

# MENU

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*New destination for 2023*

## ELBE SANDSTONE MOUNTAINS

### THE iPhone COMES OF AGE

*Why the 14 is worth  
taking seriously*



*Chez-nous*  
Retreats just for two

*Charlotte makes  
Leek and Gruyère tart*

*technique*

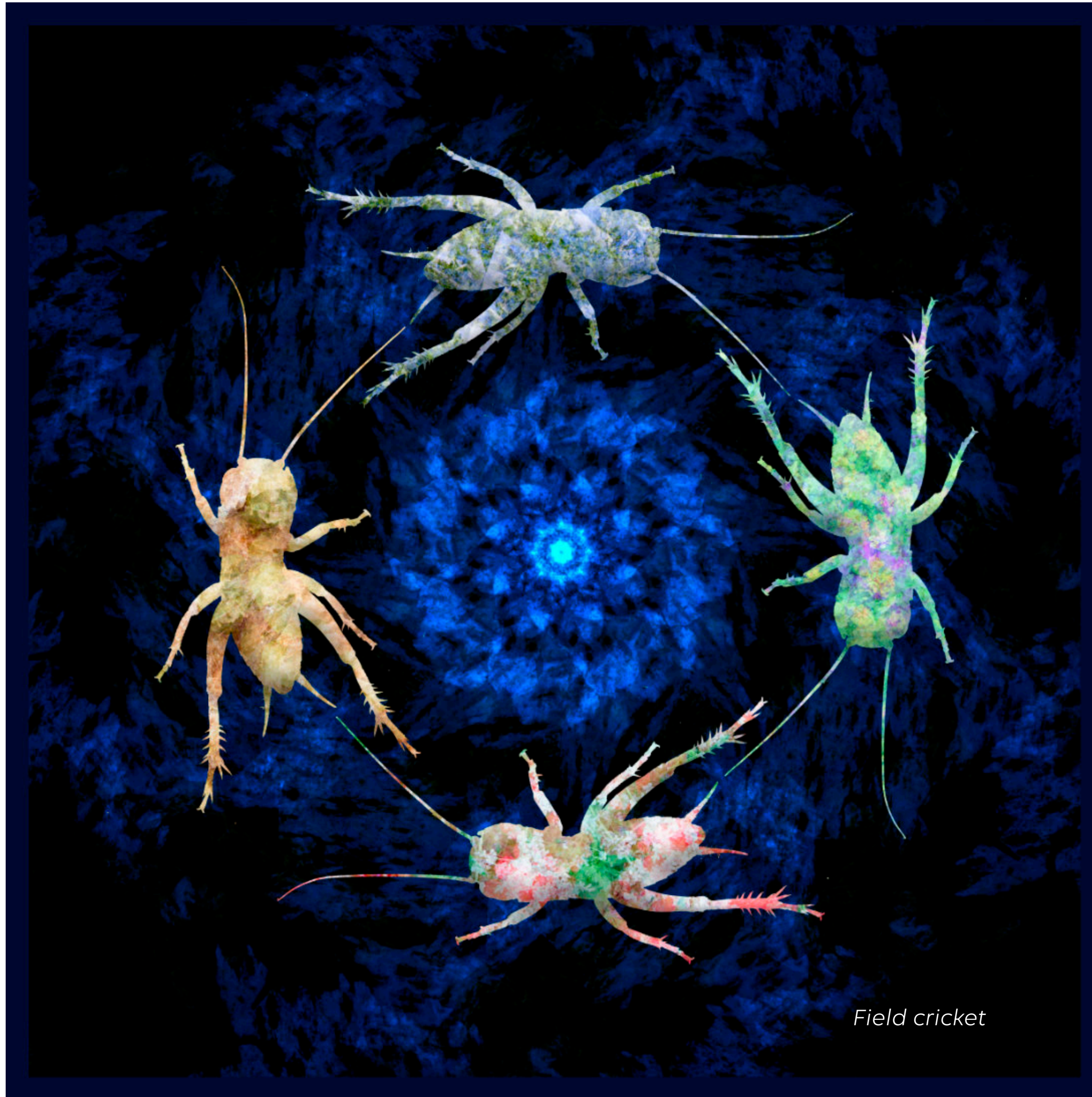
PSYCHEDELIA MEETS  
THE FIELD STUDIO

*also*

introducing Greg Oakley  
50 Objects | New e-book



ECO-PSYCHEDELIA



**W**ELCOME TO THIS LONG-OVERDUE edition of MENU. Running to 29 pages, it's the biggest one to date, not least because a lot has happened since issue 18, last July. As a general principle, if you don't hear from us it's not because we're idle but because of the exact opposite. As well as our two autumn Retreats, we have: re-planned this year's programme, reflecting interest expressed and challenges with securing accommodation of the standard we need; produced the *Making Art with your Camera* e-book and knocked it into shape for a print version in the spring; refined and rationalised our on-line learning classes; finalised and created photography for the brochures for our new *Chez-*

*nous* Retreats; explored new locations; built new hides and dug a pond in our meadow; planted a hedge; as well as building a 3 x 4 m storage shed from Douglas fir, raised beds and composting facilities for the garden. As a result, I've not made it onto social media very much during the last few months! Charlotte, who is just as busy in the office and house, somehow manages to keep in touch with many of you, I know.

It's a pleasure, for those of you who don't know his work already, to introduce you to Australian photographer and designer, Greg Oakley. His exquisitely complex and bril-



## *hello from Charlotte and Niall*

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liantly executed composites powerfully evoke the illustrations published in the the 19<sup>th</sup> century by John Gould and the 17<sup>th</sup> century animal paintings of Melchior d'Hondecoeter.

