

YOUR SOURCE FOR CANADIAN PHOTOGRAPHY

# PHOTO

25<sup>th</sup>  
2016  
ANNIVERSARY

VOLUME 25, NO. 1 / SPRING 2016 / \$6.98

# NEWS

PORTFOLIO: VICTOR LIU

## Eye of an Artist

TONY BECK

**Wildlife Photo Technique**

MICHELLE VALBERG

**Grizzlies of the Khutzeymateen**

MICHAEL DEFREITAS

**Photos on the Move!**

MICHEL ROY

**The Magic of Photoshop  
Compositing**

**Plus:**

DR. WAYNE LYNCH

**Leatherback Turtles of Trinidad**

KRISTIAN BOGNER

**Fashion Photography**

**and more!**

Photo by Victor Liu

Win a  
trip to



**HONG  
KONG**

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SEE PAGE 20



**THE COLLECTION THAT KNOWS  
ITS WAY AROUND THE WORLD.**

HORSESHOE BEND  
PAGE, ARIZONA

©Keith Briley

VEO Tripods and Monopods offer a new breed of lightweight, compact usability. Take advantage of many industry-first features designed for the traveling photographer.

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- Anti-slip rubber feet easily fold up and lock in seconds



## Focal Point

BY JACQUES DUMONT, PUBLISHER | [jdumont@zakmedia.ca](mailto:jdumont@zakmedia.ca)

25<sup>th</sup>  
2016  
ANNIVERSARY

# A Year of Celebrations!

This issue marks the 25th Anniversary of PHOTONews – a milestone that we are very proud to share with more than 100,000 readers across Canada. Over the years, we have grown from a quarterly newsletter into the largest circulated photo enthusiast magazine ever published in Canada – and we create each issue of PHOTONews just for you.

Our creative team, Editor Norm Rosen, Art Director Jean-Denis Boillat, Photo Editor André Dal Pont, the contributing writers and photographers, and I share a single goal – to bring the finest in Canadian photography to readers from sea to sea, with print and digital editions in English and French – all available FREE of charge through the generous support of our participating advertisers.

Our internet and social media team bridges the months between magazine issues by filling the pages of the website at [www.photonews.ca](http://www.photonews.ca) and our newsletter PHOTONews FLASH with entertaining and informative content. Our web TV channel PHOTONews TV brings a growing library of how-to videos to audiences throughout Canada and the world.

Every issue of PHOTONews provides a stage for the presentation of images from our readers, selected from the image pool at our PHOTONews

Canada flickr® group – why not check it out at [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/) and share your thoughts and photos with our growing number of participating photo enthusiasts.

### The World Through Your Lens... A Photo Challenge

For our 25th Anniversary celebration we have created a very special photo challenge “The World Through My Lens” – a travel-themed photo contest open to all Canadian photographers. This very special project will run in conjunction with our “Image Hong Kong” photo expedition in April, chronicling the adventures of our team of PHOTONews photographers as they explore the sights and scenes of Hong Kong to deliver spectacular images for a special section to appear in our Autumn 2016 issue.

“The World Through My Lens” is the most spectacular photo contest we have ever created, with a grand prize including a trip for two to Hong Kong and a range of additional prizes from our contest sponsors: the Hong Kong Tourism Board, Cathay Pacific, The Langham Hotel in Hong Kong, Nikon Canada, Vanguard, Hahnemühle, and Zenfolio. For more information please see the announcement on pages 20-21.

Throughout the year, our reader participation challenges focus on themes that are designed to inspire your creativity and expand your photographic skills. Check out the Final Frame on page 66, take “A Shot in the Dark”, post it in our challenge thread at the flickr® group, and you may be the winner of a Panasonic four-thirds camera!

It’s all part of our goal to share the passion for photography with Canadian photo enthusiasts - so sit back, enjoy the magazine, then grab your camera and explore new techniques in creativity!

#### Join the conversation!



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Tune in to our NEW YouTube Channel: PHOTONews Canada TV

Visit the website at [www.photonews.ca](http://www.photonews.ca)

Join the flickr® group at [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/)

Questions or comments? Please send me an e-mail at [editor@zakmedia.ca](mailto:editor@zakmedia.ca)

#### PHOTONews

Volume 25, Number 1 / Spring 2016  
Cover photo: The Remote Tombstone  
by Victor Liu

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© 2016 PHOTONews Magazine, Zak Media  
Printed in Canada · ISSN 1185-3875

Canada Post Publications Mail Agreement  
No. 40040669

#### Undeliverables to:

Photo News Magazine  
22 Telson Road, Markham, ON L3R 1E5

PHOTONews is published four times per year (Spring, Summer, Autumn, Winter) by Zak Media, and distributed to imaging and adventure enthusiasts throughout Canada.

