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PHOTO

NEWS

VOLUME 24, NO. 1 / SPRING 2015 / \$6.98



PORTFOLIO: TONY BECK

Images of Nature

MICHEL ROY

The Magic of Slow Shutter Speed

MICHAEL DEFREITAS

What's in My Bag?

FRANÇOIS DESROSIERS

Portrait Lighting Technique

KRISTIAN BOGNER

Lighting on Location

PLUS:

DR. WAYNE LYNCH

Iwokrama - The Green Heart of Guyana

MICHELLE VALBERG

Antarctic Adventure

and more!

COMPLIMENTARY ISSUE • FREE COPY



Focal Point

BY **NORM ROSEN**, EDITOR | editor@photonews.ca

TRIPPING THE NIGHT FANTASTIC

This issue of PHOTONews features a selection of images captured after sunset – when the challenge of low-light photography coincides with the opportunity to explore new creative techniques. From Gemy Bom's spectacular stitched night panorama in our Springboard section, to Francis Audet's adventure in astrophotography, this is the ideal time to grab your tripod and head out after dark to "trip the night fantastic!"

It is amazing how easy night photography can be – and how rewarding the effort is when your friends and family acknowledge your creative adventures! You can "seize the night" with your DSLR, or travel light with a compact camera – the results are well worth the effort. As an enthusiastic photographer, I always carry a compact "walking around" camera and a mini-tripod when I travel, for the times when carrying the full DSLR bag is inconvenient or inappropriate, and some of my favour-

ite images have been made with this equipment; if you use a remote shutter release and turn off the vibration compensation when using a tripod or camera support, the results can be quite spectacular. Search the pool at the flickr® group for images tagged "night" to see some great shots from the group members, and by all means, tag your own images to add them to our gallery of fantastic photos.

If you are looking for inspiration this issue certainly fills the bill. From Michel Roy's "Magic of Slow Shutter Speeds" to Kristian Bogner's tips for lighting on location, and François DesRosier's tutorial on wireless flash, there are many ways to expand your photographic skills. If you prefer to expand your horizons, you can follow the adventures of Dr. Wayne Lynch as he explores the tropical rainforest of Iwokrama, or Michelle Valberg's adventures in Antarctica... it's all part of our pursuit of the passion for photography!

Enjoy PHOTONews on-line at the website www.photonews.ca, where you will find a wide range of information expanding the scope of the magazine, as well as a full archive of our digital editions – available to you FREE of charge. To join us in the continual adventure of photography, please visit the PHOTONews Gallery flickr® group - www.flickr.com/groups/photonewsgallery/

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Questions or comments? Please send me an e-mail at
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PHOTONews

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One step beyond

SP 150-600mm

F/5-6.3 Di VC USD



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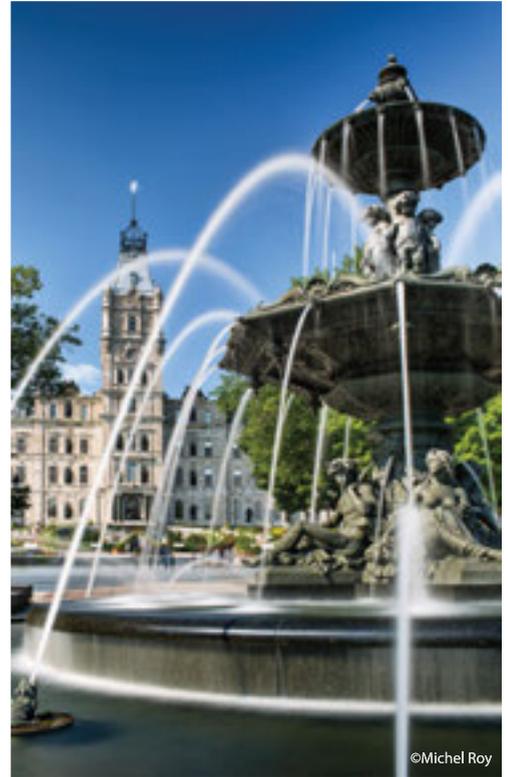
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A speck of dust can ruin your pictures, and cause hours of extra work in post-processing – but sensor inspection and cleaning has never been easier, thanks to the new Quasar® Plus Sensor Loupe 7x – the latest leap in technology from Visible Dust. Also, Quasar® Plus has a 52mm metal ring so you may attach your own 52mm filters for even higher contrast or close-up lenses to increase magnification. You can even attach a hood for use outdoors in bright light, or use a connector to mount use the loupe for creative photography!



Check out the full range of Visible Dust products and read the tips for sensor inspection and cleaning at www.vdust.ca

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BEFORE



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CONGRATULATIONS TO MICHAEL DEFREITAS!



The North American Travel Journalists Association has just announced that our PHOTONews travel photography specialist, Michael DeFreitas, has won the 2014 NATJA Awards Competition Grand Prize for Photography!



Michael's work was judged as the best of the best in travel photojournalism for 2014.

In addition to the Grand Prize, Michael was also a winner in the following categories:

Photography: Portrait, People

- **Gold** "Put a Face to a Place," PhotoNews Magazine
- **Finalist** "Cuban Man with Fighting Cock," PhotoNews Magazine

Photography: Nature

- **Gold:** "Bald Eagle Fishing," PhotoNews Magazine

Photography: Photo Essay

- **Silver** "Put a Face to a Place," PhotoNews Magazine

Travel Tips & Advice

- **Silver** "Put a Face to a Place," PhotoNews Magazine

To see Michael's work in our PHOTONews digital edition archives please visit www.photonews.ca



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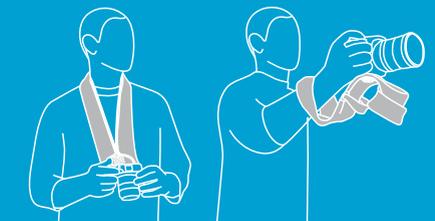
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EXHIBITIONS

PHOTOGRAPHY AT IT'S BEST AT MNBAQ

Three spectacular exhibitions of photographic art will highlight the spring season at the Musée national des beaux-arts du Québec.



Lida Moser, Artist
Suzanne Guité sketches
a portrait of her husband,
Alberto Tommi, at Pic de l'Aurore, in
Percé. Negative on acetate, 6 cm x 6 cm.
Bibliothèque et Archives
nationales du Québec
(P728,S1,D1,P13-11)
© MNBAQ, Collection of
the Musée national des
beaux-arts du Québec

**Bryan Adams Exposed**

February 19, 2015 to June 14, 2015

Canadian rock sensation Bryan Adams is well known for his music, but he has a real talent for photography – check out the *Bryan Adams Exposed* exhibition at the Musée national des beaux-arts du Québec to see a collection of 130 black-and-white and colour photographs encompassing a range of portraits of famous figures in cinema, fashion, the pop-rock scene and the visual arts, including Queen Elizabeth II, Sir Mick Jagger, Kate Moss, Ben Kingsley, Amy Winehouse and Lindsay Lohan.

1950

*Québec through the Eyes of
American Photojournalist Lida Moser*

February 19, 2015 to May 10, 2015

When New York photographer Lida Moser came to Quebec in 1950 to create stories for *Vogue* and *Look* magazines, she captured images of urban and rural landscapes and the province's children, sculptors, storytellers, actors, lovers and more. The exhibition is a splendid visual document of Québec society and culture of the era, complemented by a series of guided tours and lectures on the photojournalism, lifestyle and music of the "golden age" of Quebec in the 1950s.

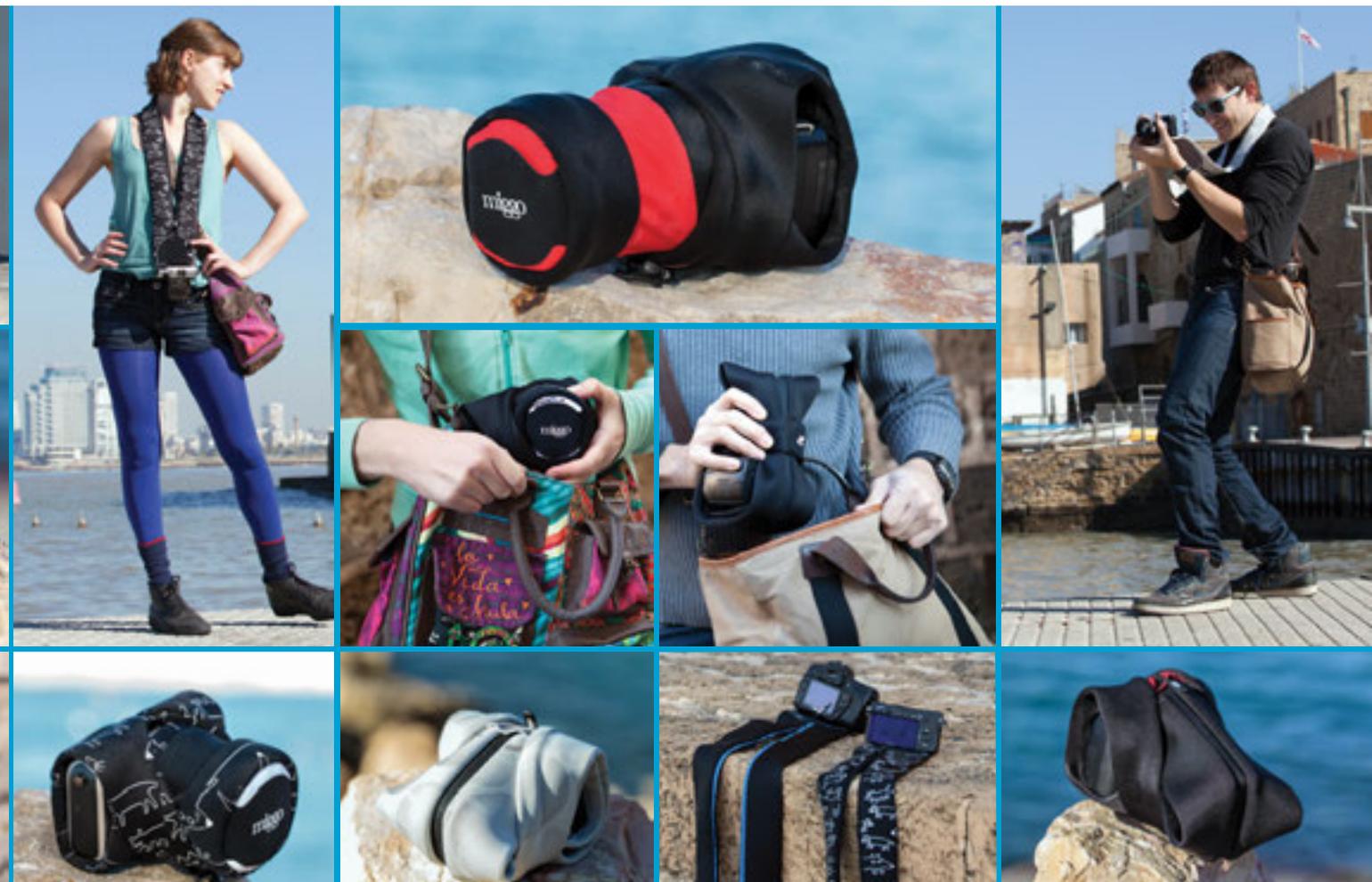
Incarnations

*Photographs from the MNBAQ
collection from 1990 to Today*

February 19, 2015 to May 10, 2015

Depictions of the body and its fatality go hand in hand with the process of individualization that marks contemporary society. In the age of "selfies", when advertising focuses on bodies retouched in the extreme, the exhibition *Incarnations*, made up of thirty works from the MNBAQ collection, serves as a counterpoint to this surface culture.

**For more information on these
exhibitions, please visit www.mnbaq.org**





BRYAN ADAMS EXPOSED

EXHIBITION OF HIS PHOTOGRAPHS

FEBRUARY 19 – JUNE 14, 2015

— B
— M —
— A —
— N —
— Q

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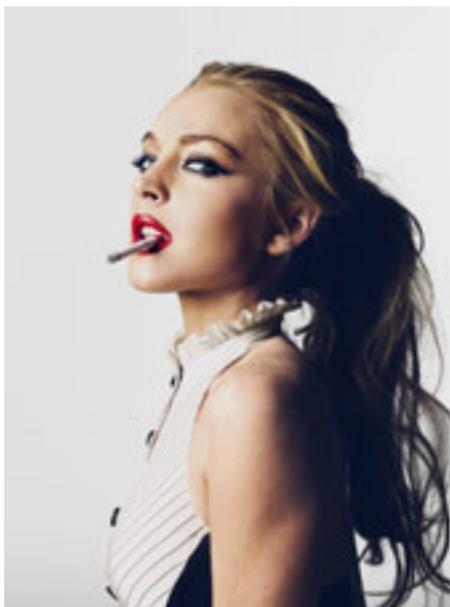
leSoleil

FM93 

Exhibition organized by Crossover, Hamburg, Germany / ©Bryan Adams, Sir Mick Jagger, New York, 2008.

PHOTO SEASON AT MNBAQ

EXPERIENCE THE PASSION
OF *BRYAN ADAMS EXPOSED*



ICONIC HEROES AND FASHION

In a first selection, in the first group of works, admire the emblematic figures in cinema, fashion, the pop-rock scene and the visual arts who agreed to place themselves in front of his camera lens.

Also discover his most recent work with British soldiers who have fought in Afghanistan or Iraq. These intimate the Musée images pay stunning tribute to the dignity and courage of these individuals seared in their flesh by battles that will forever remain graven on our memories.

