



---

## My Approach to Photography

Learn, Plan, Shoot



---

Scott Udle

A while back I was asked if I would be willing to speak to this group about how I approach photography and I debated it for a long time. What did I have to offer? I'm just a guy with a camera like many of you. Then I realized that might be the point. Often there are images presented here during challenges and competitions and I wonder how the photographer got that shot, what was their thought process? Maybe some of you have wondered the same thing about some of my work. So here goes.

- Biography
- Recognition
- How I started
- Approach
  - Landscapes
  - Studio
- Connections and Oddities
- Questions



Hickman's Harbour, NL

I'd like to give you a short biography this morning followed by a few career highlights. Then I'll talk a little about the gear that I use and some photographers that have influenced me. Next I'll walk through how I started and approached improving my skills. When I get into how I approach an image I'll break that out into landscapes and studio work. Finally I have a couple of unexpected connections to tell you about.

# BIOGRAPHY



- Originally from Newfoundland, moved to Ottawa in 1998
- Married for 32 years, one daughter
- Career in IT for the Royal Canadian Mint, retired in 2019
- First DSLR - Canon EOS Rebel Xsi in 2001
- Upgraded to full frame Canon 5D Mark II in 2012
- Main interests are landscapes/seascapes
- Published work, featured photographer in Downhome Magazine
- Sales of individual pieces, licensing through 500px
- Membership with Capa, CPOPC
- CPOPC past competition director for 2 years

I am originally from Newfoundland and I moved here for work in 1998.

I've been married for 32 years and we have one daughter.

I spent my working career in the IT department of the Royal Canadian Mint and retired about four years ago.

I had various point and shoot cameras early on and picked up my first dSLR in 2001 – a Canon Rebel Xsi.

This was upgraded to a full frame camera in 2012.

My main interests are landscapes, especially with a water element, and the occasional abstract or studio shot.

I've been published a few times and I've sold a few pieces. Every now and then I'll get an email from 500px telling me that I've made another sale. The most recent one netting me just over \$3. Who says photography isn't lucrative?

I've been a member of this club for about 5 years and more recently I joined CAPA.

I was the competitions director here for the two years ending last season.

I am not a professional by any stretch and I am entirely self-taught.

Everything I know is the result of reading, experimentation, practice and, more importantly, participation in this club.



Body	Canon 5D Mark II	2008
Lenses	Canon 17-40 f/4 L	2003
	Canon 24-105 f/4 L IS	2005
	Canon 70-200 f/2.8 L	1995
	Canon 50 mm f/1.8 II	1991
Tripod Legs	Manfrotto 190X Video with Leveling Base	
Head	Manfrotto MVH500AH Video Fluid Head	
Filters	Circular Polarizer	
	B+W 10 Stop ND	
Editing	Lightroom	

Let's talk gear.

I am a devoted Canon guy.

I've had my 5DMKII for more than a decade and I use an assortment of Canon lenses. The most frequently used ones being the 17-40 and the 24-105.

I've had the nifty 50 for 20+ years. It was cheap as dirt at the time and is still a great lens today.

I use a Manfrotto video tripod and fluid head – I'll explain that a bit more shortly.

I rarely use filters but when I do I have a circular polarizer and a 10 stop ND that allows me to get super long exposures even in bright daylight.

All my editing is done in Lightroom.

You will notice the dates next to the camera and lenses. This is the year these items were released. You don't need the latest tech to produce nice images.

### Fotopro FPH-52Q Ball Head

- + Light weight
- + Easy to adjust
- Stability
- Tiny bubble level
- Micro adjustments
- Gear flop danger



A tripod is an essential piece of my kit. I use one for the vast majority of my images partly because I like to take a lot of low light landscapes or studio stuff and a tripod is essential under those conditions. But mostly because a tripod forces me to slow down and think about what I'm doing. This helps me compose a better image. I used a ball head tripod like this one for a long time. It was light weight and easy to adjust but it wasn't very stable and, like most every ball head, it has a fatal flaw in how difficult it is to make small adjustments when recomposing. I like to get my horizon level in camera. Since my camera doesn't have a built-in level I have to use the bubble level on the tripod. Getting that right with aging eyes and low light is challenging. If I loosen the knob to recompose, the camera flops forward and I have to start the process all over again. It drove me nuts and I needed to find something better.



### Manfrotto 190X Video with MVH500AH Fluid Head

- + Multiple bubble levels
- + Leveling base
- + Stability
- + Micro adjustments
- + Gear balance (no flop danger)
- Weight



During my research I discovered Hudson Henry. He's an adventure photographer and a big fan of fluid heads and, in particular, this model from Manfrotto.

At the time, Henry's had a head/leg combo on sale for \$300 so I gave it a try. It was a wise choice.

It has a leveling base – the red part just under the head – and this allows me to easily set the horizon.

Then I can use separate dials to pan and tilt and recompose all I want while not losing my level horizon.

The head has a plate that slides front to back and this allows me to properly place the camera's center of gravity in the middle no matter what combination of camera and lens I have. This plus the damping effect of the fluid in the head work together to prevent gear flop.

The only downside is the weight. It's about 7 lbs so it's a good bit heavier than my previous tripod so probably not a suitable setup for everyone.



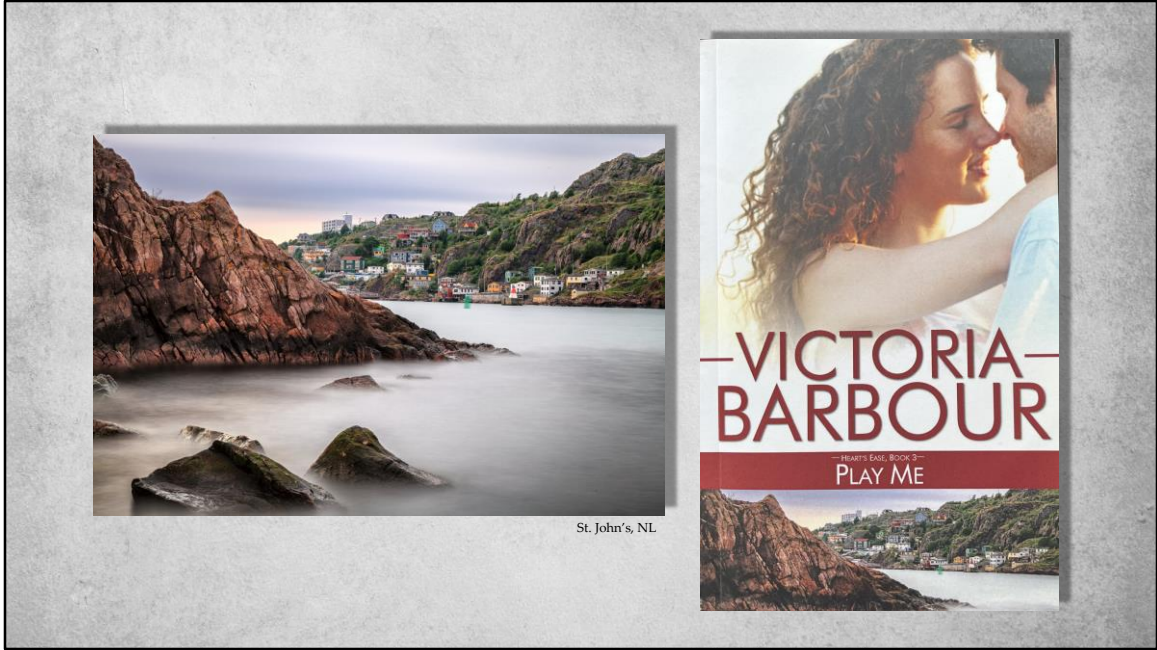
These are some of my images that have received recognition.

As Marianne mentioned in my introduction, I was the featured photographer in the May 2021 issue of Downhome Magazine. This included a biography and a six page spread of my photos.





This is the Newfoundland Pony photo that was selected for the cover photo of the 2019 Calendar for DownHome Magazine



This long exposure of the entrance to St. John's harbor was used as part of the cover for a best selling romance novel set in Newfoundland.



Cape Spear, NL

This image of Cape Spear at sunrise was used as the cover image for the Downhome Magazine's 2020 Travel Guide

