

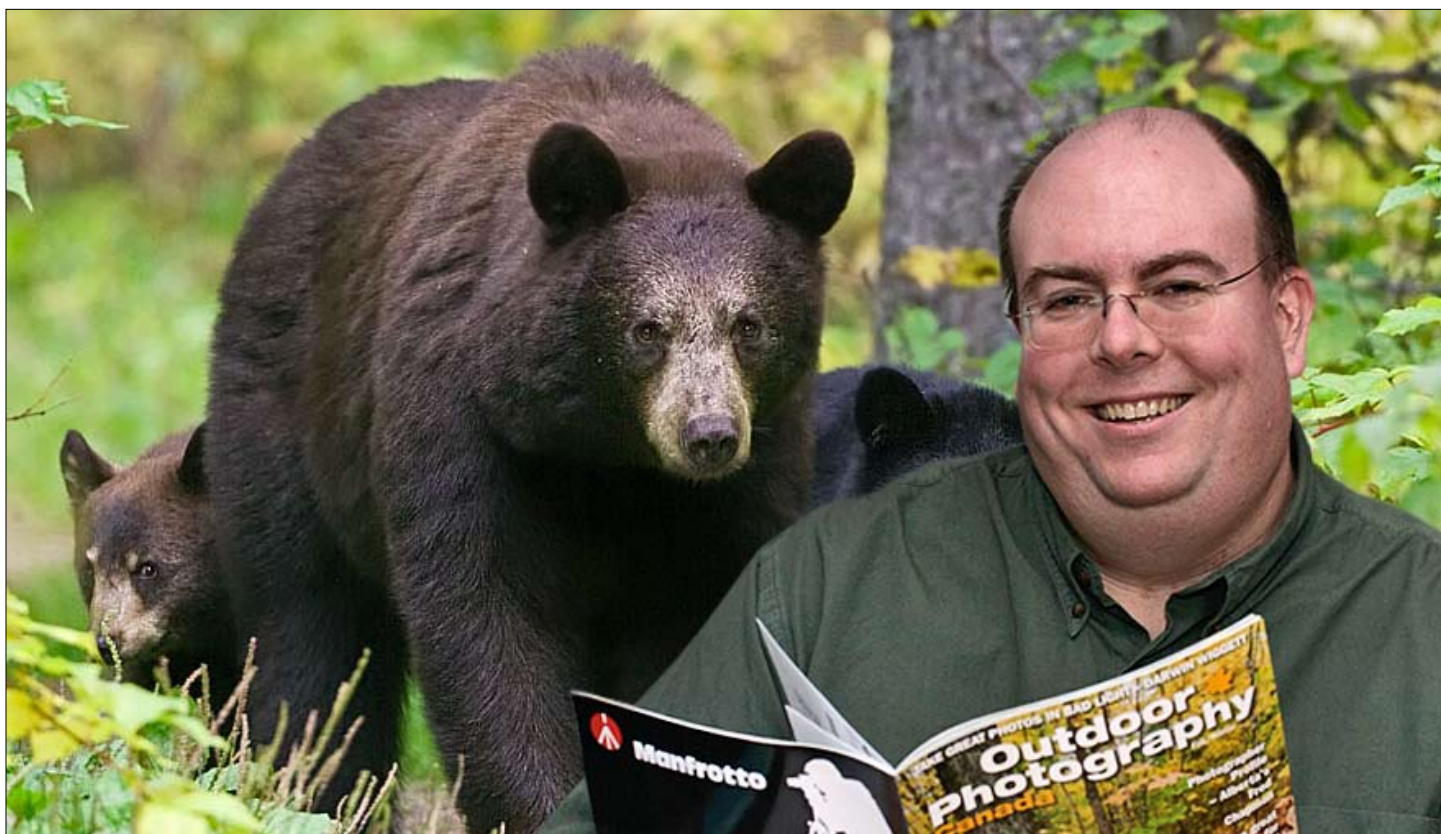


THE

# LAST FRAME

October 2007

St. Albert Photo Club's Monthly Newsletter



Photographer Paul Burwell and one of his favourite bear images from Riding Mountain National park.

