of the day – but don't open the camera bag until the equipment warms up to about 10° C. If you have to take a cold camera into a warm building, use two clear plastic bags to protect it – place the camera in one bag (with a packet of silica gel to absorb moisture), draw out as much air as possible, and seal the bag. Place the camera in the first plastic

bag inside a second plastic bag, and draw out as much air as possible before sealing the second bag. You can operate the camera controls through the plastic bags if you want to review your pictures. Check the thread "Winter Photography Tips-Part 2 – Coping with Cold; Carrying your Gear", at the flickr® site.

4 CARRY A COMPACT CAMERA that is compatible with your DSLR. Keep this in a warm inside pocket – you will be able to use the compact camera for interior pictures, without subjecting the DSLR to condensation (and subsequent freezing).

5 TRIPOD TIP #1: to shoot tripod-mounted pictures in cold weather, use a quick-release to avoid fumbling with the mounting screw. Select a tripod that has leg locks that can be operated with gloved hands. Pick a tripod that has foam insulation on the upper leg sections, or wrap your tripod legs in pipe insulating foam.

6 TRIPOD TIP #2: for tripods and/or monopods, a snowshoe attachment will prevent the legs from sinking into the snow. In a pinch, you can use a piece of carpet to achieve similar results.

7 PICK THE PERFECT BAG. Carrying your camera on a cold winter day can be a challenge. For downhill skiers, a chest pack or a sling bag is the best choice – you don't want the camera gear on your back or at your side – that's where most alpine skiers land when they fall. For cross-country

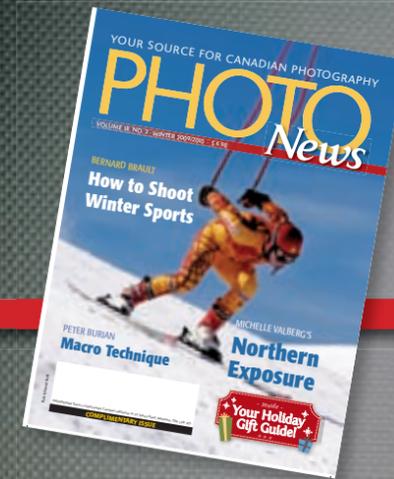
skiers and snowshoe enthusiasts, a backpack is a practical solution. For snowmobiling, the only safe way to travel is to strap the camera bag to the rear of the snowmobile. Make sure your bag closes fully – zippers are essential – open flaps will let the snow in, and your gear out.

8 BE ENERGY CONSCIOUS! Batteries will always be a disappointment on any photo expedition in weather colder than 5° C. Make sure that you carry at least two spare sets of batteries – a cold battery takes up to five hours to warm up. Never put batteries into your pocket without putting them into a plastic bag – loose coins can short out the battery terminals, causing significant heat build-up and the risk of burns.

9 KEEP YOUR GEAR CLEAN! The combination of dust and condensation makes cleaning lenses in the cold a very difficult task. Prepare your gear before you head out into the winter environment. Use a sensor cleaner to eliminate dust inside the camera. Use a blower bulb to remove dust from your lenses. Empty your camera bag and use a vacuum cleaner with a hose to remove all dust and debris from the interior of the bag... this may sound a bit neurotic, but it saves hours of PhotoShopping dusty images!

10 ALWAYS USE A LENS HOOD – all year long – it prevents flare from the light reflected up from the snow; it protects the lens from some of the blowing snow; and it provides physical protection from bumps and bangs that are inevitable during winter sports photography.

PHOTO News



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Did you enjoy this issue of PHOTONews?

Please tell us what you think about our new format.

Take the PHOTONews Reader Survey on-line at www.photonews.ca/survey



Jacques Dumont captured the magic of winter with a Nikon D200 and 80-200mm f/2.8D lens at 80mm. Exposure was 1/320 @ f/9, EV compensation - 1/2 f/stop.

Our **PHOTONews Challenge** for winter 2010 is a celebration of the Canadian winter – “Snow Wonder” – the topic lends itself to landscapes, sporting events, and images of children and pets enjoying winter. You may interpret this theme in any way that can be considered a *distinctively winter activity*.