© Bryan Adams Lindsay Lohan, New York, 2007

DISCOVER 1950: QUÉBEC
THROUGH THE EYES OF
AMERICAN PHOTOJOURNALIST
LIDA MOSER



HUMANISM, CULTURE AND PANORAMA

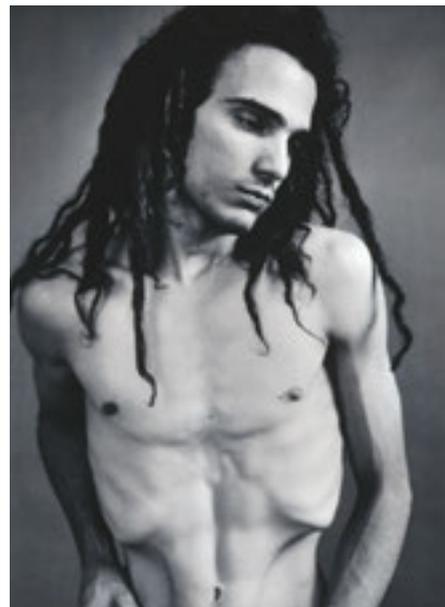
1950, the young New York photographer Lida Moser discovers Québec. She does two stories for the famous American magazines *Vogue* and *Look*, crisscrossing the province from Montréal to Québec City, Charlevoix to the Gaspésie, the Côte du-Sud to Montérégie. Alternating between urban and rural landscapes, she captures the province's inhabitants – children, sculptors, storytellers, actors, lovers and more – with tenderness and fascination alike. Made up of some 190 photographs, this exhibition is a splendid visual document of Québec society and culture and of the profound changes taking place here during the post-war years.

Exhibition organized by the Musée national des beaux-arts du Québec with the generous support of Bibliothèque et Archives nationales du Québec / Lida Moser, *An Ecole moderne student in a gallery of Musée de la province (detail)*, 1950. BANQ Québec

Bibliothèque
et Archives
nationales
Québec

Hydro
Québec

GO SET OUT ON A
QUEST OF THE IMAGE
WITH *INCARNATIONS*.
PHOTOGRAPHS FROM THE
MNBAQ COLLECTION FROM
1990 TO TODAY



SENSITIVITY, FLESH AND MEMORY

In the age of selfies seeking love and advertising that puts on display bodies retouched in the extreme, the exhibition *Incarnations*, made up of thirty works from the MNBAQ collection, serves as a counterpoint to this surface culture.

The exhibition includes photographs made from 1990 to today in which the body reflects the upheavals affecting our lives. These works also eulogize the sentient world, this flesh that can both touch and be touched and this body that proudly bears the traces of its joys and sufferings, like its unique identity. This exhibition is organized by the MNBAQ.

Jean-Jacques Ringuette, *Ecce Homines. Les Offenses crépusculaires n° 14 (detail)*, 1994. Gelatin silver print with sepia toning, 1/3. Purchase for the Art Loan Collection, transfer to the Permanent Collection of the Musée national des beaux-arts du Québec. Photo: MNBAQ, Patrick Altman

Panasonic

A Photographer's Perspective

Shooting with Lumix Mirrorless Cameras

By JOHAN SORENSEN



The daily life of a professional photographer is extremely challenging, especially when you are shooting on location. You have to make sure you bring everything you could possibly need in case things don't go as planned. Equipment is always an issue—you never want to be caught missing something essential or having a malfunction.

The size and weight of equipment has been my biggest challenge through the years. I started in the business using 4 x 5, or medium format cameras, which were extremely large and cumbersome. Sometimes I needed two assistants just to help carry all the equipment.

Over the last 10 years cameras have become more compact and lightweight while maintaining image quality. Two years ago, I was introduced to Panasonic Lumix Mirrorless cameras. I quickly realized that the size and weight were absolutely amazing. I could carry a GH4

with 2-3 lenses for an entire day without suffering back and neck pain. The weight of my camera bag had diminished by more than 80%. This made traveling professionally for photography a much easier task. Getting through customs and on the plane is a breeze.

Many of the Panasonic lenses are designed by LEICA. Any photographer knows that the LEICA brand means phenomenal quality lenses, sharp and accurate. The Mirrorless design makes the camera body small and compact while features such as focus peaking and ultrafast AF ensures your images will be precise. It took me a few days to get used to the new system, but now I am a dedicated convert. If you have never tried Mirrorless, you should, as they are becoming a dominant force in the photo industry and the Panasonic Lumix brand is definitely a good choice. It's now my "go to" brand both personally and professionally.

JOHAN SORENSEN is an internationally acclaimed photographer who has been accredited in fashion, figure study, glamour and studio portraiture by the Professional Photographers of Canada. Over the course of his 35-year career, he has won numerous awards for his exceptional work throughout North America and Europe.



For more information please visit your local Panasonic retailer, or check out Panasonic's home page at panasonic.com

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Photography © Johan Sorensen



LUMIX
LX100

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Challenge

Congratulations to the winners of the PHOTONews "Postcard Challenge", who participated in the contest thread at our flickr@ group at www.flickr.com/groups/photoneWSgallery/.

Our winning photographer will receive a special prize – a Lumix LX100, from Panasonic Canada, our PHOTONews Challenge sponsor for 2015.

You could be the winner of the next PHOTONews Challenge and have your photo published in the Summer issue – please see page 66 for details.

Winner

The Lighthouse at Pointe au Père, Gaspé

Nathalie Duhaime of Sainte-Adèle, Quebec, captured this image with a Nikon D60, zoom set to 30mm, f/4.2, 1/2000 second, ISO 200.

"I was especially attracted by this scene that represents the history of our beautiful country."



Vienna State Opera

Tiberiu Laczko of Ottawa, Ontario, captured this image with a Panasonic DMC-G1, tripod and cable release, using a 28-90mm lens at 28mm focal length, 0.5 second, f/5, ISO 400. *"I used +0.66 exposure compensation to capture the lights of the Opera Building"*.



Paris After Dark

Paul Pascal of Vaughan, Ontario, captured this image of Paris with a Nikon D800, 24-70mm lens at 36mm, f/2.8, 0.6 seconds at ISO 400. *"I rushed to photograph this before midnight because that is when the lights of the Eiffel tower are turned off!"*





The Battery at Dusk

David Greening of St. John's, Newfoundland & Labrador, captured this scene with a Canon EOS T5i with 55-250mm lens, f/11, 3.2 seconds, ISO 400. "I used the Photoshop Drybrush filter along with a 5% layer in black & white and added a watercolour effect while still retaining detail."



Misty

Phyllis Keating of Port Credit, Ontario, captured this "Misty" autumn morning shot of Port Credit Harbour with her Panasonic Lumix DMC-ZS30 on Scene mode - scenery. "I was driving home when the fog rolled in.... I always have a camera in my car for these unexpected moments!"



A Postcard from Peggy's Cove, Nova Scotia

David Pollard of Navan, Ontario, captured this image with a tripod mounted Nikon D700, 28-105mm lens at 34 mm, and a 10 stop ND filter, shooting at f/8, 1.6 seconds, -1.0 EV, ISO 200. "Peggy's Cove during a storm provided a perfect opportunity for long exposure photography. Converting the image to B&W provided the drama I wanted."

We need shade!

Harris Hui of Richmond, BC, photographed Italian Day event on Commercial with his Fuji X-T1 camera and the 23mm f/1.4 lens. "I saw a quiet corner with two young men in the shade at the sidewalk of Joe's Cafe quickly snapped this shot."



Each issue, PHOTONews presents a gallery of spectacular images from our readers, as posted in the pool at the flickr® group.

To view the full array of images from PHOTONews readers, please visit the pool at www.flickr.com/groups/photonewsgallery/pool

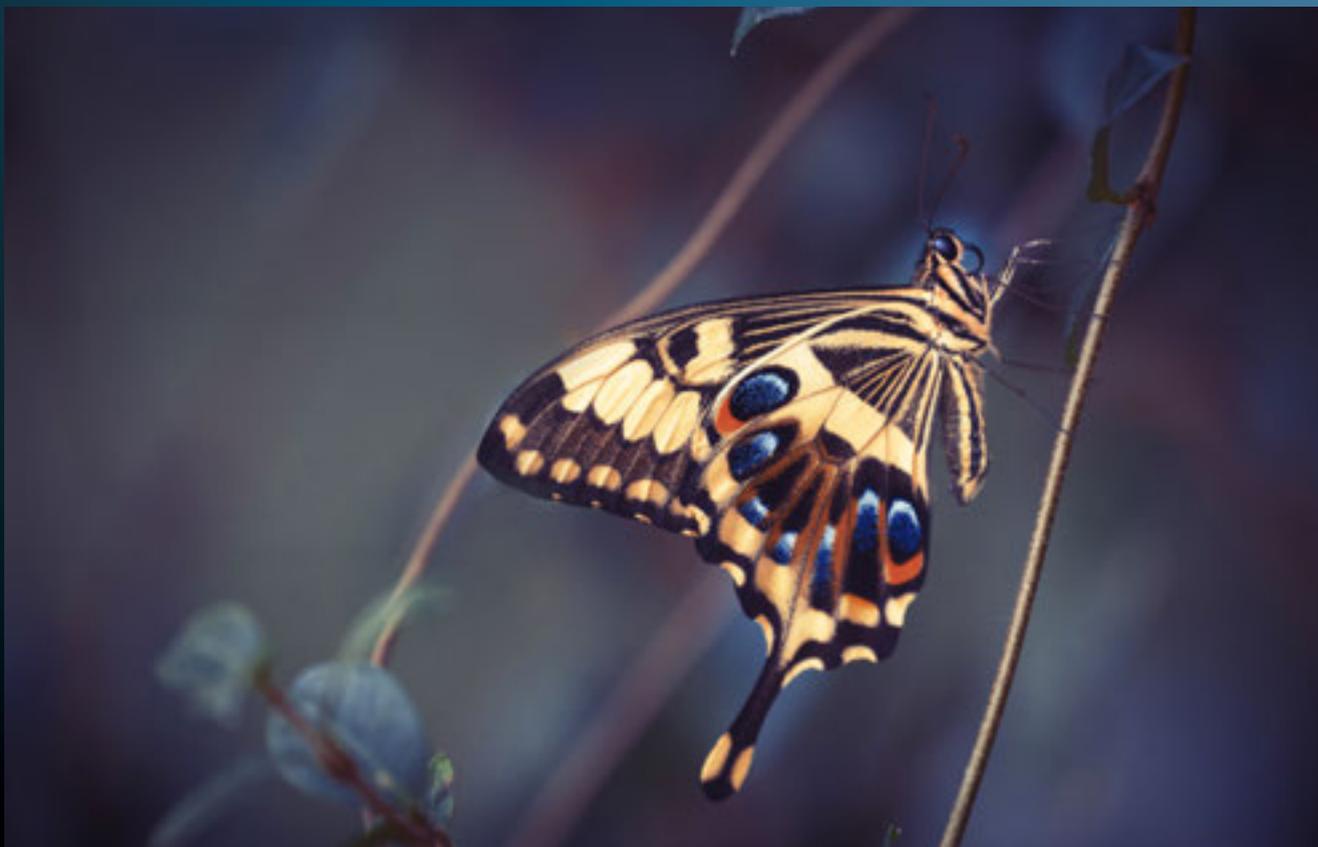
Eagle Watch

Korona Lacasse of Greenwood, Nova Scotia, captured this image of two bald eagles battling for scraps of food, with a Nikon D800 and 70-300mm lens, 1/2500 second at f/5.6, ISO 500. "I increased the EV to +5.0 and used the APS-C option instead of Full-Frame mode for extra FPS and an effective focal length of 450mm."



Old World Swallowtail

Dustin Abbott of Pembroke, Ontario, captured this image in Arizona, with his Canon EOS 6D and 70-300mm f/4-5.6L IS USM lens, shooting at 300mm, f/5.6, ISO 1000, 1/1000 second. "I framed this shot with background in mind to help produce complimentary colors to make the butterfly 'pop' out of the frame".





Beth in Shadows

Anni Gabud of Whitby, Ontario, captured this image of a model during a recent shadow photo shoot with a Nikon 610 and 50mm lens, shooting at 1/60 second and f/4, ISO 2000. "I was able to achieve this look by projecting the shadow pattern onto the model's face."

B&W Selfie

Martin Cauchon of Quebec City, QC, captured this image of himself with a Nikon D600 and 24-70mm lens, shooting at 1/125 second and f/8, ISO 200. "I placed a flash in front of me to capture details in the smoke"



White Rock Pier

Randall Epp of Surrey BC captured this image on a foggy day with a Nikon D750 and 28 - 300 mm Nikkor lens at 28 mm, f/8, 1/640 second, ISO 800. "It was still quite light, but foggy enough to make the pier lights come on. I added a blue filter and tweaked the light balance between the sky and the light from the lamp-posts to make it appear as if it was shot at twilight."



Gemy Bom



False Creek

Gemy Bom of Vancouver, BC, captured this panorama of Science World and BC Place at False Creek with a Canon T2i and Canon 18-135mm lens, shooting in bulb mode.

"I took 9 shots at 10 seconds each at f/10, ISO 100, and stitched them to achieve the panorama."