## Paul Burwell

Black bears roaming through the forest in Manitoba's Riding Mountain National Park; porcupines dining on recently exposed clover along the roadside during the winter in Alberta's Elk Island National Park; or birds of prey scanning the rolling prairie for their next meal from atop rolled hay bales early in the morning.

If these are some of the iconic wildlife images that you desire to photograph, then I can think of no one better to inspire you than Edmonton based photographer Paul Burwell.

As a natural history photographer, especially interested in photographing wildlife, Paul showed us images representative of some of his nature

photography from the past year. Photographing rodeos has also become a recent passion of his and these images were also included in his presentation.

Paul's interest in photography can be traced back to his high school years when he had a darkroom in his bedroom closet.

Upon completion of high school,

NOVEMBER  
GUEST SPEAKER  
Mark and Leslie  
Degner

NOVEMBER  
COMPETITION  
Country Scenes

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DECEMBER 12th  
CHRISTMAS  
BANQUET

DECEMBER  
GUEST SPEAKER  
None



Porcupine photographed from ground level at Elk Island National park.

he had to make a career decision between two competing career paths, photography or computers.

Computers won out, but three years ago he sold his computer business, Interbaun, to pursue his former passion.

Today, he is a freelance writer and photographer specializing in wildlife and nature photography.

He is also a contributing editor with the recently launched "Outdoor Photography Canada" magazine where he writes a regular column called "Let's Go Digital."

Full service on-line travel agency, Travelocity.ca, has also asked him to judge their vacation photo contest at TravelExperiences.ca.

To help promote this

contest, media interviews were set up in Edmonton with City TV's Breakfast Television Show, CTV Edmonton Noon News, and a radio interview on 630 CHED, all in one day!





Paul is 100% digital and shoots exclusively with Canon equipment where he has a full complement of their lenses.

Most of his photography

is captured in their Automatic AV (aperture priority) mode, and except for some cropping and sharpening, 80% of his images are presented as they come out of his camera.

If he is selling his photography as fine art, however, he may digitally remove a distracting branch, twig, or grass.

If he is selling an image for editorial purposes, he

<p>St. Albert Photo Club</p> <hr/> <p>Vol:7 Issue:2 PUBLISHED MONTHLY September - June</p>	<p><b>President</b></p> <p>Derald Lobay </p>	<p><b>Treasurer</b></p> <p>Allen Skoreyko </p>	<p><b>Web Master</b></p> <p>Tracey Guzak </p>	<p><b>Club Contact</b></p> <p>Doug Poon 973-7035  dougpoon@shaw.ca</p>
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Fox photographed at Elk Island National park.

will just sell the client his RAW file. Digital photography, he stated, gives photographers a new set of tools to learn and master, but feels that it gives more

flexibility than shooting slide film.

One advantage it has over film cameras is the ability to change the ISO rating, on the fly, as the shooting conditions dictate.

Thus, he has no problem racking up camera's ISO, even up to 1600.

Photographing indoor rodeos, for example, where the dirt sucks up most of the ambient light, requires shooting at 1600 (unless one is fortunate enough to have access to high-power strobes mounted in the rafters).

Even at this rating, he still needs to shoot wide open at  $f/2.8$  on his 70-200mm telephoto zoom lens in order to freeze the action.

Another advantage that digital cameras have over film bodies, and perhaps their best feature, is their

histogram.

All camera meters, film or digital, attempt to expose every image as a neutral, mid-tone tonality, and the histogram essentially displays a graphic representation of the range of tones in an image.

Ideally, the histogram should go all the way from the left (darker tones) to the right (lighter tones), even if most of the tones are to one side or the other.

A primarily low-key image will result in a histogram lumped on the left-hand side, whereas a high-key image, such as a winter landscape, will result in a histogram's pixels lumped on the right-hand side.

As Paul ran through his presentation he offered a few suggestions in photographing nature and wildlife.

