



OLYMPUS PASSION

Inspirational Photography Magazine

43 | December 2020

Allie Armstrong
Chris McGinnis
Cliff Harvey
Mia Battaglia
Sati Güder

Lives captured in parts of a second

Happy light

It's the little things

Chasing the light

How Instagram brought me back to Ballet and inspired
my photography all at once...

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OLYMPUS PASSION

ISSUE 43 | December 2020

- 03 **MIA BATTAGLIA**
HAPPY LIGHT
- 26 **CHRIS MCGINNIS**
IT'S THE LITTLE THINGS
- 44 **CLIFF HARVEY**
LIVES CAPTURED IN PARTS OF A SECOND
- 71 **SATI GÜDER**
CHASING THE LIGHT
- 92 **ALLIE ARMSTRONG**
HOW INSTAGRAM BROUGHT ME BACK TO BALLET AND INSPIRED MY PHOTOGRAPHY ALL AT ONCE...

> MIA BATTAGLIA

Happy Light





Olympus E-M1
Olympus M.Zuiko 9-18mmF4.0-5.6 @9mm
f/6.3 . 1/500" . ISO 400

Come with us!

It all started when a friend asked me to join a group of trail runners that were having a hut-to-hut vacation week in the Dolomites. Being an experienced trail runner AND a passionate photographer I was immediately enthusiastic about the idea.

I was expected to join the group and run with them for five or six days, taking pictures of the clients and the landscapes during the whole adventure. The numbers were quite considerable, but I was trained: we had to hike/run for 20 to 35 km (12 to 21 miles) a day, with a positive gain of 1.000/1.500 mt (3,200 to 5,000 feet) - and correspondent loss, of course!

At that point, I had a quick look at my photo bag, and I

immediately realized that I was not equipped for that kind of challenge: my full-frame camera and those lenses wouldn't have survived to that treatment... and even if they could have survived, I couldn't: too much weight to carry and too much space required. I had to find something better!

The answer is light

This was the reason why I bought my first Micro 4/3 camera. Since that first time, I worked with those trail-runner groups many times and for many years. Every year I was upgrading my Olympus equipment, which was really growing very fast in terms of quality and functions. Since when I started working with the most recent bodies (the E-M1 MkII, in my opinion, was the real game-changer) I didn't feel any more the need of a full-frame

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
@7mm
f/4.0 . 1/800" . ISO 200





camera, so I started doing everything with Olympus (currently PEN-F and E-M1 MkIII).

But I'm not really a mountain girl

In fact, I live in a small city (Vicenza, near Venice), and the Dolomites, unfortunately, aren't my usual scenario. I have a very passionate life, and I travel every time I can. Photography is an important part of all this: I love taking pictures of places and locations in every day of my normal life, and very high-quality equipment in a compact package is the real point here. For this reason, I always have at least my beloved PEN-F and a couple of small lenses in my bag (I mean: the

everyday handbag, not a photo bag). Because nice things happen even when you enter a bar for a coffee, and I want to be always ready.

In particular, I can say I love taking pictures of what I feel rather than what I see. And here comes another key point of my Olympus gear, because I work a lot in HDR: HDR pictures come from series of many shots (3, 5 or even 7) of the same subject and with different exposure time - this is to extend the base dynamic range of the sensor, which is far less powerful than the human eye's one. From this point of view, having a very fast shooting sequence helps a lot when there are people in the scene.

Olympus Pen-F
Olympus M.Zuiko 17mmF1.8
f/1.8 . 1/200" . ISO 640



Olympus Pen-F
Olympus M.Zuiko 17mmF1.8
f/1.8 . 1/80" . ISO 640





Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
@11mm
f/2.8 . 1/15" . ISO 800

Olympus Pen-F
Olympus M.Zuiko 45mmF1.8
f/1.8 .1/80". ISO 500





Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/3.2 . 1/200" . ISO 500

But it's not only about exposure: HDR processing brings to the photographer the ability to get fine details in every single area of the picture, and for this reason, a very wide focus area is very important. Micro 4/3 offers a greater depth of field, given the same angle of view and aperture than the full-frame systems, and this allows you to keep a very wide aperture (so you don't need to increase the ISO setting) and still have everything in focus.

In general, if I have to choose a moment in the day when I love taking pictures, that's the blue hour for sure. Because that moment has something magic, and I love trying to bring that magic with me into the picture, and then be able to say "believe me, this is how I felt".

But, of course, there's not

only the blue hour: every single time I visit any interesting place or city (but every Italian city is interesting, in some way), I bring at least my PEN-F with me: there is always something nice to bring back!

And finally, last but not least, Urbex

When I can, I plan urbex (urban exploration) visits: this is something which I really love, being the situation in which everything comes together: the small and light package makes it easy to walk around even in tricky conditions (it happens that you need to climb a wall or get through small abandoned passages), and the fast shutter sequence and the depth of field with wide apertures help a lot getting the shot even in low light situations, as usually happens in these locations.



Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/50" . ISO 1600



Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/60" . ISO 1600



Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8
@14mm
f/2.8 . 1/50" . ISO 1600

Olympus Pen-F
Laowa 9mmF2.8
f/3.0 . 1/500" . ISO 200





Olympus Pen-F
Laowa 9mmF2.8
f/3.0 . 1/40" . ISO 200



Olympus Pen-F
Laowa 9mmF2.8
f/3.0 . 1/500" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
@7mm
f/3.5 . 1/320" . ISO 400



Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/30" . ISO 800



Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/40" . ISO 2000

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
@9mm
f/2.8 . 1/1000" . ISO 400





Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8 @8mm
f/2.8 . 0.3" . ISO 800

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/125" . ISO 2500

So this is me

Finally, since travelling is the thing that I love most (apart from sports practice, but I'm getting old for that) there is always my camera with me: because there is always something nice to bring back home. And it's an Olympus. Which, apart from all the reasons here explained, is something that I feel like a tradition: my very first camera, back in 1974, was an Olympus OM2n. Great equipment, and sweet memories at the same time!