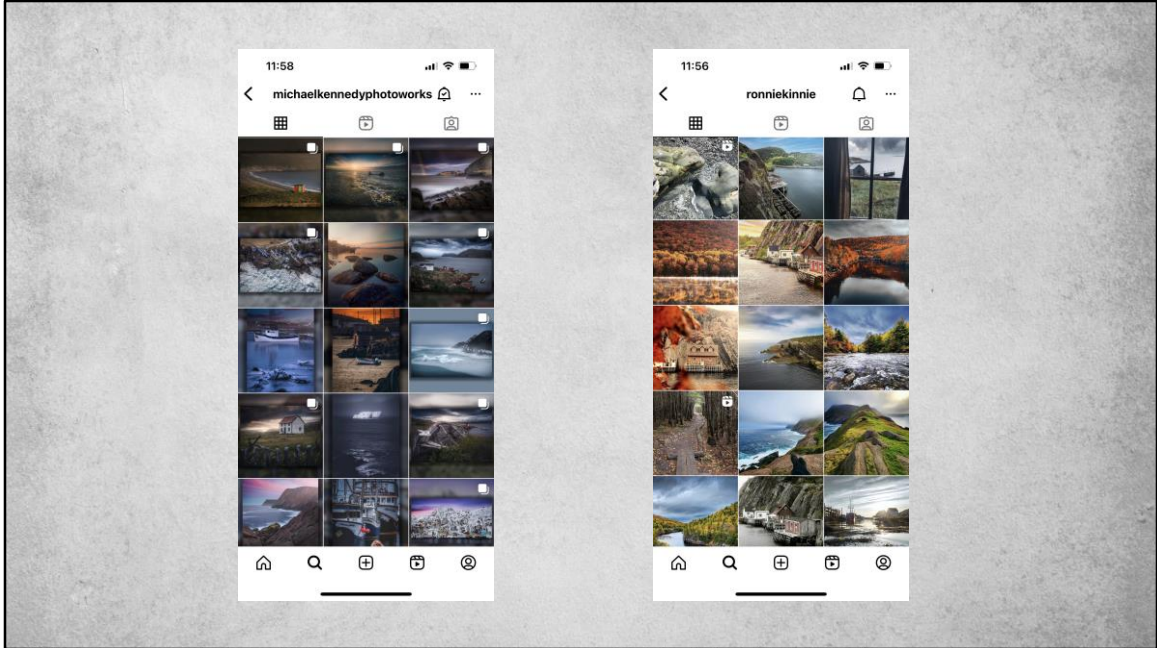


Cape Spear, NL

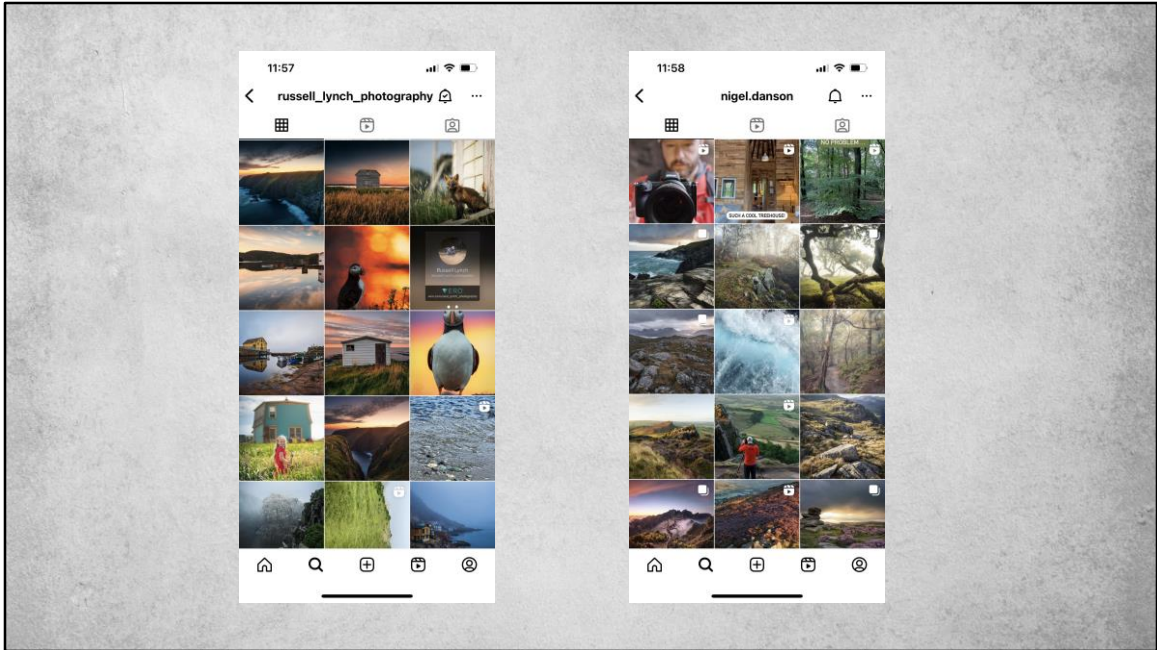
Another shot of Cape Spear at sunrise was the winner for viewer favourite and is currently selling as a postcard in the Downhome store in St. John's

# INFLUENCES

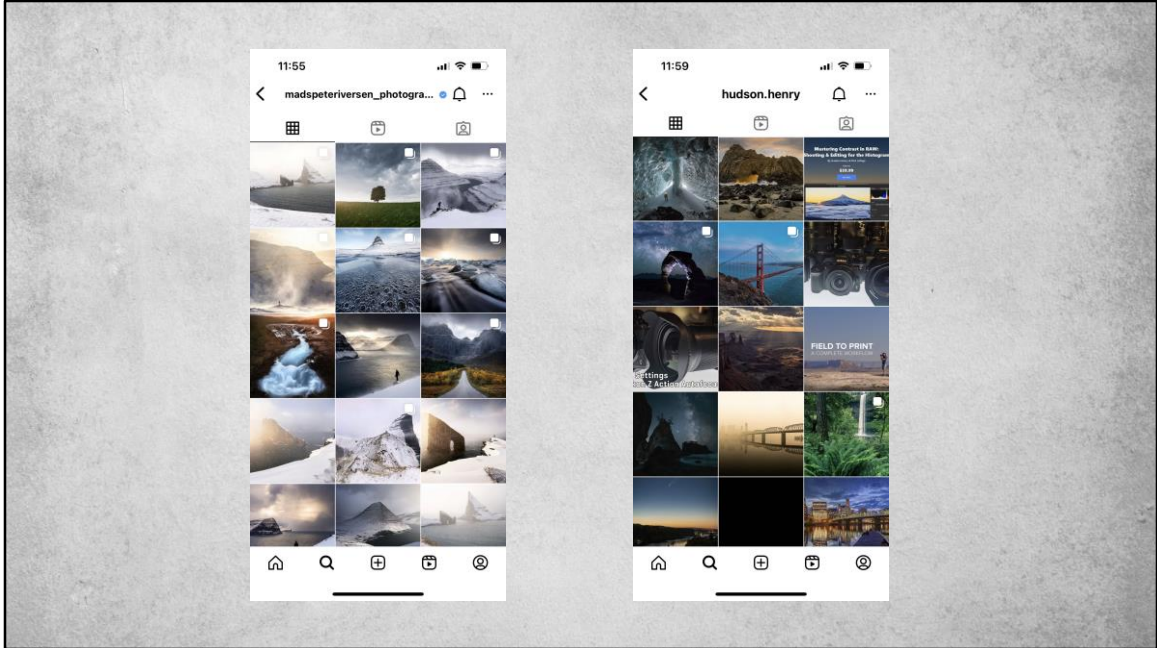




- It's probably no surprise that my list of influences starts with three Newfoundlanders...
- Michael Kennedy is an architectural/real estate photographer by trade and a talented landscape photographer in his spare time. I really like his compositions and editing work and he usually has a splash of vivid colour somewhere in his images.
- Ronnie Kinnie is another Newfoundlander but he lives in Nova Scotia. To my eye he usually has a fairly identifiable tone in much of his work.

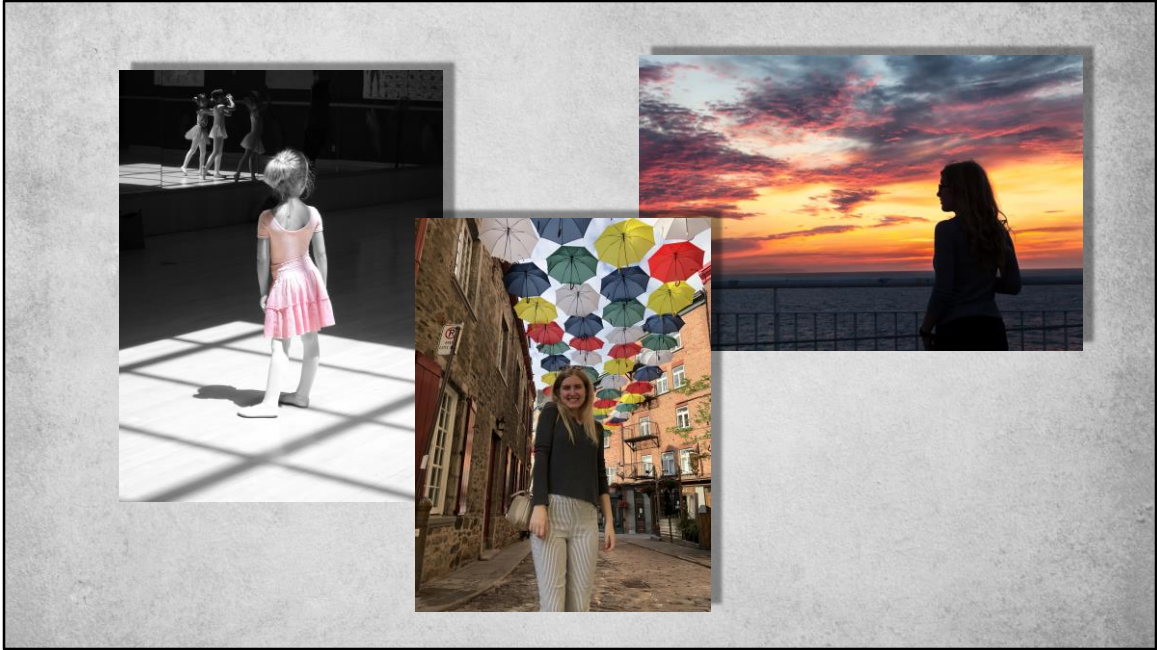


- Russel Lynch is probably the most well known of these three.
- Internationally, Nigel Dansen is a pretty laid back landscape photographer based in the UK. His work showcases a lot of wide vistas and woodland scenes. His videos are full of great tips and tricks and you're very likely to see his dog Pebbles as well.
- Mads Peter Iverson is a great landscape photographer from Denmark and a good friend of Mr. Dansen.
- Finally there is Hudson Henry. An adventure photographer but I go to him for great videos on gear.