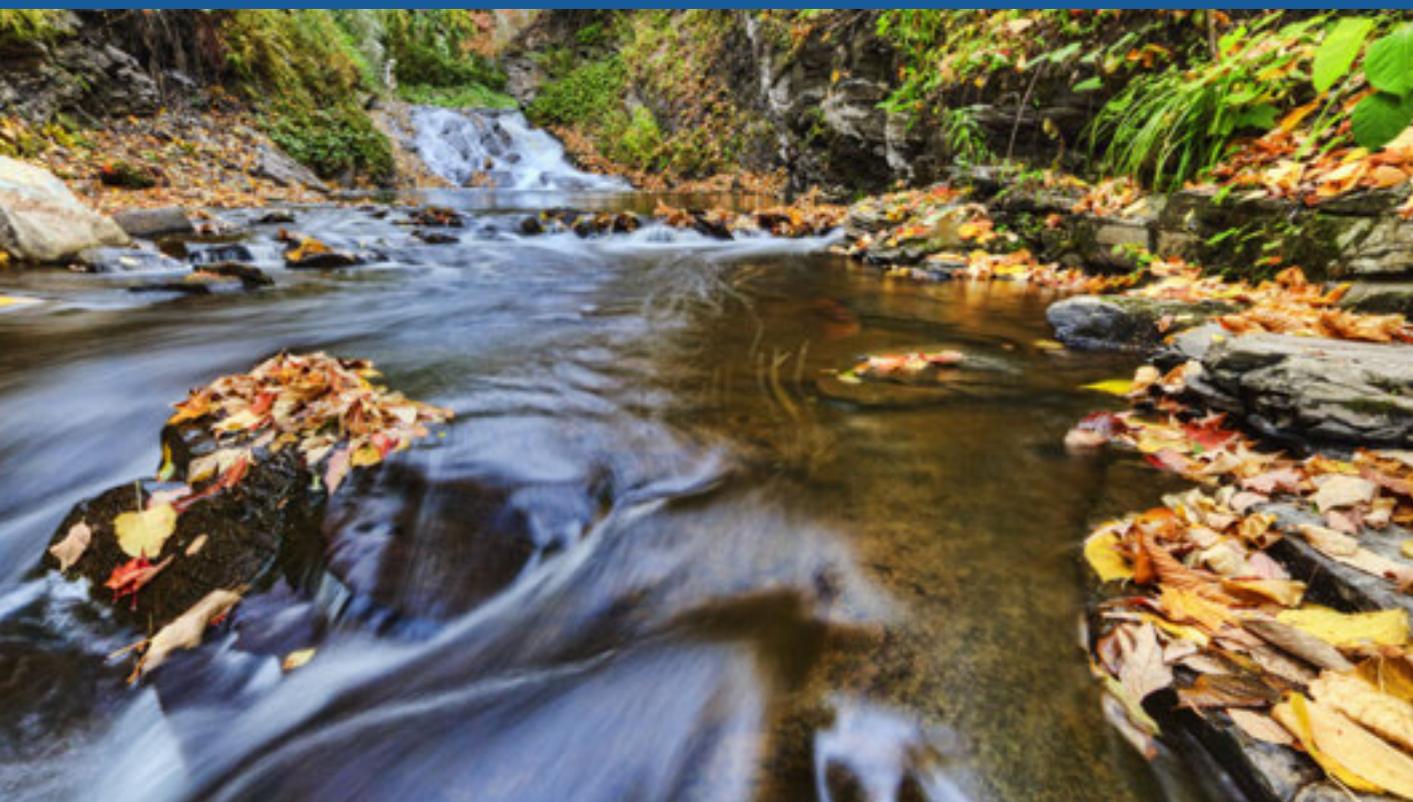


Special Feature | The Magic of...

BY MICHEL ROY

SLOW SHUTTER SPEED

There are times when creativity trumps reality, and your photographer's imagination yearns for an image that can only be captured when you view the world in slow motion. When this impulse strikes, it is time to pick up your camera and explore the magic of slow shutter speeds.



Rivers are a blast to shoot at slow shutter speed. ISO 100 f/16, 2 seconds exposure time.

Bio

Michel Roy, from Quebec City, is the owner of Digital Direct Photos & Videos, specializing in a full range of photography and video from corporate assignments to weddings. For a visual adventure, visit the website at www.digitaldirect.ca.

Most of the time, photographers keep an eye on their shutter speed to make sure it is fast enough to prevent blurred images. We all learn the rule of thumb – set the shutter speed to 1/focal length of the lens or faster. With a wide angle lens, you can get images that are reasonably free of camera shake when you hand hold your camera for a longer shutter speed. With a telephoto lens, you have to shoot for a shutter speed that is faster than the rule of thumb. Technology has skewed the traditional rule a bit – if your camera lens has internal image stabilization, or if your system has shake reduction built-in to the camera body, you can squeeze an extra stop or two of relatively stable images... but it all depends on how steady you are. Some people can hold a camera steady, while others have difficulty achieving good results at slower shutter speeds.

What do you do when you want to produce the impression of speed in a photographic setting that is otherwise sharp? You steady your camera and shoot at a shutter speed that lets the subject move within the frame. In most cases, the best result comes when the background is sharp and the subject has a sense of motion blur.

The best way to get sharp images with a very slow shutter speed is to use a tripod. When I use my tripod, it is because I want a very sharp picture, or a very sharp effect. The objects in



Change the speed to create different effects, 0.8 second exposure time.



motion will be blurred and the objects that are stationary will be sharp.

There are limitations to slow shutter speed photography in daylight. Even with a rock bottom ISO setting and a very wide aperture, the camera will see so much light that it will be technically impossible to use a slow shutter speed.

That's where the magic comes in. The solution is quite simple: to use very long shutter speeds in bright lighting situations, creative photographers use ND filters (Neutral Density). These filters block light without changing the colour of the scene, allowing you to shoot perfectly exposed images at shutter speeds that are 2, 3, 4, or more stops slower than the lighting would normally allow. ND filters also allow you to use wider apertures to achieve narrow depth of field, enhancing subject separation from the background.

It is very important to select high quality ND filters to capture the best possible image in terms of sharpness and colour fidelity. The ND filter should not add colour to your scene. Beware of low quality filters that will add an awful colour cast to your images. Please don't put a \$20 filter on a \$1500 lens!

ND filters come in many opacity ratings, from just a tiny tint to very dark, and they are available in strengths from 1 f/stop to 12 stops! ND filters can be uniform or graduated, a very useful characteristic for capturing sunsets and in situations where you want to balance areas of shadow with areas of bright illumination. ND filters can be screwed on to the front of the lens or they can fit in a filter holder in front of the camera. Your photo retailer can help you find an ND filter for every lens size.

There are so many uses for ND filters that once you acquire your first one, you will find that it opens the door to a new world of photographic possibilities. Some photographers make a very good living selling images that use these filters to perfection.

Let's take a look at the magic of slow shutter speed using variable neutral density filters. Now you may ask why



I choose a variable ND filter, when I could select a range of fixed power ND filters, and the answer is simple - because these filters are very cool! The variable ND filter is made of two polarizing filters stuck together, and this provides different exposure reduction effects when you turn the front of the filter. To my mind, this is the best way to start with filters and become familiar with the techniques.

There are many effects that can be achieved with the use of these variable ND filters. I love using them for pictures of flowing water, street light effects and painting with light.

ND Filters For Video Magic

For video work, the variable Neutral Density filter is the first thing you should buy to help you get the perfect shot. In video, we want to keep the shutter speed low, and most of the time the ND filter will let you double the capture speed setting of the camera; for example, if you capture at 24 fps, you might set your camera at around 1/50 of a second, and at this setting the only way to control depth of field, even at the lowest ISO, is to use an ND filter. With a filter, you will be able to cut the light coming into

The Fountain of Tourny, Quebec City, captured at 5 seconds exposure, f/16.

TIPS AND TRICKS FOR SLOW SHUTTER SPEED ADVENTURES

- Take your time - this is not sports photography. You usually have all the time you need to verify and re-adjust everything.
- You can use a manual focus lens with no problem. These are inexpensive and they make a great addition to your kit.
- Get a quality variable neutral density filter (I use the new Rodenstock Vario Extended ND Filter)
- MRC (Multi Resistant Coating) is the quality build you are looking for. It will be scratch resistant and eliminate glare.
- Just the pressure of your finger can make the camera move, so use your self-timer delay or a remote. I like to set a 2 second delay so everything is very stable on the tripod.
- You don't necessarily have to buy filters for all your lenses. Inexpensive step up and step down rings are available so you can use one filter for several lenses.
- Keep your histogram exposure to the right. Use bracketing to make a series of images with different exposures, this is valuable to create HDR images or to mix photos in a composite image.
- For landscapes, shoot on a day without wind to achieve the best results.
- Shoot during the magic hours... early in the morning or just before sunset.
- Beware the "X Factor" when using a variable ND filter. If you push the filter to its maximum setting, you will have a big dark "X" in your frame - this is a limitation created by the polarization effect, and it actually helps you see when you have reached the maximum usable ND effect - so just don't push it to the limit... there is plenty of creativity to enjoy within the operating range of the filter.
- For landscape, I like to shoot around f/11, where the lens is tack sharp.



Percé Rock in Gaspé, Quebec. I took many images before catching the perfect wave at 1/3 of a second.

the lens, and you will be able to film at f2.8 or even wider!

All professional video cameras have an integrated ND filter. DSLR cameras don't have this feature, so we need to adapt the filter to the lenses.

Secrets of ND Technique

Let's start with the basic tips on how to use the variable ND filter:

Attach the ND filter to the lens of your choice, put your camera in manual mode, and make sure it is solidly mounted on a tripod. Choose the aperture you want to use, adjust the ISO setting low to avoid noise in the image, and you are ready to experiment.



With a variable ND filter you will change the speed setting of your camera by turning the filter to block or let more light get into the lens. The combination of ND filter strength, ISO, and aperture settings are the factors that will determine the shutter speed range you can use. Keep an eye on your histogram to perfect the exposure, and make sure you expose to the right of the histogram without burning out the whites... take the picture, then try different settings for speed and adjust the filter so the exposure provides the desired effect.

Some variable ND filters have indicators to show how much ND effect is applied, and some don't have any, but most photographers go by instinct and look through the viewfinder – as you turn the filter you will see the image get darker. There is no rule of thumb for slow shutter speed photography - you think about the effect you want to achieve, take a range of test shots, and select the image that works best.

Keep in mind that many subjects can be photographed to achieve a variety of slow shutter speed effects. Water in a babbling brook does not require the same shutter speed as a powerful waterfall to produce a similar impression of movement. I have shots of water in motion taken at shutter speeds from 1/10 of a second to 30 seconds, and the impact of each shot is a matter of personal preference. Fortunately, with a DSLR camera you can see the effect as soon as you take your picture, so it is fun to experiment with a variety of camera and filter settings.

Now it is time to go out and take some sloooow shutter speed pictures!

Make sure to upload your best shots to the Photo News Gallery flickr® group – look for my Sloooow Shutter Speed Challenge discussion thread, and let's see some of the magnificent art you will create!



Photo Destination

BY WAYNE LYNCH

IWOKRAMA

The Green Heart of Guyana

Bio

Author Wayne Lynch started using flash late in his photographic career and wishes he had started many years sooner. He admits he's now a "flash junkie" and uses it whenever he can..

Guyana, tucked away in the northeastern corner of South America, is a country of humbling natural beauty and spectacular wildlife. Lying at its centre is Iwokrama - one of the largest tracts of undisturbed tropical rainforest on the planet and home to many wildlife superlatives: anaconda (the world's largest snake), black caiman (the world's largest alligator), harpy eagle (America's largest bird of prey), capybara (the world's largest rodent), and jaguar (Americas' largest predatory cat). In the sunlight and shadows you may find giant armadillos, giant anteaters, and giant river otters.

If you crave big luxury hotels, glitzy cultural shows, tacky souvenirs or throngs of tourists with whom you can share adventurous travel stories, Guyana is not for you. By some estimates, fewer than 2,500 tourists visit the country each year. Compare that to the 12 million garrulous visitors that crowd the edge of the Niagara River to gawk and capture "selfies" in front of her famous waterfalls. Guyana, by comparison, is definitely off the beaten path, and Iwokrama is on the forgotten side of unfamiliar.

I travelled to the lush green heart of Iwokrama in April 2014. Guyana is just five degrees north of the equator so I knew it would be hot, humid, and wet, with frequent overcast conditions and daily downpours. The biggest photo challenge I faced was the dark daytime lighting conditions typical of the shadowed world of the tropical rainforest. I knew that I would be photographing at night when the majority of forest wildlife is active, especially mammals, frogs, snakes, and invertebrates, for which the tropics are well known. If I wanted to come home with enough worthwhile photographs to make the trip successful I knew that I would have to rely on my electronic flashes to save the day, as well as the night.



In the last issue of PHOTONews I wrote about a recent trip to Borneo where I faced the same environmental and lighting challenges, so I was ready to rely on my electronic flashes in Guyana. In both locations flash is essential in four different situations:

- in macro photography
- to generate a catchlight
- to brighten shadow areas
- to add snap to subjects in flat light

I discussed my use of flash in macro photography in the Borneo article and I will continue the discussion now.

Use Flash to Create a Catchlight in the Subject's Eye

The catchlight is the pinpoint highlight produced by the reflection of the sun on the front surface of a subject's eye. Sometimes you need patience to wait for this, as it may take a few minutes for the subject to turn its head in such a way that a catchlight suddenly appears. Without a catchlight, a wild animal or bird can appear lifeless; like a specimen in a museum. In the deep shadows of the forest interior or out in the open when the sun is hidden by clouds, I often used an electronic flash for no other reason than to produce a small life-giving catchlight. To do this, I adjust the output of the flash so that it is too low to illuminate the subject but still bright enough to register a reflection in its eye.