The equipment setups I use:

Trail running/trekking sessions

Camera:

- Olympus E-M1 MkIII

Lenses:

- Zuiko 12-40 F/2.8 pro (always mounted while running/walking)

- Zuiko 7-14 F/2.8 pro (in

the backpack, because landscapes are wonderful and sometimes you need the best for that)

Bag:

- Mountainsmith Lumbar Camera Bag. They don't do it anymore, and it's a real pity: it was the best solution, I could run all day long without feeling it, and the camera was always ready in front of me. Plus, very useful after lunch, when you get out of the hut and it's cold windy outside (keeps your stomach warm :-D)

City walk sessions

Camera:

- Olympus PEN-F

Lenses:

- Laowa 9mm F/2.8 (Olympus, will I ever get a wonderful super-wide and small fixed lens?)

- Zuiko 25mm F/1.8

Bag:

- Peak design small bag: any bag should be ok for







this use, but it has to be nice and chic because you never know where you'll end for lunch or dinner

Long trips/vacations by car

Camera:

- Olympus E-M1 MkIII
- Olympus PEN-F

Lenses:

- Zuiko 7-14 F/2.8 pro (always mounted on the E-M1: if I had to choose only one body and only one lens, it would be this one: I could only take a few pics, but they would be amazing! Most of my good shots are made with this solution. I really love super-wide lenses)
- Laowa 9mm F/2.8 (usually mounted on the PEN-F. Did I say I love super-wides ?)
- Zuiko 12-40 F/2.8 Pro
- Panaleica 15 F/1.7
- Zuiko 25 and 45 F/1.8
- Zuiko 60 F/2.8 macro
- Zuiko 75 F/1.8

- Zuiko 40-150 F/2.8 Pro
- Lensbaby composer

Bags:

- Lowepro shoulder bag (it can easily hold the camera I decide to use and a couple, or more, of lenses)
- Bigger backpack (I don't really remember what kind, I only use it to bring my gear to the car and I keep it there until the end of the trip. Easy access to everything though: that's the only thing I need!

All my bodies and straps are equipped with the Peak Design system links, so I can easily change straps (I need to match the outfit of the day, obviously!)

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Olympus Pen-F
Olympus M.Zuiko 25mmF1.8
f/4.5 . 1/13" . ISO 1250





Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/22 . 1/80" . ISO 200



Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8 @7mm
f/2.8 . 1/25" . ISO 800

Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8
@7mm
f/6.3 . 1/250" . ISO 200

“When I can, I plan urbex (urban exploration) visits: this is something which I really love, being the situation in which everything comes together...”

> CHRIS MCGINNIS

It's the little things



Arthropods comprise 80% of Earth's fauna. An estimated one million species of insects, arachnids, myriapods, and crustaceans make up this category. They're everywhere, yet they're often overlooked. Through my photography, I highlight the beauty, intricacy, and importance of these tiny creatures. I've always been interested in visual arts, I've always been fascinated by nature, and I've always been up for a challenge, but my plunge into the world of macro didn't happen all at once.

My journey toward Macro

When I started working as a graphic designer at Olympus America, I had minimal experience with photography. While I had taken some film photography classes in college and was generally

interested in photography, my actual experience and knowledge were limited. It was the debut of Olympus' OM-D series in 2012 that grabbed my attention.

Throughout 2012 and 2013, I did a lot of borrowing and finally purchased my first 'real' digital camera (an OM-D E-M10) in February 2014. It was an entry-level camera, but it felt like a big deal. I had spent my own money on it, and I was committed to using it. Not only did I want to use it, but I also wanted to get the most out of my new toy. To keep myself honest, I vowed to shoot and share at least one photo each day for a full year. I joined Instagram and began my effort with #OMD365. I photographed my wife, our dogs, friends at the gym, household objects, and any other subjects I could find.