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#### SUBSCRIPTIONS - Address change

Visit [www.photonews.ca](http://www.photonews.ca) or contact :  
PHOTONews Magazine  
22 Telson Road · Markham, ON L3R 1E5

#### Subscription rates:

FREE for photographers in Canada – available at photo retail shops throughout Canada, and by mail – please see the subscription page at [www.photonews.ca](http://www.photonews.ca) for FREE subscription information.

U.S. and international readers are invited to read the magazine on-line at [www.photonews.ca](http://www.photonews.ca) where you may enjoy FREE access to the digital edition archives.



Published by

Zak Media

189 Alfred-Desrochers  
Saint-Augustin, QC, Canada G3A 2T1  
Tel: 418 871 4294 · Fax: 418 871 4295

[www.zakmedia.ca](http://www.zakmedia.ca)



# Contents

32

## PORTFOLIO

Victor Liu - Photography through the eye of an artist

A golden ray of sunshine over Mystic Pond. Photo by Victor Liu.

22

## MICHEL ROY



The Magic of Photoshop compositing

26

## WAYNE LYNCH - DESTINATIONS



Leatherbacks - Trinidad's Giant Turtles

40

## KRISTIAN BOGNER - PERSPECTIVE



Fashion and studio photography

## SHOOTING TIPS

46

Michael DeFreitas - Shooting on the move

## ON ASSIGNMENT

56

Bernard Brault - Grand Prix Auto!

## ERIC STEWART - PRINTING 101

64

Choosing a printer

## MICHELLE VALBERG

50

The Grizzlies of the Khutzeymateen - A Hidden Gem

## SHOOTING FOR SHARPNESS

60

Tony Beck - Tips for getting close to wildlife





## Capture any Moment with the Tamron Trio!

Tamron's commitment to innovation and excellence are highlighted with these three fast F/2.8 lenses featuring Tamron's outstanding image stabilization (VC), Tamron's fast, silent autofocus drive (USD) and nine blade diaphragm for the creamy bokeh. Tamron's Trio includes:

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**F/2.8 Di VC USD**



**SP 24-70mm**  
**F/2.8 Di VC USD**



**SP 70-200mm**  
**F/2.8 Di VC USD**

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## CAPTURING THE MOMENT... "because it only happens once."

BY TRACIE MAGLOSKY, Tracie Jean Photo Studios - Olympus Trailblazer

### Marie



One of my greatest joys is using artificial light in a way that looks like natural light.

With the sun behind my subject, I was able to mimic natural light with 2-Olympus FL-50R flashes with MagMod MagSpheres and a Pro-Photo 43 Inch Umbrella at camera left on a dual hot shoe bracket. We added a 5-in-1 reflector (the silver side), at camera right to fill-in any harsh shadow created by our flashes.

My lens selection for this image was the M.Zuiko 75mm f/1.8 on the OM-D E-M1 - my first choice for my professional photography.

I love spending time building rapport with my subjects. The minds of children

are so full of belief and magic and those are the things that create beautiful portrait images.

When shooting on location, it is imperative to have the gear you need without weighing yourself down. I cover my focal distances for on-location shooting with my M.Zuiko ED 12-40mm f/2.8 PRO, M.Zuiko ED 40-150mm f/2.8 PRO, M.Zuiko 75mm f/1.8, M.Zuiko ED 7-14mm f/2.8 PRO and M.Zuiko 25mm f/2.8. I typically shoot off-camera flash on location so my bag also has two Olympus FL-50R flashes and two Olympus FL-600R flashes. I carry Magnet Mod MagSpheres, MagGrids and MagBounces everywhere I go in conjunction with ProPhoto umbrellas and a Westcott 43 Inch Apollo Orb. I carry two OM-D E-M1 bodies for extreme weather situations which are a definite possibility on any wedding day. Creating beautiful imagery has never been more fun!

*For my photo assignments, the OM-D system offers a unique combination of light weight, easy handling, and superlative exposure controls along with options for weatherproof bodies and lenses.*

### Jessica and Dalton



Posing is the key to creative images. This image was created using the OM-D E-M1 and the M.Zuiko ED 7-14mm f/2.8 PRO alongside two off camera Olympus FL-50R flashes with MagSpheres and a 1/2 CTO Gel to mimic the tones of the sunset on our subjects.

