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Canon Professional Services **CPS**

ISSUE **13**



# The light fantastic

More great work from Canon Professionals. Technical articles to help you through the complex digital world. New product launches and Firmware updates.

## **In this issue:**

**From Russia with Love**  
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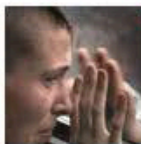
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**From Russia with love.**

British photojournalist Simon Roberts takes a year out to photograph the changing face of the world's largest country.



**The power of the image.**

Shahidul Alam – one of Bangladesh's most famous photographers – wields his camera to effect social change.



**World Press Photo Winner.**

Arko Datta – winner of this year's World Press Photo Contest – talks about capturing his winning shot, his career and staying rational.



**Profile Gallery.**

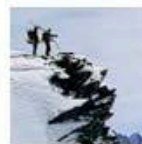
This month Bill Procter, Creative Director of Bluemove, casts his critical eye over your images. Did you make the cut?



**Firmware updates.**

EOS-1D Mark II V1.2.3, EOS-1Ds Mark II V1.1.3, EOS 20D V2.0.0, WFT-E1/E1A V2.0.1

**All firmware updates**



**No mountains in Holland.**

Bernard van Dierendonk is our qualified guide to what it takes to go shooting in the mountains.



**Back to Life.**

Sergi Augusti shoots a short documentary about Médecins Sans Frontières' AIDs work in Ethiopia and RD Congo.



**Canon imagePROGRAF W6400.**

Canon surprised the market in Spring 2004 with the release of its imagePROGRAF W6200. Get ready for the main course – the W6400.



**The XCEED SX50.**

An award-winning LCOS projector creating a breakthrough in resolution, brightness, contrast and size.



**Painting Photography.**

Yves Ullens de Schooten paints with light using the camera like a brush. The inspirations, the why and the how of his unique images.

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## Painting Photography

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### I just happened to be born with a camera in my hands

“Technically my photographs are photography but I might be closer to being a painter than a photographer. I just happened to be born with a camera in my hands. My Grandmother was a great influence on me. She was a photographer, a film maker, a writer and an amazing woman. I had a black and white darkroom at her house and as well as making me fully aware of the potential danger of the chemicals she would provide positive criticism and encouragement. Another great influence when I was about eighteen was when I attended a photographic course by Phil Dickinson in the USA. He was an architect by trade I believe. I remember I had spent all my spare money on my first single lens reflex camera but for the first few lessons we never took one picture (I was so disappointed I nearly left the course) but he taught me something very valuable – how to really see an image, to actually feel a picture

and to visualise what I wanted to achieve. That really changed the way I ‘saw’ pictures.



I should explain how I take my pictures. The key thing for me is the subject. I tend to work with subjects that have either really bright colours or they reflect or transmit light in a special way. When I look at the subject I consider the texture and how the subject behaves with light. Is it absorbing, is it reflecting, what is it doing to the light? I look at the background – is it important, does it have to be in the picture? But that’s

the end of the conscious process and after that the actual movement really comes from the unconscious. That’s hard to control as it just happens – sometimes well and other times not so well depending on my mood. My images are generally not retouched other than to correct aspects like horizontals which are hard to control at the time of taking. I’ve got two specialist printers, one for large formats and one for smaller sized formats and they aim to get the best out of each individual image. They have skills in that area that I don’t have but even they don’t retouch. They have strict instructions that what is in stays in!

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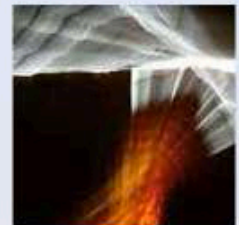
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The length of the exposure is kind of a trade secret but it's quite long, a matter of some seconds, and it depends on the focal length of the lens and indeed on the format and size of the camera. So it's different for a 35mm camera compared with a medium format camera. When I use the Digital Ixus I can't really control the shutter speed other than to adjust the ISO sensitivity, so I often shake the camera quite hard to get the effect. People are often very surprised when they see me do that!

### Encounters and luck

I used to specialise in portraiture and landscapes, mainly in black and white. The way I take pictures now came from an accident. My wife and I took a trip to Turkey. We didn't have much money so we went by bus and one day we were in a beautiful region where there was a lake with amazing blue and grey colours that I desperately wanted to photograph. The tour leader refused my request to stop four times and exasperated I finally demanded to know why. She took me to one side and quietly told me not to tell the others on the bus but the area simply wasn't safe because we were in the middle of the Kurdish territory. So I took some shots through the window of the bus but because of the speed and the slow shutter speed the rocks and the water and all the colours mixed together almost like a painting. I nearly threw it away but I liked something about the result. That picture was the very start of my artistic career.



I believe life is about encounters and luck. My best friend was really into art and used to visit all the galleries and knew the best ones. He convinced me to take my work to the owner of particular gallery although I was quite reluctant because I couldn't see how my work could be of any possible interest to him.

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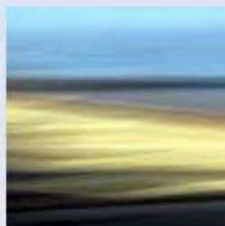
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But his reaction surprised me. He said my landscapes were quite nice but that he couldn't do much with them. But to me surprise he thought my abstracts were interesting and he felt I should continue to work on that direction. However he did politely tell me that my framing was awful and gave me an address of a good framer!