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 . 1/200" . ISO 200

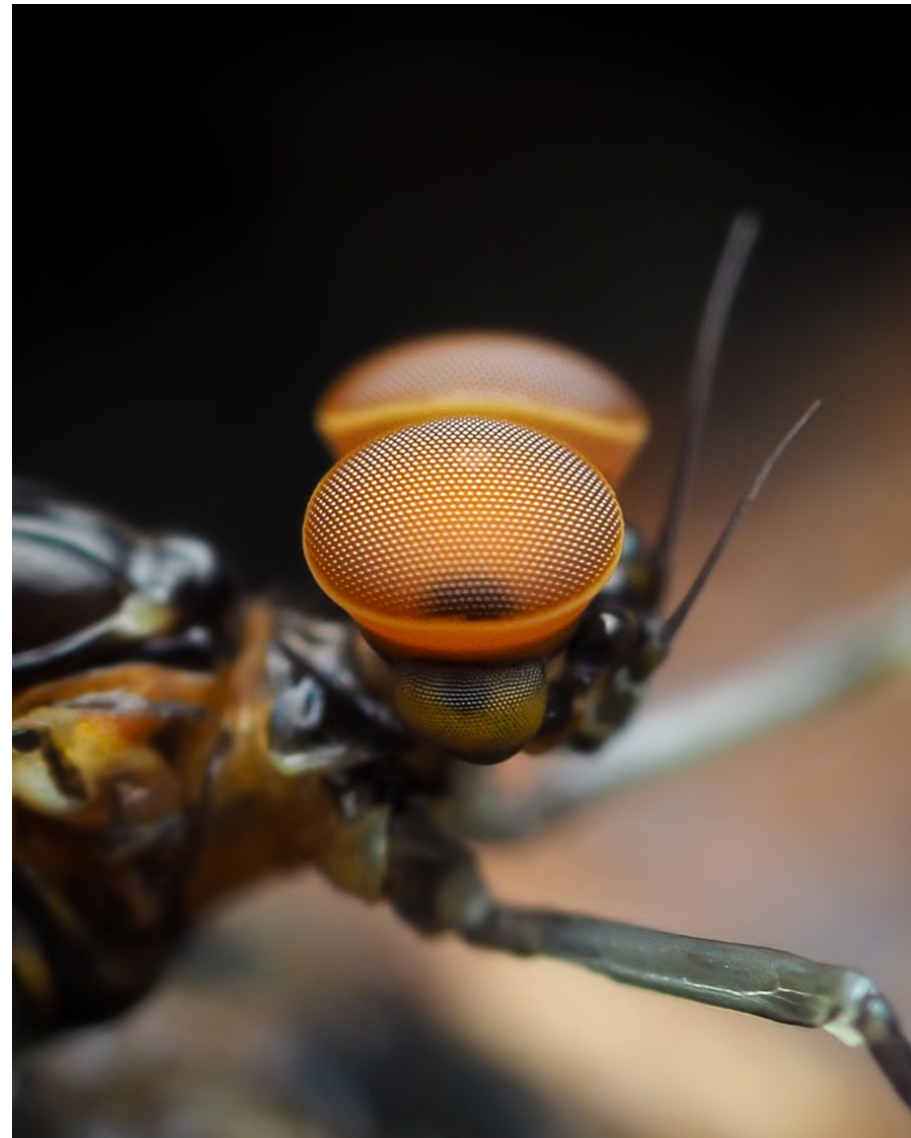
LEFT

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 . 1/160" . ISO 200
Stacked with Helicon Focus



RIGHT

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 . 1/100" . ISO 200





Olympus E-M1 MK II
Olympus M.Zuiko 40-150mmF2.8 +
M.Zuiko 1.4x Teleconverter MC-14
f/4.0 . 1/1000" . ISO 200

Looking back, I consider that year as foundational to the years that followed. It allowed/forced me to learn about my camera, hone my technique, and really understand the basics of digital photography. And just two days after my final #OMD365 post, I placed an order that would completely change the trajectory of my photography. The M.Zuiko 60mm F2.8 Macro lens was on its way.

When I received my macro lens, I was stoked. I'd gotten familiar with my camera, I loved macro photos, and I was ready to dive into the details. Unfortunately, I quickly realized that I (once again) had no idea what I was doing. I couldn't get the right light. My shots were blurry. My results weren't as magnified as the ones I saw online. I got frustrated

and abandoned macro for almost a year.

On May 11, 2016, a pivotal day in my journey, I dusted off that 60mm and committed to learning. I researched and experimented. I bought a flash and started to learn about diffusion. I found some amazing macro shooters on Instagram and picked their brains. And you know what? It all started to click! My photos were improving, and I was having more fun. Soon, I was hooked. One year after I committed to macro, I upgraded to the professional-level OM-D E-M1 Mark II. I've changed my diffuser setup at least five times. I've tested or owned half a dozen flashes. I've challenged myself to create engaging images that welcome audiences into the world I find fascinating. Even after a

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/14 . 1/125" . ISO 200





LEFT
Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 . 1/200" . ISO 200

RIGHT
Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/11 . 1/160" . ISO 200
Stacked with Helicon Focus

few years in this game, I'm still learning about photography, my subjects, and the role those subjects play in our ecosystem. That's sort of the magic of macro. No matter how much I shoot or how closely I look, there's always more to discover.

Getting Up Close and Personal

I love fielding questions about my macro work. Some people want to know why I chose bugs or what makes Olympus so great, but most people want to know where I find my subjects or how I get my shots. The vast majority of my subjects are arthropods. Luckily for me, they can be found just about anywhere! People are often surprised when they find out that many of my photos are made right at home. You don't need to go on safari to strike macro gold. That

said, certain locations offer a higher concentration of opportunities. I look for wildflower meadows, botanical gardens, or any areas with diverse flora. As I've explored more places, I've learned which plants attract which insects. Monarch butterflies love milkweed. Bee balsams or black-eyed Susans are sure to attract honeybees. Knowing where subjects might be can be a huge timesaver when you head into the field.

Now for the 'how.' The number one question I hear is 'How do you get bugs to sit still?!' Short answer: I don't. Although it does occasionally happen, insects and spiders rarely pose patiently for photos. Most bugs are fast. Most want nothing to do with me or my camera. Even so, with a patient and measured approach, I've



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/200" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/100" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/60" . ISO 200

been able to get very close to many live subjects without disturbing them or their environment.

Thankfully, my Olympus gear is much smaller than most competitors' offerings. The combination of small size and best-in-class image stabilization help me capture otherwise-unattainable handheld shots.

Beyond magnification and camera settings, macro photography requires a strong technical understanding, a fair deal of patience, and a bit of planning. When I find a subject, I run through a series of questions: Have I ever photographed this subject before? What do I know about its behavior? Is it likely to let me super close? Is it worthwhile to install extension tubes or my Raynox DCR-250? What if I pull back to

include more environment in my composition? How much depth of field am I going to need?