Praying Mantis,
Guyana



Wedge-capped Capuchin Monkey

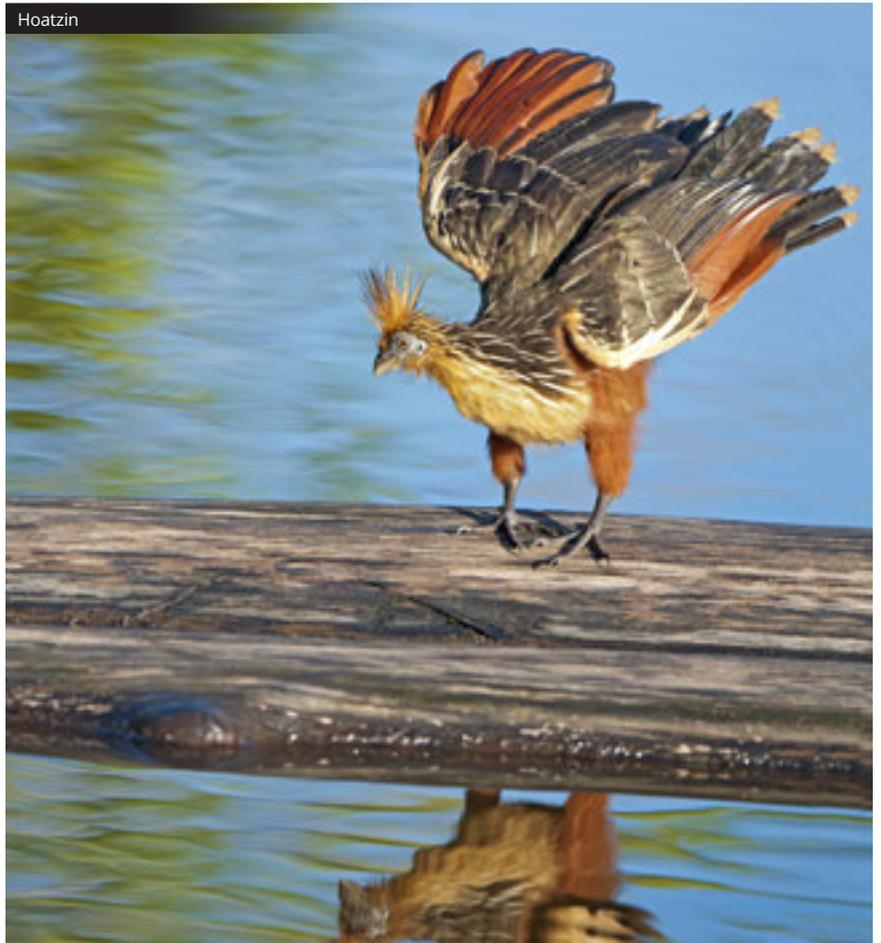


Jaguar





Ocelot



Hoatzin

Tele-Flash

Most electronic flash units allow you to narrow or widen the beam of light they produce. However, even when the beam is as narrow as possible, most flashes are not powerful enough to throw light out beyond 10 to 15 metres. This can be a challenge when you are using a large telephoto lens and the subject is farther away than that. The solution is to attach a plastic Fresnel lens, called a tele-flash, also known as a flash extender or Better Beamer. This simple device narrows the beam even more, allowing you to flash subjects that are distant from the camera. Flash extenders are available on the internet from www.naturescapes.com for around \$40.00.

Flash to Brighten Shadow Areas

Electronic flash used to brighten shadow areas is commonly called fill flash. With fill flash, the photographer uses sunlight as the main light source and lets the flash add some additional illumination to the shadows.

The amount of fill flash you add to a subject is a matter of taste and preference. Add too much and you can completely eliminate the shadows and give the subject a flattened appearance. Add too little and the shadow areas may remain dark, lacking in desirable detail. Keep in mind that the human eye is much better at detecting detail in shadow areas than any digital sensor and cameras often need a little flash assistance to capture images closer to what the photographer sees through the viewfinder.

A good way to determine how much fill flash is right for you is to do a test series with a bouquet of flowers. I use carnations; some white, some medium-coloured, and some dark in colour. Take them outside in the bright sunshine and backlight them. Then try different compensation settings on the flash to see which looks best to you. Start at full flash, then go to exposures of $-1/3$, $-2/3$, -1 , $-1\ 1/3$, $-1\ 2/3$, -2 . Keep a record, and if you tend to forget settings as I do, write them on some tape and stick it to the top of the flash.

Flash to Brighten Subjects in Flat Light

In this situation there are no shadows to brighten, and I use flash to simply illuminate the subject and give it some snap. On heavy overcast days plumage and fur lack contrast and it is contrast that gives a subject texture and sharpness. Critics often whine that flash photographs look artificially "flashed" and unnatural. Indeed, they often do. But I would argue, who cares, if the flashed photographs have more impact and look better than the real thing.

Flash photography can be intimidating to consider but the rewards are immense and often save the day.



Boat-billed Heron



Collared anteater



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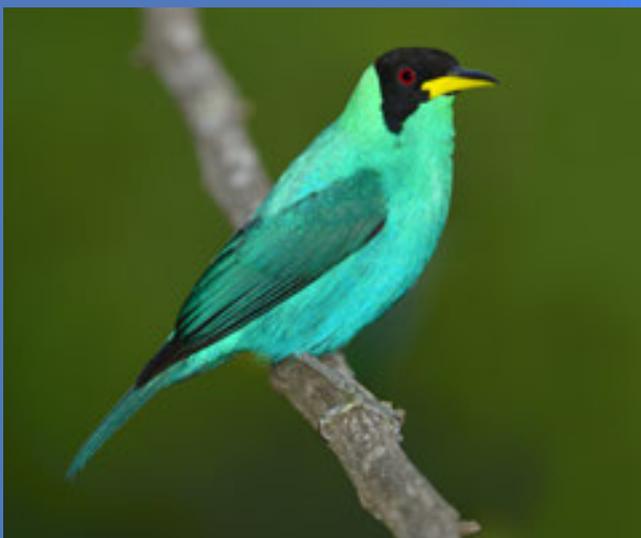


Photo by
Nina Stavlund

Portfolio
TONY BECK

IMAGES OF NATURE

Freelance photographer Tony Beck describes himself as a “naturalist”, specializing in a wide variety of wildlife and nature subjects. Based in Ottawa, Ontario, Tony and his wife Nina Stavlund operate a small company called “Always An Adventure” offering a variety of photography, nature, birdwatching and tourism related services including workshops, courses, excursions and short trips.



Adult Male Green Honeycreeper – Trinidad



Bohemian Waxwing – Ottawa, Ont.

In Ottawa, winters can be extremely harsh, but it is an excellent time to photograph wildlife. Overwintering animals, like this Bohemian Waxwing, are fairly hardy.

Nikon D4, AFS Nikkor 300mm f/4 D with 1.4 teleconverter, 1/1250 second at f/8, ISO 200.

Tony regularly works as a naturalist and photography tour guide with agents like Quest Nature Tours. An enthusiastic, skilled and popular tour leader, he regularly takes groups around the planet looking for birds, nature and photo opportunities in many exciting locations throughout the Americas, Tropical Pacific, Middle East, Africa, Europe and Polar regions.

Tony is widely published in books, field guides, magazines, calendars, and on the internet.

In 2013, Tony received the prestigious title of Nikon Ambassador of Canada.

Tony's specialty is nature and wildlife, with an extensive interest in birds but he does not limit his activities to these subjects. He thoroughly enjoys a wide range of journalistic photo assignments. A master of capturing images, he also loves to experiment with creative aspects of photography, especially through the use of editing programs like Photoshop.

Tony's interest in nature blossomed as a young boy while on hunting and fishing trips with his family. Every weekend was a little adventure into the remote countryside of Eastern Ontario and Western Quebec, where he became fascinated with smaller life forms and rustic scenery.



Adult Male Northern Cardinal – Ottawa, Ont.



African Elephant – Tsavo East Park, Kenya
Nikon D4, AF-S Nikkor 80-400mm VR, 1/1250 second at f/8, ISO 400.

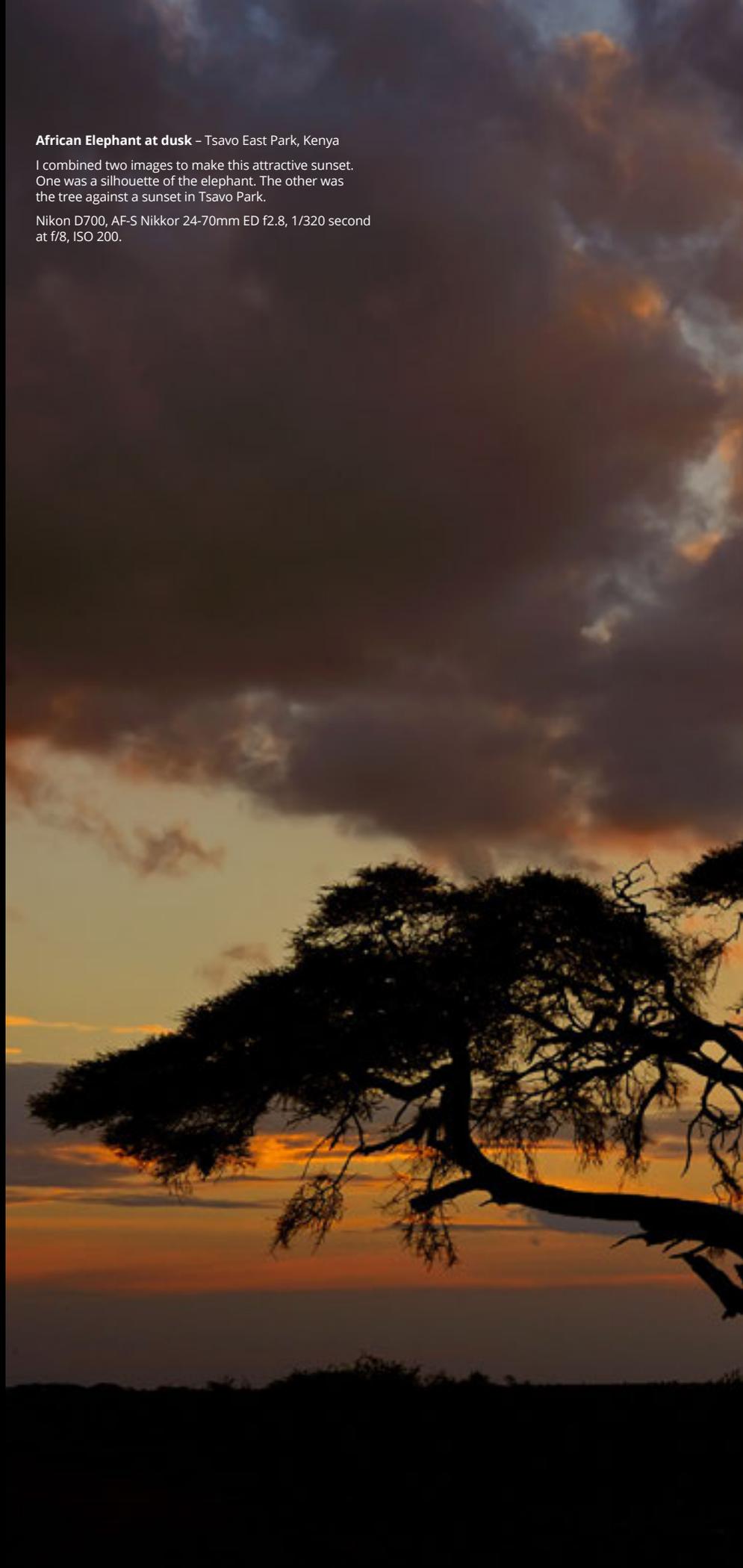


Male Greater Kudu – Etosha Park, Namibia
Nikon D4, AF-S Nikkor 300mm F4 D with 1.4 tele-converter, 1/1000 second at f/8, ISO 200.

African Elephant at dusk – Tsavo East Park, Kenya

I combined two images to make this attractive sunset. One was a silhouette of the elephant. The other was the tree against a sunset in Tsavo Park.

Nikon D700, AF-S Nikkor 24-70mm ED f2.8, 1/320 second at f/8, ISO 200.







King Penguins Bonding – South Georgia. Nikon D3s, AF-S Nikkor 300mm F4 D, 1/1250 second, f/8, ISO 200.

Tony bought his first SLR, telescope and binoculars in 1983. He quickly realized his passion for the natural world and began a relentless pursuit to make it a career. What followed was an intense exploration of all things natural, and participation in the Algonquin College Technical Photography Program. In 1993 he took the plunge and became a professional photographer and tour guide. Thanks to a few lucky breaks with publishers, agents and the general public, he slowly made his dream into a reality.

Although Tony misses some aspects of film cameras, he feels that digital technology has made him a much better photographer. He is now capturing images that seemed impossible in the film era. He is so comfortable with the newest technology that he feels unstoppable as a photographer.

Humpback Whale – Antarctica. Nikon D3s, AF-S Nikkor 300mm F4 D, 1/1250 second, f/8, ISO 200.





Grizzly Bear –
Kananaskis, Alberta

Nikon D4s, AF-S Nikkor
80-400mm VR, 1/800
second, f/7.1, ISO 200.



Guanaco –
Torres del Paine, Chile

Nikon D4s, AF-S Nikkor
80-400mm VR, 1/800
second, f/7.1, ISO 400.

Tony's plans for the future will take him across the globe. When we asked him what he planned to do in the next few years, he reflected for a moment, and summarized his creative goal: "It's a big planet with endless beauty and drama just waiting to be discovered. Yet, I feel there's no such thing as a perfect photo. A better image is always just around the corner. I want to spend my life peeking around those corners."