Taking Charlotte's long-standing lead, I am a recent convert to the iPhone (as a camera rather than a telephone) and have heard the distinctive sound of toes being trodden on. And even although I can't sync. it with my studio flash, or use it with a 500 mm, it's always round my neck so pictures are taken that would otherwise have been missed. "Scope for spontaneity" needs to become another metric when cameras are reviewed; this one scores highly. I outline some things I've discovered about the 14, here.

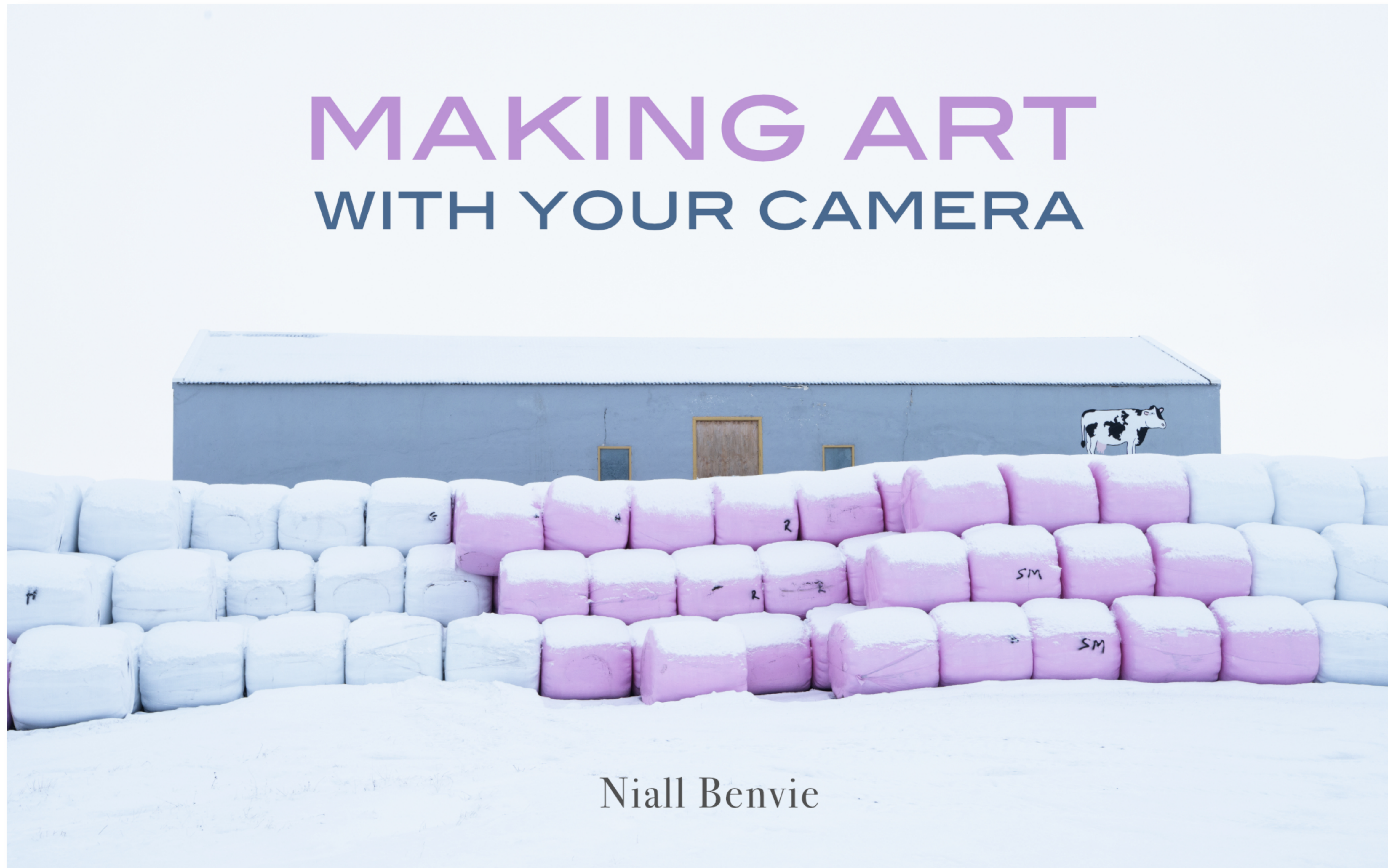
We are well aware - like everyone else - that these are hard times for many people and of course, we aren't immune to the shocks ourselves. Creating and sharing new work, while not a solution in itself, provides some sort of consolation, perhaps because of the possibility that it might endure longer than the current crisis.

It's not easy, though, to sustain that creative drive, to make something beautiful that didn't exist before, when things are difficult and we're otherwise pre-occupied. But that's the very time we need that consolation the most - just until the storm has passed. For it surely will, just as all previous ones have passed.

*Best wishes from Charlotte and Niall*

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MAKING ART WITH YOUR CAMERA



Niall Benvie

## MAKING ART WITH YOUR CAMERA

POST-PRODUCTION



- PRINCIPLE
- PRACTICE
- IDEA

Sometimes, a photograph shows what someone has seen without suggesting what they actually thought or felt. When an objective representation is needed, that's fine, but the picture isn't personal. If you've something more you want to share with the viewer, through the photograph, follow [Ansel Adam's](#) advice: regard the negative (or RAW image today) as a musical score for you to interpret into your own performance - the final print.

The RAW file is the starting point for your interpretation. Particular "looks" are applied to create associations in the viewer's mind - or to suggest a specific mood - to guide them towards what you were thinking when you took the photograph. While many photographers prefer to do all their interpretive work in Photoshop, your RAW processor offers useful tools too. Dedicated effects applications offer a wide range of highly editable presets, mimicking what can be done in Photoshop, with a shallower learning curve.