Weddings are a challenge, with just about every possible lighting mixture and a full range of shots from large groups to portrait sessions. Shooting for an 8-10 hour day can be exhausting and having gear that is lightweight, while still offering a stunning and professional final product is of the utmost importance.

The 5-Axis Image Stabilization in my OM-D E-M1 truly affords me the ability to gather as much light as possible in the most aesthetically pleasing ways without compromising sharpness.



#### ABOUT TRACIE MAGLOSKY

Tracie Maglosky is an award-winning wedding and portrait photographer living in the greater Cincinnati area. As an Olympus Trailblazer, she travels frequently to present her photography and off-camera flash techniques for weddings and portraiture.

To view more of Tracie's work visit [www.traciejeanphoto.com](http://www.traciejeanphoto.com)

# ZUIKO LENS SYSTEMS



MYTH:  
Mirrorless camera systems  
don't have enough lenses.



Image shot with the Olympus OM-D E-M1 and an M.Zuiko ED 8mm f1.8 Fisheye PRO Lens  
by Olympus Visionary John Sterling Ruth.



**MIRRORLESS TRUTH:** With 20 choices, there's  
an M.Zuiko lens for any shooting situation.

Lenses are critical to any photographer's creative arsenal. That's why the Olympus OM-D system offers a versatile and ever-expanding selection of Zuiko lenses, including the highly acclaimed PRO Series. Every Zuiko lens is meticulously engineered—crafted from precision-cut glass and painstakingly made to deliver extraordinary resolving power. So get as creative as you want and take on any shooting situation. We have a lens that gets the job done.

**Get Power. Get Portable. Get Olympus.**

**OM-D** **ZUIKO**  
LENS SYSTEMS

**OLYMPUS**



## Tamron announces the launch of an accessory that enables firmware updates and customized setups for selected lenses

### TAMRON TAP-in Console™ (Model TAP-01)

For the first time, photographers can update firmware in selected Tamron lenses and customize various lens functions to meet their needs simply by attaching a TAMRON TAP-in Console and running the TAMRON TAP-in Utility software on their PC or Mac. Previously, firmware updates could be performed only at a TAMRON Customer Service Center. Using the new accessory and an internet connection, photographers can access a dedicated website and update firmware as well as make adjustments to focus, focus distance limiter, manual focus override and vibration compensation themselves anytime, anywhere.

Please see [www.tamron.ca](http://www.tamron.ca) for further details.



## Macro-The Next Generation

Tamron takes macro photography to the next level with its newest macro lens, the SP 90mm F/2.8 Di Macro 1:1 VC USD Model FO17. Building upon its history of outstanding 90mm Macro lenses, this next generation 90mm macro lens captures images with amazing bokeh. Its long list of features include: an XY-Shift compensation that enhances its already legendary VC image stabilization system; faster autofocus; moisture-proof and dust-resistant construction; a top element with fluorine coating to prevent condensation and repel smudges.

Available now in Canon and Nikon mounts.



## Tamron 85mm

Tamron has announced the world's first 85mm F/1.8 lens with VC for full-frame DSLRs - the new SP 85mm F/1.8 VC USD Model FO16. Now you can shoot hand-held in low light with this amazing, image stabilized lens to capture images with attractive bokeh. This is the third lens in Tamron's new Prime SP F/1.8 lens series, joining the 35mm and 45mm F/1.8 lenses released last year. Expected to be available Spring/Summer 2016 in Canon and Nikon mounts.

Please visit [www.Tamron.ca](http://www.Tamron.ca) for more information on both lenses.



## Bust that Dust!

VisibleDust, the world leader in sensor cleaning technology, has made cleaning your camera's dirty sensor easier than ever before with the DUALPOWER-X Extra Strength EZ Sensor Cleaning Kit. Combining the versatility of the green Vswabs® with the flexibility of Sensor Clean™, Smear Away™ and VDust Plus™ cleaning fluids, the kit provides everything you need to keep your sensor clean and streak free.

DUALPOWER-X kits are available with either Sensor Clean™ and VDust Plus™ fluids, or Smear Away™ and VDust Plus™ fluids, and include 5 Green Vswabs® in Full-frame, APS-C or MICRO FOURTHIRDS swab sizes. Don't let dust ruin your pictures—take DUALPOWER-X with you on your next photographic adventure.

For more information please visit [www.Vdust.ca](http://www.Vdust.ca).