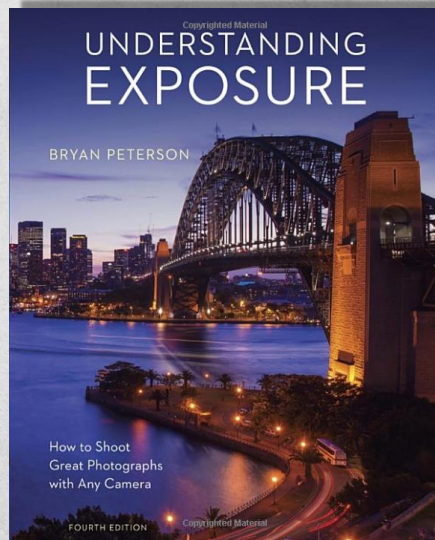
- Mads Peter Iverson is a great landscape photographer from Denmark and a good friend of Nigel Dansen. He also does a lot of wide vistas and interesting how-to videos.
- Finally there is Hudson Henry. An adventure photographer but also a great source for gear videos.

HOW I STARTED



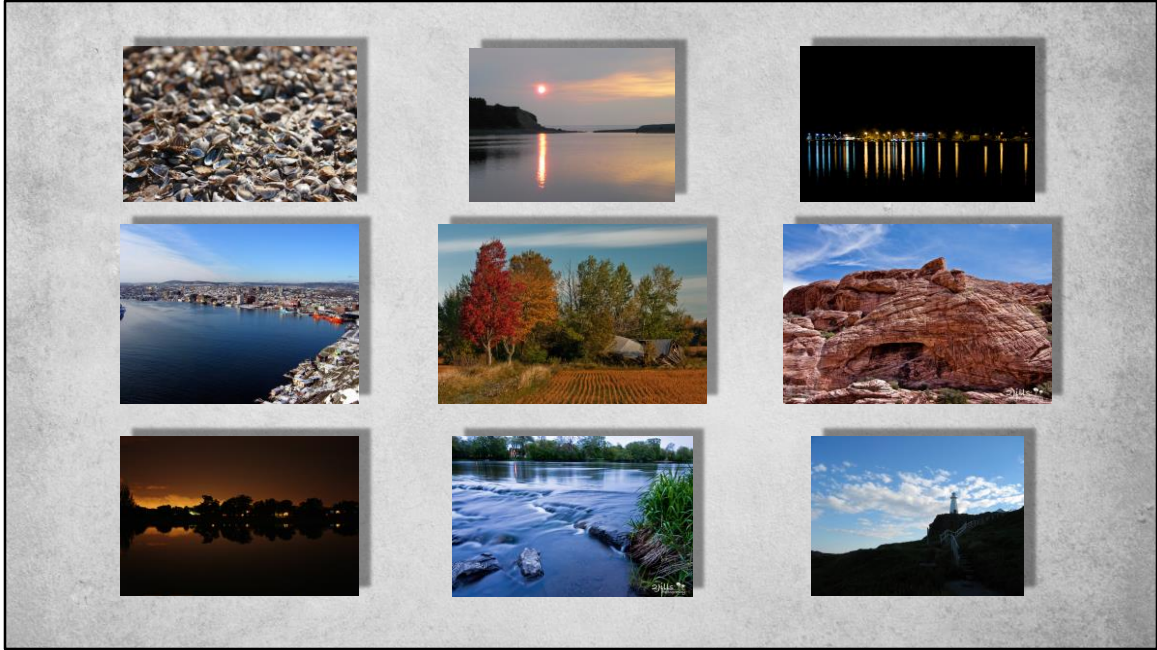
Many of us can point to some specific event that sparked an interest in photography. Mine was when we started a family. I wanted to document my daughter's life as best I could so I went out and bought myself a "good camera" – a Canon Rebel Xsi.





Next, I needed to learn how to use it. I didn't want to just put it in auto and hope for the best so I approached learning the basics by reading and doing. I picked up a copy of Understanding Exposure by Bryan Peterson – this is a more recent edition and is available from Amazon, Chapters and other retailers.

He does a great job of explaining the basics of aperture, ISO and exposure in simple terms with examples suitable for a beginner. I spent a lot of time with this book trying to replicate the examples and it really set a great foundation for me to build on.



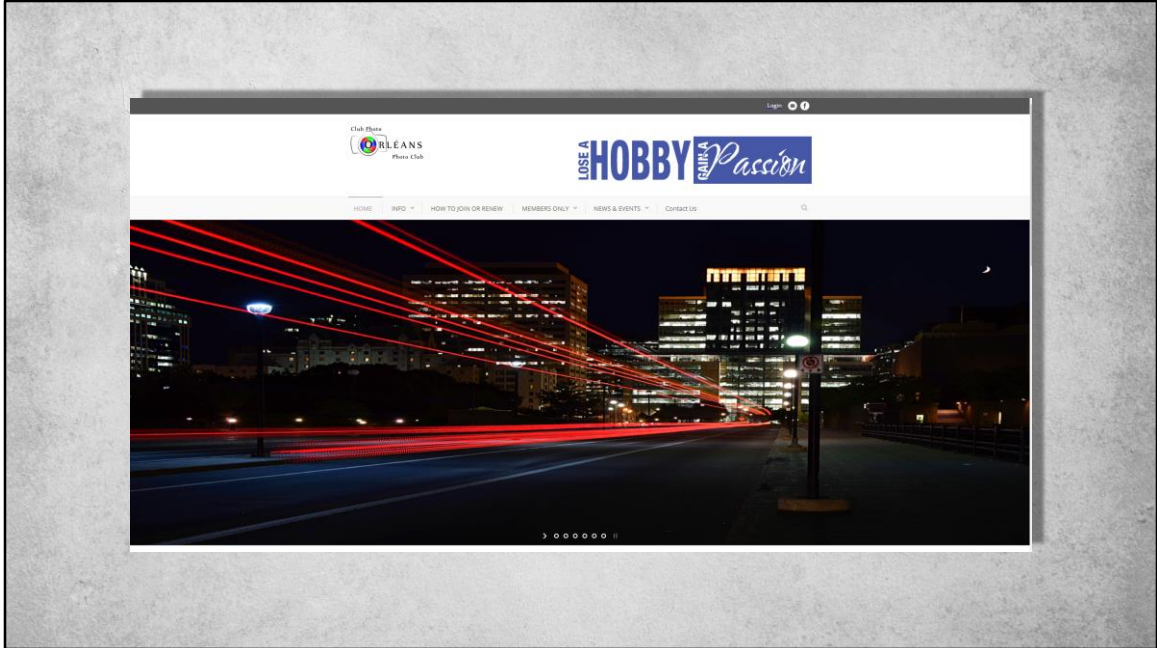
The next stage of my approach was practice, practice, practice and I brought my camera everywhere. It was around this time that my two brothers also took up the hobby. We spent a couple of years running weekly challenges and posting our entries to Flickr. This was an important step because it pushed me to explore topics and techniques I otherwise might not have considered. I shot a lot of bad photos during this time and this process forced me to pay better attention to composition, lighting, etc. It also helped steer me towards landscapes in particular.



Las Vegas, NV

During this time I would mostly take a scattershot approach to my images. When the mood struck me I would just take my camera and go somewhere with no more thought than “I’m sure I’ll find something that will make a nice picture”. I would be out at the wrong time of the day and waste time looking for something and this rarely produced much to be excited about.

Sometimes, though, I would manage to get things right and produce a keeper like this one from Las Vegas. Even a broken clock is right twice a day.



I continued along this developmental path for a number of years until eventually I plateaued. The occasional keeper wasn't enough and I needed to approach improving my skills a different way. That's when I decided to join this club. I wanted to participate in the social part of the club but more importantly, I wanted to put myself out there by participating in the challenges. It's one thing to be critiqued by family members but critique from your peers and trained judges holds much more weight. Negative comments, if delivered honestly and politely, can do a lot to improve anyone's skills. And honestly, it is through this club that I have seen the most personal improvement.



The first few times I entered a challenge the comments and scores were a little hard to take. You try hard to produce something that you can be proud of and it's difficult to hear strangers tell you it's not what you thought. But I tried to put disappointment aside and really pay attention to what the judges were telling me. What I took from the comments was that I needed to work on composition, I needed to put more thought into what I was doing so I could find and present my subject more clearly.





APPROACH  
LANDSCAPES

Subject	Specific object or landscape
Composition	Visualize the picture I want to make.
Weather	What conditions will best suit my desired composition?
Time of Day	When will the subject have the best light?
Sun/moon	How will the sun light the subject? Will the sun be in the frame, how will the moon affect the shot?
Travel Time	Allow enough time to get on site, find your composition and set up.

A photographer friend once complimented me on one of my shots. “Thanks”, I said, “I got lucky with that one.” He disagreed and said that fortune favors the prepared. That comment has stayed with me. Understanding how to get the best from your camera, going somewhere at a time of day that will give you the best lighting conditions, understanding how to compose an image and being aware of your surroundings are all part of being prepared for when that “lucky” situation arrives.