*Finishing the RAW images so that intention is reflected in appearance.*



THE PROBLEM WITH ART is that no-one seems to be able to agree on what exactly it is. Defining it is as fraught as trying to wrestle a freshly-caught octopus into a carrier bag, on a slippery deck, during a heavy storm. It's doomed to failure and sure to provoke a few cross words in the process. Nevertheless, for anyone like me wanting to help others to think about art and how to make it, some attempt has to be made to show the octopus who's boss. And that's not easy because "art" is whatever

someone wants to call "art". Which is annoying. Nevertheless, we can separate, shall we say, "empty" art from "substantial" art.

Empty art shouts, "Hey everyone, look at ME!" Its main object is to impress, to be crowd-pleasing. But there is little sign of the artist or her ideas in it. Other art, though, engages you in a way that leaves you changed somehow. Like junk food, empty,

## MAKING ART WITH YOUR CAMERA



attention-seeking art doesn't satisfy. You just feel a little nauseous after you've seen too much of it. Nourishing art, in contrast, sustains the viewer and stimulates reflection and imagination.

That's what I'd like to help you think about in this 119 page e-book. In it, I describe methods to let you to present *your* ideas, *your* world-view, to your viewers. But I think you should regard these merely as springboards to put you on your own path, away from the generic and towards the specific.

This e-book is in English but there will be a hardback version in German published in late spring 2023, if that appeals more. Either way, I'm glad to share ideas which should deepen your enjoyment of your craft...and art.

You can buy the e-book version [here](#).

*Left: from the Imposed/ Opposed, series, Iceland.*

## ECO-PSYCHEDELIA

THE SMALLER AN ANIMAL, I believe, the more likely we are to think of it as just a member of a species rather than as an individual in its own right. It's easy to forget, though, that the bluebottle you want to squash as it buzzes around your food shares something staggering in common with you and indeed, every other living thing on the Earth today. Each and every one of us has beaten impossibly slim odds to be here at all: *all* of the ancestors that form our personal lineage, dating back to the simplest single cell organisms, have won the Lottery of Life, without losing once, over the 3.7 billion years since life first appeared. Had there been even just one interruption, perhaps when a distant ancestor in a steamy swamp had failed to reach adulthood and reproduce, our line, like the immeasurably larger majority, would have been extinguished. And yet here we are, holding the end of a miraculous thread leading back to the very beginning: you, me—and the bluebottle. If there is one truth worth stating over and over again in our work it is the miracle of being, of individual lives.

We need to be pragmatic though; most small creatures superficially resemble their brothers and sisters. We need to find another way to signal their individuality so I've turned to kaleidoscopes to do this. I use replicate the shape of the same animal—signifying our tendency to ignore difference—then apply a different kaleidoscope to each one. You may recall that the kaleidoscopes themselves are created by making an

