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PHOTO

NEWS

VOLUME 23, NO. 4 / WINTER 2014-2015 / \$6.98



PORTFOLIO:

Pierre Manning

MICHAEL DEFREITAS
Hot Shots in Hot Spots

KRISTIAN BOGNER
Winter Photo Tips

MICHEL ROY
The Magic of Showbiz

PLUS:

DR. WAYNE LYNCH
Borneo - Lighting the Forest

MICHELLE VALBERG
The Northwest Passage

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Focal Point

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

COOL TOPICS!

As we head into the splendor of a Canadian winter, the PHOTONews team has compiled what we hope you will find to be a very interesting array of features for your photographic entertainment.

We lead with two spectacular features focusing on the entertainment industry – Michel Roy reveals the Magic of Showbiz as he describes how to shoot concerts and performances, and Pierre Manning takes us behind the scenes on assignment to photograph le Cirque du Soleil.

If winter travel is your passion, you can follow Michelle Valberg's adventures through the Northwest Passage, and learn how Kristian Bogner freezes the action in frozen temperatures.

For those who prefer to escape the winter cold, Wayne Lynch invites us along on a stroll through the jungles of Borneo, and Michael DeFreitas provides tips for hot shots in hot spots.

If this is your first encounter with PHOTONews, we thank you for sharing your leisure time with us. Please take a few minutes to visit our flickr group at www.flickr.com/groups/photonewsgallery/

where Canadian photo enthusiasts are invited to join the discussions, post your favourite images, and take part in our Reader's Challenge.

If you enjoy this copy of PHOTONews, please take a minute to sign up for a FREE subscription – PHOTONews is published four times per year, in both English and French editions, and distributed to more than 100,000 Canadian photo enthusiasts. You can enjoy the full content of archived issues FREE of charge at www.photonews.ca, along with a range of news and product reviews that expand the scope of the print edition of the magazine.

All in all, it's a wonderful way to indulge your passion for photography, and a celebration of Canadian creativity.

Join the conversation!



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Join the flickr® group at www.flickr.com/groups/photoneWSCanada/

Questions or comments? Please send me an e-mail at editor@zakmedia.ca

MICHEL ROY'S MAGIC OF BLACK & WHITE CHALLENGE

The "Magic of Black & White Challenge" is under way at the flickr® group, with a spectacular array of images from PHOTONews readers! Follow the action at www.flickr.com/groups/photoneWSCanada/ and post your best pictures in the discussion thread.

Michel and our PHOTONews creative team will select the best black & white images for publication in the next issue, and on the website at www.photonews.ca.

PHOTONews

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Publisher

Jacques Dumont jdumont@zakmedia.ca
Editor
Norm Rosen editor@zakmedia.ca

Graphic Design

Jean-Denis Boillat info@komconcept.com

Photo Editor André Dal Pont

Contributing writers/photographers

Dr. Wayne Lynch, Kristian Bogner,
Michelle Valberg, Michel Roy,
Peter Burian, Michael DeFreitas,
Francis Audet, Pierre Manning,
Luc Villeneuve

ADVERTISING

adsales@zakmedia.ca

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189 Alfred-Desrochers
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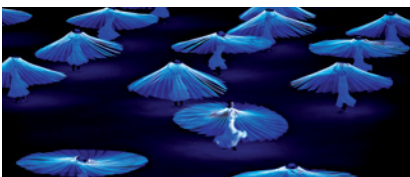
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F/5-6.3 Di VC USD



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6 PhotoNews

Editor's Choice

BRONCOLOR Siros

Broncolor's new compact monolights combine unbeatable flash performance and super-fast charging times with reliable and intuitive handling. Enjoy Bluetooth control of your lighting using broncolor's revolutionary app! All at an affordable price.

Siros boasts all the features you have come to expect from the wizards at Bron: ECTC technology providing flash duration as short at 1/13,000s (t 0.5); constant colour temperature throughout the enormous control range of 9 f-stops; minimum power of 2 Joules.

Siros is fully compatible with the extensive accessory range of light shapers that make broncolor famous. Handling and menu navigation are both easy and intuitive with Siros and are regulated through a single control dial, which allows for aperture adjustments in 1/10 steps or, by using the new "twist" function, in full f-stops.

Brand-new app "bronControl" for all-round control

Also new with Siros is the "bronControl" app, which allows remote control of all functions. Siros establishes its own WIFI network and can be controlled via smartphone or tablet. Each



Siros is assigned a colour via multi-colored LEDs for easy identification!

Explore the possibilities of HSS HyperSync™ photography, which enables a shutter speed of up to 1/8000 s. The ideal pairing of Siros and PocketWizard allows for limitless creativity while remaining simple to operate.

For more information on this exciting new lighting system, please visit www.bron.ca



Tamron Ultra-Wide and Ultra-Fast!



SP Tamron 15-30mm F/2.8 Di VC USD (Model A012)

Tamron has announced the world's first vibration controlled, ultra wide-angle 15-30mm F/2.8 Di VC USD lens.

Specifically made for D-SLR cameras, you will capture outstanding images with its many features including vibration compensation, ultra silent drive autofocus, XGM and LD glass elements, and Tamron's proprietary eBAND and BBAR coating technology.

Available soon for Canon, Nikon and Sony D-SLR cameras, the SP 15-30mm F/2.8 Di VC USD lens will join Tamron's award winning SP series lenses, which includes the SP 24-70mm F/2.8 Di VC USD (Model A007), SP 70-200mm F/2.8 Di VC USD (Model A009), SP 90mm F/2.8 Di MACRO 1:1 VC USD (Model F004), and SP 150-600mm F/5-6.3 Di VC USD (Model A011). These lenses are highly acclaimed among photo enthusiasts and professional photographers worldwide.

For more information please visit www.tamron.ca



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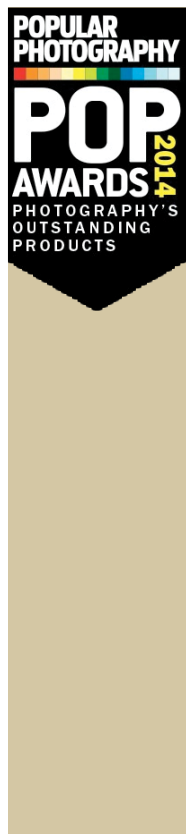


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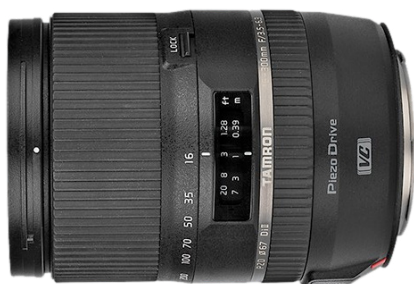
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Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro



This 18.8X super zoom provides a full-frame equivalent of 24.8-465mm while checking in at 1.28 pounds. It's able to focus as close as 12.93 inches and boasts a maximum magnification of 1:2.3 at 300mm. In macro mode, distortion was nearly gone, earning an Imperceptible rating in our test. In normal shooting, we found Visible distortion at wider focal lengths and Slight on the telephoto end. Like most superzooms, it became a tad soft at 300mm, but at wider focal lengths we were impressed with its sharpness. For its price, size, weight, and versatility, this Tamron delivers all day long.

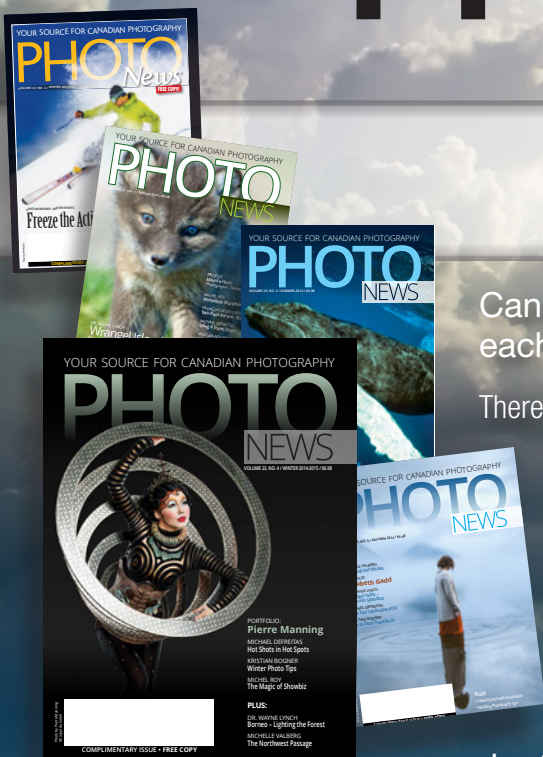
Metz 64 AF-1 Wins 2014 POP Award



Popular Photography magazine recognized the Metz 64 AF-1 as a 2014 Photography's Outstanding Products POP winner. One of the most feature-packed third-party flash units available, the German made Metz 64 AF-1 is fully TTL compatible with nearly all camera brands. A Guide Number of 64m/210ft at ISO100, 200mm and a colour LCD Touch Screen set this flash apart from the pack. Also features a USB port for firmware updates and a Secondary Fill Reflector with two power levels.



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New Oslo Series Bags from Vanguard

Vanguard has introduced a new series of camera bags designed to meet the needs of active urban photographers. Featuring sturdy, anti-shock construction, quick camera access and sleek design, the Oslo series will function seamlessly in your fast-paced lifestyle.

Oslo series bags are available in shoulder, sling, and zoom models and in three different colours, black, grey and burgundy. The Oslo series incorporates superb materials and construction with many thoughtfully designed features to meet the needs of today's photo enthusiast. The Oslo series includes a rain cover for waterproof protection making them an excellent choice for any outdoor adventure. Each of the bags in the series also features durable padding with repositionable dividers allowing photographers to custom fit the bag to their gear.

For more information please see your local photo retailer or visit www.vanguardworld.ca

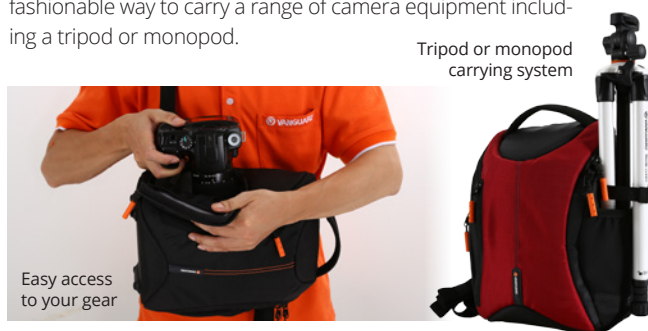


Oslo 47

OSLO 37

Sling Bags

The Oslo 47 and 37 Sling Bags allow instant access to camera gear with convenient zippered side pocket, integrated tablet compartment, and well-organized pockets. Available in two sizes, the sling bags are a fashionable way to carry a range of camera equipment including a tripod or monopod.



Easy access to your gear

Tripod or monopod carrying system



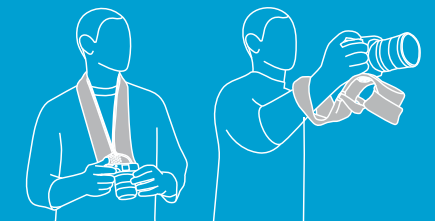
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Shoulder Bags



Oslo 25 in burgundy



Tablet compartment

Zoom Bags



Oslo 12



Oslo 14

The Oslo Series Shoulder Bags are available in three sizes: 25 shown here, 22, and 15. The bags feature extra-wide zippered tops, and anti-slip shoulder pads for easy, comfortable carrying, and a rain cover for waterproof protection.

The smallest bag in the series, the Oslo 15 provides convenient well-organized pockets for your gear. The mid-size model 22 features an integrated 7" tablet compartment, and the larger model 25 features an integrated compartment for an 8" tablet.

Nothing beats the convenience of a zoom bag for travelling light. As with the Oslo Shoulder Bags, the Zoom Bags also have the well-padded anti-slip shoulder strap, and the extra-wide zippered top to give you easy access to your camera.

You can carry all your basic gear for a quick excursion – camera, flash, lens, charger, phone... all well protected in convenient well-organized pockets. Choose the Oslo 14 for larger DSLR cameras, or the Oslo 12 for compact DSLR models.



Oslo 22 in grey



Oslo 15 in black



Side pocket



Wide zipper opening for easy access to gear



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Whether you are looking for a robust and portable alternative to your DSLR, or a full system with a compact design, the award-winning Olympus Micro Four Thirds OM-D cameras from Olympus are an ideal place to start.



Olympus OM-D series cameras combine the advantages of portability, interchangeable lenses and cross-system compatibility with the power and advanced controls of a DSLR.

Despite their small size and light weight, Olympus OM-D cameras feature super-fast 16-MP Live MOS sensors, powerful TruePic™ image processors that support faster autofocus scene recognition and burst shooting, and advanced lens technology for stunningly sharp images with subtle details.

An OM-D body is a great complement to your existing equipment. With a broad array of optically superior M.Zuiko lenses to choose from, you can build a surprisingly affordable Micro 4/3 system.

Created specifically for digital applications, M.Zuiko lenses allow light to strike the image sensor at a near-perpendicular angle for minimal image degradation – even at the edges and when using wide-angle lenses. They were developed with an eye to portability, matching the compact size and light weight of OM-D series cameras.



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WITH OLYMPUS TRAILBLAZER
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Developed specifically for digital applications, with an eye to portability matching the size and light weight of OM-D series cameras, Olympus M.Zuiko lenses are available to capture the best images of your life!