## FineArt Panoramic formats

Hahnemühle has just introduced the perfect way to present landscapes and cityscapes—with the new FineArt panoramic formats, available in sheet sizes in 21 x 59.4 cm (8.27" x 23.386"). Now you can print your panoramic images using most letter size fine art printers!



Two fine art papers from the acclaimed Hahnemühle Photo Rag® range are available in panoramic formats—the matte-coated Photo Rag® 308 and the high-gloss Photo Rag® Baryta.

Photo Rag® 308 is a very popular paper choice for high quality fine art prints. The fine, smooth surface and feel of Photo Rag® 308 make this paper ideal for printing both black and white and colour photographs as well as art reproductions with impressive pictorial depth.

Photo Rag® Baryta combines the virtues of a luxury cotton paper and a traditional baryta board. The very fine surface texture with the baryta gloss endows images with a particularly expressive character.

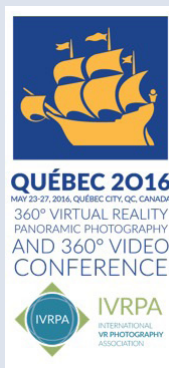
For more information please visit [www.hahnemuehle.ca](http://www.hahnemuehle.ca)

## Québec City 2016

In 2015, Luc Villeneuve, President of International Virtual Reality Photography Association (IVRPA.org), successfully organized the annual conference Prague 2015.

This contributor of PhotoNews brings the event to Canada for the first time. From May 23-27, Québec City will become the capital of virtual reality.

For more information, go to the web site [ivrpa.org/event/quebec-2016/](http://ivrpa.org/event/quebec-2016/)





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# New and Exciting!

*2016 is shaping up to be a banner year for new cameras and lenses.  
Here is a quick look at the exciting new products coming soon to photo retailers across Canada.*

## Fujifilm X-Pro2



The latest model in Fujifilm's popular X-Pro line is the X-Pro2, with a 24.3MP APS-C X-Trans CMOS III Sensor, an X-Processor Pro Engine, 273-Point AF with 77 phase-detect points, and an advanced hybrid multi viewfinder in addition to a 3.0" 1.62m-Dot LCD monitor. The X-Pro2 offers 8 fps and low-light sensitivity to ISO 51200, as well as full HD 1080p video at 60 fps. With built-in Wi-Fi, Share Printer Compatibility, and film simulation and grain effect modes this weather-sealed camera is ideal for shooting on the go, with two SD card slots for your convenience.

Available soon. For more information please visit [www.fujifilm.ca](http://www.fujifilm.ca)

## Nikon D5

There is a new flagship for the Nikon line of full-frame professional cameras—the D5, announced in January with availability expected in April. The camera features a 20.8MP FX-format CMOS image sensor, Multi-CAM 20K 153-Point AF system with 99 cross-type sensors that works down to EV-4, and Expeed 5 image processing. The new technology features 180k-Pixel RGB Sensor and Group Area AF and produces 14-Bit Raw Files and 12-Bit Raw S Format.



The D5 has the widest native ISO range ever in a Nikon full-frame DSLR: ISO 100 to 102,400 (expandable to Hi-5, ISO 3,280,000), and a redesigned AF system with a 153 focus points, 99 cross-type sensors and a dedicated processor. The camera shoots stills at 12 fps with full AF and AE performance; up to 200 shots in a single burst, and 4K Ultra High Definition (UHD) video recording with pro-grade video features.

The D5 has a 3.2" 2.36m-Dot Touchscreen LCD Monitor and 1000 Base-T gigabit wired LAN Support.

Available Spring 2016. For more information please visit [www.nikon.ca](http://www.nikon.ca)

## Olympus Pen F



The newest model in the Olympus Pen Micro Four Thirds System is the Pen F, featuring a 20.3MP Live MOS sensor, TruePic VII Image Processor, and 2.36m-Dot OLED electronic viewfinder. The Pen F has a 3.0" 1.037m-Dot Vari-Angle touchscreen, and shoots up to ISO 25600. In still photography you can capture 10 fps, and you can switch to full HD 1080p video at 60 fps. Additional highlights include 5-Axis in-body image stabilization, built-in Wi-Fi, 50MP High-Res shot mode, a Creative Dial, and a range of Color/Monochrome profiles.