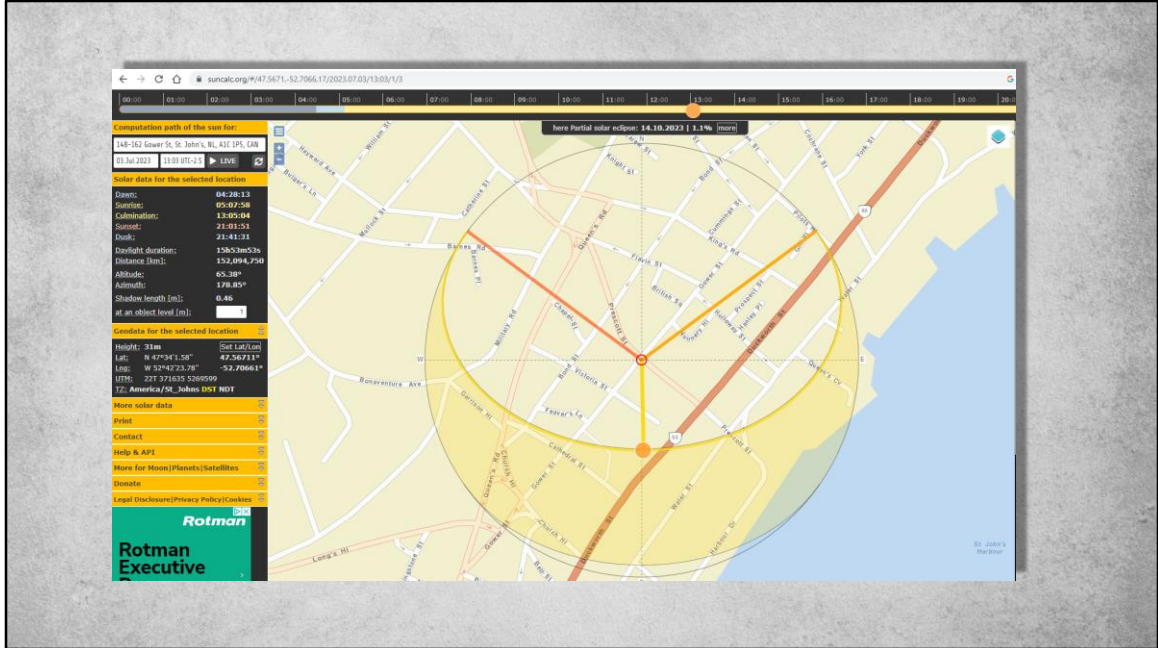
I began making mental notes of places or things that I want to photograph. I’d try to visualize the composition I wanted and from there I could decide what weather conditions I’d need, the time of day that would give me the light I wanted, and what role the position of the sun or moon would play. Finally, I needed to consider travel and setup time.



It's fine to say "visualize the composition" but how do I do that? I came across a video from a Scandinavian photographer, whose name escapes me, and he was talking about visual elements in a photo. If you break the image down into pieces that might draw your attention you could move around to arrange these elements such that you can draw the eye through the scene or towards your main element. This could also help you identify distracting elements so you could remove them from the scene by repositioning yourself or using a different focal length. This simplifies the image and helps you better define your subject.

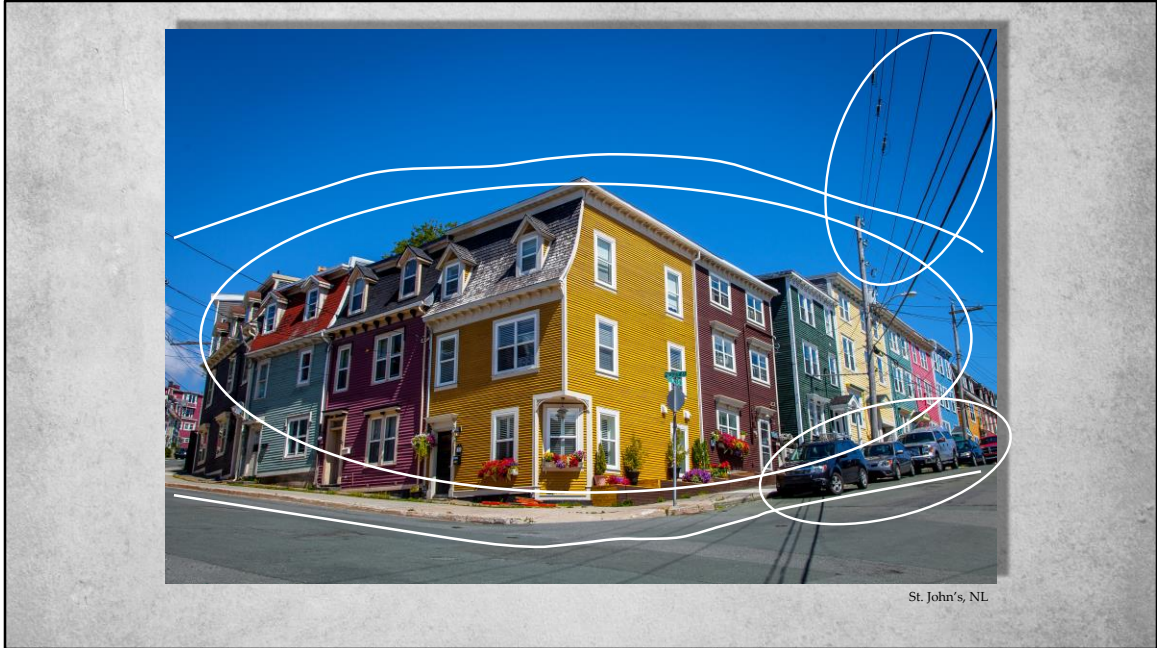
Using this image of Cape Spear that I showed earlier as an example, we can divide this into four elements.

1. The large rocks on the left stand out and draw me into the scene
2. This connects me to the pathway
3. Together they guide me toward the lighthouse
4. And finally to the sunrise in the distance.



The first time I put this deliberate approach into practice was for a particular block of houses in downtown St. John's. It's part of the Jelly Bean Row area of the city where everything is painted in bright colours. One of the houses has a unique architectural feature on the corner that I wanted to position right in the middle with the frame with everything else fanning out left and right. I wanted a partly cloudy sky with both sides of the houses evenly lit.

In order to figure out where the sun needed to be there are any number of apps available such as PhotoPills. But I used a free website called suncalc.org and it's perfect for my needs. I can position myself on the map and it will show me the direction of the sun or moon, sunrise/sunset times, blue hour times, and so on. In this case I found that the sun would be directly behind me lighting both sides of the houses at about 1:00 PM.

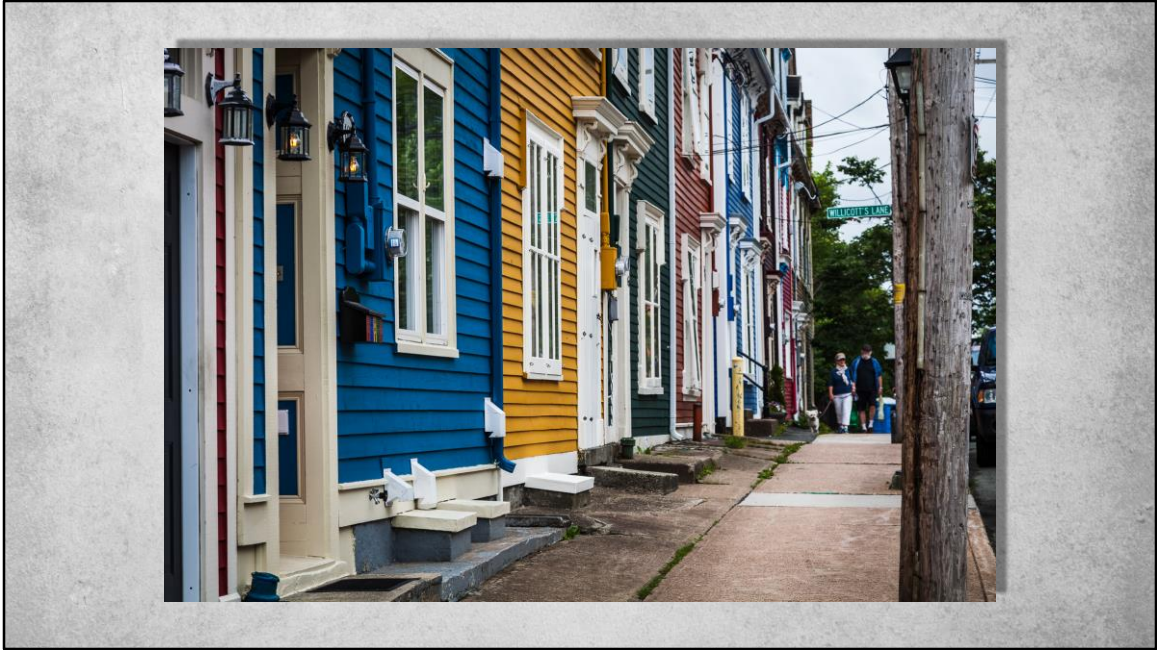


The result was a fine execution of a poor plan. I chose the only day of the year with no clouds and I was impatient with the sun. If I had waited another 15 minutes or so maybe it would have come around enough to light the houses on the left. But even that may not have improved things because a cloudless sky with the sun so high makes for very harsh lighting conditions. Compositionally, I don't think my subject was very clear. I had the right number of elements – the road, the houses, the sky, the cars and the wires – but they are poorly arranged, the main element is just a big blob in the middle, and some of them distract from what I am trying to say.