THE AWARD-WINNING OLYMPUS OM-D SERIES.

AS AMBITIOUS AS YOU ARE



OM-D E-M5

OM-D E-M10

OM-D E-M1



Image shot with the Olympus OM-D E-M1 and M.Zuiko 12-40mm f2.8 PRO lens by Olympus Trailblazer, Peter Baumgarten.

The revolutionary, light and portable Olympus OM-D series does more than just capture amazing photos, it lets you tell powerful stories from anywhere. That's because the OM-D series has some of the smallest, lightest bodies in its class with the power to capture the color and detail you expect. Every OM-D has a blazing fast image sensor and powerful processor designed to unleash the magic of M. Zuiko lenses.

With the purchase of an OM-D, you can build an amazing system with our savings program for lenses. Or if you want to upgrade your existing system and get rid of your big, bulky DSLR, simply add a lens adapter to an OM-D body. Check out our entire line of incredibly small and portable OM-Ds and start shooting like a pro. getolympus.com/omd

OM-D

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Panasonic

LUMIX LX100

Avid photographers will find the new Panasonic Lumix DMC-LX100 to be an ideal choice for still and video photography – compact in size, but fully-featured, the camera is the latest in the highly acclaimed LX series.

PHOTONews had the opportunity to check out the new Panasonic Lumix LX100 just prior to the international launch in mid-September, and we were very impressed with the 6th generation in the LX series.

The camera features a new 4/3-inch MOS Large Sensor, f/1.7 Leica DC Vario-Summilux lens and 4K video recording capability. With a range of automatic programs and full manual setting capability, the LX100 will delight users with spectacular image quality in both still and video applications.

We were particularly impressed with the f/1.7 Leica lens – this will produce excellent results in low-light situations, and provide the shallow depth of field that professionals seek to create where the subject “pops” right out of the background. Combined with minimum noise effects produced by the new 4/3-inch high sensitivity MOS sensor, the sharpness of 12.8 MP resolution, and the newly developed Venus Engine processor, images exhibit high colour reproduction and high image quality with natural tone.

The new Leica DC Vario-Summilux lens (35mm camera equivalent: 24-75mm) captures excellent results in terms of contrast, colour and resolution across the frame. With a nine-blade aperture diaphragm the lens bokeh is smooth and circular. The multi-aspect sensor lets you set the image ratio – 4:3, 3:2, or 16:9, which is ideal for both still and video applications.

With an integrated LVF (Live View Finder) delivering 2,764K-dot equivalent high resolution and approximately 100% colour reproduction, the LX100 is a delight to use in bright outdoor situations where it may be difficult to use a conventional LCD display.

The LX100 can be used in automatic programs for fast and accurate results, or you can use the advanced functions to take complete control of the creative process. The controls include dedicated rings and dials for aperture, shutter speed and exposure compensation.

Take a closer look...

With a full range of creative settings, including Creative Control (Filter), Creative Panorama and Photo Style, the LX100 is a tool that will inspire you to achieve spectacular results... and you can share your images with ease thanks to the integrated Wi-Fi® connectivity (IEEE 802.11 b/g/n) with NFC (Near Field Communication) technology.

Ask your photo retailer to show you the practical functions of the LX100 – we were really impressed with the Focus Peaking, the Level Gauge, and the WB (white balance) bracketing feature. Take a look at the compact external hot shoe flash (GN7/ISO100 m, GN10/ ISO200 m) and you will see how easy it is to carry a fully capable photo and video camera – this little gem is state-of-the-art.

4K Video in the Palm of your Hand!

While the LX100 is a delight for still photography, it is even more attractive as a video camera – capable of smooth, high quality video recording in 4K (QFHD 4K: 3840 x 2160, at 30 fps in MP4) as well as full-HD 1,920 x 1,080 60p, and AVCHD Progressive (MPEG-4 / H.264) format or MP4 at 60p.

Panasonic's “4K Photo” utilizes the camera's 4K video recording capability to let you capture a 3840 x 2160 8-megapixel equivalent image from your 4K video footage. Imagine the capability of shooting sharp still images at video frames rates – it is like having a 24 frame per second motor drive in a still camera.



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

LUMIX

Panasonic



Inspire Your Creativity

The first compact camera to offer a Four Thirds sensor, the **LUMIX LX100** gives you access to greater creative flexibility than ever before. With a fast LEICA DC Vario-Summilux F1.7 - 2.8 lens, you can capture exceptional low-light results and beautiful bokeh effects. For more information, visit panasonic.com.

Photography © Johan Sorensen



LUMIX
LX100

CHALLENGE

zooming along

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TAMRON
 New eyes for industry

Congratulations to the winners of the PHOTONews "Zooming Along" Challenge!

To view the full gallery of images please visit the flickr® group at www.flickr.com/groups/photoneWSgallery/ and click on the PHOTONews "Zooming Along" Challenge discussion thread.

Riding the Subway

Jeanne Pickles from Hamilton, Ontario, captured this image with a Canon EOS 7D and 8-15L fisheye. Shot at 15mm, 1.6 seconds at 250 ISO and f/4.5.

"I shot from one of the last Toronto subway cars that still have a glass front. Most of these are the older subway cars. You may have to wait up to half an hour or more before one comes your way."



Flowers Zooming!

Joanne Lévesque, of Montreal, Quebec, captured this image with a Nikon D90 and 18-105mm lens at 28mm, 1/15 second at f/20, ISO 100.

"I was experimenting with zooming technique at low speed when I saw this floral array. I decided to make it look like an explosion of bursting colors, while keeping the flower in the center sharp enough to identify the subject clearly".



'Tis the Season for Sharing... or is it?

Lucie Gagnon of Ottawa, Ontario, captured this image illustrating the world in motion. The image swirls around a man having lunch while his dog stares at him, hoping he will share his food. Lucie used an 18-200mm lens mounted on a Canon EOS 60D, shooting at 1/320 second and f/9, ISO 250.

"I created the motion effect in post processing to better illustrate how life, for the dog, is a blur at this precise moment in time. He is completely concentrated on his master's lunch, and the rest of the world around him does not exist. I also chose to use selective colouring to draw even more attention to the scene."



CHALLENGE

hot stuff

Winter 2014-2015 17

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Congratulations to the winners of the PHOTONews "Hot Stuff!" Challenge!

To view the full gallery of images please visit the flickr® group at www.flickr.com/groups/photoneWSgallery/ and click on the PHOTONews "Hot Stuff!" Challenge discussion thread.

Fire Dancers

Joanne Lévesque, of Montreal, Quebec, captured these street performers with a Nikon D90 and 18-105mm lens at 28mm, f/4.0, 1/100 second, ISO 1600.

"I wanted to keep the natural light so the dancers would be lit only by the fire they were holding".



Wild Ride!

Shirley Davis, of Calgary, Alberta, captured this image with a Canon EOS 6D and EF16-35mm f/2.8L II USM lens, shooting at f/22, 2.5 seconds ISO 400.
"A ride at the Calgary Stampede midway zooms around in so many different directions that it creates a fascinating pattern during a long exposure".



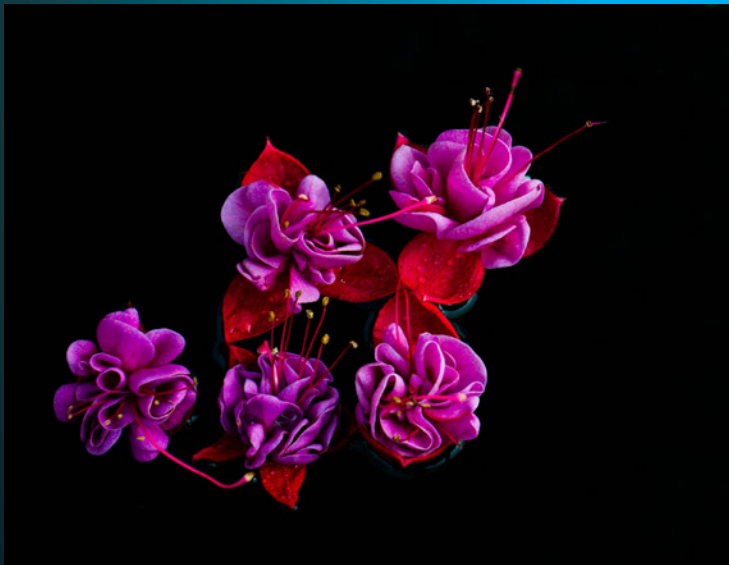
Splash!

Nathalie Duhaime, of Sainte-Adèle, Quebec, captured the best way to beat the summer heat with her Nikon D7000 and a Nikon 18-105mm lens, shooting at f/7.1, 1/800 second, ISO200.

"I took this picture on a beautiful hot summer day while my son was playing on a water slide. I wanted to capture the splash of water when he came down the slide."

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



Floating Fuchsias

Gail Stephan of Surrey, B.C., captured this image during an excursion to Bear Creek Park, Surrey, BC, with the Surrey Photo Club. Canon EOS 7D and EF 100mm macro lens, shooting at f/6.3, 160 ISO, 1/80 second. *"This image was taken at a water feature in the park. Someone had placed these flowers in the water. The bottom of the feature is painted a dark color which produces the contrast here."*



Morning Walk

Renata Lenartowicz of Guelph, Ontario, captured this image of a foggy morning with a Sony A77 and DT55-300mm lens, shooting at 1/320 second and f/7.1, ISO 400. *"It was a beautiful foggy morning and I went for a walk to capture the magic of the sunrise. Suddenly I saw a person with two dogs enjoying the view of the fog over the lake."*





Vancouver at Sunset

Ann Badjura, of Vancouver, BC, captured this photo of downtown Vancouver at sunset from the Stanley Park seawall, using a Sony SLT-A57 and a Tamron 17-50mm lens, shooting at 30 seconds and f/32, ISO 100. *"For this photo I waited until the sun had just gone down, illuminating the city and the sky above just as the city lights were starting to come on".*

Flying!

Gary Simmons, of Kitchener Ontario, made this photo of a Mountain Biker with a Canon 60D and 18-50mm zoom lens (@20mm), shooting at 1/40th second and f/8, ISO 200, lighting the scene with an off-camera speedlite and umbrella. *"I used flash and panning technique to freeze the biker and blur the background".*



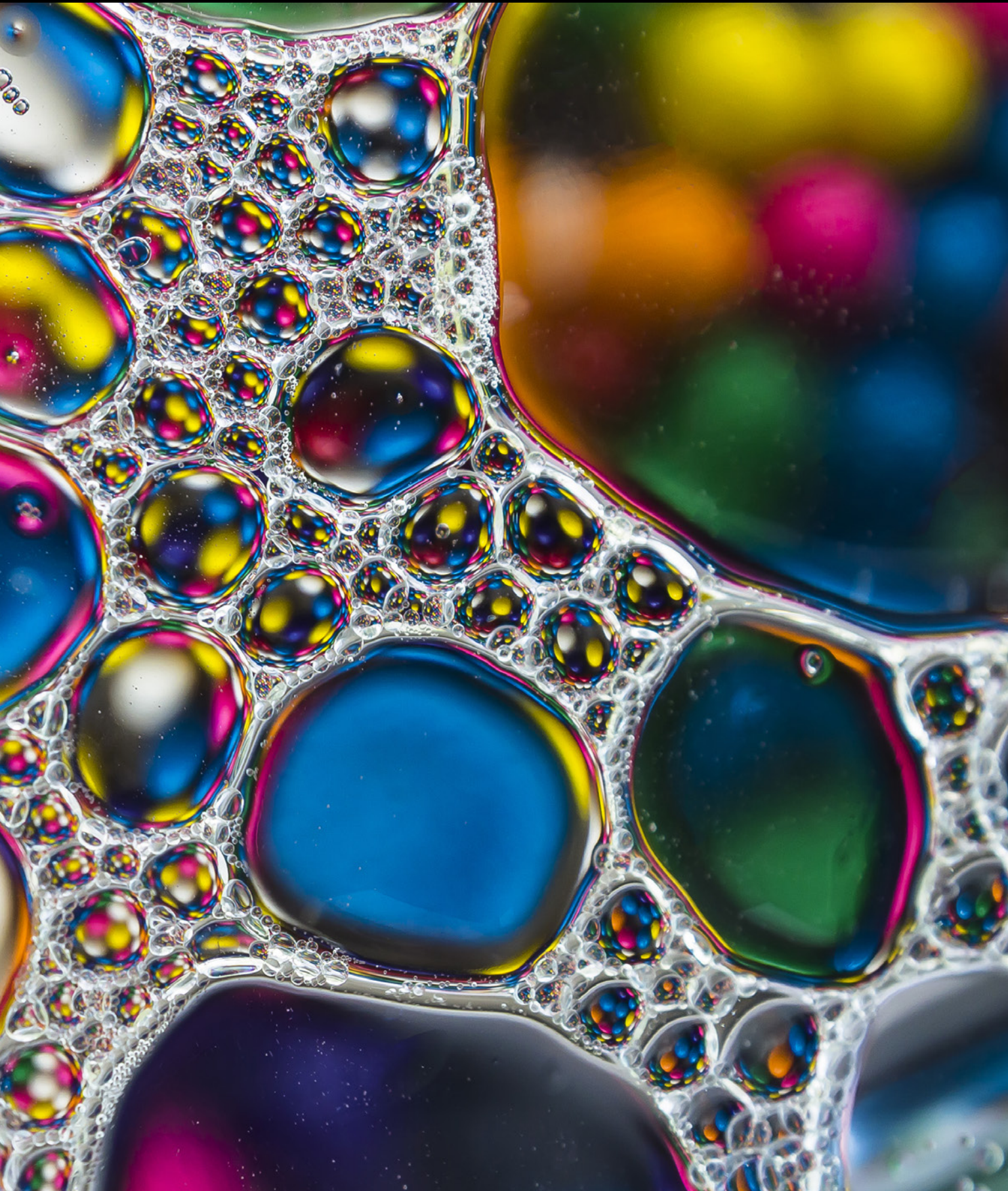


John Velocci

Oil and Water

John Velocci of Woodbridge, Ontario, captured this image of oil and water with a Canon T3i and a 55-250mm telephoto lens with extension tubes, shooting at $\frac{1}{6}$ second and f/11, ISO 400.