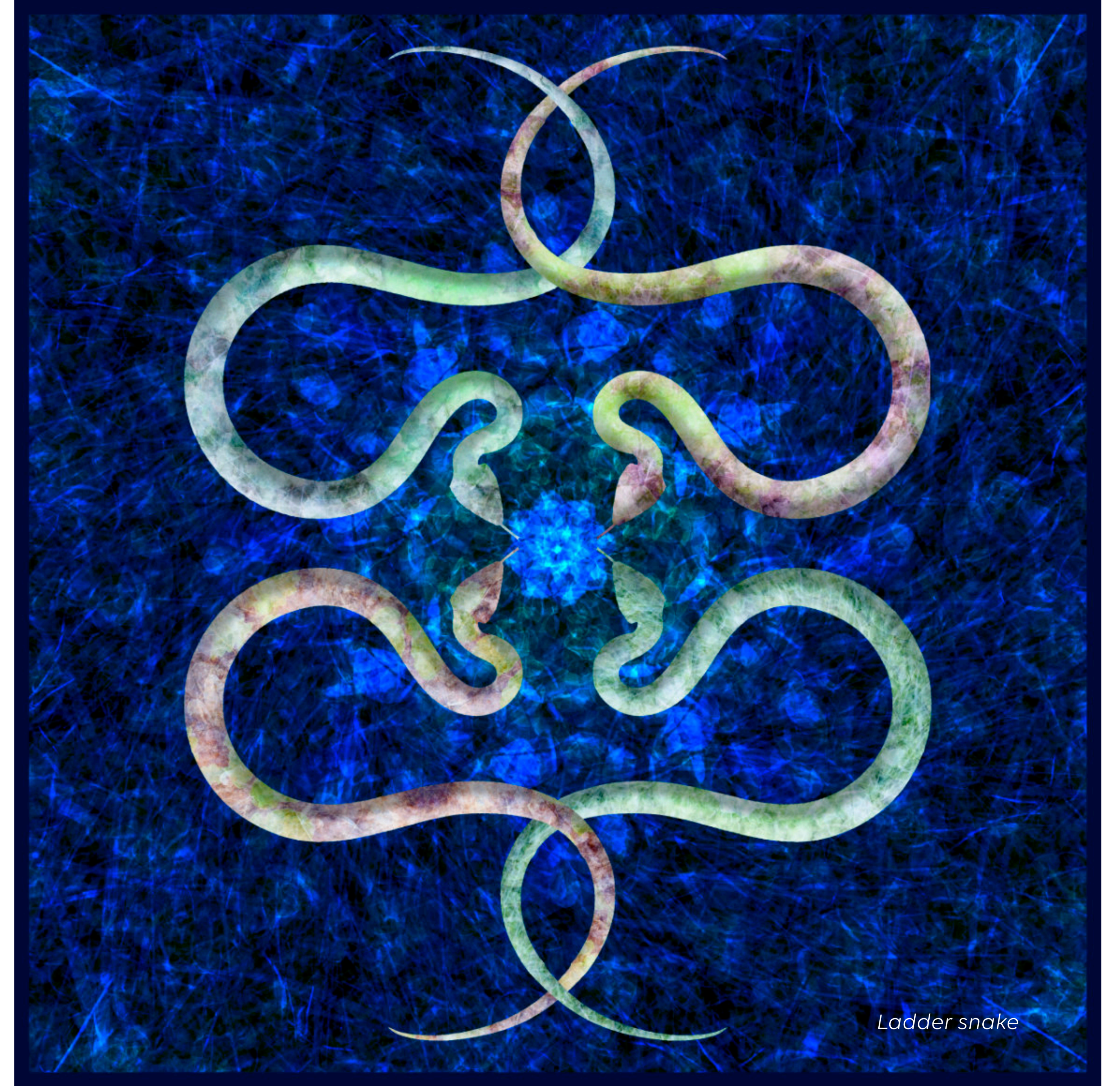


*Scolopendra*





*Moorish gecko*



*Ladder snake*



eight image multiple exposure, in-camera, rotating the camera 45° between each exposure. The background is formed from another kaleidoscope image—to represent the passage of time—all the way into the vanishing point in the middle.

#### A little about the “how-to”

For me, the hardest part of developing any new body of work is connecting with the idea in the first place. The rest is a technical process of figuring out how to realise it. (Incidentally, we offer a one-to-one [e-learning class](#) that walks you through every stage of this process, from making the original image of the animal to choosing the right kaleidoscope, to save you the heartache).

In a nutshell, I start off with a white background image of a creature with, ideally, a recognisable outline. This is filled with black and extracted from its background. I then apply an effect to give it the appearance of three dimensionality. This element is placed on a blank page, replicated three times and arranged in whatever pattern seems appropriate. I place a kaleidoscope over the animal and change the blending mode to Lighter Colour. Since every colour is lighter than Black (but darker than the white background of the page) the kaleidoscope shows only over the animal. For the background, I create a dark blue background behind my kaleidoscope of choice then start having fun with the blending modes.

So, as I said, there’s really not much too it...

## OONI PIZZA OVEN



WHEN WE HAVE RETREATS here in France, including our Chez-nous ones, we like to offer our guests the option of a pizza evening in the garden, when I bake wood-fired pizzas in our Ooni oven. It's a lovely way to eat, especially in the spring and summer. I'd like to claim that this is an evening off for Charlotte but in truth, me taking over the cooking is no small cause for anxiety, especially where the Ooni is involved. And with good cause. During the first couple of years we had it, more than a few pizzas ended up in the hedge, hastened on their way by some unkind words about the Ooni. And then we changed the dough recipe. And started to use polenta on the peel. And didn't over-do the toppings. And lo...we had really, really tasty, well-baked pizzas.

At around 450°C, they take little more than 2 minutes to cook and have that lovely smokey taste that makes an Ooni pizza as different from a micro-wave one as a freshly-squeezed orange juice is from a plastic cup of squash.

The picture, left, is what the Ooni looks like before it has been used for the first time. It never looks as good as this again; the chimney clogs with soot, the pizza stone acquires permanent stains and the pellet chute's insulated tab melts as it gets too hot at that end of things. You certainly don't want to get downwind of the heavy particulate smoke that issues from the chimney before the oven gets up to heat.

I'm not sure if Ooni wood-fired ovens have yet been banned in suburban-Britain, but let's just say we're glad we don't have any neighbours nearby. With Ooni ovens.

*New Retreat*

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ELBE SANDSTONE MOUNTAINS



## ELBE SANDSTONE MOUNTAINS

THE ELBE SANDSTONE MOUNTAINS, straddling the border of Germany and Czechia (part of which is confusingly known as Saxon Switzerland) lie close to Dresden in what was once East Germany. In a very short space of time we can travel from table mountains, to deep, wooded ravines, curiously eroded rock pillars to wild outcrops and crags. No wonder it was a favourite region with German Romantic Period artists. In its strangeness they found a perfect setting in which to paint nature. In more recent times, the makers of the *Chronicles of Narnia* also succumbed to its other-worldly charms to film some scenes.

We will visit during the peak week for autumn colours when the night time temperatures drop and we can expect some misty conditions too. Our friend, the respected German photographer, Willi Rolfes, will co-lead this Retreat, and knows this area well.

We have taken a combination of single, double and twin rooms in [Guessthouse Schmidt](#) to accommodate up to nine guests. Each bedroom has its own bathroom.

This region is an oddity amongst the Central European Uplands on account of the diversity of its landscapes in so small an area. It is transected by the Elbe river valley and lies 30 minutes south east of Dresden,

extending over the border into Czechia. Between pockets of rolling agricultural land are the tepui-like table mountains, abysmal gorges and lofty rock pillars the area is famed for. These features trace their origins back to the Cretaceous period when the region was submerged and the sediments from which these features emerged were laid down. Eons of erosion have produced the remarkable landscape we see today, a landscape that has been an irresistible draw to visitors for 200 years. The dense forests that cloak the area can't mask its strange beauty and indeed, it is that strangeness that appeals to us.

The term "Saxon Switzerland" traces its origins to two painters from the Swiss Jura who taught at the Dresden Academy of Art in the late 18<sup>th</sup> century and were put in mind of home. Casper David Friedrich's most famous work, *Wanderer above the Sea of Fog*, is set here and we will provide a "character" if you also want to feature a person in your work. While the greater landscape here undoubtedly inspires awe, the region's many dense woodlands- cheery with the colours of autumn - mossy cascades and gloomy ravines, will keep us absorbed, no matter the weather or time of day.