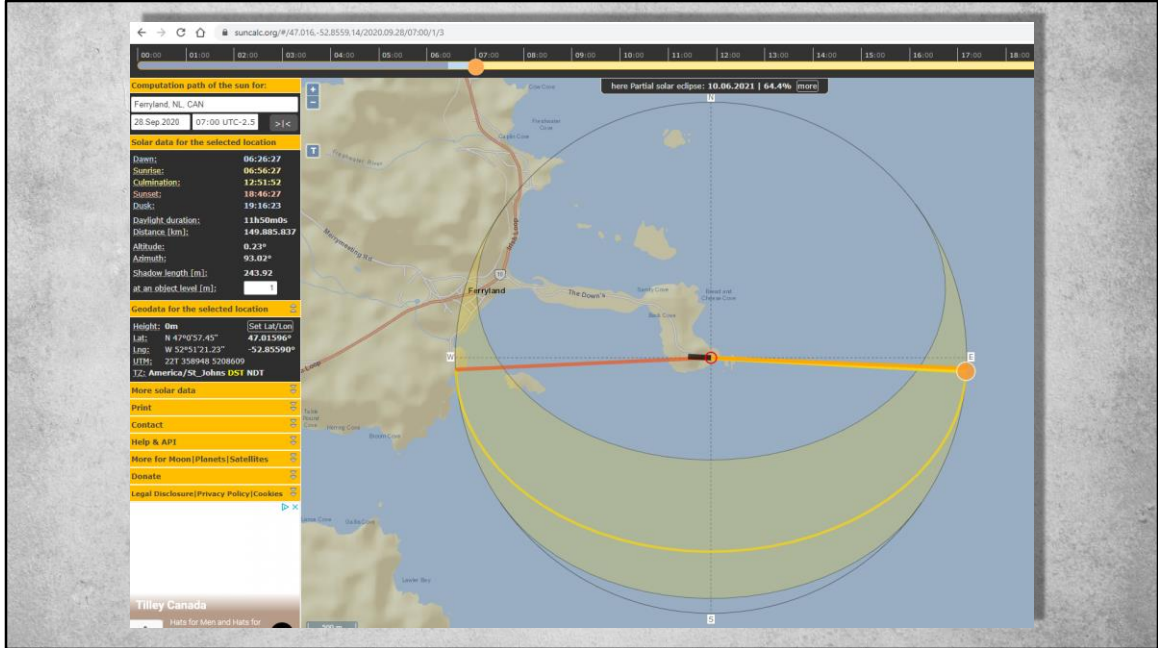




This second shot from the same day does a little better job of arranging things. The window is more prominent and positioned on the left side. This allows it to become an element all on its own. But the houses, sidewalk and flowers are crowded by the mess on the right. That makes it difficult to know where to look. Not to mention the orange road barriers on the ground that I didn't notice until after.



I eventually got the image I wanted by looking directly behind me. This image is more focused with little to distract your eye. There are four elements here and they all work together – the houses, the sidewalk and the telephone poles funnel your eye into the scene toward the couple at the back of the frame.



The next time I tried this approach I was a bit more successful. I wanted to photograph the historic Ferryland lighthouse at sunrise. There's a big field around the lighthouse so I visualized some foreground interest like a patch of grass or a rock with the lighthouse in the background and the sun cresting over the top of the building. Using sunalc, I could see that sunrise would be just before 7:00 AM and it would be due east of where I would be standing with the lighthouse in between. I also needed to allow for an hour's drive, a 30-minute hike and 30 minutes to find my composition.



Ferryland, NL

Here is the result. This image has four elements – the tall grass conveniently blowing in the direction of the lighthouse, the lighthouse itself, the sunburst and the partly cloudy morning sky all arranged in a way to draw you in.

This image was short-listed for the viewer favourite in DownHome magazine.





Ferryland, NL

There's rarely just one image at any site so I'll always take some time and explore. Further down the hill from the previous shot I found this scene and there's nothing distracting here. Just two very different but similar man-made structures connected by a line of rocks leading your eye from the foreground to the background.





And finally, as I was leaving the area I spotted a small marina with this boat pulled from the water for the season. A simple composition with the splash of blue from the foreground flowers helping to lead you along the tall grass to the boat.



Meech Lake, QC

This is near the end of Meech Lake. I have been to this area many times and thought this would make a great picture under the right conditions. My planning called for an early fall morning. The fall colours would be a great addition and if I could get some fog then that would add some mystery. That would also help keep the number of elements to a minimum. This was shot with my 70-200.



As I was leaving the area I saw this paddleboarder through the trees. I jumped out and quickly found an opening through which I could capture her going past. I wanted this image to be as simple as possible just two or three elements – the foreground water, the woman on the board, and the lake blending into the fog in the background. And, incidentally, this is one of the few times I did not use a tripod – mostly because I didn't have time. I only had a few seconds before she disappeared behind a building just out of frame on the right.

The was also my first success in a competition with this club. It placed second in the Solitude competition back in 2019.



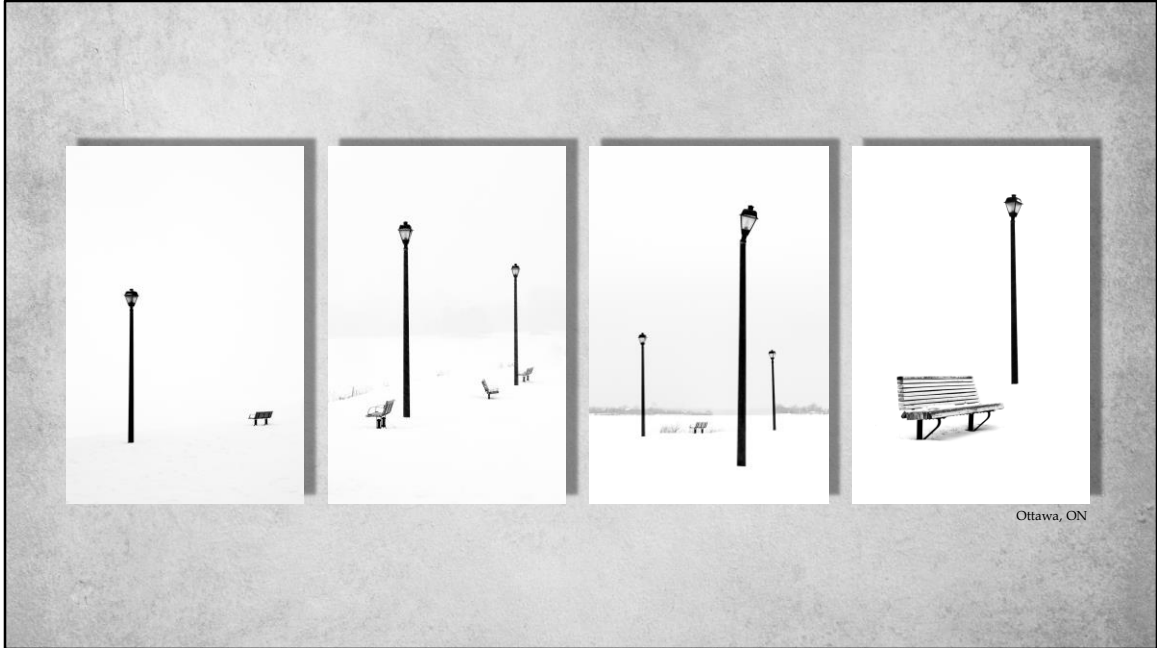
St. John's, NL

Not all images come from careful planning. Sometimes you take what's given to you. I was hiking a trail around the base of Signal Hill early one morning and this is what was presented to me across the mouth of the harbor. I was careful when composing the shot because I wanted to use the group of houses in the lower right as my anchor point to draw the viewer in. That would lead them along the road to Fort Amhurst and the morning sky.

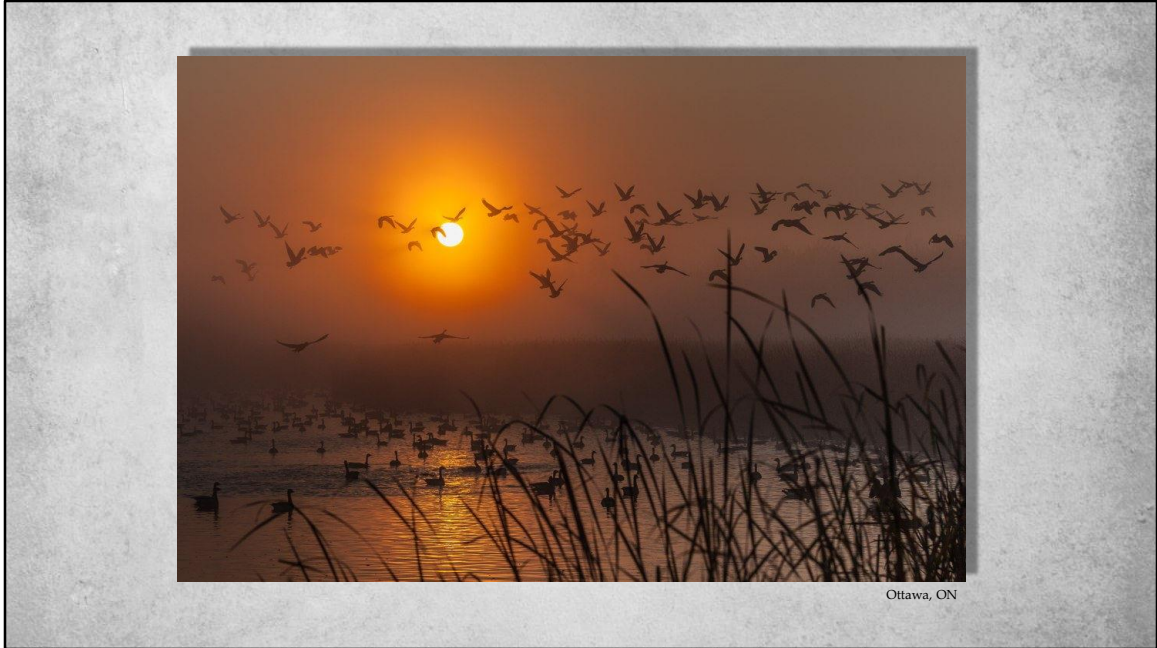


When we drive to Newfoundland each year our standard practice is to head straight to our destination without any detours. But one year the icebergs were particularly plentiful and we wanted to see some. But where to look? I used a website called icebergfinder and they give an almost real time account of where they are. So we detoured just a little to King's Cove and found three. This was the largest. When composing this image I needed something to anchor the foreground and something to show the scale of the iceberg. That tour boat was kind enough to pass in front at the right time.





Sometimes my planning is for a certain style of photo rather than a specific subject. In this case I wanted to make a minimalist, high key winter scene photograph. I visualized a simple composition of a lone tree or bench and I wanted to keep the number of elements to a minimum. To achieve this I would need a completely overcast sky with maybe even a little fog so I could blend the foreground and background together. The time of day or sun position wouldn't matter if I had enough cloud cover. All I needed was a location and I knew from past visits that the park around the Nepean Sailing Club had potential. I managed to get perfect conditions on two days almost exactly a year apart.