"I shot from above with my tripod center column in its horizontal position."





Special Feature | The Magic of..

BY MICHEL ROY

SHOWTIME!

I have been taking pictures for more than twenty years, and if anybody asks me what gives me the best adrenaline rush in photography, I would have a tough choice between sports and music. Let me share a tale of my first ever showbiz experience.



Mark Masri at a private show in the ballroom of The Chateau Frontenac, shot for a corporate assignment.

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.

It was 22 years ago, and I was living in West Palm Beach, Florida. The local promoter was looking for someone to photograph some stage acts, and a friend of mine told the director of the Auditorium that I was a photographer... so she called me and asked if I wanted to take pictures of Carlos Santana the next week. Woohoo! It was like Christmas had arrived early! I had a cheap camera at the time, but I borrowed a better one and I had a wonderful photo experience. Imagine, I was the official photographer, the only one taking pictures, and I had a front row seat! Carlos Santana was performing especially for me – I knew that this photo opportunity would change my life.

Musical show photography has not changed much over the years, we face the same technical difficulties in the digital era as our predecessors faced many years ago. The stage

lighting may be fine for the audience but it is often a challenge for photographers, and we can't shoot from the best positions without disturbing the audience and the performers. Even today, our cameras have their limits in these situations. We can't use flash, so we have to work our camera sensors to their limits.

The two most important aspects of show business photography—if you don't want to be disappointed after the show – are focus and shutter speed.

When you classify your pictures after a session with the stars, the



"It's A Kinda Magic!" Show (Queen). A telephoto lens is a valuable tool in your bag, make sure you bring one with you.

first images that you reject will be the shots that are blurred and out of focus, so start smart, and set your gear to avoid these two kinds of images. Depending on the sensitivity of your camera for low-light images, and the speed and image stabilization features of your lens and/or camera system, you have to determine your limitations for stage-lit photography. I never shoot at speeds under 1/100 of a second, but I occasionally attempt the impossible when there is no alternative. If you shoot Punk Rock shows, believe me you will need a fast shutter speed to get crisp images. To achieve sufficient shutter speed, you generally have to raise the ISO setting and use your lenses wide open. I take most of my stage pictures at f/2.0 and f/2.8.

For many years, I have shot using the camera's manual settings. I like to be able to control my shutter speed and aperture to expose each scene perfectly. It may seem easier to set the camera to Auto mode, and fans often capture good pictures with point and shoot cameras, but a professional uses the camera and lens settings to create images that achieve much more than just framing the action...

Steve Hill is a great musician, very exciting to photograph. Rockers always look great in black and white, so make sure to include some black and white images in your album.





Focus is one key aspect that will always separate the amateurs from the pros. Take a minute to change the focus point in the viewfinder, and compose different images—get the focus on the eyes of your subject, then shoot verticals, horizontals, portraits of the band members, and zoom out to include the whole band. If you are the official photographer it's your job to tell the story – and the photo shoot is a performance in its own right.

When you approach the assignment from a showbiz perspective, you will want to change your lenses to add a variety of angles and perspectives to your shots, and you will often be able to use the background and the stage lighting to your advantage.

For performance photography, always shoot in RAW—you will need the extra gamma to fix your images in post production. Stage lighting varies continuously, making your task very challenging – when you shoot RAW the white balance can be changed easily to achieve accurate or interesting effects.

Don't worry too much about grain in your images because you have to raise the ISO to capture the image—grain is widely accepted in this category. If you don't like the grain, you can reduce it in postproduction with a variety of tools. You can also convert some of your images to black and white, that's a winning move every time.

Queen - It's A Kinda Magic! Always look for the placement of the lights, try to compose your images so the flare and lights work to your advantage.

PRO TIPS RECOMMENDATIONS

Here some recommendations to prepare yourself and your gear before shooting a show:

- If possible, assist at the event before your big day—you will become familiar with the performance, and this will help you prepare for the “show stopping” images when you shoot for the stars.
- Ask to meet the band before the show, inform them that you will be the official photographer, and ask where you can set-up and where they don't want you to be. Good communication is always a sign of professionalism.
- Use all the angles to your advantage, shoot with a range of lenses to capture images from tight close ups to wide angle views of the whole stage, and the venue. It is always good to produce a full set of pictures... but never

stay in one place if you are going to obstruct the view of the audience, be smart, move often.

- Take tons of pictures – and shoot in continuous mode. From a series of 8 photos in two seconds, I always have one I prefer, even if they all look the same at first glance.
- Be prepared to deliver the images fast! With Facebook®, Twitter® etc. people want their photos right after the show. I always send 3-4 of my best images to the producer, so they can share them online and keep the fans happy.

You don't have to start with Madonna. From school performances to festivals, there is always something to photograph in the magical world of live entertainment. So grab your camera and show us what you can do!

Showbiz Challenge!

Michel Roy has a special challenge for PHOTONews readers – post your best “Showbiz” photos in the “Showbiz Challenge” thread at the flickr® group – see the details at www.flickr.com/groups/photonevsgallery/. The winner, as selected by PHOTONews, will receive a pack of Ilford Galerie Paper.



From “The Beatles Story” show. Different angles work well, be creative, you will get awesome results.



Photo Destination | BORNEO

BY WAYNE LYNCH

LIGHTING UP THE FOREST

Few places on Earth seem as mysterious to the western traveller as Borneo. The very name evokes images of impenetrable jungles, exotic wildlife, pirates, and headhunters.

Today, the dangers are gone but the beauty of the tropical rainforest, its flora and fauna and rich cultural heritage remain. The legendary British naturalist Sir David Attenborough wrote. "Borneo-the world's third largest island- is one of the richest treasure-houses, full of an immense variety of wild animals and plants, all living in a magnificent tropical forest."

I travelled to Borneo this past August. The island, located in Southeast Asia, straddles the equator so I knew it would be hot, humid, and wet, with frequent over-cast conditions and daily downpours. I wasn't worried about my photo gear which I kept dry with a big poncho, and I eased my personal discomfort with daily doses of cold Tiger beer, a locally recommended treatment. The biggest photo challenge I faced was the dark daytime lighting conditions typical of the shadowed world of the tropical rainforest. As well, I knew 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. In the end, if I wanted to come home with enough worthwhile photographs to make the trip successful I knew I would have to rely on my electronic flashes to save the day, as well as the night. I ended up using flash in four different circumstances:

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

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.



Flash Use in Macro Photography

The usual goal in macro photography is to make exciting close-up photographs of small subjects, highlighting details that normal human vision can't usually resolve. One of the accompanying limitations in macro photography is the shallow depth of field and the need to use small apertures to generate as much depth as possible. This need for small apertures is the reason that macro lenses typically stop down to $f/32$ whereas conventional lenses of a similar focal length may only stop down to $f/16$. Using a small aperture in the shadowed world of the tropical rainforest means you must balance the exposure either by using a very slow shutter speed or by raising the ISO setting on your sensor. Both solutions have problems. With a slow shutter speed the subject may move during the exposure and blur the image, and with high ISO settings many cameras generate unacceptable levels of noise. The solution is to use an electronic flash as the sole source of illumination. The powerful light produced by most flashes is generally bright enough to use the smallest of apertures.

Most often I use a single flash removed from the camera body and positioned slightly above the subject and off to one side about 30 degrees. To achieve this, you need an accessory sync cord dedicated to your camera and flash or some

form of wireless technology, which thankfully many camera models offer. I can hear many of you saying "Why go to all that trouble? Wouldn't it be simpler to just leave the flash on the camera's hot shoe?" When a flash is on the hot shoe the direction of the light is in a straight line from the front which can be flat and unappealing. Holding the flash off-camera and at a slight angle generally gives the subject more depth and texture. A second reason to use an off-camera flash position in close-up photography is that the subject is often very close to the front of the lens which may shade it from a flash that is mounted on the hot shoe and lead to a partially lighted subject, or one that is not lighted at all.

A second reason to use an electronic flash in macro photography is that it can freeze action. The flash duration in most electronic flashes varies be-



Jade Treefrog



Wagler's Tree Viper

tween 1/8000 and 1/12,000 which is fast enough to freeze a hummingbird's wings, the outstretched tongue of a chameleon grasping a grasshopper, or the irritated shake of a rattlesnake's tail. It's the short duration of the flash that freezes the action rather than a fast shutter speed on the camera. Even so, you still need to pay attention to the shutter speed setting on your camera so that you don't exceed its recommended synchronization speed, normally in the range of 1/60 to 1/250 of a second. As long as the shutter stays open for that length of time the flash will be able to function to its full capacity.

Critics frequently complain that although macro subjects taken with electronic flash can freeze fast action and facilitate great depth of field, the backgrounds in such photographs are often black and uninteresting. There are three ways commonly used to remedy

Three-horned Rhinoceros Beetle





Proboscis Monkey

a black background. One is to use a second flash to light the background and synchronize the two flashes using wireless technology (the Cactus flash trigger is one such wireless device). A second way to make the background more interesting is to use an artificial background close behind the subject so that it is partially illuminated by the same flash, or multiple flashes, lighting the subject itself. For example, photographers who specialize in photographing hummingbirds hovering in flight commonly use two or three flashes to illuminate the bird and one or two additional flashes to light a background canvas (a piece of patterned fabric or a large out-of-focus photograph) placed close behind where the bird will hopefully hover.

A third way to remove a black background is to use a slow shutter speed, one that is slow enough to allow existing daylight to illuminate the background so that the camera's sensor can register an image. There is just one problem when you

combine flash with a slow shutter speed. If the subject moves during the exposure you can get an unattractive hazy white outline around the subject called ghosting.

When you are using an electronic flash as the sole source of light do you need to worry about the histogram? In a word, yes. The histogram is your friend (see my column in the Summer 2014 issue of Photo News). All electronic flashes produce a pre-flash, so fast it is undetectable by the human eye, which evaluates the reflectivity, and thus the tone, of your subject. A black subject reflects very little light, a white subject reflects a great amount of light, and a medium-toned subject reflects an amount between these two extremes. Unless you add some exposure compensation, all cameras will simply render every flashed subject as if it was medium in tone. So, if your subject is actually brighter than medium you need to add a plus value to the exposure (+0.5-2.0, depending upon how bright it actually is), either on the camera, or on the flash, to illuminate the subject more accurately. If the subject is darker than medium, then a negative exposure compensation is needed.

Flash photography can be intimidating to consider but the rewards are immense. In the next issue of Photo News I'll continue discussing electronic flash techniques and their many benefits.



Lanternfly



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Portfolio

PIERRE MANNING SHOOT STUDIO, MONTREAL

Pierre Manning Is blessed with rare aesthetic flair. Time and again over the last fifteen years, he has shown his consummate skill in mixing the right ingredients for a successful shot.





Velum ©Pierre Manning Shoot Studio



Evelyne Brochu ©Pierre Manning Shoot Studio

Pierre Manning has a singular touch when it comes to creating atmospheres and bringing out beauty with simplicity, and his work succeeds in capturing raw emotion without pretension. His refined imagery, invariably stamped with his distinctive style, provides a penetrating look at his subject matter, and his talents extend across the board from fashion to portraiture, advertising, corporate, thematic and artistic photography.

Credited with an impressive array of campaigns for key accounts with Montreal agencies, Pierre Manning displays a remarkable range of artistic approaches in visually branding some of the most prestigious organizations such as Desjardins, Yellow, Cirque du Soleil, Loto-Québec, Visa, Elle Québec, Hydro Québec, Air Canada, Volkswagen, Via Rail, The National Bank, Canada Post, Bell, and Molson.

Known in particular for his mastery of lighting, he is a seasoned, no-nonsense organizer who instills a unique sense of team spirit in his collaborators – a major asset when it comes to getting the best results. To him, photography is never an individual task, but a group

undertaking that hinges on the pooling of talents and techniques. Working much like a conductor, Pierre Manning is a passionate person whose command of his trade is just as impressive as his composure and spontaneity.

Throughout his colourful career, he has established a track record for consistently producing final prints of outstanding style and originality, making it seem as natural as breathing.

Always on top of the latest trends, Pierre Manning is deeply invested in developing new textures and unearthing new approaches. He has currently broadened his practice to include digital video and web-based projects, with an eye to staying abreast of market trends. As a Shoot Studio associate photographer, he now has time to explore a more personal artistic process while helping tend to the company's growth. This seasoned producer supervises shoot's day-to-day operations, using his considerable experience to benefit each photo project. He also applies his enviable understanding of the market to Shoot Studio's brand development activities.