You view the brochure for this Retreat [here](#). Please join us!

Photos © [Willi Rolfes](#), 2023.



# Chez-nous

## INTRODUCING A NEW SORT OF RETREAT WITH THE BENVIES

The full Retreat experience, but with just two of you, at our place in rural France. Spring, summer, autumn and winter.

*The same care.  
The same great food.  
The same helpful tuition.*

*Your own space.  
Your own schedule.  
Your own photographic focus.*

## *New Retreats*

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### CHEZ-NOUS

IT HAS TAKEN US A WHILE TO GET TO THIS POINT but we are now able to offer holidays of the sort we've wanted to before we even moved to France - Retreats for just two people at a time, in our own home, all year round. This lets us create a holiday more tailored to your interests and needs, whose pace is set by you, all in a sleepy rural setting that really does provide a retreat from the pressures of everyday life. And in these difficult economic times, we believe that these Retreats also offer outstanding value for money.

The outline of the week's programme is planned in advance with you over Zoom so we make sure we have the balance of photography (or cooking), learning – and holiday – just right. With a couple, or just two friends, this is much easier to achieve than as part of a bigger group.

If you and your companion want to spend all week in our hides photographing birds on white backgrounds, or each day along the Loire pursuing cranes, in winter, that's fine. Perhaps you'd prefer to major on post-production, put together a portfolio catalogue, or learn how to style and light food pictures, we'll do that. Since you're in Burgundy, you may well want to visit the vineyards an hour and a half to the east. The possibilities for each season are illustrated and described in the brochures on the next page, along with the weeks we are offering. See you here!



*A European crane in the Loire Valley, just 20 minutes from Les Sauamais.*



The cover features a dark, misty photograph of a bare tree on the left side. The right side is white with the word "WINTER" in large, white, serif font. Below it is the "Chez-nous" logo with a leaf icon, and the "FOOD AND PHOTOGRAPHY RETREATS" logo with the tagline "with the Bennevis".

WINTER

*Chez-nous*

FOOD AND PHOTOGRAPHY  
RETREATS

*with the Bennevis*

The cover features a photograph of a large tree in a field with a bright sun flare on the left side. The right side is white with the word "SPRING" in large, white, serif font. Below it is the "Chez-nous" logo with a leaf icon, and the "FOOD AND PHOTOGRAPHY RETREATS" logo with the tagline "with the Bennevis".

SPRING

*Chez-nous*

FOOD AND PHOTOGRAPHY  
RETREATS

*with the Bennevis*

The cover features a photograph of a stone wall with a wooden door and a window, with pink flowers growing on the left side. The right side is white with the word "SUMMER" in large, white, serif font. Below it is the "Chez-nous" logo with a leaf icon, and the "FOOD AND PHOTOGRAPHY RETREATS" logo with the tagline "with the Bennevis".

SUMMER

*Chez-nous*

FOOD AND PHOTOGRAPHY  
RETREATS

*with the Bennevis*

The cover features a photograph of a forest path covered in yellow and orange autumn leaves. The right side is white with the word "AUTUMN" in large, white, serif font. Below it is the "Chez-nous" logo with a leaf icon, and the "FOOD AND PHOTOGRAPHY RETREATS" logo with the tagline "with the Bennevis".

AUTUMN

*Chez-nous*

FOOD AND PHOTOGRAPHY  
RETREATS

*with the Bennevis*

CLICK ON AN IMAGE TO DOWNLOAD THE BROCHURE

## Questions, answered

This all sounds great but one-to-one service like this never comes cheap. So, how much for a week, "Chez-vous"?

Per person, GBP 2250, regardless of the season.

And that includes everything you mention here?

Yes, except your travel from home to Le Creusot and back, and alcohol.

I like the sound of these holidays, but to be honest, I'm not much of a photographer. I'd like to learn though, but is this ok for beginners?

Yes. We have the time to figure out what you want to learn and which teaching method suits you best. During a 30 year career, Niall has had lots of practice at teaching to all skill levels and is famously open about how he creates his own work.

Where can I learn about availability?

From our website, mail shots and on the next page.

Is there wifi?

Yes, via phone hotspots, down. c40 Mbps, up. c4 Mbps

I don't have much faith in our rail services these days. Can I just drive to you instead?

Yes, of course. The journey from Calais (avoiding Paris) takes about 9 hours. From Cambrai, about 6.

Can you take more than two guests at a time?

For Chez-nous Retreats, we take only two guests. But for our others, we can take up to 10.

I have quite specific dietary needs. Is that going to be a problem?

Charlotte has wide experience of producing delicious food for those with allergies and intolerances. Just tell us beforehand