I assess, then advance. Oftentimes, I'll focus on a nearby leaf for a test shot, just to double-check my exposure. I start with autofocus so I can find my subject in the viewfinder and shoot as I inch closer. If my subject allows me to get close enough, I'll utilize the 60mm Macro's 1:1 shortcut and toggle to MF using a custom button (I use the video record button). From there, I carefully position myself as comfortably as possible. If I can brace against something for extra stability, I'll do so. As I frame my shot, I'll gently sway in and out until I find focus on the front plane of my subject's eye(s). With macro, appropriate focus can make or break a photo.

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/9 . 1/160" . ISO 200



Although focus peaking might be the most commonly used focusing tool, I prefer MF Assist magnification. Since I use it so often, I've mapped MF Assist to my Fn1 button. I hold my breath and release the shutter. If I'm lucky, my subject remains, and I can begin working more shots. I like to keep my camera's shutter mode set to 'Low' at 5FPS. Although I aim to capture my desired result with the first frame of a series, I often hold the button for a few extra frames. Those frames give me additional opportunities to catch critical sharpness and might even be useful for producing a focus stack.

Finishing the shot

Capturing photos in the field is only the beginning. Once shooting and reviewing are complete, it's time to process. After

twenty years as a graphic designer, I've gotten quite comfortable with Photoshop, but I use Lightroom for the bulk of my retouching. I organize my selects and import them into Lightroom. There, I crop and address exposure, color, noise, sharpness, etc. I also like to use local adjustments to improve any areas of dark shadow.

Although I push my files beyond 'straight out of the camera,' I'm careful to keep the result as natural-looking as possible. After Lightroom adjustments are complete, I export. If no additional edits are needed, I'll export right to JPG. If I want to do some heavier cleanup in Photoshop, I'll export as a 16-bit TIFF. Finally, I switch to Photoshop for edits and/or watermarking, and a final export. I've found that exporting to JPG with a



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/9 . 1/200" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/160" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 . 1/50" . ISO 200
Stacked with Helicon Focus

long side of 2,048px works well for Instagram.

In cases where I want to stack several frames for increased depth of field, my process remains similar. I make my adjustments to the bracketed series in Lightroom and then export high-res JPGs or TIFs. When preparing files for a stack, I prefer to crop the individual frames as consistently as possible, so my stacking software doesn't have to work as hard to align them. Once exported from Lightroom, I load the exported frames into Helicon Focus and run through the process of stacking. Helicon Focus has a variety of settings and stacking methods which can be adjusted on a case-by-case basis. As with single-frame images, I'll bring my exported file into Photoshop, take care of any final touch-ups, add my

watermark, and export for sharing.

Several years into my relationship with macro, I'm still discovering new, intriguing subjects and stories. Regardless of the type of photography you shoot, remember to balance the big picture with the details. Andy Warhol said, "You need to let the little things that would ordinarily bore you suddenly thrill you." Find those little things and share them with the world. You just might thrill others, too.

Chris is available for macro photography projects and workshops. Be sure to contact him to discuss ideas and his availability.

VISIT MY WEBSITES

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www.facebook.com/chrismcginnismacro

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/10 . 1/100" . ISO 200





LEFT
Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/160" . ISO 200

RIGHT
Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/9 . 1/200" . ISO 200
Stacked with Helicon Focus

Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/8 . 1/100" . ISO 200





Olympus E-M1 MK II
Olympus M.Zuiko 60mmF2.8 Macro
f/7.1 .1/160" . ISO 200

“Most bugs are fast. Most want nothing to do with me or my camera. Even so, with a patient and measured approach, I’ve been able to get very close to many live subjects without disturbing them or their environment.”

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> CLIFF HARVEY

Lives captured in parts of a second

My name is Cliff Harvey. I'm a 77 year old American expat, living in England.

My first 'proper' camera was a Pentax Spotmatic with the standard 50mm lens. I bought this back in the mid-60s when I was stationed at RAF Chicksands in England during my time with the United States Air Force. I was immediately interested in 'people' photography, and that time period in England was dominated with quirky fashion and a new era of music; London and Liverpool were the places to be! This exciting time gave me ample opportunity to begin to learn the craft of photography!

When my service with the USAF was complete, I moved to Boulder, Colorado, USA. There, with my British wife and

two small children, I found work to support us and was always looking around for photo subjects. There's a vibrant student population at the University of Colorado at Boulder, so was able to pursue model brochure work and fashion photography with local clothing retailers. I'd joined the Boulder Fire Department, so working shifts I had plenty of off-duty time to pursue photographic avenues.

More model brochure work and fashion photography followed, along with a 3-year stint as the official photographer for the Denver, Colorado Playboy Club. By this time I'd upgraded to more professional equipment, purchasing a Hasselblad 500C, several lenses and filters, and a proper tripod! I had a Nikon F with several lenses as well.

Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @29mm
f/8 . 1/125" . ISO 640



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8
@38mm
f/3.5 . 1/500" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8
@40mm
f/3.2 . 1/250" . ISO 500





Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/2.8 . 1/20" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @34mm
f/8 . 1/125" . ISO 400



Nikon D810
Nikon AF-S Nikkor 28-300mmF3.5-5.6 @116mm
f/13 . 1/320" . ISO 2200



My 27+ years with the fire department also introduced me to arson and crime scene photography; suffice it to say that my exposure to various types of photography was widespread!