Available soon. For more information please visit [www.getolympus.com/ca/en/digitalcameras.html](http://www.getolympus.com/ca/en/digitalcameras.html)

## Panasonic Lumix ZS100



For the ultimate in pocket-size performance don't leave home without the new Lumix ZS100,

a svelte new camera featuring a 25-250mm (35mm Equivalent) Leica DC Vario-Elmarit 10x Zoom Lens, a 20.1MP 1" High Sensitivity MOS sensor, and a Venus Engine image processor. The camera has a 1,166k-Dot live viewfinder and a 3.0" 1.04m-Dot touchscreen LCD monitor. You can shoot 4K 3840 x 2160 video at 30p/24p, stills at ISO 25600 and up to 50 fps and you can shoot in 4K photo modes and post focus. The camera has 5-Axis hybrid O.I.S. (Optical Image Stabilization).

Available soon. For more information please visit [www.shop.panasonic.ca/Lumix](http://www.shop.panasonic.ca/Lumix)



## Pentax K1 Full Frame DSLR



After a decade of anticipation, Ricoh Imaging has announced the arrival of a full-frame Pentax DSLR featuring a 36.4MP AA 35.9mm x 24mm Sensor with Pixel Shift for exceptional detail and color accurate images with effectively reduced image noise in high ISO settings. The camera has a SAFOX 12-33-point AF system, PRIME IV 14-bit processor, and 5-axis in-camera shake reduction with a DR11 Dust Removal system.

The camera features a 100% FOV pentaprism optical viewfinder, Wi-Fi connectivity, built-in GPS/AstroTracer technology, electromagnetic compass, and LED Illumination for convenience in dark environments. A Cross-Tilt LCD display

lets you shoot from the ground up, over the crowd, and around the corner.

Specifications indicate a high sensitivity (Maximum ISO 204,800), 1/8000 high speed shutter, and flash sync at 1/200 of a second.

Several new full-frame lenses have also been announced. Pentax users with a collection of APS-C lenses can use the K1 in 15.3MP APS-C Crop Mode (Manual or Auto). The K1 is compatible in full frame mode with all Pentax bayonet mount AF lenses from the film era to the current models, and will work in manual mode with earlier Pentax lenses using a screw-mount adaptor.

The K1 and battery grip are weather sealed and designed to work in the field at up to -10C (14F).

Available soon. For more information please visit [www.ricoh-imaging.ca/en/](http://www.ricoh-imaging.ca/en/)

## Canon EOS-1D X Mark II



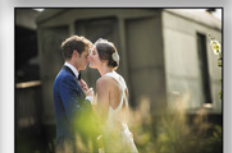
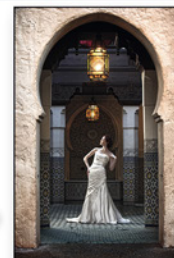
The new EOS-1D X Mark II camera is coming soon, with a long list of professional features, including a 20.2MP Full-Frame CMOS Sensor, Dual DIGIC 6+ Image Processors, 61-Point High Density Reticular AF II, and Dual Pixel CMOS AF and Movie Servo AF. You can shoot up to 14 fps (up to 16 fps in Live View mode) at a burst rate of up to 170 RAWs with a CFast™ card, and capture DCI 4K Video at 60 fps, with 8.8MP Still Grab. The EOS-1D X Mark II has a 3.2" 1.62m-Dot touch-screen LCD monitor and native ISO range up to 51200, expanded to ISO 409600.

For more information visit [www.Canon.ca](http://www.Canon.ca)

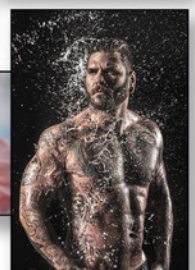
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SPECIAL REPORT  
IN THE FIELD WITH...  
BY FRANÇOIS DESROSIERS



Metz 44 AF-2 is a powerful and easy to use flash that features wireless slave mode, a durable metal hot-shoe, High Speed Sync and a 4 Level 100lux LED video light.

# The new Metz 44 AF-2 Flash

*From time to time, I have a last-minute request to shoot a portrait when I do not have access to a full range of lighting equipment. This occurred recently when I was asked to shoot some portraits of Jasmine, a charming student who often models for me.*



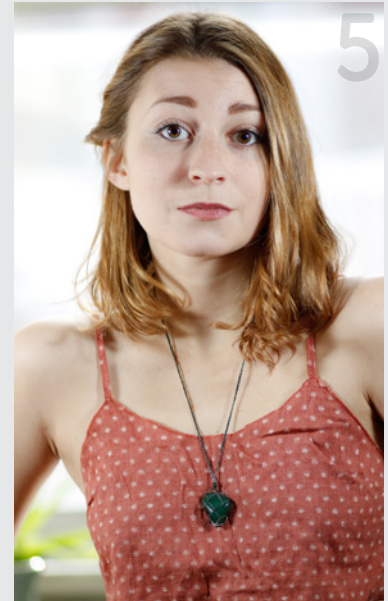
My first option was to try shooting with the available light in the area. I started to work with the light from the window and the ceiling fixture in the room. The result, photo 1, revealed a mixture of colour and lighting intensity that was not really conducive to good results.