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Perspectives

BY KRISTIAN BOGNER

LIGHTING ON LOCATION MASTERING THE LIGHT WITH FLASH

Great lighting is one of the keys to creating spectacular images. Learning how to master the light lets you break free from the limitations of ambient light sources like the sun or the electric lights that illuminate the scene. When you add flash or powerful studio lights and light shapers to your set, you can transform almost any location into an ideal world where you control the light.



"Luxury Aviation"

I exposed for the great colours in the sky and then used 2 Broncolor flashes to illuminate this aircraft. This particular plane had a very subtle gold colour and my Broncolor / Nikon combo enabled me to capture it with accuracy and make the colour and detail pop.

Nikon D800E with AFS-Nikkor 85mm f/1.4G lens, f/8 at 30 sec. ISO 160

Raw Power

One of the major advantages of studio lights over a small camera flash is sheer power. This can be a major asset when your assignment is to shoot large subjects like aircraft or architecture, especially when the ideal lighting calls for softer or larger light sources like very large softboxes.

Studio lights are available with a wide range of power and features, and choosing the right lighting equipment can open the door to years of successful assignments. Before you invest in a studio light or a lighting system you should consider a few important factors – starting with “how much power will you actually need?” If you are shooting mostly portraits with a relatively shallow depth of field, you probably don’t need that much power, but if you want to shoot larger objects or have more versatility to expand your range of lighting control, a unit with a large range of output is ideal and is my personal preference. I have been fortunate in that I have been using Broncolor lights for over 20 years now, and in my opinion they have the best range of speed, power, durability and features.

My studio lights have been an invaluable tool in achieving some of my best images. For example, my Broncolor Scorio S pack can output a whopping 3200J of power over a 10 f-stop range. Even my battery-operated portable Broncolor Move pack can throw a 1200J punch, allowing me to utilize all of my light shapers on-location where plugging-in is not an option.

When shooting aircraft I utilize this power to the max and this high output allows me to shoot with adequate depth of field over a significant distance, which helps me achieve even lighting of my subject with outstanding detail. When shooting jet interiors I often light the interior from the outside of the plane and use a radio trigger to control the lights. My RFS trigger allows me to control each light head from my camera position, which is a great feature when I am inside an aircraft with the door closed, and the lights are outside, to simulate natural light coming through the windows.





Luxury Class

This was an amazing aircraft interior but it had a ton of reflective surfaces. To get nice even lighting I used 6 powerful Broncolor heads outside the aircraft, lighting through the windows and exposed for some of the ambient light inside to create a nice balanced image.

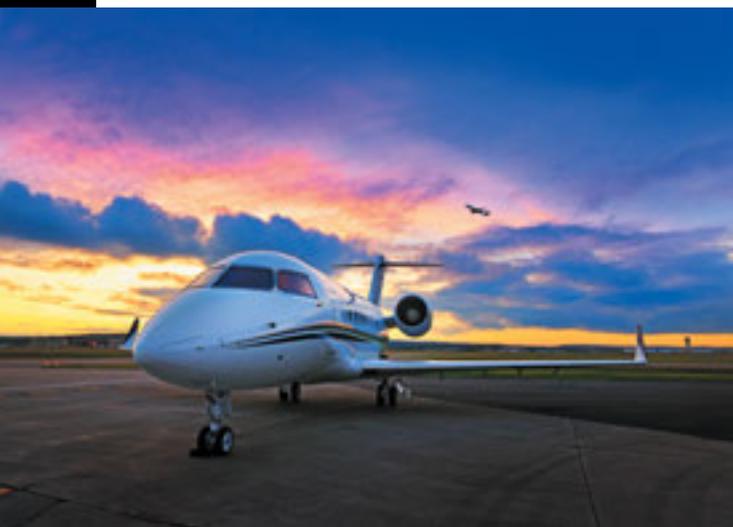
Nikon D3 with AFS-Nikkor 14-24mm f/2.8G lens, f/8 at 1/50 sec. ISO 1000

Blending Ambient Light with Flash

Flash output generally has a very short duration, usually much shorter than the shutter speed appropriate for an ambient light exposure. On most digital SLR cameras you would set your shutter speed to 1/160 second or slower so that you can ensure the flash is synced to your shutter duration. Shooting in a studio environment that is usually plenty

fast enough. However using technologies like Hypersync I have been able to sync up to my Scor S pack at up to an incredible 1/8000 second with my Nikon D810 and other Nikon bodies – this is a tremendous feature when you have bright ambient light and you need to shoot faster than 1/160 second. This gives you great control by allowing you to adjust the power of your flash, and your ambient light exposure within an exceptionally large range.

I had the opportunity to photograph and take a ride in this Lamborghini Aventador when it was the only one in Canada, and believe me, shooting this beauty was a treat, but driving down the highway in it was exhilarating! This assignment may sound like a photographer's dream, but there was a real limitation on this shoot—I was given less than an hour to photograph the Lamborghini outdoors on a sunny day, and I had to shoot on location where the car needed to be for an event. With my powerful on-location Broncolor light setup I was able to overpower the sunlight with the directional light of my 2 flash heads, and use the sunlight as a fill to create very pleasing and contoured lighting on the supercar. I shot at f/11 at 1/200 second at ISO 100 to balance the ambient light of the sun and overpower it slightly with my directional flashes. You can control the light on any subject in this way by using a flash as a main light source and then filling in your subject with the sun or other ambient light sources.



Ready to Fly

I used a single Broncolor flash unit at quite a distance from the hanger to well expose this aircraft amongst a glorious sunset sky. My picture control settings on my Nikon were set to full saturation.

Nikon D3X with AFS-Nikkor 14-24mm f/2.8G lens, f/8 at 1/60 sec ISO 400



Lamborghini Aventador

I shot this Lamborghini outdoors with 2 Broncolor flashes at full power to overpower the sunlight. Later I Photoshopped out the background and replaced it with a simple gradient and shadows under the vehicle.

Nikon D4 with AFS-Nikkor 85mm f/1.4G lens, f/11 at 1/200 sec. ISO 100

**Shaping the Light**

Another advantage of a good studio light kit is that you can usually get a plethora of different light shapers to create different looks and qualities of light. From beauty dishes to soft-boxes, octaboxes and umbrellas to grid spots, the range of light modifiers expands the versatility of a lighting system. I have a variety of light shapers so I can choose large or small units with softer or harder light qualities, to ideally match the studio lighting effect to the assignment.

Do your research, look at test images, and take the time to experiment with any new gear to learn how to master the light. I asked my beautiful fiancée Sarah to model for me when I got my new Broncolor Para 133 reflector and Scoro S Pack, and you can really see the beautiful quality of light that this light shaper provides. It gives off tons of contrast and detail but is still soft enough for portrait and fashion applications, as well as producing a nice starry catchlight in the eyes. It is great to have someone to photograph as you practice with your lights. I have a friend who became a lighting master by practicing on a mannequin! This is another great way to get to know your lights and what you can do with them before shooting a real assignment.

It's All About the Details

While I made the bathroom look quite large with my 14mm focal length, it was a tight space to shoot. I bounced one Broncolor light head off the white ceiling to get nice clean even light that that still enhanced the detail and rich colours. The sheer power of my single Broncolor light allowed me to get all the depth of field I needed for this difficult shot. *Nikon DX with AFS-Nikkor 14-24mm f/2.8G lens, f/22 at 1/20 sec. ISO 250*



Behind the Scenes shooting Nikon/Broncolor

In this Behind the Scenes image you can see the Broncolor Para 133 in the foreground and 30x120 light shapers in the background. I also used an additional head as a background light with a grid for some of the images I shot. These light heads were all powered by my Broncolor Scoro S pack and I used the RFS transceiver to control individual flash head output right from my camera which makes shooting and micro-adjustments a breeze.

Nikon D800E with AFS-Nikkor 14-24mm f/2.8G lens, f/8 at 1/50 sec. ISO 125



Modelling Lamps

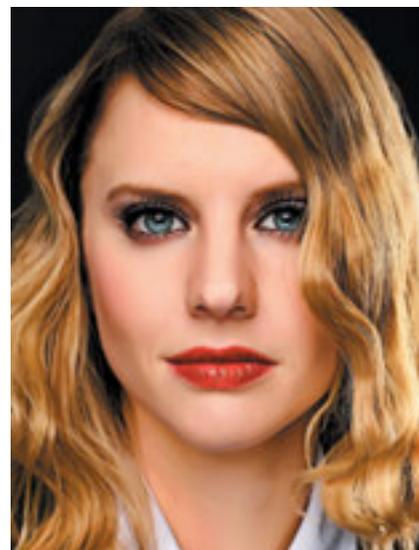
One of my favourite features on all of my studio lights is the modelling lamp. In many situations I shoot in a studio or in a dark environment. It is nice to turn off lights that you aren't using in the room, and turn on the modelling lamps so that you can see roughly how the light falls on your subject, and the modeling lights also help you focus accurately.

Other fun stuff

A good studio light will have many features to expand your creative capabilities. For instance, you might be able to control the flash duration and colour temperature right from your pack. Recycle time is important as well—many good packs have a speed setting to allow you to speed up recycle times—this can be very handy when shooting action, sports or fashion. You can also use those fast recycle times for multiple exposure images or image sequences fast enough to keep up with a Nikon D4s!

Studio flashes clearly open up a whole new world of possibilities. If you want to try out some studio lights, I recommend renting them for a day from your local camera shop, or come to one of my workshops where you can try out and learn to master the light for yourself with the latest Nikon and Broncolor equipment.

Happy Shooting!



The Stars in her Eyes

The Para 133 close to the subject creates a wonderful "starry" look in the eyes along with an unparalleled pleasing contrast. This really made her eyes pop. I also used an additional head with a 30x120 softbox under the eyes and as a fill and another from the side-rear. I used a vivid setting on my Nikon D810 to get some amazing colour and contrast as well.

Nikon D810 with AFS VR Micro-Nikkor 105mm f/2.8G IF-ED lens, f/10 at 1/160 sec. ISO 100

Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, and sports photographer, and Nikon Ambassador for Canada.

Olympic Champion Marielle Thompson - Gazing into her Crystal Ball

I had the extreme pleasure of shooting World Champion and now Olympic Gold Medalist Marielle Thompson while backcountry skiing for a Nikon Canada shoot and then later a fashion shoot with her at my studio. Marielle transformed in front of the camera and we ended up getting some amazing shots of her and her crystal globe! I used 3 Broncolor lights with coloured gels to get this fun image.

Nikon D800 with AFS-Nikkor 85mm f/1.4G lens, f/9 at 1/125 sec. ISO 100

**Classic**

I love the ability to control the quality of light with my Broncolor flashes and all the amazing light shapers Broncolor offers. I also set my Nikon to Monochrome in my picture control settings and increased the contrast slightly, allowing me to get it exactly how I wanted it right in camera. My 85mm is a fantastic focal length and a wonderfully sharp lens for fashion images like this one.

Nikon D810 with AFS-Nikkor 85mm f/1.4G lens, f/8 at 1/160 sec. ISO 100



CANADIAN ANGLES
BY MICHELLE VALBERG

ANTARCTICA

SENSORY OVERLOAD!



A lounging leopard seal in Pleneau Island, Antarctica.
Nikon D800E, Nikkor 200-400mm.

Bio

Michelle Valberg is the founder of Valberg Imaging, Ottawa, a Canadian Nikon Ambassador, and an award-winning Canadian photographer. Renowned for her soulful portraiture, majestic wildlife and stunning landscapes, Michelle recently published her third book, *Arctic Kaleidoscope: The People, Wildlife and Ever-Changing Landscape*.

I knew what I was supposed to be doing. I knew what I was there for. But I couldn't bring myself to do the job for which I'd travelled 3200 nautical miles and across three continents for. My cameras and equipment—the tools of my trade—hung loosely at my side. My mind was simply and utterly overwhelmed by the scene before me.

As I watched from my perch at Brown Bluff at the northern tip of Antarctica, thousands of Adélie and Gentoo penguins squawked and chattered as they nested, their tightly packed colonies ranging along the prominent reddish-brown volcanic cliffs.

Their guano—not the rank barnyard odour of walruses in the Arctic but nevertheless smelly—created a foul-smelling curtain around us. The penguins' calls, their comical Charlie Chaplin-esque gait, their communal behaviour, was completely entrancing.

I've shot images on seven continents, in all weather and in all conditions, but this most remote and unknown of places left me in speechless awe.

In a world so extreme and desolate yet so delicate and beautiful, the Antarctic represents the last frontier of human exploration and one that, after 30 trips to Canada's Arctic, I felt utterly compelled to take.

So few of us have ventured that far south in search of new vistas that everyone on our journey were actually handed 'Certificates of Antarctic Discoverers'. We had, the organization noted, "joined the ranks of Scott and Shackleton, and ventured to set foot upon Antarctica, the biggest, coldest, driest, windiest, loneliest, most remote and least known continent on earth."

Passing of a stunning iceberg as we approached the Antarctic Peninsula.
Nikon D4S, Nikkor 70-200mm.



A Gentoo penguin walks alone on Petermann Island, Antarctica.
Nikon D810, Nikkor 24-120mm.



So few have been, but as I stood there, astonished and grinning helplessly at those penguins, I knew then exactly what everyone had told me about Antarctica – it was surreal.

Everywhere I looked, there was a photographic opportunity. At times, the choice was overwhelming. I smiled. I stared in disbelief. And when I laughed, no one around me wondered about the object of mirth—there wasn't one. It was just the giddy joy my soul felt and the sense that no matter how many photos I took, I could never truly capture what was before me, because there was no way to embed those images with what I was feeling, too.

Of the thousands of birds, seals, whales and dolphins we spotted, the millions of penguins were a favourite, perhaps because they were so exotic to my northern eyes.