Pierre Manning's work has earned him numerous professional awards in North America such as Communications Arts, PDN, Applied Arts and Lux. He is a highly sought-after speaker for industry events, particularly for his talks to encourage upand-coming talent.

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For more information, and a visual adventure in creativity, please visit the website at www.shootstudio.ca

"Traviata" Opéra de Montréal
©Pierre Manning Shoot Studio

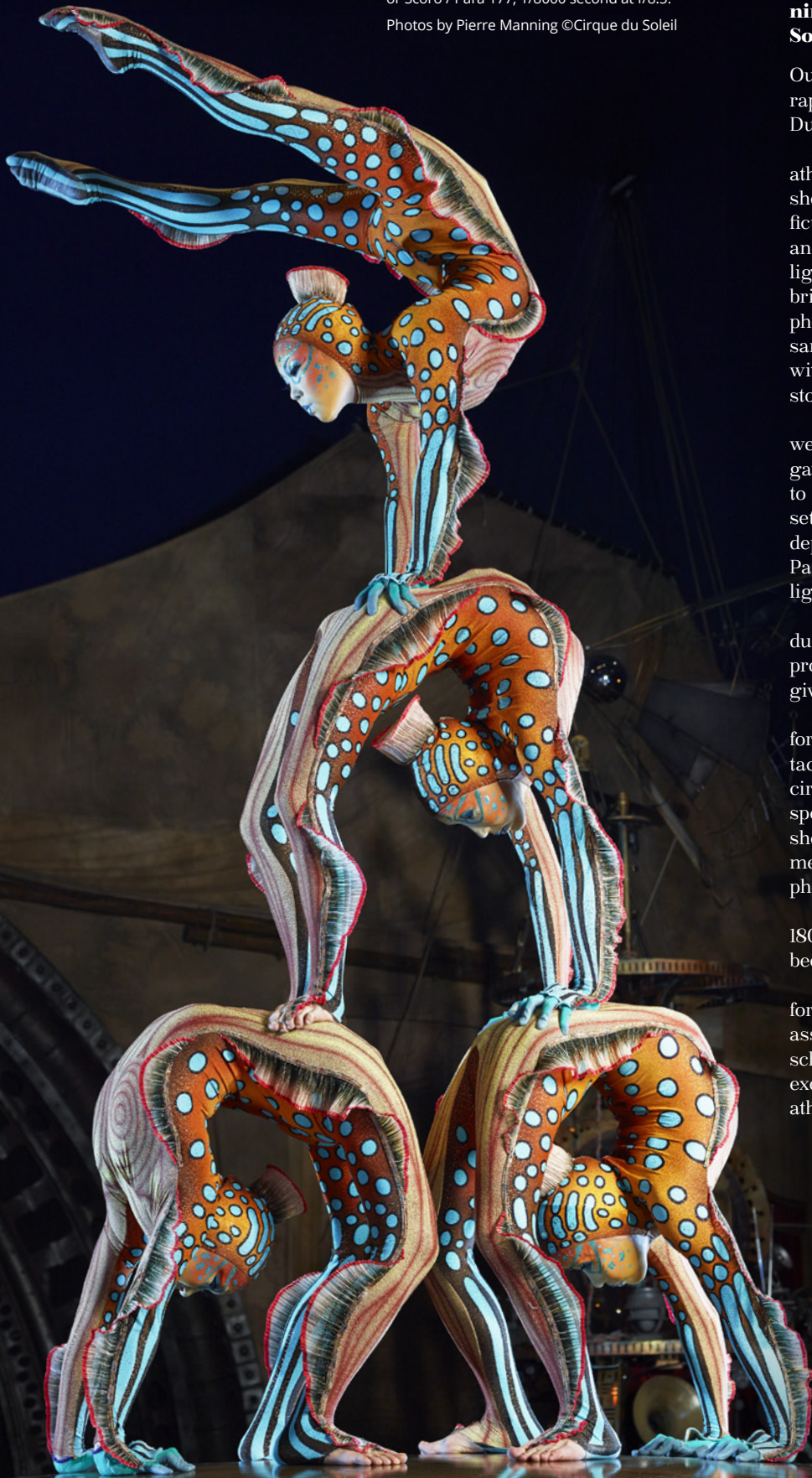


Saltare In Banco
©Pierre Manning Shoot Studio



The excitement of KURIOS™ - Cabinet of Curiosities - Cirque du Soleil, photographed with a Contax 6/4x5 with Phase One IQ-180 digital back. Broncolor Scoror / Para 177, 1/8000 second at f/8.5.

Photos by Pierre Manning ©Cirque du Soleil



Cirque du Soleil Kurios

PHOTONews asked Pierre Manning to describe the Cirque du Soleil assignment...

Our project was to provide the photography for a new campaign for Cirque Du Soleil Kurios.

The mandate was to capture the athletes in action—but not during a live show, which would have been very difficult and distracting for the audience and the performers. The theatrical lighting used during the show is not bright enough to stop the action for photography, so we had to recreate the same environment and lighting effects with flash to make sure that we could stop the movement.

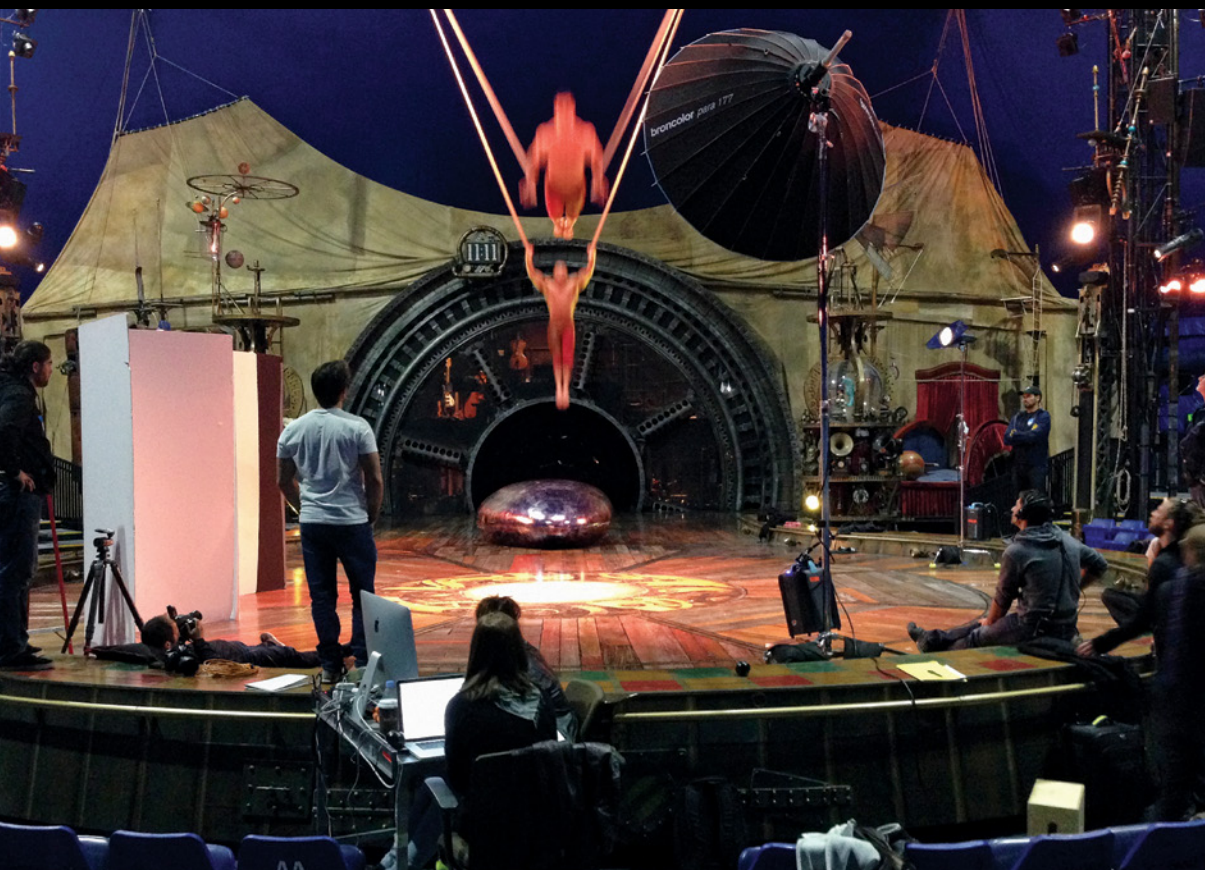
To achieve this very difficult goal, we used Broncolor Scoror because it gave us a fast light and enough power to work with lens apertures and ISO settings that would produce a good depth of field. We also used a Broncolor Para 177 because it produces a strong light and nice contrast.

Working with the athletes of Cirque du Soleil is a privilege—they are real pros—they listen to what you need and give you exactly what you ask for.

The performances are a spectacle for the audience, created with a spectacular array of sets, costumes, and circus gear. From a photographic perspective, we also “geared up” for the show – we had a van filled with equipment to be ready for our role as official photographers.

I shoot tethered with a Phase One iQ 180 and sometimes I use my Nikon D800 because it allows me to shoot faster.

I have worked with Cirque du Soleil for different projects in the past. The assignments are always shot on a tight schedule, where planning and precise execution of movement is essential for athletes and photographers.



For my assignment to photograph the excitement of KURIOS™ - Cabinet of Curiosities, I relied on the Broncolor Scoro flash system - the technology was really important because of the speed of the flash - it can go as high as 1/10,000 second, so it can freeze the movement. The Broncolor Para 177 gave me the sharp and strong light that I wanted for this kind of shoot - it allowed me to use the best aperture to capture detail and depth of field, I like to work at f/8 for this type of assignment - the sharpest setting for most lenses.



Perspectives

BY KRISTIAN BOGNER

WINTER PHOTOGRAPHY

COOL PICTURES

IN FROZEN PLACES

Getting great winter shots can take a bit of pre-planning, but cold temperatures can make for some crisp, exciting and unique images. Here are a few pro tips to help you get better shots in the cold and avoid frostbite in the process.

Dress and Pack Appropriately

The most important tip I can give you is to dress warm. Whether you are standing still on a cold winter morning waiting for the light, or on location on top of a mountain waiting for the next athlete to come into your frame, you can freeze up pretty quickly. I personally don't like shooting with gloves on, so I have a pair of very warm mittens with wrist ties so I can drop one and use my trigger finger to get the shot. You can also put a camera remote into your mitten to let you trigger a camera that is set on a tripod. When I wear gloves I use full finger mountain bike or cross country ski gloves that are very thin and fit tight. They are warm, and still give me some feeling in my trigger finger. On an extremely cold day I wear the gloves with mittens over them. Proper boots, hat and windproof garments will keep you warm. If you are out in the mountains and far from a good place to warm up, a small emergency blanket to warm you up and a garbage bag to keep you or your gear dry are good, lightweight items to put in your pack.

When you shoot in the snow, water can easily get on your lens and camera and this can be very tough to clean in the cold. Bring more than one microfiber cloth to wipe your lens and camera body and be sure that you have a dry cloth at all times. Store them in different locations just in case—they are a very valuable asset.





Snowflakes

While testing the Nikon Df on an extremely cold morning I captured these snowflakes near a pond. The early bird catches untouched elements like this one! *Nikon Df with Nikon 105mm VR lens, f/14 at 1/500 second, ISO 800.*



Frozen Trees

I got this shot early in the morning when the frost on the trees was highlighted by the sun along with some frost fog on the water and a crisp Alberta blue sky. Notice that I have not overexposed the highlights and I chose to let the image have nice detail in the whites. I was really impressed by the colour and the dynamic range of the Nikon Df with 24mm f1.4 lens. Shot at f/9, 1/250 second, ISO 160.

Acclimate Your Gear

There is nothing worse than arriving at a shooting location like an early morning lake with a ice mist, and perfect lighting, and pulling your camera out of your bag only to find that your lens and body are completely fogged up! To avoid this situation you can acclimatize your gear by putting your camera in your case or backpack and leaving it out on your deck or in your car for an hour before your shoot so that it can gradually cool down in your bag.

Make sure that your batteries are fully charged, and bring extras if you have them. In very cold temperatures camera batteries lose power much quicker than in warmer weather. You should carry spare batteries in your inner jacket pockets. Keeping them closer to your body heat can extend their life.

First Tracks—Shoot Landscapes Early

In the winter, I like to get out early – especially right after a snow storm, frost or extreme cold snap. This will

give you the opportunity to shoot landscapes without footprints in the snow, and capture ice fog on the water, frost on the trees, and perfect snowflakes before any melting has occurred. Look around – there are many wonderful elements to photograph in the winter! Be mindful as you hike into your scene – you do not want to leave a trail of footprints that will spoil your composition. The light stays lower in the winter, which can make for exceptional quality and mood in your images, especially when you shoot early in the morning

Sun Glow

Pushing the Nikon Df and shooting directly into the sun I got this great image with a rainbow effect made by the sun, cold and moisture from the Bow River. The frost fog on the water added a bit of texture and mystery to the image. Nikon Df with Nikon 24mm f1.4 lens, f/10 at 1/1000 second, ISO 100.



or in the evening. The colour contrast of low warm light, alpenglow, and cool blue wintry scenes makes for some very dynamic imagery.