Upon retirement, I moved to the Pacific coast of Oregon, USA. I joined the local camera club there and won several Honorable Mentions and Awards of Merit while a member. I built a home which had an unobstructed view of the Pacific Ocean, so sunset photos were an everyday occurrence. As well, the wildlife there (small herds of elk traipsing through the back garden, bear, fox, lynx, deer, all types of birds and sea life) was abundant.

But one can only make so many sunset or bird images before getting bored with it, so when my family

situation changed, I moved back to England with wife #2, and am living in an idyllic location, next to a river at the edge of a village. I now have the enviable opportunity to expand my photographic pursuits on an entirely new canvas - the United Kingdom!

I enjoy seeing stunning images from all genres, but now my photographic interests have solidified into four general areas; portraiture, monochrome, architecture and 'street'. I belong to the Bedford (UK) Camera Club, have served in various positions on the Committee (including President), and have done well in competitions.

I'm also a member of the Royal Photographic Society. Being a member of groups such as these allows me to discuss ideas, meet

Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8
@26mm
f/2.8 . 1/60" . ISO 1600







Nikon D810
Nikon AF-S Nikkor 28-300mmF3.5-5.6 @300mm
f/13 . 1/320" . ISO 900



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/11 . 1/125" . ISO 320

© Cliff Harvey



like-minded people and exchange opinions.

And I read. I read rather a lot, actually. Photography books, coffee table books, photography magazines, whatever I can get my hands on. I study other people's photography and read about how they 'see' their world. I talk with local photographers whose work I enjoy, learning about their particular visions and how they go about capturing their images I'm drawn to.

Further afield, and just to name a few, Ansel Adams, Don McCullin, Steve McCurry, Terrence Donovan, Terry O'Neil, Bert Hardy, Martin Parr and John Bulmer are all 'friends' of mine, as are photographers Sally Mann, Peter Zelewski, Dawoud Bey, Tish Murtha, Ria Mishaal, John Downing,

and of course William Albert Allard; the list goes on and on. All are well represented on my bookshelves, as are many, completely unknown photographers, published by small publishing houses like Hoxton Mini Press.

The opportunities for personal growth by seeing what others are doing with their photographic eye, are clearly endless. Using all this knowledge, I compare it to my own life experiences, and by doing so I'm able to better define and fine-tune those several photographic 'styles' I feel comfortable 'wearing'.

I used to work with Nikon equipment, most recently the stellar D810. But after several years of carrying the camera and several lenses and other paraphernalia around, this soon became hard on my