While cruising to our next destination in Antarctica we were captivated by majestic glaciers, mountains and icebergs.
*Nikon D810,
 Nikkor 24-120mm.*

Each of the six species of penguins we saw were equally unique and hilarious to watch. The calls they use between mates and chicks are all individual, too. I could, and did, watch them for hours: adults incubating their eggs with their feet, feeding their chicks by regurgitation, mating couples, males courting the females and perhaps most enthralling of all, their athletic porpoising in and out of the water.

One of our stops was Petermann Island, a small, low, round island off the northwest coast of Kiev Peninsula. Just 1.8km long and 1.2km wide, it was home to the southernmost breeding colony of Gentoo penguins, a staggering 1000 breeding pairs of Adélie penguins and countless blue-eyed shags, whose chicks would feed by shoving their entire heads down their mother's throat.

As we hiked up to a viewpoint to look back towards an iceberg alley, the ever-present guano enveloped us again and my mind wandered to geographer August Petermann, who was part of the German expedition to discover the spot in 1873-74. How did they do it, with such rudimentary equipment, I wondered. And even more alarming, how did the 1908 French expedition winter there and put up with the iso-

lation, lack of supplies and that bloody awful smell?

Leaving the all-pervasive stench on shore, we ventured out into the huge rolling swell in zodiacs. Traveling in these sturdy but light boats is always a challenge for photographers: One unexpected slap of a wave can leave you—and your equipment—completely soaked.

Keeping my dry bag close by, I increased my ISO and went with a minimum of 1/2500 shutter speed because at sea, everything happens at an accelerated pace. At Pleneau Island, we approached a leopard seal lounging idly on an ice-floe, as crab-eaters and Weddell seals dodged playfully between the towering bergs. Acting quickly and having a keen eye was important in capturing these moments.

On our last day, back on board *Le Boreal*, we were surrounded by humpback whales displaying their flukes and bubble net feeding. Running from one side of the ship to another, we had to anticipate where they might come up, then shoot a crazy number of frames to catch these gentle giants. It was both exhausting and exhilarating.

With so many amazing things to photograph, at times I had three cameras on the go: my Nikon D810 with the 14-24mm, Nikon D800E with the 70-200mm and the Nikon D4S with the 200-400mm. Most often, I carried two cameras—one with a wide angle, the other with a telephoto.

Light changes dramatically in the Antarctic. You can literally encounter four seasons in a single morning, as dramatic clouds offset bright icebergs coloured with intense greens and blues. Then, the sun comes out and pulls out textures and patterns. The effect was dazzling, provided you kept a watchful eye on exposure.

And speaking of exposure, there was a bit of that, too. One day, we dropped anchor at Deception Island in the South Shetland Islands, so called because it is not actually an island, but the flooded caldera of an active volcano. Seen from the air, it resembles a donut with one bite missing. First spotted in 1920 by British sealers, it is now the site of extensive geological research.

Porpoising Gentoo and Chinstrap penguins at Gourdin Island, Antarctica.
*Nikon D4S,
Nikkor 200-400mm.*



A selfie taken with a tripod and the interval timer. Chilling with the King Penguins on Salisbury Plain, South Georgia.
*Nikon D810,
Nikkor 24-120mm.*





A humpback whale shows its fluke at the entrance of the "iceberg alley" at Pleneau Island.
Nikon D4S, Nikkor 200-400mm.

At Whaler's Bay, where the partially buried remains of the Hektor Whaling Station pokes up out of the earth, we disembarked. We investigated the gravel beach and hiked along the caldera wall.

A few in our group (including my sister Kim) decided to commemorate our Antarctic trip with something other than thousands of images. One by one, they shimmied out of their cold weather clothes and raced down to the shoreline to splash in the ocean. They didn't last long: two seconds in the frigid waters, a series of startled shrieks and they sprinted back up the black beach to their clothes and onwards to the warmth of the ship.

The sight of soaring albatross, raising and swooping over the raging waves will be entwined in my memory forever. I will miss their majesty, elegance and unbroken variations. I will miss the sights, sounds and smells of the southern hemisphere. I will miss being intimately immersed into the life of penguins and seals. I will miss the ice and the majestic landscapes.

I will miss it all.

I will return for more.



A blue-eyed shag feeds its chicks on Petermann Island, Antarctica.
Nikon D4S, Nikkor 200-400mm



ADVENTURE
CANADA

Model—Colleen Novoligak. Photo © Michelle Valberg

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Shooting Tips

BY MICHAEL DEFREITAS

WHAT'S IN MY BAG?

Wherever you go, make sure your camera bag is properly equipped.



My typical bag of equipment for travel photography assignments.

As a photojournalist specializing in travel assignments, the most frequent question that people ask is, "What sort of camera equipment do I need." My usual reply is, "It depends on what you like to shoot, where you are going and how much you want to spend."

There is easy answer when it comes to travel photography equipment. No single lens or camera will do everything efficiently and effectively. Most people buy a camera for their day-to-day needs (family get-togethers, a baby's first steps and cute Halloween costumes), but that doesn't mean it is a suitable choice for travel photography.

Unlike point-and-shoot cameras, digital SLRs offer various image shooting formats (JPEGs, TIFFs or RAW) and the ability to use a variety of lenses and photographic accessories (flash units, filters, etc.). You can build your DSLR system over time and modify it as your travel preferences change, so my first recommendation is to get the best 12-megapixel+ DSLR you can afford.



Dome of the Rock and the Western Wall, Jerusalem, Israel. 80mm, f/2.8, 1/30 second, ISO 200.

Arab woman with the Philae Temple reflected in sunglasses, Aswan. 200mm, f/5.6, 1/500 second, ISO 200.



Cover the Territory with Zooms

Lens selection depends on what you like to photograph. Sweeping panoramas of the Grand Canyon or Brazil's Iguazu Falls are best tackled with wide-angle lenses in the 14mm to 28mm range. A medium-range telephoto lens (70mm to 110mm) is perfect to take a picture of that cute Egyptian girl holding her goat or the smiling gold-toothed tuk-tuk driver in Bangkok. To capture images of skittish pink flamingoes in the Galapagos Islands or breaching humpback whales in Alaska, you will need a 300mm or longer telephoto lens.



Mauna Kea, Big Island Hawaii. 17mm, f/8, 1.3 second, ISO 100.

There are many “travel zoom” lenses that cover a very broad range of focal lengths (like 18mm to 400mm). These lenses produce very good images throughout the range, and they often have “sweet spots” in the zoom range where images can be excellent, but there are always compromises in speed and image quality to provide the convenience of an “all-in-one” zoom lens. If you crave the sharpest images possible with the convenience of a zoom lens, you might want to carry two or three zooms that together cover the wide to medium telephoto range (17mm to 35mm, 35mm to 70mm, and/or 70mm to 300mm). Many photographers invest a bit more on premium zoom lenses that cover their favourite shooting subjects (panoramas, people or wildlife).

GEAR UP

I highly recommend shooting larger RAW files, but instead of packing 10 or more 8-GB memory cards or a heavy laptop, invest in a portable image storage device (basically a portable hard drive with LCD for image viewing). You can free up memory card space by transferring image files to these devices, thus reducing the number of cards you need. Digital Foci and Sanho offer 160 to 500 GB sizes for between \$200 and \$400.



Iguassu Falls, Brazil. 20mm, f/11, 1/200 second, ISO 100.

Don't Forget the Memories!

Memory or compact flash cards come in various sizes. The amount of memory you'll need depends on the image file format you shoot. If you shoot high quality jpegs with a 12-megapixel camera, you can probably cover a three-week hiking trip in Peru with two 16 GB cards. Shooting RAW files gives you the greatest flexibility to post-process or modify your images when you return home, but requires significantly more memory (see “Gear Up”).

Pack Some Power

Digital SLRs use lots of power, so make sure you pack at least one extra battery (I always pack two). Also, cold weather saps battery power quickly, so you will need at least two spares if you plan on shooting harp seal pups on the St. Lawrence ice flows, northern lights in Yellowknife or penguins in Antarctica. A backup battery charger is also a good idea on remote trips.

Take a Tripod!

If you have read my other columns, you know how I feel about tripods. A tripod is a must, regardless of your destination and especially if you are using long telephoto lenses. Make sure the one you get is sturdy enough to support the weight of your camera and largest lens (take the camera/lens combo with you when shopping for a tripod).



Grizzly chasing salmon, Alaska. 380mm, f/7.1, 1/800 second, ISO 200.

Pick the Best Bag

Finally, camera bags are specially designed to hold and protect camera equipment from bumps and damp conditions. Many of the leading bag manufacturers offer a wide assortment of all-weather camera cases, backpacks and fanny packs. I often carry one large bag when I am in transit, and pack a mid size and a small day pack into my luggage so that I can customize my kit for a range of side-trips. Choose wisely, and your camera bag(s) will add immeasurably to the enjoyment of your trip. Don't stuff expensive equipment into regular backpacks, handbags or luggage – they are not designed to protect sensitive precision equipment. It is always a good idea to carry along some tie-downs, rope, or straps to attach bags to cargo racks. A couple of Lynx Hooks (lynxhooks.ca/) stretch straps are ideal to secure tripods and camera bags to ATVs, kayaks, bikes, etc.

Ready To Take It To The Next Level?

PRO TIPS EXTRA GEAR TO CONSIDER

- A rubber blower bulb for sensor cleaning. When blowing dust off a sensor make sure to follow the manufacturer's instructions and point the camera downwards. This will allow the dislodged dust to 'fall' out of the sensor compartment.
- A sensor cleaning kit (VisibleDust is my preferred choice) for dusty desert travel.
- A couple of large Ziploc bags. Moving your camera equipment from a cold to a humid environment (like leaving your air-conditioned room in the tropics or heading inside from the ski slopes) can cause condensation problems. Avoid condensation by placing your camera and lens in the bag and open the bag only after the equipment has acclimated to the warmer space.
- Keep one or two of those moisture absorbing crystal packs in your camera and/or Ziplock bags at all times.
- An extra lens cap to protect the front element of your lens (to replace the one you left perched on that rocky outcropping or hotel room!)
- A lens hood to protect the front element and to reduce lens glare or flare in bright conditions.
- A list of camera equipment (with serial numbers) in case of theft. You will need this info for the police report and your insurance claim.
- A small compass to show you where the sun rises and sets.



SPECIAL FEATURE | TECHNIQUE

BY FRANCIS AUDET

THE SKY'S THE LIMIT SHOOTING THE MILKY WAY

For some of us, home is the place where we grew up. For others, it is their country, but for a small group of star gazers, it is the Milky Way, our home galaxy.

You might think that it would be a simple process to photograph a subject as large as the galaxy – but it can be a real challenge! Here are a few tips to shoot your home among the stars.

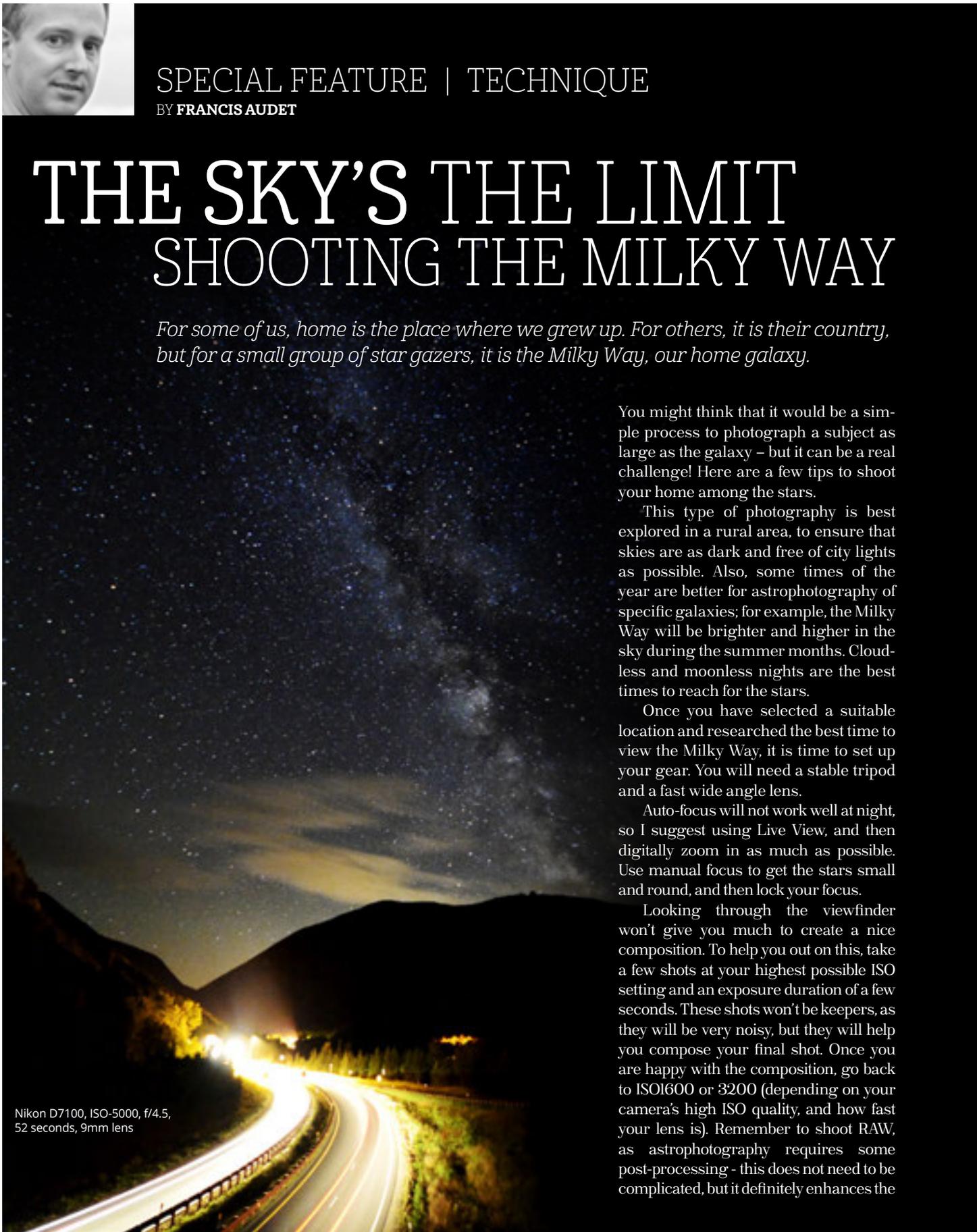
This type of photography is best explored in a rural area, to ensure that skies are as dark and free of city lights as possible. Also, some times of the year are better for astrophotography of specific galaxies; for example, the Milky Way will be brighter and higher in the sky during the summer months. Cloudless and moonless nights are the best times to reach for the stars.