Get Close

I always pack my Nikon AF-S VR 105mm macro lens on winter assignments because there can be some wonderful close-up elements to shoot when you least expect them. In one of my macro images I was actually photographing ice climbing and I saw a little spider crawling on an icicle. A quick switch from my wide angle to my macro lens and I was in a whole new photographic world. If you don't have a macro lens, but you want to try close-up photography, you can buy an inexpensive set of extension tubes and use them with your longer lens. This will allow you to focus closer to your subject and get some great close-ups!

Maximum Exposure

When I shoot in winter I generally use the matrix metering mode on my Nikon. It does a remarkable job even in difficult situations like bright snow and the dark clothing of an athlete or model. As a rule of thumb I generally ensure that I expose for the highlights. For instance, if I want some detail in the snow, I expose for the white values. Unlike film, there is more exposure latitude in the shadows of a digital file and you can bring out that detail with software later if you absolutely need to. I usually set my highlights to flash "out of gammut" in my camera's Playback Display Options settings. I can then easily look for a few specular highlights when evaluating my display and I make sure that the light areas where I want detail are not blown out or flashing. Then I know that I have pushed the Dynamic Range of my image to the limit. If you find that you are losing detail where you don't want to, use your exposure compensation to adjust accordingly so that your meter will give you the correct exposure.

A new metering mode that I have available on my Nikon D810 and D750 is the Highlight Priority Metering Mode—this does a great job ensuring detail in the snow and ice. This is a great new feature and I find myself using it as my favourite metering mode for many lighting situations.



Spider Climbing an Icicle

In the same location as the shot of the Ice Climber on page 42, I spotted a spider climbing up an icicle. I captured this with my 300mm lens and kept shooting until I got some water droplets in the shot. I love the cool blue tones and side lighting on the icicles which give extra depth to this image. *Nikon D800 with Nikon 300mm f2.8 lens, f/18 at 1/125 second, ISO 125.*

Nikon's D-Lighting setting is also great when you want to get more detail in the mid-tone to shadow area. I usually leave the D-Lighting set on low or normal. If you don't have this feature, you can try reducing the contrast when shooting in difficult light and with dark contrasting subjects.

Filters

The nano-crystal coatings on my Nikon lenses are so good that I rarely use a polarizer. However in some instances where I really need to reduce reflections and glare caused by the sun reflecting off very bright surfaces I use a circular-polarizing filter. On winter shoots, more than any other season, it is a good idea to pack one.



Freezing the Action

For most of my winter landscape images I like to shoot with a wide angle lens on tripod. This gives me the most control over my camera settings, lets me use small apertures for great depth of field, and provides the wide angle view for a good environmental perspective. My subject isn't moving so I have the luxury of shooting a longer exposure using a tripod, lower ISO settings, and a cable release to reduce vibrations.

There are some winter situations, like shooting winter sports or wildlife, when we want to freeze a fast moving subject. I recommend starting at 1/2000 of a second exposure for most sports, and at least 1/500 of a second for moving objects with a longer lens. You can use shutter speed priority on your camera to accomplish this, and if you have a specific depth of field in mind try the Auto-ISO feature available on many new cameras—this will allow you to set your desired f-stop and shutter speed and the ISO will compensate to give you the correct exposure.

I personally use my exposure meter only as a guide, and set exposure manually, but I encourage you to test out all the exposure modes your camera has available, and use whatever feels most comfortable and gives you the best results.

Always zoom in to check and make sure you are focused and shoot with a fast enough shutter speed to freeze the action. You may have to increase the shutter speed accordingly to get the perfect shot.

Having a camera with fast frames per second capabilities can be an asset for getting great sports images, but this is not a prerequisite. Remember that capturing an athlete at the peak of the action in their sport just takes one shot. Set your camera to AF-C focus mode to make sure you get the shot. I like to also use single point or group focus selection and precompose the image by placing the focus point where I want my subject to be in the frame – then I follow the action with the camera. If there is a person in the shot, I suggest that you focus on their eyes. Follow your subject, pan smoothly with the action, and follow through after you push the trigger to ensure you have the least possible camera shake.



Climbing the Ice Waterfall

This image was shot while I was rappelling off the ice wall while the climber was coming up during a shoot for Nikon Canada.

Nikon D800 with Nikon 14-24mm f2.8 lens, f/7.1 at 1/1250 second, ISO 200.

Punch Up Your Colour in Camera

Shooting in the flat winter light can be a bit dull, which can sometimes be a cool effect, but I like to punch up the colour in my winter shots. Here are some tips to get bigger colour—right in your camera.

Set your camera to shoot RAW so that you can capture the full capabilities your camera can record. You can use Nikon View NX2 or your camera manufacturer's proprietary software to retain and adjust these settings later on your computer.

Adjust your in-camera Picture Control Settings and crank up the saturation, sharpness and sometimes even the contrast depending on your subject. These adjustments will immediately make a HUGE difference in most images.

Try manually adjusting your white balance to warm or cool down your images. I often use a cloudy or shade setting to warm up a sunrise or sunset.

Stay warm, pack the right gear, and get up early to make the first tracks out there, and you will get some incredible winter shots!

Cool Photos Challenge – Show us your best winter photos – check out my “Cool Photos Challenge” thread at the flickr® group! www.flickr.com/groups/photoneWSgallery/

Bio

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



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www.vanguardworld.ca



Shooting Tips

BY MICHAEL DEFREITAS

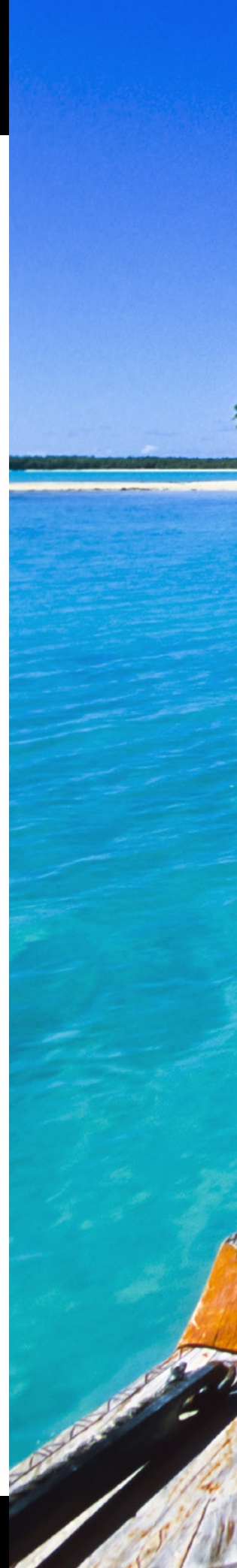
HOT SHOTS IN HOT SPOTS!

Shooting in high, bright tropical sunlight can be challenging, but it is just the ticket for certain situations.

The carved prow of our Polynesian canoe glided through the calm waters of Aitutaki Lagoon in the Cook Islands, as we paddled towards a group of uninhabited islets. The mid-morning sun was high and bright, producing enough glare off the water to mute the lovely emerald and cerulean tones of the lagoon.

As we neared One Foot Island (where one of the Survivor TV series was shot) I composed a photo using the canoe's prow in the foreground and the island in the background. I tried to keep the sun behind and over my shoulder. After reviewing my picture I realized that the glare off the water was depriving me of the incredible hues and water detail I saw the day before from the plane window. I quickly attached a polarizing filter to my lens and repeated the shot. The resulting image popped off my camera's LCD screen.

Midday light through skylights of indoor Chichicastenango market, Guatemala. D700, 38mm, f/5.6, 2 seconds, ISO 200.





Polynesian canoe prow shot close to midday with polarizer, Aitutaki Lagoon, Cook Islands. D2X, 28mm, f/13, 1/125 second, ISO 200.



Light from midday sun shines through an open door, and candles illuminate a church in Guatemala. D700, 24mm, f/4, 1/13 second, ISO 200.



A midday sunbeam illuminates the interior of the Temple of Osiris, Abydos. D700, 40mm, f/4.5, 0.8 second, ISO 200.

By reducing the glare, the polarizer allowed the sensor to record more saturated tones of blue and green and more underwater detail, adding much more depth and colour to the image. It is a very simple step to add a polarizing filter to your lens - but if you find yourself in a similar situation without a polarizer, you can achieve almost the same result by shooting the scene closer to midday. Sunlight hitting water at right angles (from directly above) produces much less reflected glare and

the light penetrates deep into tropical waters accentuating the colours. It is especially important when shooting aerial views of tropical islands.

I used the polarizer for my canoe shot because I wasn't sure if I would get the opportunity to repeat the composition closer to midday. As it turned out, I did get the opportunity later that morning to repeat the shot with and without the polarizer and the resulting image was even better.

I know what you must be thinking: "what about the 'magical hours' I keep raving about?" In the tropics you will find many exceptions to this rule. While a bright tropical sun usually poses more challenges than opportunities, I still recommend shooting before 10 a.m. and after 4 p.m. when the sunlight is less contrasty and has a warmer colour temperature (more reddish hues). High sun angles produce a cooler colour temperature (bluer) and produce more contrast, which may work fine for blue and emerald water hues, but not so well for sweeping landscapes, architecture or people.

When we suggest that you shoot during the "magical hours" it doesn't mean that you have to put your camera away at midday. You can use the high sun filtering down through a jungle canopy to brighten tropical rainforest scenes. Just be careful of the "hotspots" (overexposed spots) where direct sunlight hits the forest floor or foliage. On the flip side, jungle streams and waterfalls are best shot in the early morning, late afternoon or on slightly overcast days to avoid overexposing the water.

A high light source produces 'even' light for shooting interiors like cathedrals with large windows. At lower angles, sunlight tends to hit the glass too directly causing overexpo-

GEAR UP

Polarizing filters work in a variety of situations. They intensify colours, and you can use them to remove reflections when shooting through glass windows or to darken skies. There are two types of polarizers: linear polarizers for use with manual focus lenses, and circular polarizers for use with auto-focus lenses. Polarizers have an outer ring that you rotate to create the desired amount of polarization.

Any filter reduces the sharpness of a lens, so purchase the best glass polarizer you can afford. Circular polarizers range from \$50 to \$180 or more depending on filter size and glass quality, and the best filters - like the Rodenstock polarizers, are worth every penny!



McArthur-Burney Falls Memorial State Park in California, photographed in open shade at noon. D2X, 105mm, f/17, 6 second, ISO 100.



Fresh fruit in the outdoor market, shot in open shade around midday, Antigua, Guatemala. D700, 15mm, f/5.6, 1/80 second, ISO 200.

sure. Also, light streaming in through windows can create hotspots within the building. Light from above provides plenty of even interior illumination without hotspots, but sometimes a bright overhead light creates a wonderful 'hot' light beam for example, in an Egyptian ruin, and this effect can help to illuminate narrow streets and alleyways.

I often use shady spots on a white sand beach or next to a white building (both common in the tropics) as a setting for my portraits. High light bouncing off these light textured surfaces helps to brighten faces and add catch-lights to your subject's eyes. Remember, you can add a bit of warmth when shooting indoors or in the shade by setting your camera's white balance control to "cloudy."

Ready To Take It To The Next Level? On your next visit to the tropics, rather than stowing your camera at midday, look for shooting situations like these to exploit the advantages of shooting in high, bright sun conditions.

PRO TIPS FOR TROPICAL TRIPS

- Shoot narrow street scenes near midday to brighten the shadows.
- When shooting wide landscapes with breaking surf or white buildings set your camera's exposure compensation dial to -0.5 underexposure to avoid overexposing white areas.
- Remove sunglasses when shooting in the tropics and you will see what your camera sees. It will also make it easier to view your LCD. Sunglasses that polarize light make the colours in scenes look more saturated than they really are.
- People in the tropics tend to be darker skinned so remember to use your camera's popup flash to fill in facial shadows when shooting portraits.
- Don't look directly into your viewfinder while pointing your lens directly at the sun (like a sunset or sunrise). View the

scene from a few inches away from your viewfinder to protect your eyes.

- Never leave your camera or memory cards in a sunny place. Even when diffused, the hot tropical sun can still fry electronics in a few minutes.
- The shade from a wide brimmed hat or cap makes it easier to see information in your viewfinder and check images on your camera's LCD.
- Always shoot colourful subjects (buildings, fruit, flowers, etc.) during the magical hours or in open shade around midday. Bright sunlight washes out warm colours.
- Sometimes we get so involved in our photography that we forget about our bodies. Put a bottle of water in your camera bag or photo vest and sip often.



CANADIAN  ANGLES
BY MICHELLE VALBERG

A VOYAGE THROUGH THE NORTHWEST PASSAGE

It was a cold, clear September day in Cambridge Bay (Ikaluk-tutiak), Nunavut and the air was crackling with electricity.

And no wonder. Just the day before, the 2014 Victoria Strait Expedition team had returned from their epic journey, finally discovering the resting place of Sir John Franklin's ship, the HMS Erebus.

Our 98-person Adventure Canada group had bumped into the expedition crew as we changed planes and embarked on their ship, Akademik Sergey Vavilov.

Although they couldn't say much – Prime Minister Stephen Harper had not yet released the ground-breaking news to the world – the excitement was palpable. Chatting with John Geiger, the President of the Royal Canadian Geographic Society, I asked how the expedition went. His grin split his face and he said, "It was incredible". When the official announcement was made the next day, not far from where we were, we all got chills at the news.