I started exhibiting some of my work but then when it came to trying to sell it I had no idea what to charge. The average price for prints at that time seemed to be about €150 but I decided to put a price of €250 on most of my pieces and they sold quite quickly! At the time I was working in the marketing department of Belgium's national phone company and they took a dim view of anybody 'moonlighting'



on another job so I had to inform them officially about my photographic activities. At first it was fine combining the two jobs and I even had an exhibition in their headquarters. A year later, I took the decision to become a full time artist.

To market my work I do a lot of exhibitions and I also do some business projects such as financial reports for companies. The internet for me is like a shop window but I certainly don't put everything in there. I use the internet actively as opposed to passively – for example I have regular newsletters which I target at specific markets.

### Equipment and technique

A lot of my work now is digital but not exclusively so. Digital has certain advantages especially when it comes to quickly seeing my results on the screen. But each camera has its own signature for light. The way light is captured is very different, according to each type of camera and that's why I have so many. I was lucky to get one of the first EOS-1Ds bodies available in Belgium and that is superb for certain subjects.

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But I also have a Digital Ixus and I use that primarily like a painter uses his sketch book, though sometimes the results the little Ixus produces are so nice that they have value as a piece of work in their own right, especially when viewed as a small piece. Some subjects taken with that camera just work so well when small i.e. A4 size, but I never enlarge them beyond that self imposed limit because for me then the quality just isn't right. The relationship between the resolution, the number of pixels, the contrast and the colour has to be right for each picture. Some pictures just work better with certain cameras - I don't really know why. There's a certain amount of experimentation, trial and error that has had to have taken place. Now to a certain extent I can predict what kind of results each camera will give. For big enlargements that's where the higher resolution EOS-1Ds really comes into its own. For the larger sizes (larger than 76x114cm), I still prefer to use my Canon EOS-1V. I should point out that there is no such thing as the 'perfect' camera. For example recently I bought an EOS 20D and yes there are things that could be improved on it, but I love it because it is well balanced and because it is lightweight. If I have to travel abroad and I'm restricted on what I can take then I just take the 20D.

My favourite lens is the EF 28-135mm f/3.5-5.6 IS USM. For my painting photography I turn the image stabilisation off as that would give the system an impossible time, but for my other work the image stabilisation is really useful - for example for available light work inside buildings and churches I can handhold at quite long shutter speeds only because of the image stabilisation. I have a problem with my back and that's a problem with some of the lenses, wonderful though they are in terms of optical quality, they are just so heavy. The EF35-350 is a marvellous lens but when you've got it on an EOS-1Ds with a flash it is really heavy! I think actually there is an opportunity in the Canon range to have a few very high quality zoom lenses that are not necessarily quite as fast as the big aperture L Series in order to keep the weight down. I'd like to see the return of a few fixed focal length lenses again - not necessarily that fast in maximum aperture but of high quality and light in weight.

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I always carry a camera with me except when I'm asleep. When the basis of your work revolves around the quality of the light you have to be ready at all times. But I do plan specific trips and a lot of planning goes into those so that I can capture the images that I imagine in my mind. And I have a studio with special lighting where I can create images under controlled conditions. Because my photography involves moving the camera I have to use continuous lighting, not flash, so I have normal photographic continuous lighting, cine lighting that I use for highlighting small areas and recently I'm increasingly using fibre optic lighting which can be directed very precisely. The most important thing to me is the subject - I have to have some emotional connection with the subject."

**Yves Ullens de Schooten**

[www.traqueurdelumieres.com](http://www.traqueurdelumieres.com)

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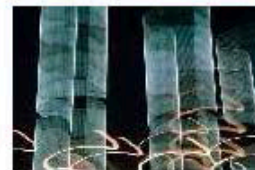
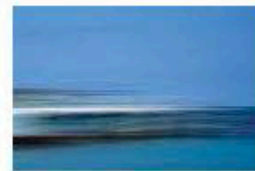
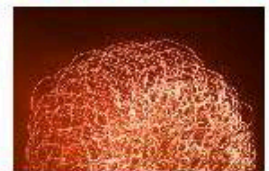
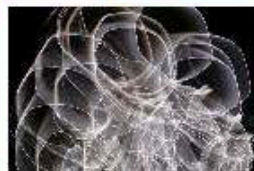
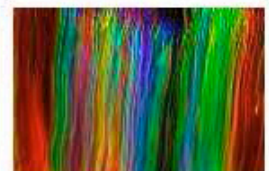
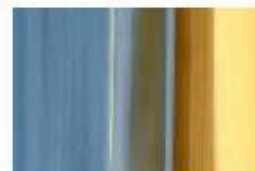
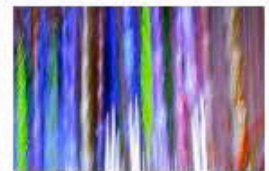
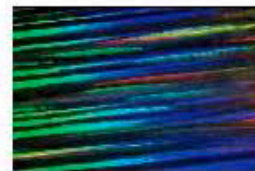
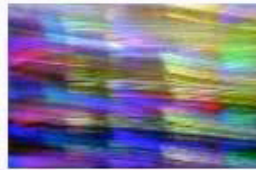
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