Once you have selected a suitable location and researched the best time to view the Milky Way, it is time to set up your gear. You will need a stable tripod and a fast wide angle lens.

Auto-focus will not work well at night, so I suggest using Live View, and then digitally zoom in as much as possible. Use manual focus to get the stars small and round, and then lock your focus.

Looking through the viewfinder won't give you much to create a nice composition. To help you out on this, take a few shots at your highest possible ISO setting and an exposure duration of a few seconds. These shots won't be keepers, as they will be very noisy, but they will help you compose your final shot. Once you are happy with the composition, go back to ISO1600 or 3200 (depending on your camera's high ISO quality, and how fast your lens is). Remember to shoot RAW, as astrophotography requires some post-processing - this does not need to be complicated, but it definitely enhances the

Nikon D7100, ISO-5000, f/4.5,
52 seconds, 9mm lens



final image. My typical post-processing work flow includes white balance adjustments (I like the 3400-3500K range for more natural-looking colour), noise reduction to compensate for high ISO, and local contrast increase to make the Milky Way pop-out.

To avoid star-trails, the typical rule of thumb is to shoot faster than 600/focal length for full-frame bodies, and 400/focal length for DX bodies to compensate for the cropped sensor. To help keep exposure time relatively short, a fast lens is very helpful (f/2.8 for example), and since the Milky Way is quite large in the sky, a wide angle lens will give better results.

It is always a good idea to take several shots, as you won't always notice a passing aircraft or satellite which may ruin your final shot. Astrophotography can be a fascinating way to "go where no one has gone before", and it is a great opportunity to explore the realm of post processing. Don't be disappointed with the original in-camera results. The potential is there... and for astrophotography enthusiasts, the sky's the limit!



Before and after - with simple post-processing in Nikon Capture NX2.
Nikon D7100, ISO-3200, f/2.8, 30 seconds, 17mm lens

Bio

Francis Audet, a master of light and perspective, is the founder of the Photo Planet Project, and a leader of seminars and webinars on a wide range of photo topics. For a stunning array of visual images, please visit francisaudet.com



The Endless Knot

Check your Inbox for PHOTONews Flash or see www.photonews.ca for details on how Will got this shot.

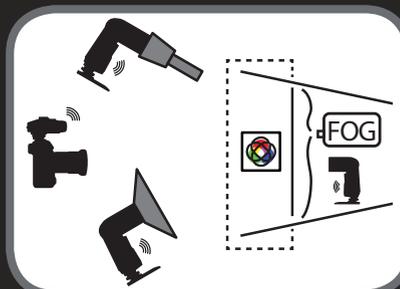
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SoftBox LTp ... Snoot XTR

Equipment used get this shot:

- One LumiQuest SoftBox LTp
- One LumiQuest Snoot XTR
- Three Speedlights



"I regularly use multiple flashes with different modifiers on each flash. It's all about shaping light how I want it."

Will Prentice
Photographer • Brand Specialist - Lighting

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PORTRAIT LIGHTING TECHNIQUE

BY FRANÇOIS DESROSIERS

THE CACTUS REVOLUTION

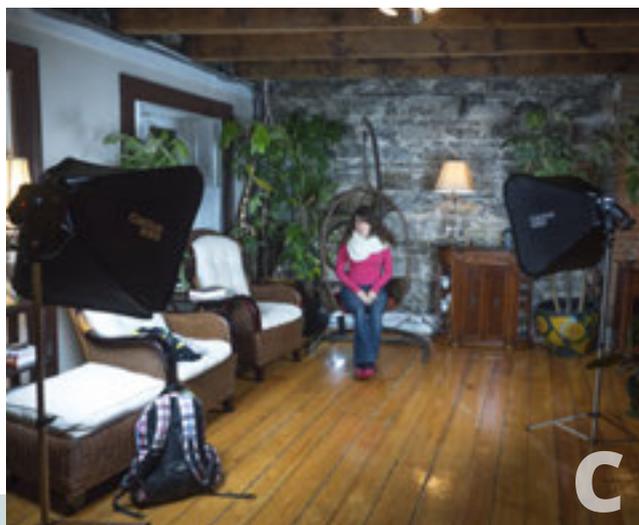
When I do conferences and workshops on portable flash techniques for portraiture, the subject of compatibility between different brands of flash and the various Nikon, Canon, Pentax, Olympus, Sony and other camera systems always becomes a topic of conversation.



Bio

François Desrosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

At last, there is a solution for inter-brand flash conflicts! As I prefer to work in manual mode to control lighting situations with my flash equipment, I can now mix any brand of flash with any of the camera systems using the Cactus Radio System 6. I could do this before with the Cactus 5, but the new Cactus 6 lets me change the power of my remote flashes from a distance. For this series of pictures, I worked with my Olympus OM-D EM-1, Olympus 40-150mm F2.8 lens and three different flash units—one Cactus RF 60 flash with integrated radio sys-





tem, one Nikon SB 800 flash, and one Canon 580 EX flash. I had a Cactus 6 in transmitter mode on my camera, and Cactus 6 receivers on my Nikon and Canon flashes. The key is to have the whole system on the same channel, in this case I used channel 1. I placed the Cactus RF 60 flash in group A, the Nikon flash in group B and the Canon flash in group C. That way I could control each flash from the camera position.

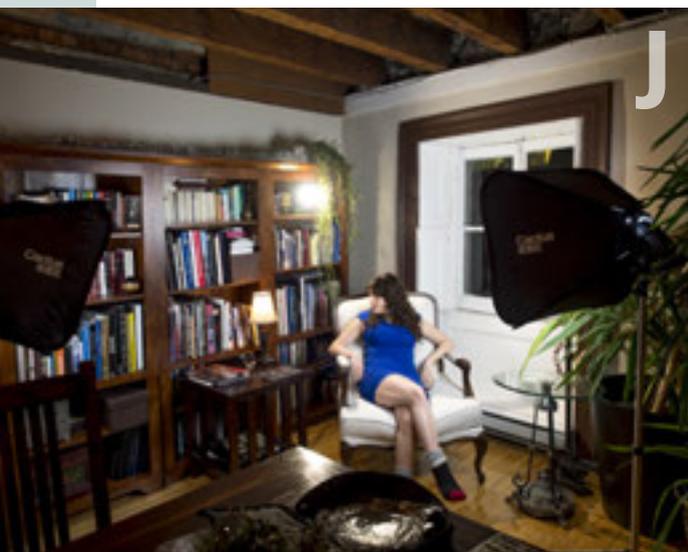
To light photo "A", I worked at 1/100 second, f/2.8 and ISO 200 and set my Cactus RF 60 flash to 1/8 power. Sara is correctly exposed, thanks to my flash, but the rest of the scene is too dark. In photo "B" I decided to change my speed to 1/50 second in order to capture the mood lighting from the lamp. My basic exposure guideline is to always blend my flash with the ambient light. In order to light the right of the face, I adjusted the Nikon flash to 1/16 power, and this also helped to light the plant. I used both flashes in Cactus CB 60 diffusion boxes (see photo "C"). These 60 cm boxes let me have better control over my light.

For the second series of photos (photo "D") I started with my flash group A to my left, set to 1/8 power, 1/50 second at

f/3.5. The overall result is dark, but the right side of the face is correct. I missed the hair light and the other side of her face. The addition of flash group B at 1/16 power makes all the difference (see photo "E"). In addition to giving volume to the hair, and adding detail to the skin, it adds to the overall impact of the picture. Photo "F" shows the position of the flash - not right behind Sara, but from the side, to reduce contrast and increase image brightness.

For photo "G" I set my Cactus RF60 flash to 1/8 and moved the flash to change the detail and contrast of the hair light. The flash to subject distance remained the same. With the Cactus EP 1 battery pack, I was always ready to trip the shutter. I shot at 1/40 second, f/3.2. I stayed with the same settings





as the light is quite similar throughout the loft. The first shot lacks a bit of light on the right side of Sara, so I added my flash group B at 1/32 power (see photo “H”). The result is good and depending how Sara is posed, I always have a lighting set up that uses contrast to make the subject stand out.

I wanted to create a shot that used the ambient lighting effect on her hair, and at the same time use light to separate the subject from the background. For this photo I added my flash group C to light the library with a Cactus amber filter. I did not need a lot of power, because too much light from this group would have lost the warm tint. I adjusted my shutter speed to 1/125 and dialed-in +2/3 exposure compensation. It's not much, but it makes all the difference. We can see the layout (photo “J”) showing the flash positions and the way the set is arranged so the model is comfortable.

For the final image, I went with three flashes for a beautiful atmosphere and detail throughout (see photo “N”). My flash group gave me a good exposure for Sara, but the lighting set up lacked detail on the left of the photo,





Through the Lens

BY BERNARD BRAULT

PORTRAIT IN THE FIELD

The Assignment: To photograph a popular songstress at her home in the countryside..

The Concept: My concept was to pose Marie-Philippe, a popular country music singer in a rustic environment.

Staging the Shot: While driving along Route 15 toward Marie-Philippe's home in St-Édouard de Napierville, I spotted a soya field that was just the right colour and the crops were the right height to fit my country theme.

Equipment: I shot with a Nikon D4 and Nikon 24-70mm f/2.8 zoom, at 1/160 second and f/3.5, ISO 200. I used two Nikon SB-800 flash units and a pair of Aurora Firefly soft-boxes.

Technique: We hiked into the soya field in late afternoon and I as I set up my two flashes with the Firefly diffusers on tripods, Marie-Philippe began to pose for me.

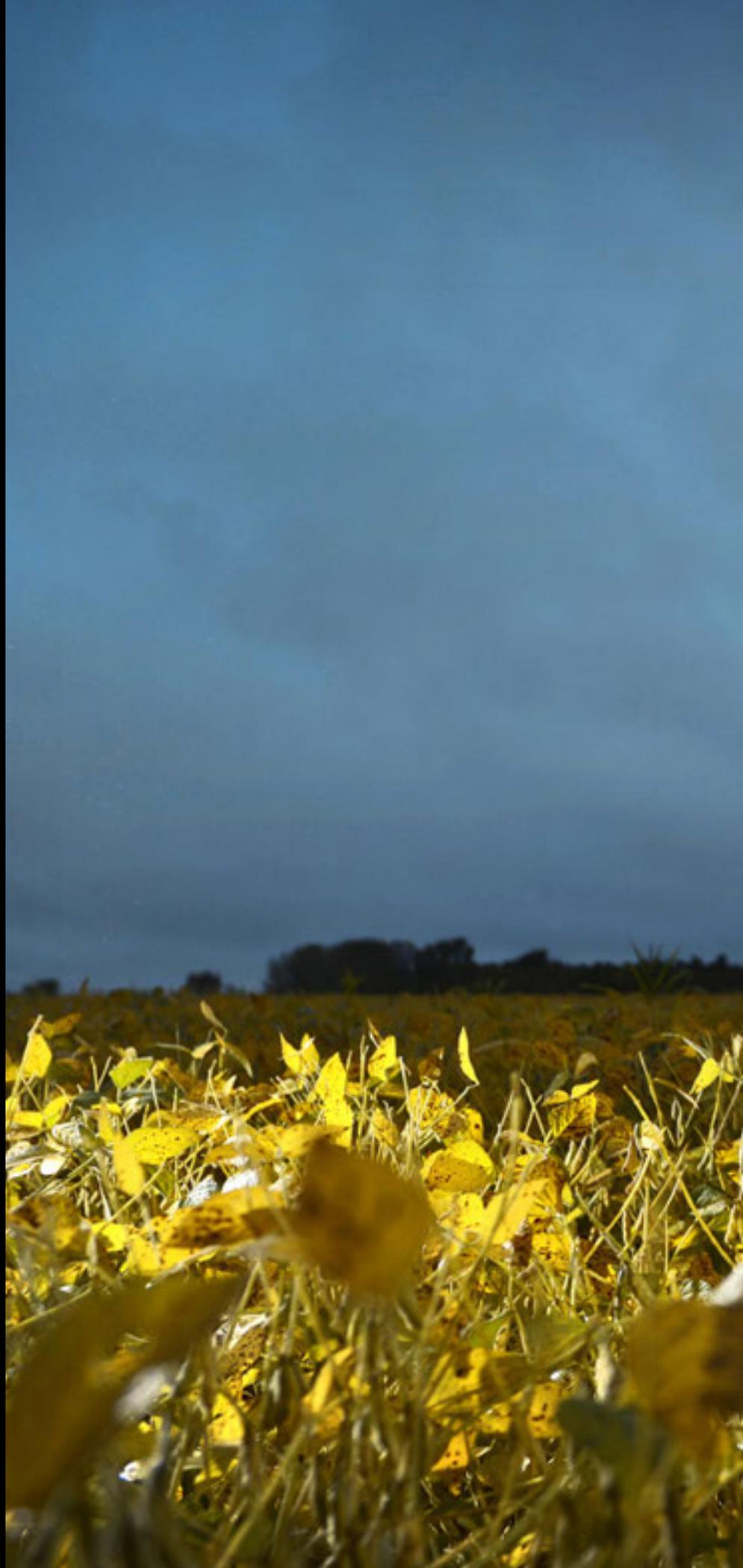
Post Processing: I used Photo Mechanic to choose my best frames, and then post-processed the series of images in Photoshop. For this particular image, I used the Perfect Photo Suite program to add a bit of vibrancy to the colours.