Olympus E-M1 MK II
Olympus M.Zuiko 45mmF1.8
f/1.8 . 1/5000" . ISO 200

© Cliff Harvey

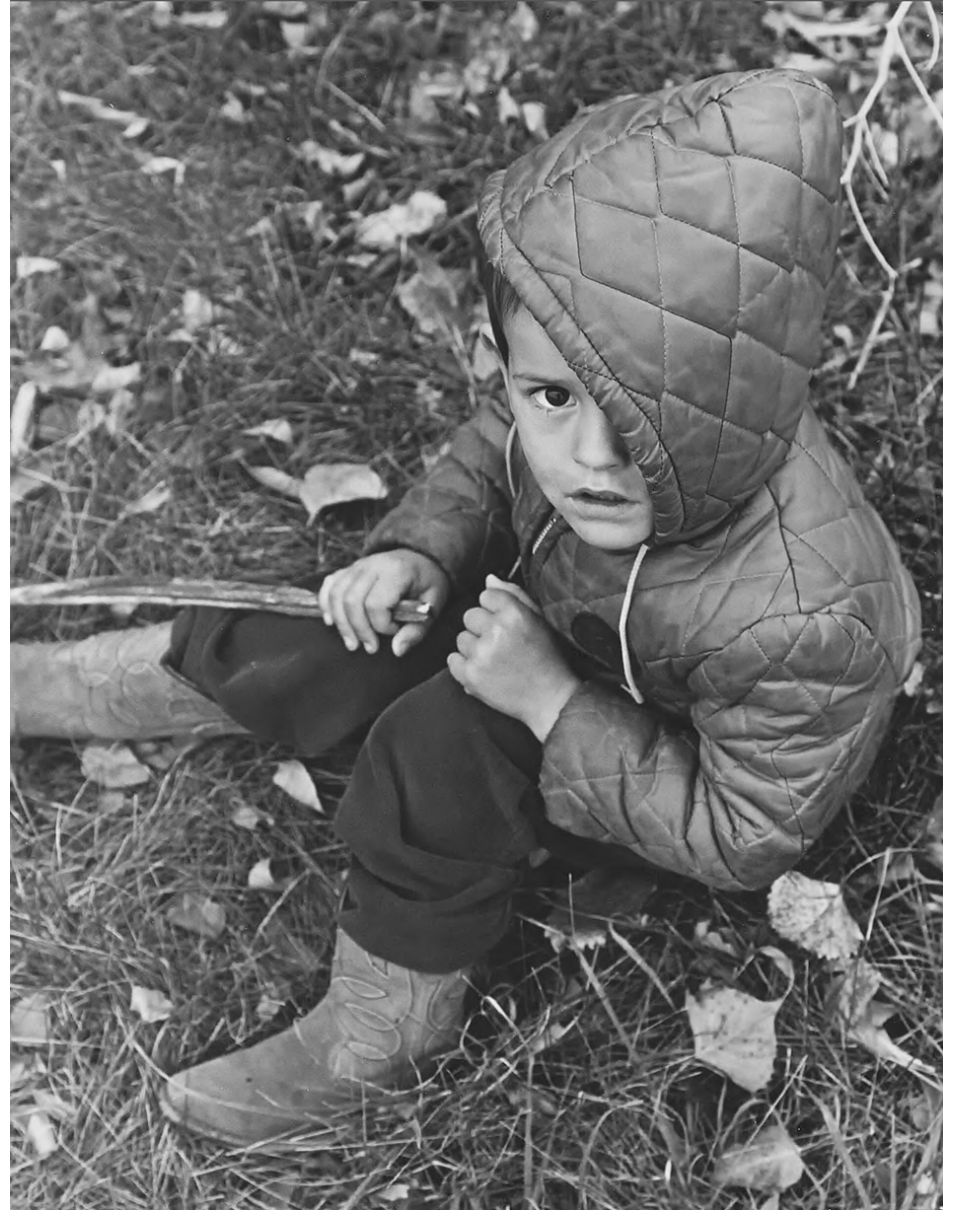


LEFT
Olympus E-M1 MK II
Olympus M.Zuiko 45mmF1.8
f/4.0 . 1/160" . ISO 200

RIGHT
Olympus E-M1 MK III
Olympus M.Zuiko 45mmF1.8
f/2.8 . 1/200" . ISO 400

Nikon D810
Nikon AF-S Nikkor 28-300mmF3.5-5.6
@300mm
f/5.6 . 1/125" . ISO 250







Nikon D810
Nikon AF-S Nikkor 28-300mm F3.5-5.6 @180mm
f/9, 1/125", ISO 320

Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @40mm
f/4.5. 1/200". ISO 200





shoulders and back. Some of my friends were using Olympus kit, so I followed suit, and have never looked back.

My current kit bag contains:

- One, E-M1 Mark II body, and One, E-M1 Mark III body
- M.Zuiko Digital ED 12mm f2
- M.Zuiko Digital ED 17mm f1.8
- M.Zuiko Digital ED 12-40mm f2.8 PRO
- M.Zuiko Digital ED 25mm f1.2 PRO
- M.Zuiko Digital ED 40-150mm f2.8 PRO
- M.Zuiko Digital ED 45mm f1.2 PRO (My favorite lens!)
- M.Zuiko Digital ED 75mm f1.8
- M.Zuiko Digital 1.4x Teleconverter MC-14
- Three Legged Thing carbon fibre tripod

I can carry all this kit, all day long, and my back and shoulders don't hurt one bit, a win-win situation for any photographer. My D810 had a larger sensor, but the quality of the Olympus kit is as superior as any kit I've ever used. It meets all my needs and produces pin-sharp prints up to and including A3+ sizes, so what's not to like?!

At the end of the day, I am far more interested in producing images that portray 'life' as I see it, rather than creating a stunning, technically perfect image that is, in a word, boring. This is certainly what draws me to the 'street' genre.

Monochrome. I love this medium. When I work in black and white, it's for very specific reasons. The subject of course, but also the lines and textures and



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @38mm
f/3.2, 1/500", ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @40mm
f/3.5 . 1/500" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
f/1.8 .1/1600" . ISO 6400

expressions and shadows and details are all as important. When they all come together, I believe I have a solid image, one worthy of printing.

I believe that to capture a good monochrome image, I need to find the essence of the subject, what makes the subject - whether it be a portrait, an architectural scene, or even a successful 'street' image - truly worth capturing. What was I 'seeing' and 'feeling' when I released the shutter? The final image needs to encourage a viewer to linger, to explore the image and find the reasons it's caught their attention.

If it nearly forces the viewer to explore and learn from the image then, to me, it's a successful capture.

And it can be a worthy, highly successful image, yet not be technically perfect. This is, really, the essence of who I am as a photographer.

I use Adobe and NIK software products, and I've begun to work on some external distinctions. I've asked people I trust to guide me along the path to get what I consider to be the perfect representation of the subjects, what I saw and felt at the time of capture. My images will be as technically perfect as I feel they need to be for the image I'm capturing, and I hope the judges will feel that commitment.

VISIT MY WEBSITES

www.bedfordcameraclub.co.uk

www.flickr.com/photos/128192601@N05/albums



Nikon D810
Nikon AF-S Nikkor 28-300mmF3.5-5.6 @72mm
f/18 . 1/250" . ISO 320



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @34mm
f/4.5 . 1/125" . ISO 1250




Olympus E-M1-MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/6.3, 1/100", ISO 200

Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @34mm
f/11 . 1/200" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/8 . 1/1600" . ISO 200



“Monochrome. I love this medium. When I work in black and white, it’s for very specific reasons. The subject of course, but also the lines and textures and expressions and shadows and details are all as important. When they all come together, I believe I have a solid image, one worthy of printing.”



> SATI GÜDER

Chasing the light



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @40mm
f/3.2 . 1/200" . ISO 500



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/2.8 . 1/60" . ISO 400

Hi, my name is Sati. I am 39, and I live in İstanbul. I have two great models that help me when I need - My husband and son. I work as an accounting manager in a private company. I also am an amateur photographer who takes photos, even in my dreams. Travelling, getting to know new people, reading books and listening to music are some of my hobbies. I actively participate in some photographing clubs in İstanbul. I graduated from the photography department this year.

I primarily take photos, which is a great passion, for myself. I enjoy sharing the beauties I see whether it's nature, people, animals or sights with my loved ones. Travelling a lot and my will to discover new places, new lives and sharing them pushed me to buy a camera. After I got my

camera, my passion for photography continued nonstop. When I think of it, photography was in my life for a long time. Even before I had a camera, I took pictures of good images in my mind. My choice is for taking documenting pictures of emotions and lives that contain people. The country I live in provides diverse images of people and streets. My photographs are mostly from cities and villages all over my country.