## Our Retreats Programme

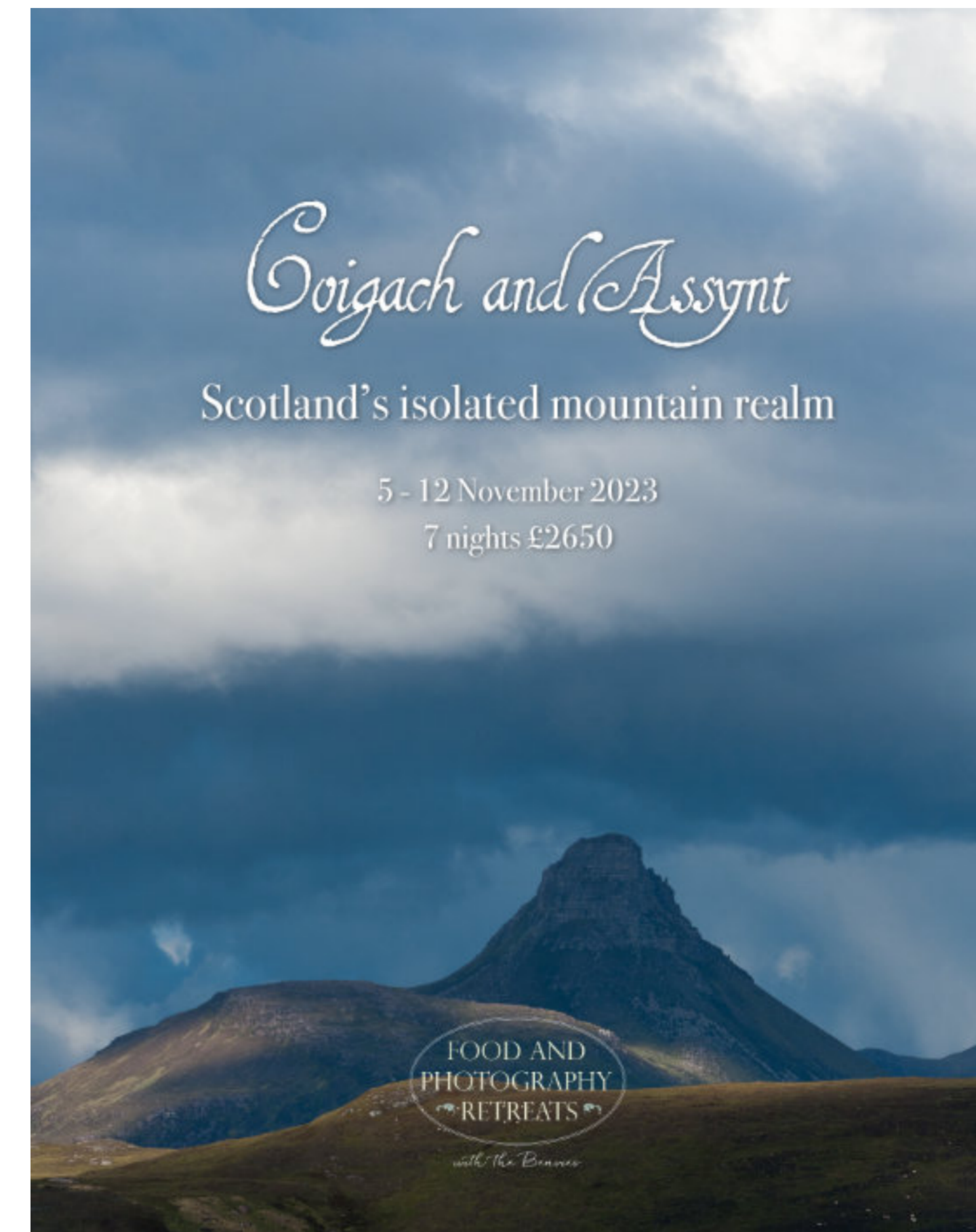
### REMAINING RETREATS 2023



Ole Martin and Wenche Dahle's operation at Flatanger, 3.5 hours north of Trondheim in central Norway, is considered the best place to photograph sea eagles in Europe. We will also have access to hides to photograph squirrels and small birds in the Norwegian spring



From our base above Heiligenblut, we have easy access, via the Großglockner Hochalpenstraße, to one of the most spectacular mountain landscapes in Europe. We'll get you close to marmots, ibex and alpine choughs and show you a dizzying array of alpine flowers, too.



We regard Coigach and Assynt as Scotland's most enchanting mountain landscape, with the extra dimension of a wild coastline. Stac Pollaidh, Suilven, Canisp, Quinag, Ben More Coigach and others rise suddenly and dramatically from lochan-studded moorlands.



Nowhere else in central Europe has such a variety of landforms in so compact area, from table mountains, to deep, wooded ravines, curiously eroded rock pillars to wild outcrops and crags. No wonder it was a favourite region of German Romantic period painters.

*Looking ahead*

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**PROPOSED FOR 2024**

To express your interest, without commitment at this stage, please email us at: [office@foodandphotographyretreats.com](mailto:office@foodandphotographyretreats.com) and we can arrange a Zoom chat to provide you with more information and advice.



SENJA, ARCTIC NORWAY. LATE FEBRUARY  
2024



THE SEA EAGLES OF FLATANGER, NORWAY,  
SEPTEMBER 2024

*Charlotte makes*

## LEEK AND GRUYÈRE TART

CREDIT WHERE IT'S DUE. This recipe belongs to the hugely popular Australian cook, Donna Hay. In truth, most recipes that most cooks create - and I include myself in this - are based on someone else's, to which we apply our own signature spin. I have to say though, that this recipe is good-to-go as far as I'm concerned...with one small caveat. Getting those sage leaves to stick properly into the side of the tart can be tricky. If you run into this problem just add (yet) more butter to the edge of the spring form tin you'll be baking the tart in. It helps, too, to trim the petioles (stems) of the leaves so they are very short.

I've found that this is one of those dishes that "gets under the radar" of people who normally shy away from vegetarian food. I think it's the combination of textures and rich flavours, as well as the crispy fried leeks served on top, that makes it so appealing.

Enjoy eating *and* making! *Charlotte*

### YOU WILL NEED

#### *for the filling*

2 tablespoons of extra virgin olive oil  
5 large leeks, sliced in 1 cm deep discs  
A tablespoon of chopped thyme leaves  
and 2 of chopped dill  
A tablespoon of finely grated lemon rind  
500 ml of double cream  
250 g of cream cheese, such as Philly.  
4 eggs and an additional 4 yolks  
150 g of grated Gruyère cheese  
Salt (I like Maldon salt) and pepper

#### *for the hot water pastry*

125 g of unsalted butter  
A teaspoon of Maldon salt  
180 ml of water  
150 g of wholemeal plain flour  
225 g of white plain flour  
Sage leaved, with stems trimmed short

#### *for the topping*

Half a leek cut finely length-wise and  
some vegetable oil to fry it in.