Ottawa, ON

I was once driving along Anderson Road on the way to an early morning round of golf and I noticed the geese had settled in to a small pond by the side of the road so this went into my photo ops list. The next morning the conditions were perfect so I grabbed a small step ladder and headed out. The ladder was because I knew the grass was too tall for me to get a decent shot. When I found my composition all I had to do was wait for some of the birds to take off. Again, the number of elements were kept low...the grass in the foreground, the geese in the water, the geese in flight and the sun.



Ottawa, ON

This is another image I had seen in my mind for a long time. It's on Russel Road just past the intersection with Anderson. I loved the run-down look of the barn and I wanted a dramatic, overcast sky. When I had the right conditions, I headed out. There's just three elements here,,, the dead grass foreground, the barn and the dramatic sky.

The barn has since been restored and is a reminder to me to take the shot when you can – you may not get another chance.



St. John's, NL

This is a photo of The Battery. It's a small community just inside the entrance to St. John's harbour. It's a scene that's been photographed countless times by professionals, amateur and tourists. What makes this version different is the harbor authority was building an extension to the pier on the south side. And these pillars are part of the work in progress. Shortly after I shot this the rest of the pier had been placed on top of the pillars and this scene was gone forever.

This is a long exposure of about 30 seconds. That flattened the water and allowed for the lights to reflect. I like the pillars because they create an entry point to the scene and they almost point to where you need to look next.



This is another scene I had been watching for a while. It's on the Rideau Canal along my route to Carleton University. I planned for the shot to be in the fall not just for the colours, but also because the water levels would be very high just before they drain the canal for the winter. Early morning would give me the best light and the best chance for a perfectly calm morning to help with the reflections.

Compositionally, this is ok. I have maybe five elements but the water takes up about half of the scene and that pushes everything else too far to the back.





Ottawa, ON

By using a different focal length I am able to step into the scene to a much better position. The water still takes up about half the scene but it doesn't seem quite so dominant because the house is more prominent. The trees on the right work with their reflections to point me along the path to the house which has become the focal point.

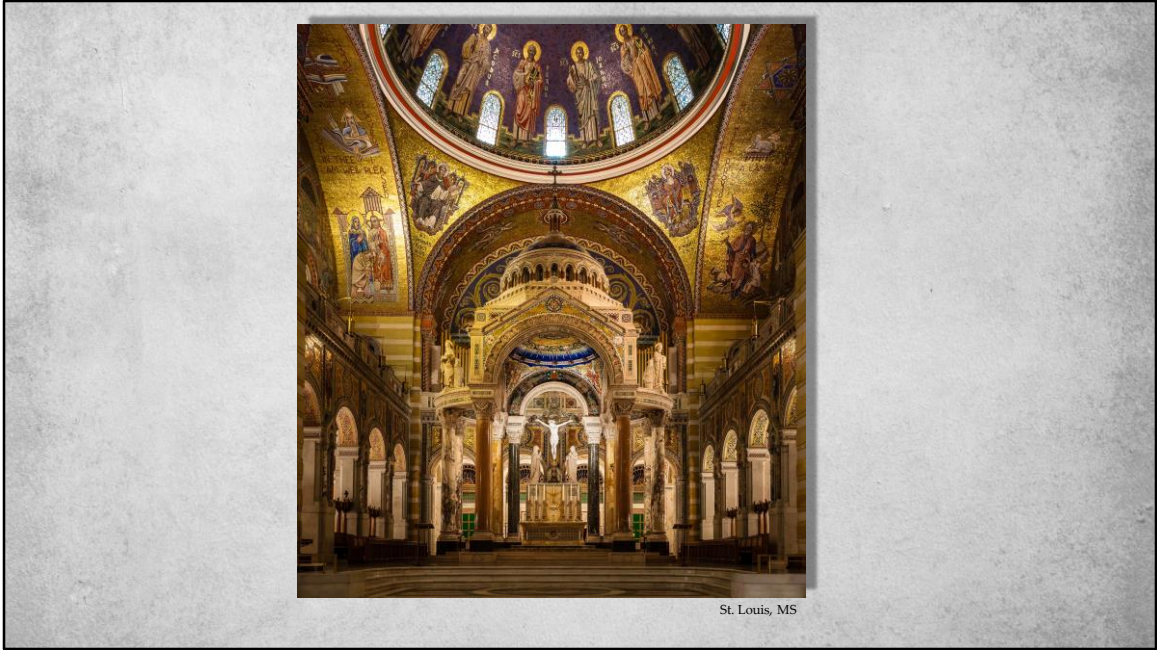


I find astrophotography to be a very interesting and challenging part of landscape photography. It requires a really dark sky that is far from city lights. This is hard to get when you live in Ottawa. The town where I vacation is very close to Newfoundland's only certified dark sky preserve so under the right conditions the sky can be amazing. This one is from a night with the trifecta of perfect conditions – no cloud, no wind and no moon. I believe my settings were f/4, ISO 1600 and shutter speed of something less than 30 seconds. Any more than that and you start to get star trails. This style is a work in progress for me. Hopefully I'll have a few more chances this summer.



St. Louis, MS

I love interiors of interesting buildings. When I used to travel for work I would research potential photo ops wherever I was going. My planning for these kinds of outings can't really involve visualizing a composition in advance. It's more about what I'm allowed to do once I get there. I'll call ahead to see if it is open to the public, do I have to take a guided tour or can I roam freely and, most importantly, can I bring a tripod. There's no point in just showing up and hoping for the best. One such trip was to St. Louis. I was interested in two buildings. The first was the Basilica of Saint Louis. I hadn't been there before so obviously it's hard to visualize a composition. But where it's a grand church I expected to take the standard back-of-the-church wide angle shot like this one. The trouble with this approach is there is so much going on and everything is some shade of gold that it is hard to identify any individual elements. That makes it hard for the viewer to know where to look.



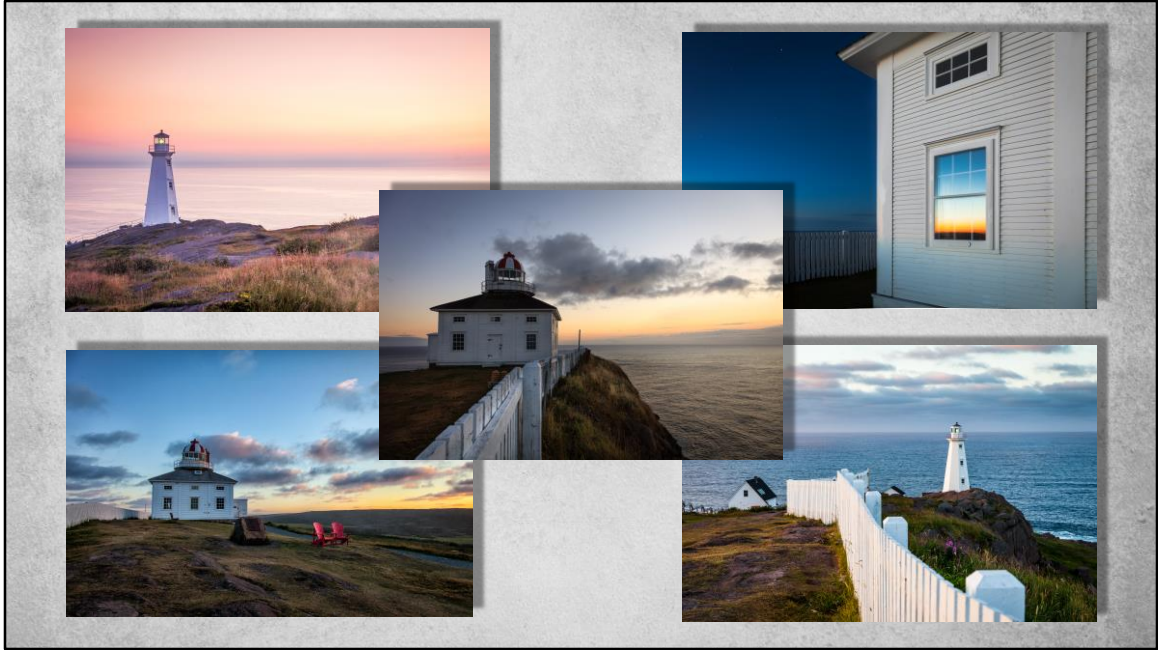
I decided to simplify the image by stepping to the front of the pews. This way I could get the columns on the sides to work with the arches coming out of the upper corners to draw your eye towards Christ and the domed altar. This also meant the other colours in the mosaic were more vivid and it gave the scene more interest.