Fortunately, I had just received a pair of the new Metz 44 AF-2 flashes to review for the magazine, so I decided to use them to light my portrait session. For photo 2, I used one of the 44 AF-2 units as a direct flash, much as any casual photographer would do—I slipped the flash into the hot shoe on the camera,

set the flash to “TTL” mode and set the camera meter to “centre-weighted” for more precision. This technique provided a better balance between the light from the window and the flash.

For a bit of variety, we moved to the corridor, and I shot photo 3 with the ambient light, and then I decided to use one of the 44 AF-2 flashes as a slave. When I was positioning the Metz 44 AF-2, I used the integrated LED light to check the direction of my light. It works as a powerful modelling light. Another use for the LED light is for video – it provides enough light where I could also take some “Behind The Scenes” video clips. For photo 4, I placed the flash to the left of the model to add some modelling effect to her face and to highlight the texture of the wall. The technique to use the 44 AF-2 as an off-camera slave is very easy—just put the camera’s integrated flash into “master” mode and put the Metz





44 AF-2 in “slave” mode. There are no group or channel decisions to make because the flash will automatically be set to “Group A” and “Channel 1 to 4”. My camera can accommodate up to four flash slave channels—for more advanced sessions with several slave flash units I could choose one channel for each flash and adjust the flash output to various levels by using the camera’s TTL mode with “+” and “-” exposure compensation.

For photo 5, I wanted to have a very light background for a summer effect and also to eliminate the imperfections of the window, so I used both 44 AF-2 units as slaves, and the camera flash as the master, for a classic three-light portrait setup.

I often utilize the widest aperture of my 85mm f/1.8 lens to achieve a very shallow depth of field and beautiful bokeh, so I placed an Aurora Speedbounce light modifier on each flash and took photo 6.

For the final portrait, photo 7, I shot with my Tamron 24-70mm f/2.8 zoom at a wide-angle focal length to include more of the setting to create an “environmental” portrait.

Using two flashes in “TTL slave” mode and using the camera flash in “master” mode, I could easily control the lighting from the camera position; I was able to capture a warm and bright image of a student from an earlier era, writing an essay on a typewriter.

I must say that I was very impressed with the new Metz 44 AF-2 flash units, and I really enjoyed the opportunity to shoot a very effective portrait session with these compact and easy to use flashes. This is an excellent way to learn portrait lighting techniques, and a very affordable and portable solution for better photos on location.





**Panasonic**



LUMIX CAMERAS

# RUGGED AND VERSATILE

Canadian nature and wildlife photographers must deal with the elements every day in their quest to get the perfect shot. Rain, snow, sleet, cold -- it doesn't matter if there is a chance of capturing the photos they need. Not all cameras are created equal, though. The Lumix GH4 and GX8 are expertly engineered with all-weather magnesium alloy bodies, perfect for extreme weather situations.

What does it take to get a great wildlife shot? Lots of patience for starters. But sometimes patience is not enough. You also need versatile equipment. In addition to being weatherproof, the Lumix GH4 and GX8 feature silent shutter mode. The last thing any wildlife photographer wants is for his noisy shutter to scare away the animals before he snaps the perfect shot. The stealthiness of the Lumix silent shutter mode is a boon for capturing candid shots of wildlife in their natural habitat.

Gone are the days when pros needed to carry bulky gear with them to capture those winning moments. Lumix Mirrorless camera systems provide high quality, high resolution photos in a small light-weight body. The Lumix GX8 and GH4 are easy to handle and highly mobile with a weight of approximately 500 grams each. Tons of versatility in a compact size.

The new Leica 100-400mm (200-800mm equivalent) lens is a perfect companion in a harsh environment. It sports an all metal body that is weather sealed to make it splash and dust proof, plus a built in lens hood to minimize flare. It is lightweight yet powerful, weighing in at only 985 grams. This makes a big difference when you have to shoot in remote locations such as the wilderness of the Yukon. This new Leica lens is the longest Micro Four Thirds lens currently on the market - a welcome addition for birders, sports or wildlife photographers.