## LEEK AND GRUYÈRE TART

### PREPARATION

Start by pre-heating the oven to 200°C (conventional - best not to use the fan for pastry). Use a 24 cm diameter spring form tin (to make it easier to free the flan), grease it thoroughly with some butter and place a silicon sheet or non-stick baking paper in the base.

### *The pastry*

Put the butter, water and salt in a saucepan and heat them. Take it off the boil and stir in the two sorts of flour. After a while a dough will form. Put this on a floured board, knead it until it's smooth again then roll it out between two sheets of non-stick baking paper. It should be no thicker than about 3 mm. You can peel off both sheets of paper now. Next, the fun bit - getting the sage leaves to stick to the inside surface of the tin. I use a pastry brush to apply partially-melted butter around the sides then gently press on the leaves. Before I introduce the pastry round into the tin, I fold it gently into a quarter then unfold it across the base and carefully press it up the sides of the tin using a piece of scrunched up baking paper. Once you've done that, flatten the paper, lie it on top of the pastry then pour in a layer of baking beads or rice, in preparation for blind baking. If the pastry extends beyond the rim, just trim off the excess. Assuming that the oven is up to temperature, bake it for 15 minutes. At the end, you can take out the beads and paper. Then give it another 5 minutes in the oven to set the pastry base.

### *The filling*

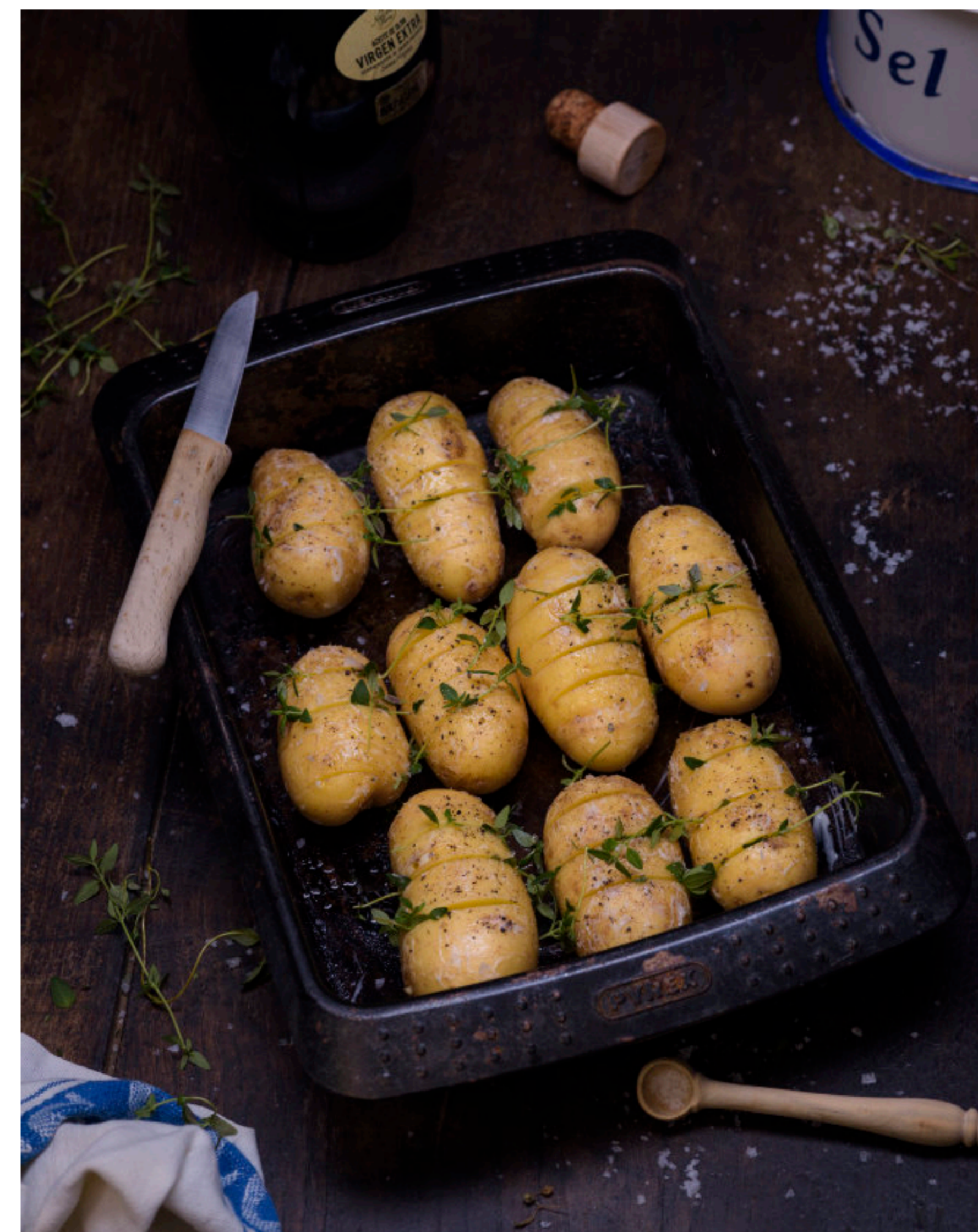
Put the leeks, herbs and lemon rind, with the olive oil, into a large, lidded frying pan and cook them for about 5 minutes, until they are tender. Then take off the lid and cook for another 15 minutes, by which time the leeks should be caramelised. Let them cool for a little while before going on to the next stage. Whisk the other ingredients- the cream cheese, cream, eggs, additional yolks, Gruyère, salt and pepper - together in a bowl then add the leek mixture and mix it well.