It was an auspicious start to our 16-day tour that would take us from Cambridge Bay through the Northwest Passage with stops including Beechey Island, Arctic Bay and the Icy Fjord in the Arm of Buchun Gulf. On the last leg, we would cross over the Davis Strait and follow the eastern Greenland coastline, finishing in Kangerlussuaq.

But would we make it? The multi-year ice was still in the passage and changed daily as it moved in different directions. But unlike Franklin's ill-fated journey, we could rely on an ice breaker, so our expedition leader, Stefan Kindberg, let them know we might need their help.

I have been through the Northwest Passage three times with Adventure Canada as a staff resource photographer, so I knew my image bank would be bulging by the time I got home. In preparation, I brought along a lot of photography equipment. Plus, we were travelling with Adventure Canada,

A white morph Gyrfalcon flies over Prince Leopold Island on a snowy day.
Photographed with the Nikon D4s and 70-200mm lens, f/10, 1/320 second, ISO 160.

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*.

whose staff roster includes world-renowned geologists, archeologists, historians, ornithologists, naturalists, culturists, artists, authors, and extremely capable expedition staff.

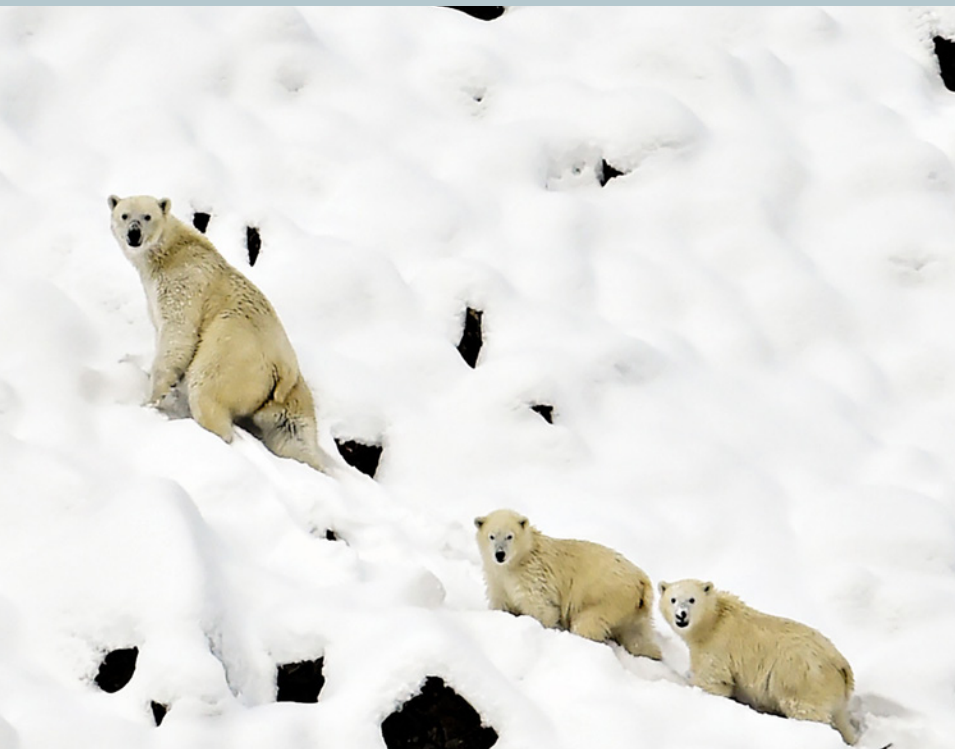
I carry two cameras with me at all times. I shoot with the Nikon D4S and the new Nikon D810. I also brought the AW1 (the shockproof underwater camera) for fun and possible wet situations. For lenses I had the 14-24mm for landscapes, the 24-120mm for community and people pictures, the 70-200mm for on-land and in the communities, the 200-400mm and the 600mm with a 2x extender for wildlife. I had a new Vanguard tripod with both a movable and swivel head for shooting with the 600mm and in hopes we would see the northern lights. I also brought a Hero 3 GoPro and a DJI Phantom Drone (with another GoPro Hero 3). I brought my laptop to download the images and to work on my photos daily (in order to prepare for a slide show



On our first day in Cambridge Bay, Nunavut, a young Inuk woman performed for our Adventure Canada group. *Nikon D810, 70-200mm lens, f/2.8, 1/200 second, ISO 800.*



A beautiful landscape and reflection in Icy Arm, Buchun Gulf, Nunavut. *Nikon D810, 14-24mm lens, f/18, 1/250 second, ISO 400.*



After a long swim, a mother polar bear and her cubs climb the mountainside in Icy Arm, Buchun Gulf, Nunavut.
Nikon D4S, 200-400mm lens, f/10, 1/320 second, ISO 160.

on the last night). I was armed and ready! I paid for the extra baggage it took to bring all this equipment, but I knew it would be well worth it.

We visited Cambridge Bay, Arctic Bay and Pond Inlet, three Nunavut communities very familiar to me. In each of these beautiful and isolated places, we took in cultural performances by elders, singers, drum dancers and throat singers. The locals were dressed in their traditional clothing, offering wonderful photographic opportunities. Hearing our national anthem sung in Inuktitut by a beautiful young woman in Pond Inlet gave us all goose bumps and some even had tears in their eyes. Perhaps most importantly, we came away with a deeper understanding and appreciation of the traditional way the Inuit have lived for thousands of years and continue to live today.

On the days we were not in the communities, we took the Zodiac to archeological sites with ancient Thule houses, remarkable flora, billion year old rocks, abandoned Hudson Bay buildings, bones from whales, caribou and other small animals, grave sites, magnificent landscapes, towering cliffs and wildlife like polar bears, arctic fox, various birds and whales. The Arctic is an extraordinary place. It is one of the last remaining vast and isolated parts of this world. Outside the communities, we were the only people on this fascinating far-off land.

But we didn't just take photos – we gathered stories, too. For my part, I have photographed a lot of polar bears all over the Arctic, but never on the ice in the middle of nowhere. Yet that is exactly what happened. After a successful and long season of hunting seals because the ice never left, the bears were sleek and healthy. We also saw a mother with her two plump cubs, fresh from eating a kill, in the icy arm fjord in Buchun Gulf. They were joined by an Arctic fox who was busily gobbling up the leftovers while fighting off the ravens. For that shot, I used the D4S with the 200-400mm because

a tripod and 600mm was out of the question in a zodiac. I took advantage of a higher ISO to get a fast shutter speed since I was on a moving boat with a moving subject and a long lens (and it was quite cool out too).

On my previous trips through the Northwest Passage, I had gone earlier in the season, but this time, places like Beechey Island and Fort Ross (Bellot Strait) were blanketed in white. Capturing them meant using the 14-24mm for the widest angle possible. I needed the extra perspective - the towering cliffs on the eastern side of Baffin and in Greenland were more than 2000 feet. Going through the Icy Arm Fjord was surreal and the beautiful sunlight provided the most stunning reflections. Our Zodiac ride was two hours long and we all wished it was longer, even in the cold. I have the new Heat 3 gloves that are perfect for shooting in cold conditions, so my hands were nice and warm.

We stopped at Port Leopold where there is a paleo-Eskimo site at the top end of Somerset Island at Whaler's point. I was photographing an iceberg when I heard the call on the radio, there was a white-morphed Gyrfalcon flying close to the cliffs. I knew I was too far away to capture this rare and beautiful raptor... but as we packed up to leave an hour later, I spotted him. I quickly took my D4S with a 70-200mm out of the dry bag and managed to fire off just two shots. My parents had always wanted to see a Gyrfalcon (they were avid birders) and it in that moment, I felt as though they brought him to me.

Our adventure concluded with four stops along the eastern Greenland coast. Not only were the locations warmer, but they proved to be the most rewarding. Our minds and lenses focused on the active fishing community of Uummannaq, while across the way, we saw where the Greenland Mummies were found (they are now in the Nuuk Museum).

But for me, the true treasure was the ice fjord in Ilulissat. There, icebergs break off the Greenland icecap and find their way down to the Labrador and Newfoundland coastline. It is a stunning, majestic and utterly mesmerizing place.

Our last stop brought us to an abandoned fishing village called Assaquaq. A couple hundred more images there and my photo total for the trip came to just over 10,000.

We began our trip thinking about the ill-fated adventure of Sir John Franklin and his quest for a route through the Northwest Passage. As we successfully navigated our way through the ice without incident and marvelled at the majesty and almost painfully exquisite landscape, I couldn't help but wonder if his crew, paralyzed as they were by the ice, ever looked upon their frozen surroundings with the same awe that I have felt in my 32 trips north over the past six and a half years.

Now home, and preparing for a late October trip to the high Yukon to capture the 'ice grizzly bears' at Bear Cave

Mountain, I think they might have felt a glimmer of respect, if not reverence. The Arctic demands that much, at least.

For me, I know the vast, untouched landscapes of the North, and the warm, inviting people and endless parade of wildlife keeps me going back for more.



Portrait of Tommy, an elder in Arctic Bay, Nunavut, with an Inuit sled and dogs in the background. Photographed with the new Nikon D810 and 24-120mm lens, f/9, 1/400 second, ISO 250.

Uummannaq is a gorgeous town in northwest Greenland, with many sled dogs, icebergs and picturesque scenery. Nikon D4S, 24-120mm lens, f/10, 1/200 second, ISO 400.





Through the Lens

BY BERNARD BRAULT

OLYMPIC MOMENTS

The Assignment: To cover the opening ceremonies of my 11th Olympic Games in Sochi, Russia.

The Concept: To capture spectacular images representing the event, from a special perspective.

Staging the Shot: You had to have a sharp and interesting image to represent the impact of this scene taking place in the centre of the Olympic Stadium. I took 189 photos – this is my favourite.

Equipment: Nikon D4S, Nikkor 200-400mm f/4; 1/20 second at f/4, ISO 3200. I braced the camera and lens with a carbon-fibre monopod, and set the camera to auto white balance.

Technique: I worked with three Nikon D4 and D4S bodies, using a 14-24mm f/2.8 zoom; a 70-200mm f/2, 8, and my favourite, a 200-400mm f/4 zoom. I wanted to capture the sense of movement of the dancers while maintaining a very graphic look, so I shot at a relatively slow shutter speed compared to what would normally be used to capture sports.

Post Processing: This photo was taken in JPEG fine and then transferred in Photo Mechanic and then reworked lightly with Photoshop. A few minutes later, it was transmitted directly to La Presse in Montreal via FTP.

The Result: The result is one of my favorite pictures from my 6th Winter Olympic Games. A simple but effective photo.

BERNARD BRAULT

A professional photographer for nearly 38 years, Bernard Brault captures emotion and movement through his photos.

Since 1984, he has been a staff photographer for La Presse, one of North America's largest daily newspapers, winning many prestigious awards for his work.

For a wonderful array of visual images, please visit www.bernardbrault.com







BY **PETER K. BURIAN** FOR PHOTONEWS

NEW GEAR

Electronic Flash, Radio Triggering Devices and Diffusing Accessories for Pro Caliber Lighting Effects

Most digital SLR cameras are equipped with a small built-in flash, but many photo enthusiasts appreciate the importance of an external flashgun for greater power output and versatility. With more power, adjustable angles and built-in bounce cards, I can achieve effects well beyond typical direct flash shots, making images that can compete with those created in a photo studio. For example, flash modifiers provide illumination that is far more pleasing, and multiple flash setups – without the tangle of connecting cables – allow for sophisticated effects. I decided to check out some of the latest flash equipment, including some products designed for creating studio-calibre effects on-location, starting with two powerful flashguns and moving on to some very useful accessories.



Mecablitz 64 AF-1 digital

This is a full-featured, tilt/swivel flash gun (available for most camera brands) with multiple flash modes, 24-200mm power zoom plus pull-out bounce reflector card and wide angle diffuser (to 12mm). It boasts great power output, with a guide number of 64 (meters, ISO 100) when zoomed to 200mm. The 64 AF-1 is compatible with the high tech features of most current digital SLRs, including advanced TTL metering (such as iTTL and E-TTLII), High Speed Sync and Wireless Off-Camera TTL. The colour LCD touchscreen on the back makes it very convenient to view the display and change settings.

Evaluation: My current favourite flash is the SB-910 but I switched to using the Metz with my D800 and D7100 and found it to be incredibly versatile. Check the specs and you will probably find that it provides more options than many of the camera maker's own models. It delivered nice, even illumination and worked perfectly outdoors with Auto fill-in lighting. Recycle times were incredibly quick with Ni-MH rechargeable AAs.

I often use functions such as flash exposure compensation or bracketing, wireless off-camera flash and the modeling light to preview the lighting effect. This unit also has some unique features: a secondary light reflector with two output levels for achieving even lighting, a USB port for firmware updates and a touch-screen display with intuitive menus. No other flash unit I have used proved to be as convenient to operate. Please visit www.photonews.ca for short videos showing how to adjust the flash exposure and other features of the touch-screen menu.

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



Nikon D810, Tamron SP 24-70/2.8 Di VC USD, Metz 64 AF-1, Metz SB22-16 Softbox



Cactus RF60 Wireless Flash



Nikon D810, Tamron SP 24-70/2.8 Di VC USD, Metz 64 AF-1, Cactus V6, RF-60, CB-60

Unlike most of its competitors, this is not a TTL flash. It is a powerful (GN 56 at the 105mm head setting) manual flash with tilt/swivel 24-105mm zoom head. Equipped with a built-in 2.4GHz wireless transceiver, 16 channels and a recommended range of 100 meters, the RF60 can operate as a Master or Slave for wireless flash control.