When I arrive at the place which I will photograph, I usually prefer to meet, talk and spend some time with the locals before I start taking photos. When communication is sincere and done correctly, taking pictures doesn't become an issue. But sometimes, in order to keep the naturality of the photos, I first take it then ask for permission.



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @18mm
f/16 . 1/250" . ISO 320

Olympus E-M10 MK II
Lumix 7-14mmF4.0 @11mm
f/4.0 . 1/200" . ISO 1000





Olympus E-M10 MK II
Lumix G Vario 7-14mmF4.0 @7mm
f/4.0 . 1/30" . ISO 1000



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @18mm
f/2.8 . 1/50" . ISO 1250



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @15mm
f/2.8 . 1/100" . ISO 1600



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @17mm
f/10 . 1/250" . ISO 200



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/16 . 1/320" . ISO 1000



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8
@150mm
f/2.8 . 1/400" . ISO 400

Again if you are sincere and kind, it doesn't bother people.

Nowadays, as technology keeps improving, a lot of photos are being taken. Sometimes this situation makes me feel hopeless. As a photographer, I question if there is something out there remain unphotographed or am I repeating myself. I ask myself, why should I keep taking pictures. The answer is quite simple. Every worker, kid, woman and street hasn't been pictured by me yet. I want people to see hardworking workers, horses running freely in nature and the innocent beauties of children from my perspective.

I have been taking pictures professionally for nearly 5 years now. My biggest and only regret is that I didn't start earlier. Because there

is nothing that makes people happy than doing the job they love.

I started taking pictures using an Olympus EM10 Mark II with recommendation. I still use this body. As for the lens, I use the Olympus M.Zuiko 12-40mm f/2.8 Pro and Olympus M.Zuiko 40-150mm f/2.8 Pro. Soon I intend to start using the Olympus OM-D E-M1 Mark II.

The reasons I started and still am using Olympus are its light and retro design that reminds me of past cameras, the practicality of the menu, it is possible to take pictures and videos from different angles with the articulated LCD screen. This is really helpful, especially for taking street and sight pictures where different angles add strong meanings to the photos.



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @24mm
f/2.8 . 1/20" . ISO 1000



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @23mm
f/5.6 . 1/100" . ISO 500



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @18mm
f/2.8 . 1/160" . ISO 200



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @26mm
f/5.0 . 1/400" . ISO 200



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @40mm
f/4.5 . 1/250" . ISO 200

Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @19mm
f/2.8, 1/10" . ISO 640





Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @31mm
f/5.6 . 1/400" . ISO 400



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @95mm
f/5.0 . 1/400" . ISO 400

Also, the in-body stabilisation system makes handheld shooting much easier, and jpeg print quality is high. On the other hand, one downside would be its low battery life.

I can use the Olympus Share app, which instantly transfers photos thanks to built-in wifi. The color saturation and sharpness are perfect, so I usually don't need to edit my photos a lot, but when I do, I use Adobe Photoshop.

Photography is a big passion for me. I think of

taking photos as teaching, explaining and witnessing history. Also, photography is an international language, and as well known photographer H.C.Bresson says "Taking pictures is lining human's heart, eyes and mind. It's a life form".

VISIT MY WEBSITES
www.instagram.com/satiguder/



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @46mm
f/2.8 . 1/80" . ISO 320

Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @40mm
f/7.1 .1/250" . ISO 320





آه من لاجوت
بیهوش از بیدی قهر ظلم خدکای سپهر خون
ای قباکی بخیزد رویه نورسته نهان اولسون
تشنه ز کج جانک کشته بند رویه خجسته
صلی قهیر کاظم حرج بر برگ خزان اولسون
ملین زار بر مصورک حال مشتاقان
خزان مجری اللرد خون اسفند فشان اولسون
صفا لیدر کج باغ فردوس باجره اولسون
فغان باقلیک مرغی خاک بود اولسون
مرد دانه خندان هم افکار کس لکیدی

Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @40mm
f/2.8 . 1/320" . ISO 640

Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @12mm
f/7.1 . 1/1000" . ISO 400



Olympus E-M10 MK II
Olympus M.Zuiko 40-150mmF2.8 @125mm
f/2.8 . 1/250" . ISO 640



Olympus E-M10 MK II
Olympus M.Zuiko 12-40mmF2.8 @30mm
f/3.5 . 1/8" . ISO 800

“When I arrive at the place which I will photograph, I usually prefer to meet, talk and spend some time with the locals before I start taking photos. When communication is sincere and done correctly, taking pictures doesn’t become an issue.”



> ALLIE ARMSTRONG

How Instagram brought me back to Ballet and inspired my photography all at once...



© Allie Armstrong

Photography, in a way, is what got me back into Ballet later in life. I danced for many years off and on when I was younger but never seriously. When I moved out of state for a job and was living alone I was scrolling Instagram and was blown away by the photos of Ballet dancers that I came across. I was looking for a hobby to get into since I was bored and lonely in my new city.

These photos made me see Ballet in a way I never had back when I used to dance. They made me see new potential for my dancing and Ballet and I wanted so desperately to have beautiful photos like those for my own Ballet. So I enrolled into a local dance school and thus, my successful adult Ballet Instagram **(@Allie On Pointe)** was born.