### *The bake*

Once the temperature of the oven has dropped to 180°C you can pour the filling into the the pastry case before baking it at this temperature for 40 - 50 minutes, or at least until the mixture is set and the crust an appetising golden-brown colour.

For the topping, shallow fry the strips of leek, not too many at a time, in a little vegetable oil until they look irresistibly crispy. Dry off the any excess oil using some kitchen towel.

then sprinkle them artistically over the top of the tart. Now, the moment of truth as you ping back the clip on the tin. With luck, you should not only have a perfectly-baked tart but also one attractively decorated with well-embedded sage leaves. Served with a well-dressed salad and hasselback potatoes, you can persuade even the most devout carnivore that veggies dishes aren't that bad after all.





**iPhone 14 • RAW • 100% • hand-held**  
**JINGS...**

## MY NEW CAMERA IS...AN iPhone

JINGS INDEED. The iPhone 14 actually has a camera that, for some uses, cuts the mustard. If I'm gathering elements to make a chocolate bar collage, I'm just as likely to reach for the iPhone as the Nikon D810. The difference between this and previous iPhone cameras is a bit like that between Nikon's 2007 D3 and its antecedents. It's streets ahead - so long as you use it to make RAW images, and put it on a tripod when necessary. Really.

Apple's compression format, HEIC, makes for nice compact files without the need for additional processing but zoom into these (right, top) and you'll see something that looks over-sharpened and just a bit tacky. The Apple Pro-RAW file, in comparison, looks more like a RAW file from a "big" camera and is fit for normal processing in Lightroom. The dynamic range, and in particular, a lack of banding around highlights, is impressive.

The 48 MP resolution is available only in the 4x3 format at lens setting 1 (12 MP for 0.5, 2 and 3 settings, 9MP if you shoot square). If you are shooting at such a high resolution, especially in macro or night mode, (where you can extend the exposure time up to 10 seconds) you'll need a tripod clamp as image quality definitely suffers if you try to handhold. It takes away a bit of the spontaneity - which is the whole point of an iPhone -but then again, it is a very light and versatile camera.



HEIC format, 70% zoom



APPLE PRO RAW, 70% zoom





*introducing*

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## GREG OAKLEY

MELBOURNE-RESIDENT, GREG OAKLEY, has a thing about birds. As a “*nature-smart*” child growing up in Victoria, he had a fascination with all things wild. But increasingly he was enchanted by Australia’s extraordinary birdlife so that by the time he came to study art and design - his other passions - at university, he fell naturally into bird illustration.

Greg’s interest in birds, though, extends well beyond the aesthetic and over the years, through countless hours of study, he has accumulated the in-depth knowledge that is a pre-requisite to making the work you see here...which, for the avoidance of doubt, *are* photographs.

If you’ve ever made a composite photograph, you’ll know just how daunting the blank page is. Unlike conventional photography, it’s not simply a matter of juggling what you see in front of you. There *is* nothing and it’s up to you to fill the space. This is as testing of your compositional skills, your sense of colour, harmony, tension and space as it is for anyone who picks up a paint brush. And of course, you also need to provide an honest account of that species. It’s another skill again to acquire the elements, in this case the birds, flowers, fruits and foliage, needed to assemble the image. Greg has not only mastered these processes but has also found ways to echo convincingly the style of earlier artists from the heyday of natural history illustration.



*Major Mitchell's cockatoo*



*Olive-backed sunbird*



*Regent parrot*



*Black and yellow broadbill*

*The Birds of Australia*, a seven-volume work published by John Gould between 1840 and 1848, was just one of several landmark portfolios he was responsible for, with many of the illustrations provided by his wife, Elizabeth. Greg's "Gould Series" re-captures the elegant simplicity of these works, no small feat given that he is working with live subjects. The birds and surrounding elements are photographed separately, then combined seamlessly in Photoshop to create what is self-evidently an illustration, one whose authority derives from the hours of field time that inform it.

The "Melchior Series" references the work of 17<sup>th</sup> century Dutch animal painter, Melchior d'Hondecoeter, whose paintings are more low-key. Enlivened by vividly-coloured Australian birds, low-key is transformed into exuberant. There is a lot of skill involved in lighting subjects for this series; it's not simply a matter of substituting a black background for a white one. Instead, lighting needs to fall off very suddenly from front to back so that the subject appears to be emerging from the darkness.

As well as his collections of prints, Greg also published "[Homage to The Bird](#)", a 240 page book of his work, in 2022 which, provides inspiration to photographers ready to rise to the challenge of the blank page. There still so much exciting work to be done. *Photographs © Greg Oakley 2023. You can visit his website [here](#).*

## ICM TARTAN



**Y**OU SAW IT HERE FIRST! Novel tartans, with colours and patterns derived from the Scottish landscape, in this case, Luskentyre. Actually, eh, just like the original ones. But here's my spin: I make the source elements using ICM (Haasian Blur - see [issue 7](#) of MENU) combining them in Photoshop.

There is a rather specific technique for making the lines. Hand-holding the camera as you [shoogle](#) it about won't work this time, I'm afraid. Instead, you'll need (ideally) a video head to allow you to make perfectly smooth, controlled pans, quickly. But even then, you'll not get very straight lines if you use a short lens. The less the lens has to travel during the exposure the less distorted the lines. I'd recommend you use something upwards of 300 mm - and the closer the elements of the picture are to the camera, the less it will have to travel at any given exposure time.

As far as the Photoshop work goes, well that's maybe a story for another time. But if you've never had fun with Blending Modes, then you will when you make your first tartan.

# MENU

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European cranes in the Loire Valley.