Very simple to use, the RF60 only has three modes. "Local" is for simple on-camera flash use. "Master" provides control, in up to four groups, for power and zoom settings of one or more off-camera RF60 units or power control for other flash units if each is connected to a V6 transceiver. (If you use the V5 instead, only basic triggering of the remote units is available.) Finally, "Slave" mode allows use of the RF60 as a radio-enabled slave flash

with a V6 or another RF60 set to Master mode. Other features include Multi-Flash Strobe firing, High Speed Sync sympathy mode when a TTL flash is mounted on camera, mini USB port for firmware updates, 3.5mm PC sync port and 1/4-20 tripod mount.

Evaluation: This is a well-built, powerful 390 gram accessory. Recycle times are short – about 2.5 seconds at full power when using Eneloop AA batteries. Photographers familiar with multiple flash systems and radio transceivers will appreciate the Cactus RF60 – it makes most sense if you plan to own at least two of this model. If you also own Cactus V6 transceivers, you will find it even quicker to change settings and you'll get great versatility with power control of multiple flashes of various brands from your on-camera RF60.

Cactus Wireless Flash Transceiver V6

Billed as the world's first wireless trigger that can remotely power Canon, Nikon, Pentax and Metz flashes all at the same time, the V6 is ideal for photographers who own various brands of flash units. V6 will work with any camera with a standard hot shoe or PC sync socket. With pre-installed profiles for more than 30 popular flash models, V6 allows for simple remote control of flash power output of the selected unit wirelessly through the Cactus V6. If you're using a flash that isn't profiled, V6 may be able to learn its flash profile and then be able to control its power.

You can use the V6 as either transmitter (TX) or receiver (RX) for manual power control of remote flashes (TTL information is not transmitted). Connect V6s to your flash units using the device's hot shoe or 3.5mm sync cable. In power control mode, set each V6 for the specific flash it will trigger (Nikon SB-910, Metz 64 AF-1, Canon 600EX-RT, for example). You will have precise control over flash power levels, from 1/16EV to 1/10EV (with certain flash models) in 4 groups of flashes. The V6 can also control Cactus RF60 set to Slave mode for power output and zoom level.

Evaluation: Surprisingly affordable, the V6 offers great multi-brand flash triggering compatibility. It's great to be able to control the power of several off-camera flash units



and strobes located up to 100 meters from your camera. When I need to rent or borrow flashes, I can use almost any brand that is available. To ensure correct power output of a flash attached to the V6, set the flash profile to match the specific flash unit. Also, remember to turn the flash unit on in TTL mode before activating the V6. As a bonus, Cactus V6 can also be used as a shutter release trigger for remote cameras with the suitable optional shutter release cable. Check out www.photonews.ca for an example of the V6 in use.



Nikon D810, Tamron SP 70-200/2.8 Di VC USD, Cactus V6, RF-60, CB-60

Cactus V5 Transceivers



The re-engineered Cactus Wireless Flash Transceiver V5 is an advanced 16 channel 2.4 GHz wireless transmitter/receiver with dual hot shoe for flashes and sync port for studio strobes. Options include Frequency Self-Tune (for reliability in harsh conditions) and Multi-channel triggering (to fire up to 4 sets of flashes separately or simultaneously). Range is up to 100m and V5 supports trigger voltage up to 300V, allowing for a wide range of flash units to be used.

Each Cactus V5 can serve as either transmitter or receiver, giving you great flexibility and control over multiple flash setups. Sync speeds up to 1/1,000s are possible with capable cameras. V5 is compatible with any flash with a centre contact, including Metz, Nikon, Canon, Pentax and others. Optional shutter release cables are available to use the V5 as a wireless camera trigger.

Evaluation: The V5 is very useful for numerous types of photography. The intuitive design offers simple push button functions and easy dial selection of channels. It worked well with my Nikon SB-910, SB-800 and SB-600 Speedlights as well as my Metz 64 AF-1. (Be sure to check the compatibility information on cactus-image.ca/v5.html.) Considering the versatility, V5 is surprisingly compact: only 82x70x37mm. The V5 is available from your photography retailer in single or duo packs, depending on how many you need.



Nikon D810, Tamron SP 70-200/2.8 Di VC USD, Cactus V5, Metz 64 AF-1, CB-60

Cactus LV5 Laser Trigger



The Cactus Laser Trigger LV5 is a laser trigger for wireless operation of cameras and flash units within a 150m range. This can be useful for wildlife camera traps, with flash sync speeds up to 1/1000 sec. "Trap" mode captures an image when the laser beam is broken by an object; "Escape" mode triggers when an object leaves the laser's path and a signal is detected. Other features include Delay and Freeze Timers for greater control of shutter or flash triggering. The LV5 connects to your flash or camera via optional 3.5mm sync or trigger cables. The LV5 also features a built-in V5 transmitter for communicating with V5 or V6 transceivers and RF60 flashes, which means that you can place your LV5, flashes and camera anywhere within transceiver range.

Cactus CB-60 Foldable Softbox

Professionals shooting in studio use softboxes to control light with their strobe systems—you can now achieve similar effects on-location, indoors or out, with this much more portable accessory. Simply attach the Cactus Softbox to a light stand with the included (robust) bracket and connect your external flash unit, like a Metz 64AF-1. Place your flash head on the padded rubber platform and tighten the knob to secure the head pointing out to the Softbox. There is no strain on the hotshoe foot.

The included mechanism is very secure, using a large swivel instead of the small ballhead found on many softbox brackets. It is also easy to make angle adjustments to the softbox at any time. The CB-60 has a reflective silver interior; two white diffuser cloths are provided to soften your lighting. The entire kit can be folded and stored in its own carrying bag.

Evaluation: The setup is a lot simpler than you might guess and took only a few minutes. It is 60x60cm in size, so not intended for handheld use – a light stand is definitely required. On a windy day outdoors, I would want sandbags or other weights to ensure stability. Compared to many portable softboxes, this one collapses into a surprisingly small lkg package – great for maximum portability while providing pro-calibre light modification. Check out the set-up video at www.cactus-image.ca.



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How did David Hobby get this shot?

- Two LumiQuest SoftBox III
- Two LumiQuest SoftBox LTp
- Four Speedlights



"It's not unusual at all to use multiple light mods to get the shot ... in this case, a Lumiquest SoftBox III and a SoftBox LTp."

David Hobby, aka "The Strobist"

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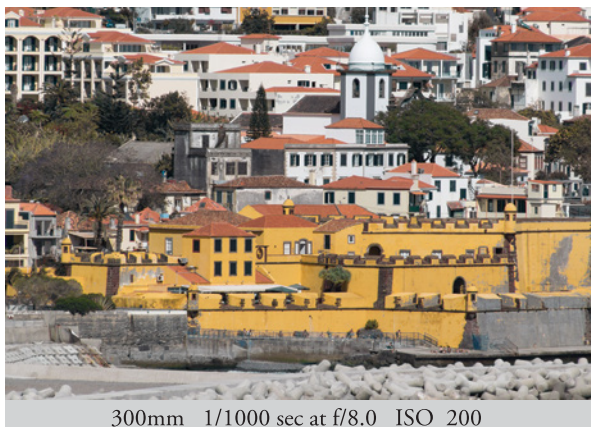
The Tamron 16-300mm F/3.5-6.3 Di II VC PZD MACRO is a lightweight, wide-angle to telephoto zoom lens designed for Canon, Nikon and Sony APS-C crop sensor DSLRs.

Photographers will capture extraordinary images with outstanding features such as its world class leading 18.8x zoom, Tamron's exclusive VC (Vibration Compensation) technology, Piezo Drive focusing motor and moisture-resistant construction.

An easy-to-use lens, you will be amazed at the variety of images that can be taken quickly unlike any other lens for your camera. From wide-angle landscapes to zooming in close for the details, you will never miss another shot.

A couple of millimeters makes a big difference! Other all-in-one zoom lenses that start at 18mm show only part of the scene. Capture it all with the 16mm focal length. It is perfect for wide angle landscape images.

With a quick twist on the lens, you will be able to zoom farther than any other all-in-one telephoto zoom lens. You will really notice the difference, even compared to the Tamron 18-270mm lens. The extra 30 millimeters allows you to get even closer to your subject than ever. At 300mm focal length, the ordinary becomes extraordinary.



300mm 1/1000 sec at f/8.0 ISO 200



16mm 1/800 sec at f/8.0 ISO 200

We recommend giving this lens your best shot! Whether you take photos of your family, landscapes while travelling or wildlife, you can take the lightweight Tamron 16-300mm F/3.5-6.3 Di II VC PZD MACRO lens anywhere and everywhere. No matter the focal length you need, it is the perfect all-in-one lens!

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Entries to: Amplis Foto Inc., Attention:
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Terms and Conditions:

- The contest is open to residents of Canada ONLY.
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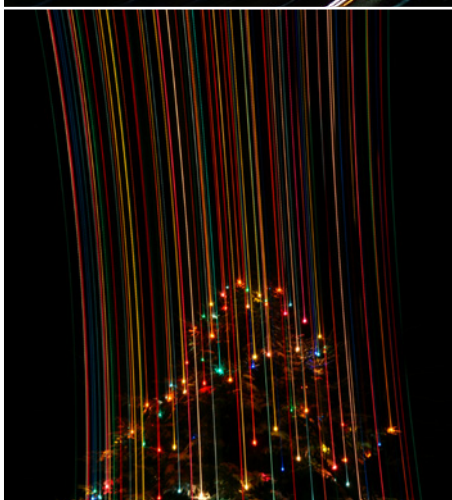
SPECIAL FEATURE | TECHNIQUE

BY FRANCIS AUDET

SPECIAL EFFECTS FOR THE HOLIDAY SEASON

We are about to challenge a rule taken for granted in photography by intentionally moving the camera while shooting, and still make non-blurry shots.

By moving the camera at just the right speed, night lights will create trails. Shooting in Shutter Priority allows you to set a longer shutter speed, and your camera will choose the appropriate aperture. If the picture is too light or too dark, you may want to consider dialing-in all of the settings in Manual mode or using exposure compensation. Be advised though... depending on the approach, this may result in a very blurry, abstract image.



Rotation motion on a tripod. Nikon D7100, 50mm lens, 6 seconds, f/14, ISO 100.

So let's begin with a subject that will be portrayed in a well defined, visible and recognizable fashion. For this technique the idea is, using a tripod, to set the shutter speed for a long exposure, leave the camera motionless for about half the duration of the exposure, and then start a motion. The subject will be clearly exposed, while only the brightest parts will show trailing lights. During the first half of the exposure, if there is enough light to capture the subject in a relatively normal rendition, the entire scene will be properly exposed. You can certainly under-expose to have only the bright spots capturing the attention of your audience. Creativity is a major factor at play in this technique.

The two examples below show the same Christmas tree, one image is properly exposed with a horizontal rotation on the axis of the tripod, the other one is under-exposed, with a vertical motion.



Rotation motion on a tripod. Nikon D7100, 50mm lens, 10 seconds, f/5, ISO 100.

Zoom Burst

For this effect, instead of moving the camera, you zoom the lens in or out while the shutter is open. The Chateau Frontenac image to the left was captured using this technique. The more focal lengths covered by your lens, the greater the zoom effect will be. Ideally, your exposure time will be a few seconds, so you do not need to rush the manual zooming process. Try to get it as smooth and even as possible. You will probably have to try a number of different exposure times and try zooming quickly and slowly for different results.

These techniques are fun and can light-up the artist in you. Bright holiday lights provide millions of beacons of colour on a much darker background. This holiday season, don't wait for Santa to bring the magic. Try some of these techniques, experiment with different types of motion and shutter speeds, and create some magic of your own!



Zoom burst of 15 seconds, f/14, ISO-400, from 70-200mm with a Nikon D7100

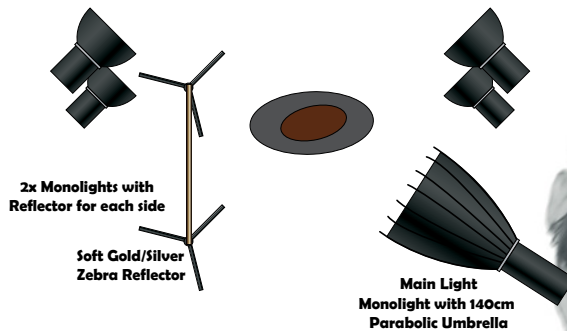
Advanced Studio Portrait Lighting

with Sascha Hüttenhain

Long Exposure High Key

For this shot, we wanted to highlight the stark nature of the dress. We also wanted something dynamic to add flair - we noticed the skirt's movement was mesmerizing when the model moved around.

With our modelling lights set to full power, we used a relatively slow shutter speed of 1/20 second to capture the flow of the skirt moving around the model as she twirled.



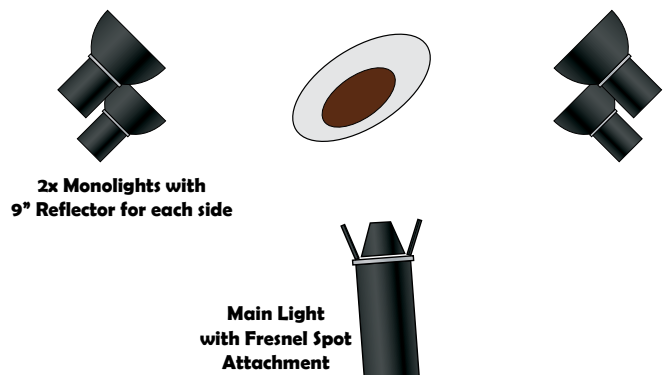
A light meter is vital when mixing multiple light sources, in our case, modelling and strobe lights.