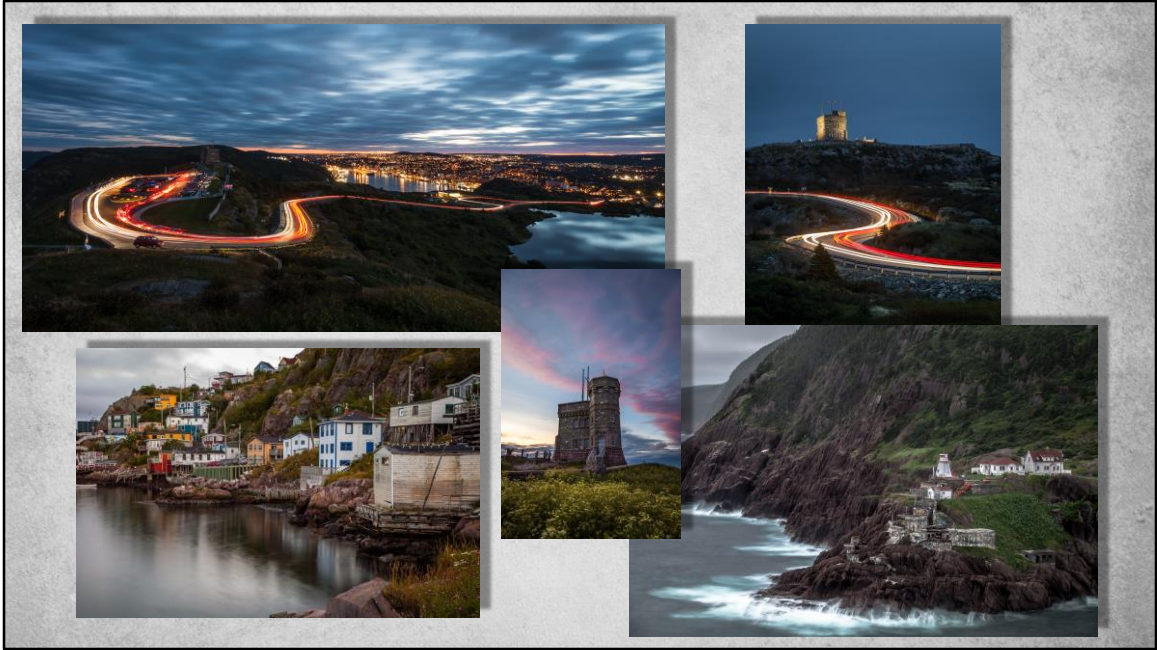


The second building I visited that day was the Fox Theatre – one of five theatres that William Fox built in the 20's for his Fox Film Corporation. The architecture inside is incredible but it is on such a grand scale that I wasn't able to make much of it with the gear I had with me. I did, however, find this wonderful old staircase really interesting.





Lather, rinse, repeat. I frequently revisit my favourite spots again and again. There is always a different composition, different lighting, etc. This is Cape Spear, Newfoundland.



Signal Hill, Newfoundland.



When it comes to landscapes I'm more of a warm weather guy. When the weather turns cold I ultimately turn to something indoors. And many of my ideas stem mostly from the topics of our challenges and competitions. I try to use things I have on hand. When I don't have something then the Dollar store probably does.



A while back I got interested in water refraction. When trying new techniques I've found that Google is my best friend followed closely by experimentation, trial and error.

For this image I just needed a few wine glasses, foam board as reflectors, food colouring, a couple utility lights and a piece of glass from an old picture frame.

I propped the foam board behind a small table and left a gap for the lights I had clamped to the legs. I played with angles, colours and light placement until I found a symmetrical composition I was pleased with. Then I spent a lot of time cleaning up the dust spots and the bubbles that cling to the inside of the glasses.

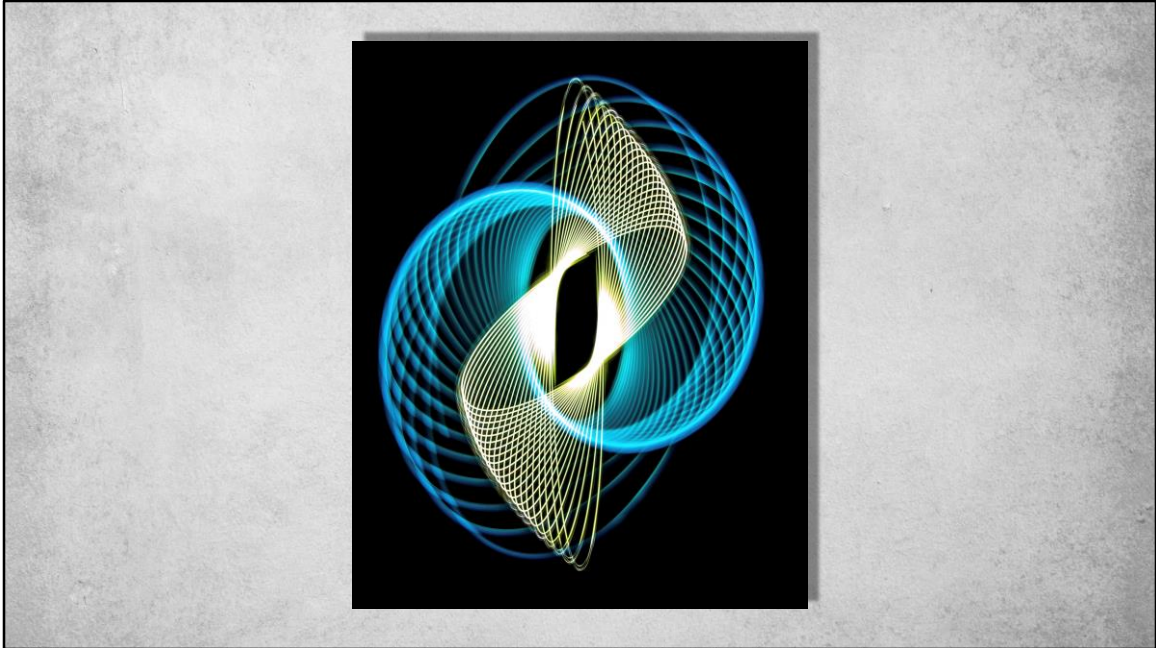


This one was fun as well. Three glasses with the water at angles that mess with your perceptions. To do this I hot glued the glasses to a piece of board. Then I propped the left side up at an odd angle, took the shot, and used the black board as my horizon in post. The one on the left I just had to make sure each glass had an equal amount of water. The one on the right was a little trickier because I had to use an eye dropper to remove water from the red and green in order to maintain the correct angle with the blue.





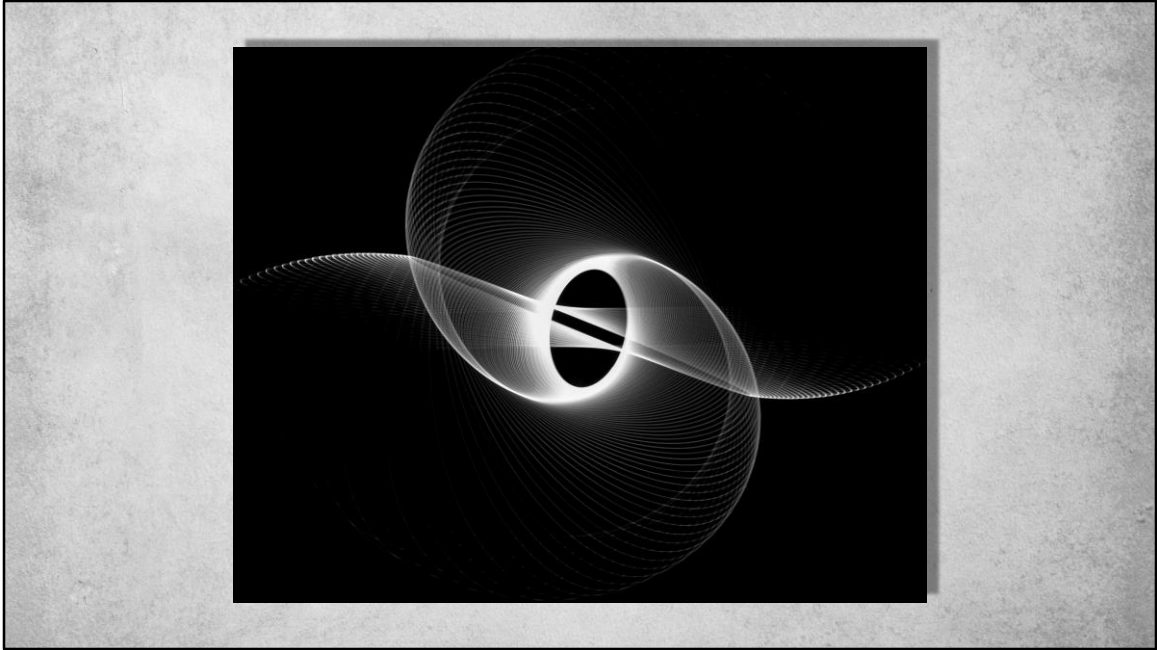
This image was another experiment with perspectives. I wanted to this look like an apple sitting on a three dimensional block. But it's just an apple on three different coloured pieces of paper. I played with the angle of the shot as well as the angle of the side light.



Some time ago I stumbled onto the website of Paul Wainwright. He is a professional landscape and architectural photographer. But he also had a pet project where he built a giant apparatus that would generate these beautiful patterns called Lissajous figures and he would take extremely long exposures with a large format camera. He suspended a large wooden triangle from the rafters in his barn. This triangle could swing in a north/south direction. From the bottom of the triangle he then suspended a cable with a weighted light on the end. This could swing in any direction. The combination of the restricted and unrestricted swing patterns is what generates the beautiful patterns.

After reading about this I naively thought it would be a piece of cake to make a smaller version in my basement but that didn't go well. So, I improvised. I set up two light stands in my basement and propped a broom handle on the top connecting the two. Then I hung a small light on a string from the middle of the broom handle. I placed my camera on the floor directly under the light. I put the camera in bulb mode and started the light swinging. Once I felt the arc had deteriorated enough I placed a record jacket over the lens – kept the exposure going – and put a piece of blue plastic on the end of the light. Then I started another arc with a different pattern, removed the record jacket and let the exposure continue until the arc had deteriorated again. Then I ended the shot. This image is nice but it

can be improved.



I wanted the lines to be finer, I wanted it to be completely black and white, and I wanted to experiment with very different arc patterns. I set up the same structure in a room with no windows to make the room as dark as possible. I also found a small LED light with a finer point. I attached a couple weights to it and that allowed me to get a pattern that deteriorated at a slower rate. Using the same record-jacket-over-the-lens trick, I experimented with different shaped arcs, the number of arcs that I overlapped, and where in the arc to start/stop the exposure. This is one of my favourites from another very large batch of attempts. The exposure time was somewhere around five minutes.