To participate please post small versions of your images in digital format, no larger than 600 pixels wide, to the PHOTONews Gallery flickr® Group Winter 2010 Challenge thread at <http://www.flickr.com/groups/photoneWSgallery/>

Please include a description of the image including the type of camera and lens that you used, shutter speed, aperture, ISO setting, and any special technique that helped you create the photograph.

The PHOTONews Gallery flickr® group will also be used to collect submissions for the Reader's Gallery in each issue – please post your images to the pool, and we will contact you if one of your photos is selected for publication in the magazine!

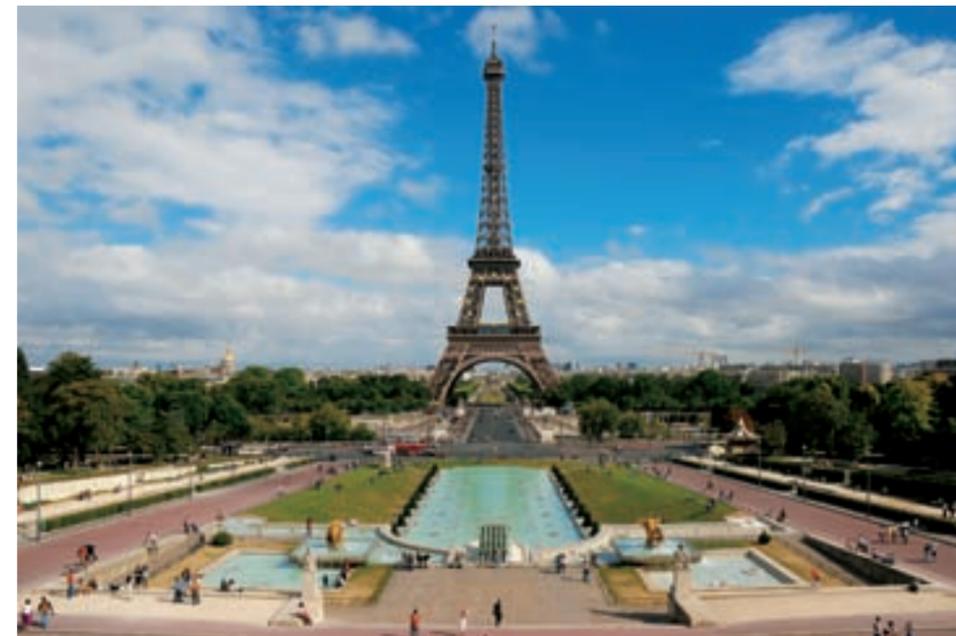
COMING IN THE NEXT ISSUE:

Spring 2010

Our Spring issue, scheduled to hit the press for distribution in early March, will focus on a range of subjects dealing with the renaissance of the natural environment following another wonderful Canadian winter. As we emerge from the cold dark months we will celebrate Spring with a special travel feature from Wayne Lynch; Tech tips from Peter Burian; and a variety of photo features that will energize readers and encourage you to pick up that camera and head for the hills!

Watch the website at www.photonews.ca for additional information on a wide range of topics, and a list of hot links to websites with detailed information on all of the products and techniques featured in the magazine.

It's all part of the excitement of photography... why not take a minute to join the flickr® group at www.flickr.com/groups/photoneWSgallery/ where you can exchange thoughts and images with thousands of PHOTONews readers – it's fun, it's free, and it's on-line 24/7.



18mm

**15x
ZOOM**
18-270mm VC

270mm



The Ultimate All-In-One Zoom: Longest, Steadiest Lens On Earth

World record Tamron 18-270mm Zoom has incredible **15X wide-to-super-tele coverage plus advanced VC anti-shake!**

A triumph of advanced optical engineering, the new Tamron AF18-270mm Di II VC is the first 15X (28-419mm-equivalent) zoom lens for consumer digital SLRs with advanced Vibration Compensation (VC). Its best feature: It will bring your picture taking to an entirely new level.

18-270mm F/3.5-6.3 Di II VC new

Model **B003** For Canon and Nikon

Dj II Lens designed for exclusive use on digital SLR cameras with smaller-size imagers. **VC** Vibration Compensation Mechanism

* This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24 x 16mm.



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