**Lumix - the perfect choice for all seasons.**



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**Panasonic**



## THE POWER OF PANASONIC LUMIX

Snow and extreme cold - that's the reality of a Yukon winter. Not all of us are cut out for those conditions. It takes tough cameras to perform in such harsh elements - cameras like the LUMIX GH4 and GX8. Built to handle snow, cold and rain without missing a beat. Combined with one of our weatherproof LUMIX lenses, they make an ideal combination. This winter, don't leave your camera at home; trust Panasonic LUMIX to get the shot.

Photography © Peter J Mather



**LUMIX**





# Panasonic



# Challenge

Congratulations to the winners of the PHOTONews "Smile!" Challenge, who participated in the contest thread at our flickr® group at [www.flickr.com/groups/photonegallery/](http://www.flickr.com/groups/photonegallery/).

Our winning photographer will receive a special prize - a Lumix LX100 from Panasonic Canada, our PHOTONews Challenge sponsor for 2016.

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



## Winner

### Cruising

Mitchell Brown of Grimsby, Ontario, captured this image of his father Ralph as they cruised the back roads of Parry Sound in Mitchell's '96 Mustang convertible. *"I used a Nikon D600 and Nikon 12-24mm lens at 12mm, shooting at f/4, 1/800 second, ISO640. I love the carefree "living life" smile that dad had as he drove down the open road with the top down and the wind in his hair."*

### A-Maze-ing Laughter

Harris Hui of Richmond, BC, used his Fujifilm X-T1 with 35mm lens, shooting at f/5.6, and 2 seconds at ISO 800, to capture this night photo of the Vancouver Biennale sculpture art installation named A-maze-ing Laughter by artist Yue Minjun at Morton Park in downtown Vancouver. *"Many visitors love these laughing figures and there are always people taking selfies with them."*