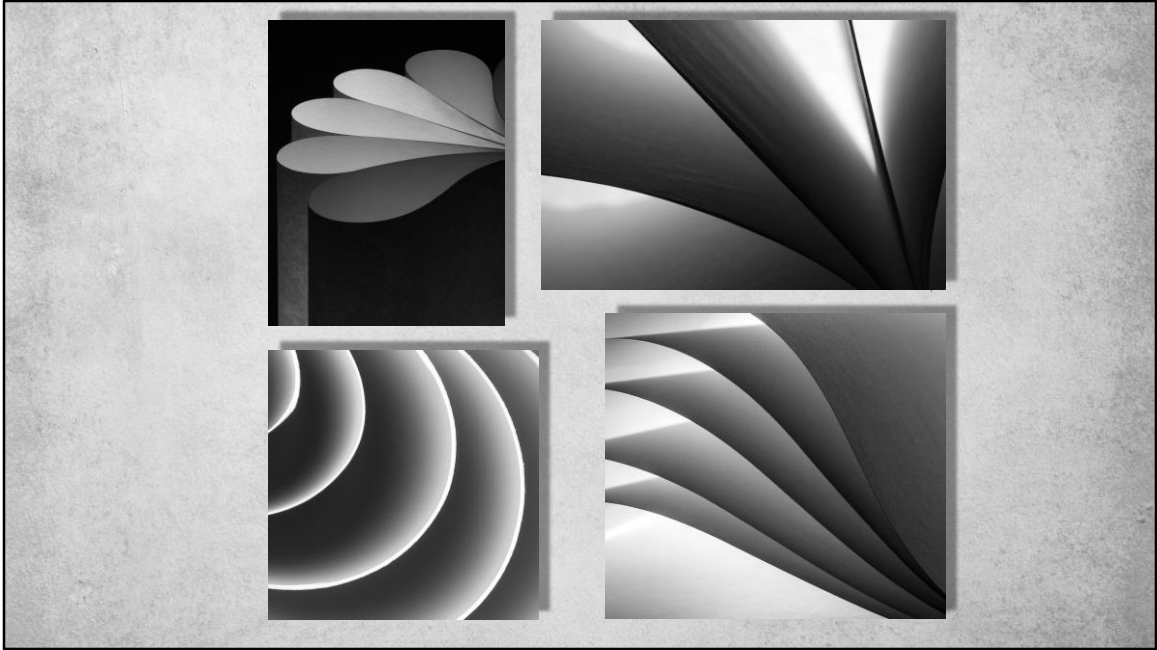
For the closeup competition earlier this year I wanted to try my hand at macro flower photography. I picked up some black foam board from the dollar store, an alligator clip from Princess Auto, and a selfie ring light from Ikea for about \$30. I also had some extension tubes that I picked up a couple years ago but never used. These are hollow tubes that go between the lens and the camera. This moves the lens farther from the sensor and reduces the minimum focusing distance of your lens. This allows you to get very close but it also reduces your depth of field so it can be tricky to get a sharp image. It's kind of a poor mans macro lens.

I propped the foam board up on my desk and poked the alligator clip through it. Then I stole a few flowers from the bouquet I had just brought home for my wife and clipped them to the board. I placed the ring light in front of the flower and poked my lens through the middle. This gave an even light over all the flower.





This dancing orchid was the result of experimenting with angles and white balance. Just turning the pot until I found something interesting. I used a speedlite flash with some white foam boards as reflectors and a background. The colour cast is from playing with white balance in post.

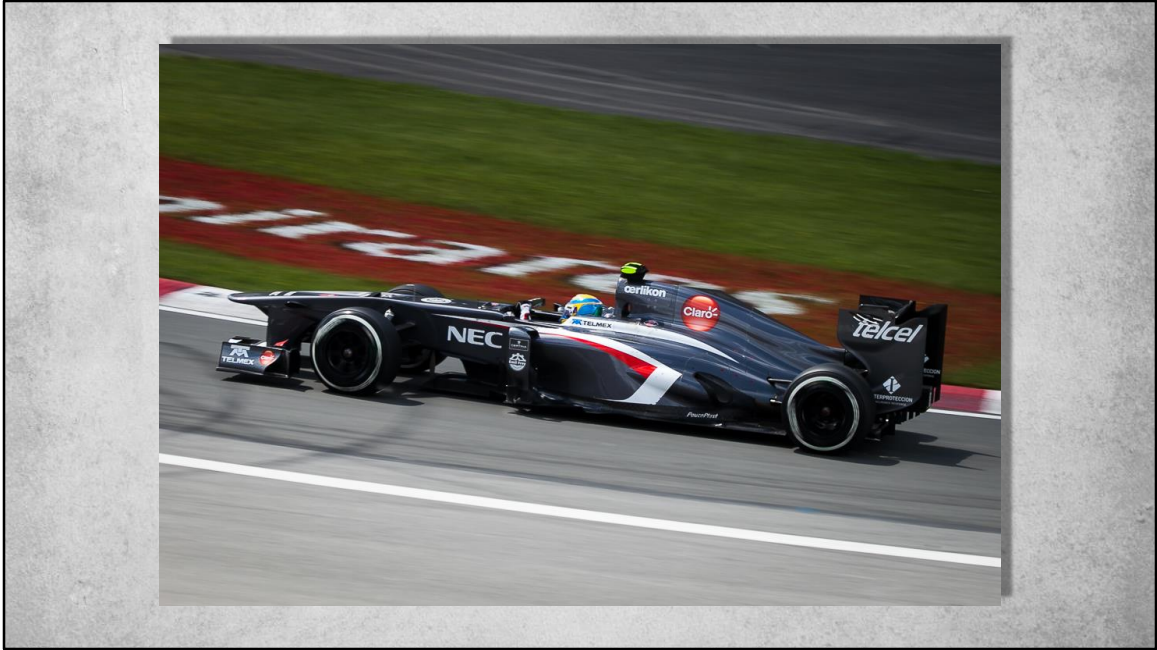


We had an abstract challenge a year or two ago and I wanted to try to create interesting patterns using simple things. These are just sheets of white printer paper held into flowing shapes with scotch tape. The rest is just experimenting with angles and the direction of my light source, which I believe was one of the utility lights.

# CONNECTIONS AND ODDITIES

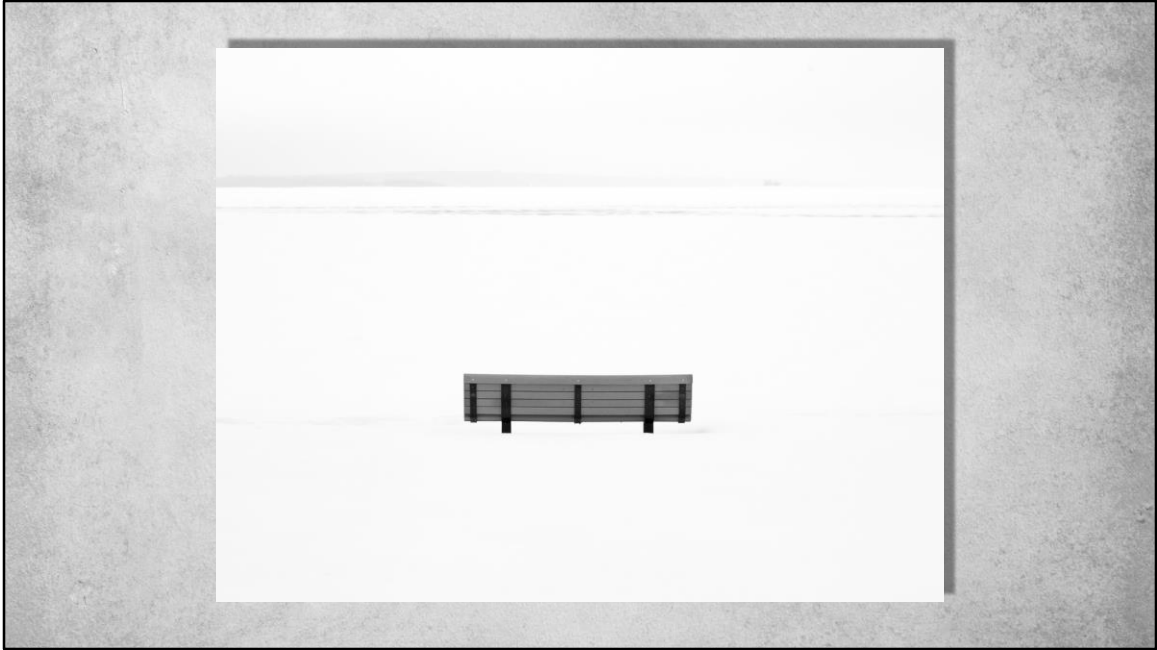


I had an opportunity once to try my hand at race photography. A friend got me press credentials for the races at Calabogie. I spent the day feeling completely out of my element but being outside your comfort zone can sometimes be very good. I fired off a few hundred pictures of cars going in circles and this one was published in a local racing magazine.



Later that year I had an opportunity to go to the Montreal Grand Prix – no press credentials this time. The race was a great experience and I shot an enormous number of pictures but one thing was clear – I was not interested in this kind of photography.





You never know when or why an image will leave an impression on someone. I have a couple of examples.

A few years back I rented out some wall space at Oh So Good. It's a coffee shop in the market and for \$25 you could put your art on the wall for a month. They don't take a percentage of your sales so you keep what you sell.

I had 6-7 images up for a couple months. This is the only one I sold and it's because it had an emotional connection to the buyer. Apparently, this is the very bench that their late parents always sat on in the park around the Nepean boat club. The person who bought it even went back to the park to confirm it was the right bench before buying.



Recently, I was contacted by a woman somewhere in the US who wanted to buy a copy of this image of Meech Lake in the fall. Her reason is that this is the very spot where her husband had proposed.

These are connections you can't predict and they would never have happened had I not put myself out there.

QUESTIONS