It was shortly after this that I bought my first Olympus OM-D E-M10. I was drawn to the camera first by seeing it in an Instagram photo and falling in love with the vintage silver design. I had been using my Nikon D7100 with ok results for a few years and was not expecting how dramatic the difference in my photography would be with this new camera.

Not only because of its small size, which made it easier to bring along in my purse everyday, but just the incredible image quality and color tone. I started off mostly taking photos of myself doing Ballet for my Instagram page, which was fairly easy with the E-M10 using the self-timer as well as the remote shutter option. I also started taking Ballet flatlays of pointe shoes and accessories.





© Allie Armstrong



© Allie Armstrong



© Allie Armstrong

I soon learned that people really love photos of pointe shoes and my Ballet Instagram took off. A few years later and I had amassed 13K people following along on my journey back into Ballet. I also started experimenting with astrophotography around this time as well using my Panasonic 20mm f1.7 lens. I also eventually bought the Panasonic Lumix 42.5mm f1.7 and the Olympus 40-150mm lens.

Later that year I moved back home and kept up with Ballet and my Olympus photography and then I saw the Pen E-PL9 advertised in a beautiful white color (I am a sucker for anything with a white, pink or rose gold aesthetic), so I bought the camera and fell in love with the pancake style kit lens that came with the camera. It made it even more portable

to always have in my purse. Then in 2019, a lot changed at once. I was about to leave for a 2 week trip to England, where I was planning to take tons of photos and I had an accident with a can of coke and my beloved E-M10. Even though it was expensive, I couldn't imagine going on my trip without my camera so I bought the E-M10 MarkII, which I have been very pleased with (especially the upgraded 5 axis image stabilization).

Shortly after returning from England, we started up Nutcracker rehearsals at my new studio, De La Dance Center in Cincinnati. This studio has a small professional company of fantastic dancers and uses students from the school (like me) to supplement the extra rolls in the ballet.













© Allie Armstrong

When we got to dress rehearsals, I asked the directors if they'd like me to take any photos during the rehearsal to use for marketing, etc. They agreed and that was how my Ballet performance photography started. My first run taking rehearsal photos are definitely not my best. I was still getting familiar with the choreography so I would know the best moments to capture. I was also trying to work out the best settings to use as there aren't a lot of guides on how to photograph Ballet performances.

Once the shows started I could only take photos from the audience for the 2 shows I wasn't cast in and the silent shutter was a godsend. (I learned later on that the strange banding on my photos was from using the silent shutter) I also learned that with the silent

shutter it is much better to use the low sequential shutter mode.

For the shows I was performing in, I decided to start taking photos from the wings for a more unique/backstage look. Since I was almost always in the battle scene, I was able to grab my camera quickly after running off stage and start snapping photos of the beautiful snow scene that comes next. I found that the Panasonic 42.5mm f1.7 lens was just the right focal length and gave me the best images from this location.

The spotlights on the sides of the stage helped provide a unique look to the photos as well. Most of the time I found using ISO 2000, f1.7 and 1/200-1/320 sec worked the best for photographing from the wings.



© Allie Armstrong



© Allie Armstrong



© Allie Armstrong



© Allie Armstrong

At the time, I was mostly holding the shutter down and praying one of the shots would capture just the right moment in time.

More often than not I'd get a shot just after or before a leap or arabesque. And sometimes I would get the perfect shot... but it was completely blurry. I usually ended up with a few thousand photos each show that then took hours to upload to my phone (I use Lightroom mobile for all of my editing) I had so many photos and the lighting was so crazy that I didn't even edit any of these photos before I sent them out to the dancers. An important thing to note, dancers are insanely picky about their photos since Ballet is all about the lines of the body.

(Legs need to be straight, feet need to be arched and pointed and not turned in,

dancers on pointe need to be fully on top of their pointe shoe, shoulders down, long necks, turned out legs, soft and elegant hands and arms)

Thankfully, being a dancer myself helped immensely since I had to be very critical in deciding which photos to keep and which to trash, something I still struggle with today. After the shows I gave everyone access to the photos and they seemed to really like them. I had never done anything like this so I wasn't entirely sure how they would be received.

I ended up photographing the February show as well right before Covid and one of my photos has been featured as an ad for the studio in a magazine and on social media. I decided I wanted to get more serious about this for future shows and bought a used E-M5



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MarkII and a used Olympus 12-40 f2.8 Pro lens. During the next 6 months, I tried to familiarize myself with my new gear in hopes of capturing more Nutcracker images.

We started rehearsing for Nutcracker in September (with a lot of changes due to Covid) and as we got to the final rehearsals and the first dress rehearsal, I started photographing from the front of the stage. I found having a pro zoom lens made it so much easier to adjust the focal length and follow the dancers as they moved quickly from one side of the stage to the next. As we didn't have an audience yet I used the normal shutter with high

sequential mode and tried to better anticipate when to take photos so I didn't have as many to sort through.

I also ended up doing a lot more editing with this round such as cropping and building a custom Lightroom preset based on the lighting in the studio. I was very impressed that even when cropping the photos, the image quality held up.

Sadly, as we prepared for our opening weekend, the studio had to make the decision to shut down the show this year. I am hoping to find ways to continue photographing dancers on and off stage as that is my true passion in photography.

VISIT MY WEBSITES

www.instagram.com/allie_armstrong_photography/
www.instagram.com/allie_on_pointe/
www.youtube.com/c/AllieOnPointe



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“These photos made me see Ballet in a way I never had back when I used to dance. They made me see new potential for my dancing and Ballet and I wanted so desperately to have beautiful photos like those for my own Ballet.”



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