The Result: The yellow and blue of the late afternoon light added the special "look" that I wanted to capture in this portrait assignment. The only tricky element was convincing Marie-Philippe to pose in the field as a fine mist of rain fell in the area.

BERNARD BRAULT

A professional photographer since 1976, Bernard Brault captures images filled with emotion and movement.

Since 1984, Bernard has been a photographer for La Presse, one of the largest French-language daily newspapers in North America. For a wonderful array of visual images, please visit www.bernardbrault.com







Field Test Report

BY **PETER K. BURIAN** FOR PHOTONEWS

NEW TAMRON SP 15-30MM F/2.8 DI VC USD

Tamron's new ultra-wide full-frame zoom lens, the 15-30 f/2.8 VC, is now available from Canadian retailers. Unlike fish-eyes that are useful for special effects, this is a true rectilinear lens with a 110° field of view at 15mm, making it well-suited to conventional image making. More importantly perhaps, it's equipped with premium-grade optical elements and image stabilisation for excellent image quality as I discovered during my tests.

Primary Features

Mechanically and cosmetically, this is clearly a pro-calibre product with rugged construction, wide rubberized/knurled zoom and focus rings, and a handsome matte black finish. Because of the unusually wide, constant maximum aperture of f/2.8 it's certainly large and heavy but balances well with a full-frame DSLR. The great light transmission to the AF sensors via the wide f/2.8 maximum aperture at all focal lengths ensures fast, reliable autofocus in low light.

In order to reduce the risk of flare in side lighting there's a built-in lens hood. Super wide lenses such as this one do not accept front-mounted filters because of the protruding front element. A lens cover is included, with an innovative design that slips right over the lens hood.

The fast/silent Ultrasonic Silent Drive AF System provides quick response. A full-time mechanism allows for fine-tuning focus in AF mode. The lens also features nine curved aperture blades for smooth background blur, a pleasing bokeh.

Tamron's latest Vibration Compensation stabilizer is included in the Nikon and Canon mount models. Since a tripod is not allowed in the architectural locations that I was documenting, the VC system — and the wide f/2.8 aperture — were beneficial. They allowed me to make blur

free photos in dark locations without setting a very high ISO level.

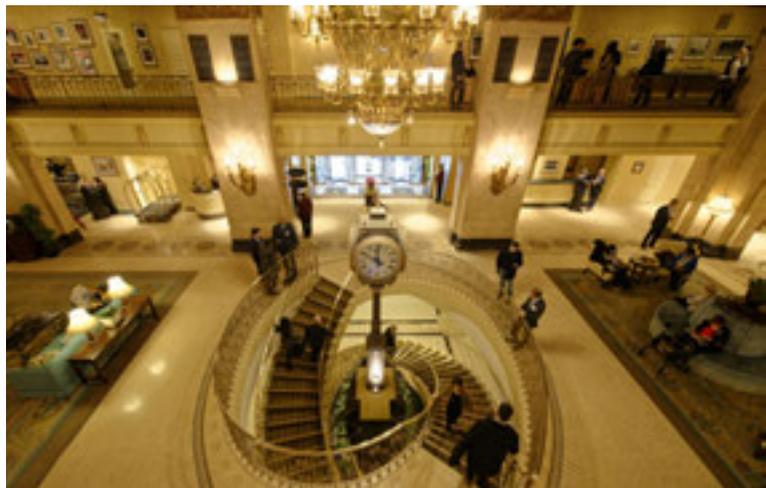
Optical Technology

As hinted earlier, the optical formula includes high tech elements: an XGM (eXpanded Glass Moulded) aspherical plus three pieces of Low Dispersion glass to minimize all types of aberrations as well as distortion. To minimize the risk of flare, the engineers specified the use of eBAND and BBAR coatings in addition to the hood. And as a bonus, the front element benefits from a fluorine coating that repels water droplets and greasy fingerprints from the large convex surface.

Optical Evaluation

While reviewing my hundreds of images (made with a 36 megapixel Nikon D800) on a professional 24" computer monitor, I made the following notes. At every aperture from f/4 to f/8 (the "sweet spots"), this lens produced images suitable for excellent 16x24" prints with impressive definition of intricate detail. Particularly those made at shorter focal lengths are ab-

With any ultra-wide lens you should watch the horizontal and vertical elements of your scene — for this shot, I kept the horizon level, and shot from a position where the vertical pillars on the left and right appeared to be symmetrical.



Bio

Peter K. Burian is a stock photographer whose work is marketed by three stock agencies, and a Contributing Editor with several publications in Canada and Australia. Check out his work and his bio at peterkburian.com



solutely stunning. Even at $f/2.8$ and at small apertures, image quality is adequate for beautiful 13x19" inkjet prints (after cropping for the aspect ratio of that print size).

Light falloff (darkening at the corners) is visible in images made at $f/2.8$ in the 15-20mm range, especially. That was easy to minimize by stopping down to $f/5.6$ or a smaller aperture, or later with image editing software (such as Tamron's SilkyPix which is included with the lens). As expected with a super wide lens, there is some limited barrel distortion at the edges of the frame at the shortest focal lengths. This is not visible in landscape images and not obvious at a glance even in architectural photos.

Of course, when tilting the lens upward — as I often did for creative effects — "perspective distortion" becomes obvious. Do note that this is not caused by any optical flaw so it's easy to prevent by ensuring that the camera back is perfectly level.

Final Assessment

Aside from the ability to include a vast area of a beautiful structure in a single image, the shorter focal lengths allow for a more obvious expanded spatial perspective than a 24mm lens. In other words, it's possible to render nearby objects as

unusually prominent, while distant elements are "pushed back," making a desert vista or a sweep of wildflowers seem more expansive..

If you want to expand your visual horizons, the very competitively-priced SP 15-30mm $f/2.8$ Di VC USD zoom can open new doors to creativity with a full-frame DSLR. An extremely wide angle of view does require some experimentation for creating effective images, search for suitable subject matter and try unusual viewpoints. Some of your pictures will seem "weird" but others will be dynamic or dramatic. Although not inexpensive, this lens offers many useful features, including an impressive optical formula that will reward the investment with professional-calibre image quality.

As those photos at 15mm (left) and 30mm (right) indicate, the Tamron zoom offers quite a bit of versatility in terms of focal lengths, with the 15mm end providing the most dramatic effect because of its true super wide angle of coverage. These photos, all made at $f/2.8$, exhibit high sharpness and definition of intricate detail, particularly in the central 75% of the image area.

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SPECIFICATIONS

Tamron SP 15-30mm $f/2.8$ Di VC USD (A012)

Field of View (Full Frame DSLR):
110° 32'–71° 35'

Field of View (APSC DSLR): 85° 51'–49° 53'

Aperture Range: $f/2.8$ to $f/22$

Optics: 18 elements in 13 groups, incl. 1 XGM and 3 LD

Minimum Focus Distance: 28cm

Coatings: eBAND, BBAR and (on front element) Fluorine

Diaphragm: 9 blades for circular aperture

Dimensions/Weight: 98.4x144mm (approx.); 1100 g

Features: VC stabilizer (in N and C mount), USD AF motor, full-time manual focus, built-in hood, front cover, SILKYPIX software

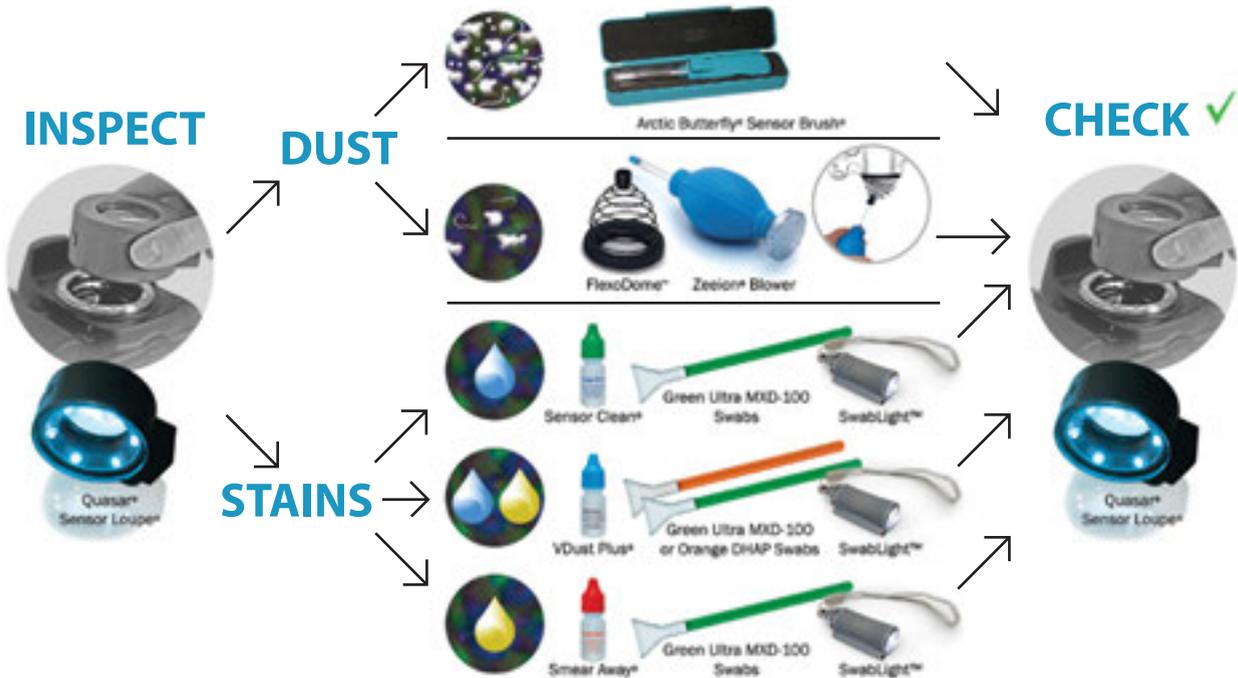
Mounts: Canon, Nikon, Sony



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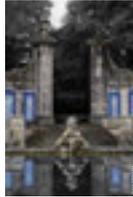
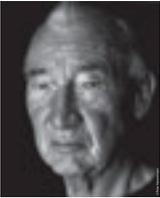
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Digital FineArt Collection

 <p>Photo Rag* 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Daguerre Canvas 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Canvas FineArt Hahnemühle</p>	 <p>Photo Rag* Ultra Smooth 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Monet Canvas 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Canvas FineArt Hahnemühle</p>	 <p>Photo Rag* Duo 170 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Rice Paper 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>
 <p>Photo Rag* Book & Album 200 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Leonardo Canvas 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Canvas FineArt Hahnemühle</p>			 <p>Photo Rag* Pearl 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>	 <p>Canvas Metallic 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Canvas FineArt Hahnemühle</p>
 <p>Photo Rag* Baryta 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>	 <p>Photo Rag* Satin 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>			 <p>FineArt Pearl 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>	 <p>Bamboo 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>
 <p>Museum Etching 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>German Etching 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>William Turner 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Torchon 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Photo Rag* Bright White 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>	 <p>Albrecht Dürer 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Matt FineArt Hahnemühle</p>
 <p>FineArt Baryta 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>	<p>Hahnemühle FineArt</p> <p>Award-Winning • Museum Quality Inkjet Paper</p> <p>www.hahnemuehle.ca</p>				 <p>Baryta FB 100 gsm, 100% cotton, acid-free, archival quality</p> <p>Glossy FineArt Hahnemühle</p>

“FRESH!”



Roger Kirchen, of Sherwood Park, Alberta, was strolling through the woods with his grandchildren when they encountered some Wood Frogs (*Rana sylvatica*). The frogs brought to mind the fairy tale of the "Frog Princess", and they thought it would be fitting to offer the princess a bed of fresh flowers. The photo was taken with a Canon 7D and a 150 mm Macro lens + 1.4 TC, shooting at f/16, 1/200 sec, ISO 200. An off-camera flash fitted with a diffuser was used.

The PHOTONews Spring 2015 Challenge theme is "Fresh!" Your assignment: to capture an image that conveys this impression. This may be a still-life shot of something new and "fresh", a photo of a friend doing something "fresh" or any family-rated interpretation of the theme.

To participate in the PHOTONews Challenge, please visit our flickr® group at www.flickr.com/groups/photoneWSgallery/ and click on the discussion thread titled "PHOTONews Spring 2015 Challenge", where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The photo pool at our flickr® group will also be used to select images for our Reader's Gallery – so take a look,

sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

Our PHOTONews Challenge themes for the coming issues are as follows:

- *Summer Challenge Theme: On Vacation*
- *Autumn Challenge Theme: Colours*
- *Winter Challenge Theme: Smile!*

The PHOTONews Challenge is sponsored by Panasonic Canada, who will present a very special prize for the most interesting image selected for publication in the next issue.



VISIT THE WEBSITE

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTONews Digital Edition archives, please visit www.photonews.ca.

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