Hard Main Light High Key

Here, we deliberately used a hard main light to emphasize the texture and details of the blazer. Additional illumination was provided by lighting the background, which allowed the background to also provide fill light using this technique. Contrast was softened, as a result, to create a more pleasing effect.

We used our Gossen light meter to ensure proper exposure of our model - a task made slightly more complex due to the white blouse and off-white blazer.

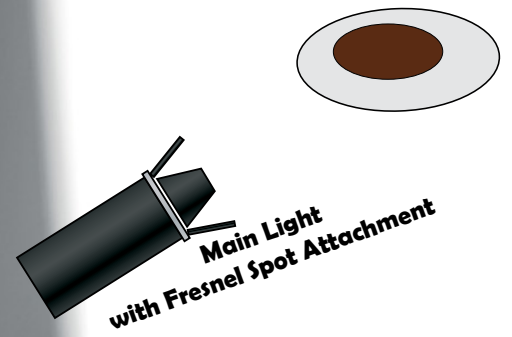
After taking a reading from our model's position, we ensured our combined background lights would output 2 full stops of light more than our Fresnel Spot main light.



GOSSEN DIGISKY

Easy to use with a full colour display, built-in Broncolor RF5.1 radio, Li-ion battery and three camera profiles. Includes CINE function for video.

Stylish
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High performance



Main Light
with Fresnel Spot Attachment

Focused Hard Main Light

Again, we made use of a very hard main light source to create the stark shadows. We like using a focusable Fresnel spot attachment to achieve the light/shadow effects we are looking for.

Our Gossen light meter ensured proper exposure of our model and the stunning white dress she was wearing. We compared light readings from the white wall and the front of the model to the shadowed areas created by focusing our Fresnel with barn doors. A calculated average reading provided the proper starting point for exposure.

About Sascha



Hard edges, smooth shapes - these are the contrasts which Sascha Hüttenhain admires. He prefers to place his model between cubic elements and enjoys using industrial accessories for his productions. Economically illuminated - just enough to trace delicate forms with light and shadow, sometimes reduced to a silhouette - but just classical.

Sascha uses Gossen light meters because they save time and money - time, because he can focus on the shoot instead of histograms; and money, as camera shutters, studio time, models and assistants are rarely inexpensive. Using his light meter is a natural part of his workflow - it helps him envision his shoot before he reaches for his camera.



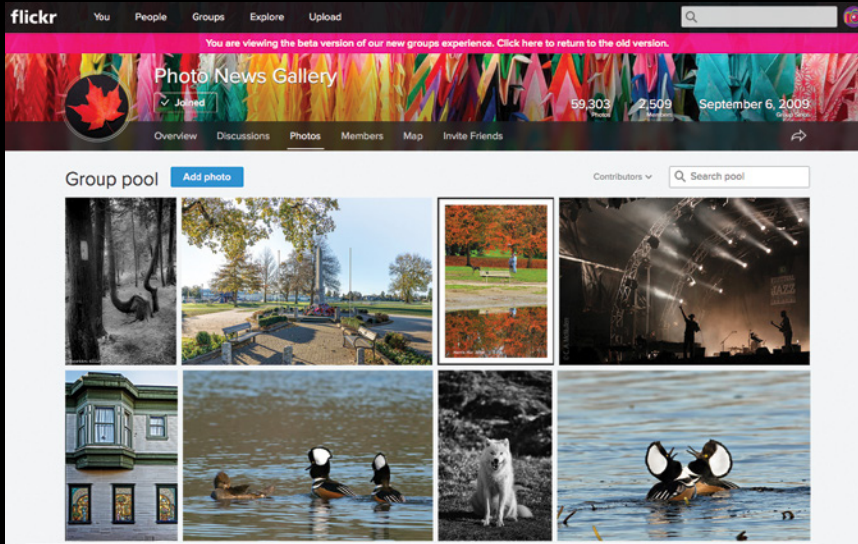
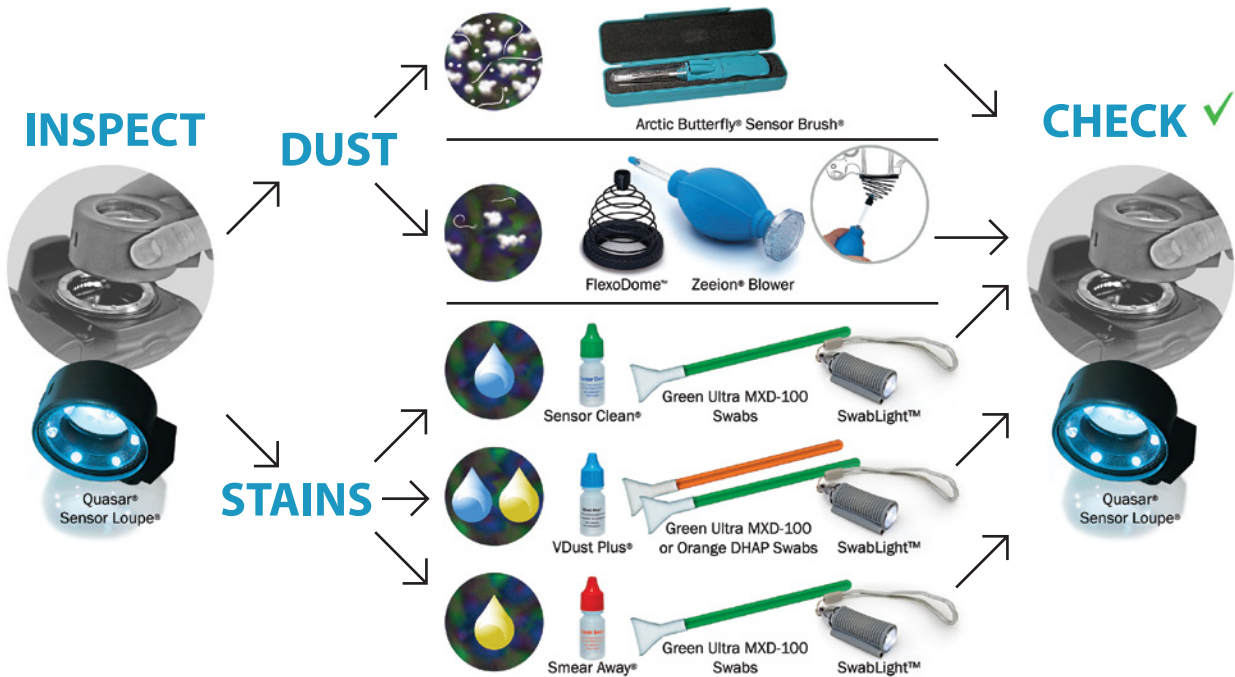
GOSSEN

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At PHOTONews we encourage reader participation – visit the flickr® group where you can enjoy a spectacular gallery of images by PHOTONews readers.

Join the group - it's **FREE** for all Canadian photographers - and add some of your favourite images to the pool.

Check it out today

Follow the progress as readers post their entries in the PHOTONews Challenge, and join in the discussions on a wide variety of subjects.

<https://www.flickr.com/groups/photonewsgallery/>



Tech Tips | Histogram

BY LUC VILLENEUVE

LISTEN TO YOUR HISTOGRAM... TO GET THE BEST EXPOSED PHOTOS!

The other day, a young girl asked me: "Do you want to take a picture of me?" She was already posing like a rock star! So I took the photo and showed her the image on the LCD. She pointed to my screen and said "What's that?" I replied "It's my best assistant! It's the histogram."

If you do not already use the histogram, bear with me. You will be able to decipher a histogram in no time.

What is a histogram?

A histogram is a visual representation of the tonal range in a photograph. The histogram is a precise check on exposure. Learning to read a histogram is your best investment to get a perfectly exposed photo.

On a bright and sunny day with nice clouds, go out, set your camera in manual mode and take a picture. Now verify your histogram. If it looks like histogram 1, you overexposed the scene.

Now close the aperture by one or two stops, use a faster shutter speed, or lower the ISO and take a second photo. Look at the second photo and check the clouds. Suddenly, some details of the clouds come back to life. Why? Because you allowed your camera to record more details in the highlights.

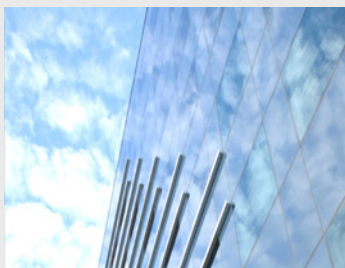
How to read a histogram

The histogram is a scale that shows the range of illumination in your scene - from black on the left side of the graphic to white on the right side. The "Y" axis shows the number of pixels for each specific tone. Take a look at these 3 histograms.

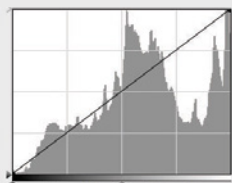
It is not always possible to record all of the light in a scene - think of a night cityscape - you have to decide if you want to keep details in the shadows and let the highlights burn out, or expose to the right and keep all the details in the highlights. The classic example of a shot where you want to keep the detail in the highlights is a bride in her wedding dress. If you are the official wedding photographer, you had better be sure that detail is in the final print!

For those of you who like precision, the STARLITE 2 from Gossen has a spot meter which will allow you to read the brightest spot of your scene. It's a good addition to your gear.

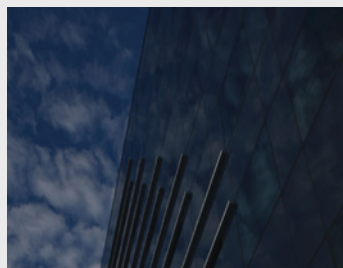
"Expose to the right" is a well known concept. Use it for a few images and you will realize that suddenly you have an album filled with perfectly exposed images.



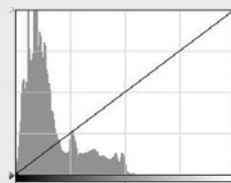
1



You want to avoid an exposure like the one in histogram 1, which tells you that the photo is overexposed. You lost unrecoverable details in the clouds. Even if you shoot in RAW, these highlight details have not been recorded. Too bad!



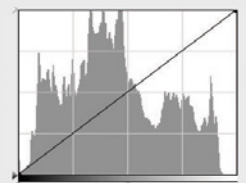
2



Histogram 2 shows an underexposed photo. Your camera recorded only half of the tonal range that it could have captured.



3



Histogram 3 shows that your camera has been able to capture the full tonal range of the scene.

Bio

Luc Villeneuve is a pioneer in interactive 360° photography. First Canadian to be accredited by PPOC in Spherical Panoramas. He is also Vice President of International Virtual Reality Photography Association.
www.360-image.com

“POSTCARDS”



Roger Daigle of Cornwall, Ontario, captured this image of Swallowtail Lighthouse on Grand Manan Island NB with a Nikon D610 and a Nikon 24-85 f3.5-4.5 at 1/60 f/18 ISO 100. "I got up early on my last day on the island to take advantage of the early morning light over Swallowtail Lighthouse. How the light spilled onto this scene was surreal! The wind unfurling the Canadian flag at the Lighthouse keeper's former residence and the fishermen checking the weir certainly added to the magic!" www.flickr.com/photos/rogerd54/14973604527/in/pool-photonewsgallery

The PHOTONews Winter 2014/2015 Challenge theme is "Postcards" – your assignment: to capture an image that portrays a spectacular scene or event. This can be a landscape or cityscape, a photo of a landmark or icon, or a "selfie" that says "I was there!"

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 Winter 2014/2015 Challenge", where you will find additional details, as well as samples, suggestions, and technique tips.

Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.



The PHOTONews Winter Challenge is sponsored by Panasonic Canada, who will award a Lumix LX100 camera to the photographer entering the best image in the "Postcards" Challenge.

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

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

COMING IN THE NEXT ISSUE: **SPRING-2015**

The Spring issue of PHOTONews will feature a spectacular gallery of images from some of Canada's most accomplished photographers, and an enthusiast's guide to the latest photo and video products.

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.

Join us as we share our passion for photography - visit our flickr® group at www.flickr.com/groups/photonewsgallery/ where you can sign up to exchange ideas and display your favourite photographs – 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!

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NEW!

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Black Khaki Green Blue

Sedona Series Camera Bags

Inspired by the outdoors, the Sedona Series is made from durable, weather resistant materials. Its customizable interior offers the perfect fit for any setup. A large quick access enables fast, secure removal of your gear. These bags also boast a tripod or monopod/walking stick holding system along with a stowed rain cover, providing quick protection should the weather turn foul. Sedona comes equipped with two lower front straps to hold larger accessories such as sleeping bags or jackets. With additional features like a hydration-ready holding system and built-in lifesaving emergency whistle, the Sedona Series is the perfect bag for any outdoor enthusiast.



Sedona 51

Inside Dimension: (L x W x D) 260x 160x 260 mm

Outside Dimension: (L x W x D) 320x 225x 525 mm

Max Load: 14.8kg / 32.62 lbs | Weight: 1.32kg / 2.91 lbs

Main Compartment



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I AM CAPTIVATING

Photo: Michelle Vailberg



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