First of all, a good wildlife image should show your subject's eyes in sharp focus.

Also, there should be a catchlight or specular highlight in them.

Static images of wildlife are in abundance, so when Paul photographs wildlife he strives to capture images that display either behaviour or attitude.

Another tip he mentioned was related to the season of winter.

On an overcast day in winter, snow acts as nature's greatest reflector. White light, both from the



Bear cub at Riding Mountain National park.

sky and from the snow, will “wrap” light around your wildlife subjects, creating shadowless lighting, which is great for revealing detail in your subject.

Glamour photographers have relied on this technique of white “wrap-around light” as their staple for years, utilizing white umbrellas and white reflectors to reveal detail in their models.

As far as camera gear goes, long telephoto lenses, such as a 500mm, will minimize height discrepancies between a photographer and their subject perched high in a tree.

For his landscape images, he likes using his 24-70mm, often affixing

Singh-Ray’s LB Warming Polarizer, simply because he likes the way the resulting images look.

Paul alluded to three locations that he repeatedly visits for capturing his wildlife images.

First just east of Edmonton lies Elk Island National Park, one of his favourite places to go.

Another location he visited frequently this past year is Riding Mountain National Park in Manitoba.

He actually has two workshops scheduled there in 2008, one in the spring and one in the fall.

A third location he alluded to, and also has two workshops scheduled

there in 2008, is Montana’s Triple D Game Farm, just outside Glacier National Park.

Have you ever tried to photograph a predator running toward your lens?

Or how about capturing intimate images of their offspring?

The only good place to get clean close-up wildlife images of species such as wolf, lynx, bear, and cougar, is at a game farm.

It is not an inexpensive option, however.

Closer to home, he just likes to drive local country roads, spotting wildlife subjects.

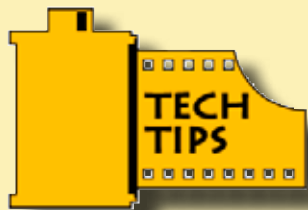
One more recommendation Paul mentioned if you are interested in pho-

tographing wildlife is to join a conservation organization or nature club. These clubs often give you access to some wildlife species difficult to locate, yet alone photograph.

If you heed some of the above advice Paul talked about in photographing wildlife, and perhaps visit at least one of the locations Paul mentioned in his presentation, you will not come away disappointed.

To view more of more Paul’s photography and read some of his newsletters, please visit his website at [www.paulburwell.com](http://www.paulburwell.com).

Article-Derald Lobay



### Candid Photos

What is a “candid photo”? A candid photo is an unposed picture of people, often taken without the subject’s



Posed



Unposed

knowledge. These images usually appear more natural and relaxed than posed pictures.

Ignore the impulse to force your subjects to always pose staring at the camera and catch the subject acting naturally. Variety is important. Take candid pictures to show them working, playing or interacting naturally in their surroundings.

### Know Your Depth Of Field

One of the most overlooked functions of an SLR camera is the depth of field preview button. When you press it, the lens briefly closes to the shooting aperture, showing you the real depth of field. When used, be aware that the image in the viewfinder will temporarily darken to the working aperture. If you feel that too much is in focus, simply open the aperture, put on a longer lens, or move closer. Or all three.

The ability to control how much is in focus has an immense effect on your pictures. When shooting a landscape, you might want as much of the photograph in sharp focus as possible, so a significant depth of field is required. In other situations, as in taking a

portrait, a shallower area of sharp focus will isolate your subject from distracting backgrounds.

Three things control how great the depth of field will be in a photograph. Lens focal length, aperture, and distance from the subject.

For example, shorter focal length lenses, smaller apertures, and greater lens to subject distance all increase the range of sharp focus, while longer lenses, wider apertures, and a shorter distance to your subject shrink depth of field.

When you look through your slr camera you are not seeing what’s really sharp and what’s not. You are looking through the lens at its widest aperture before it closes down to a smaller f/stop only at the instant you press the shutter button.