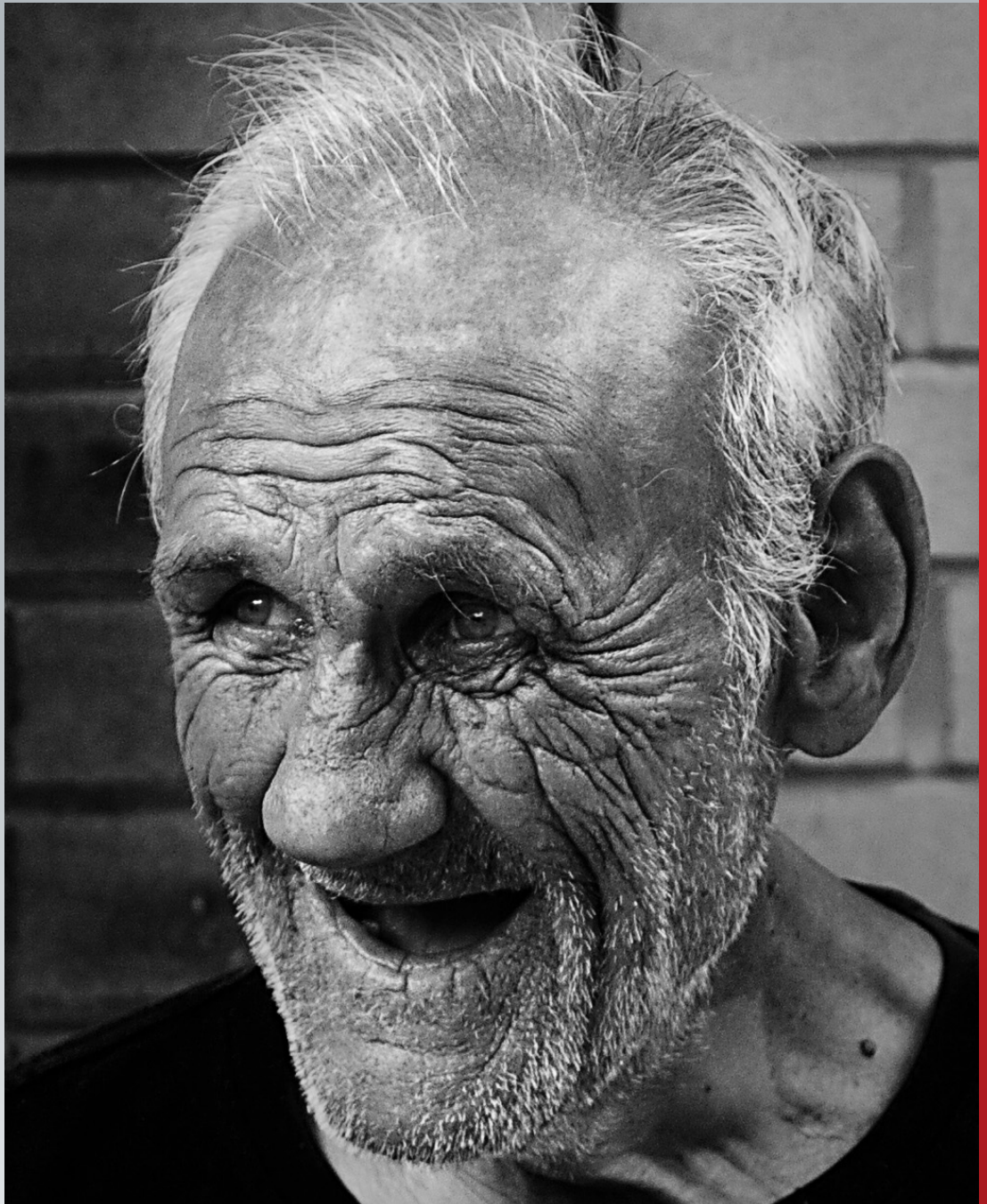






### Smiles

Serge Daigneault of Montreal, QC, captured this image of two geishas strolling on a street in the Higashiyama district in Kyoto (Japan) with a Nikon D5100 and Nikkor 18-200 lens, shooting at 1/640 second and f/6.3, ISO 200. "Their smiles caught my attention and they seemed pleased when I asked permission to take their picture."



### Memory Lines

Kenny Pereira of Hamilton, Ontario, Captured "Memory Lines" with an Olympus E-520 and a 60mm lens, shooting at f/4, 1/200 second, ISO 200.

"I met this gentleman while on a photo walk.

He certainly could talk up a storm! After listening to his story I asked him if he was cool with me taking a photo to remember him by, and he gave me a big smile..."



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](http://www.flickr.com/groups/photoneWSgallery/pool)



#### Horseshoe Falls

Al Hillman from Niagara Falls, Ontario, captured this stunning image of Niagara's Horseshoe Falls at sunrise on Christmas Eve, shooting with a Canon 5D sr and a 16-35mm 2.8 IIL lens, at 24mm, f/20, 2.0 seconds, ISO 200. *"It is rare to find a cloud formation like this; the sunrise tends to be overcast or blue sky, I was pleased with this effort."*



#### Fraise (Strawberry)

Geneviève Lapointe of Québec City, QC, captured this image of a strawberry falling in water with a Nikon D800 and 28-105mm lens, shooting at 1/200 second and f/16, ISO 500.

*"It took a lot of patience to get the strawberry at the right place at the right moment!"*

#### Moose

Lucie Gagnon, of Ottawa, captured this moose in Omega Safari Park, near Montebello, Quebec, with a Canon EOS 7D Mark II and EF100-400mm f/4.5-5.6L IS II USM lens, shooting at 260mm, f/5.6, 1/1000 second, ISO 320. *"Omega Park is a great place to photograph Canadian wildlife. The challenge is taking pictures from your car, since you have to stay in your vehicle at all times."*







#### Brookfield Place

Marianna Armata, of Pierrefonds, Quebec, captured this image of Toronto's iconic Brookfield Place on Bay Street with her Panasonic Lumix G1 and 14-140mm lens, shooting at 1/50 second and f/8, ISO 500. "I shot this on a tripod, aiming to showcase the fantastic echo of the ceiling's ribs and the symmetry of this impressive interior."

#### Rainbow Trout

Ron Yuzark of Oshawa, Ontario, captured this image of a Rainbow Trout with a Canon 5D Mark II and an EF70-300mm f/4-5.6 IS lens, shooting at 1/500 second, f/9, ISO 400. "I captured this Rainbow Trout about to lay its eggs jumping through the bypass channel at the Bowmanville Creek."



#### Ruby-throated Hummingbird

Rosemary Harris of Pickering, Ontario, captured this Hummingbird at a wild thistle flower in Haliburton, Ontario, using her Canon EOS 40D and EF 400mm f/5.6 L USM lens, shooting at f/5.6, 1/500 second, ISO 800.

"I love being outdoors, and I have a passion for bird photography—there are few days that go by that do not find me out looking for subjects in my garden or in the nearby marshes and wildlife areas."

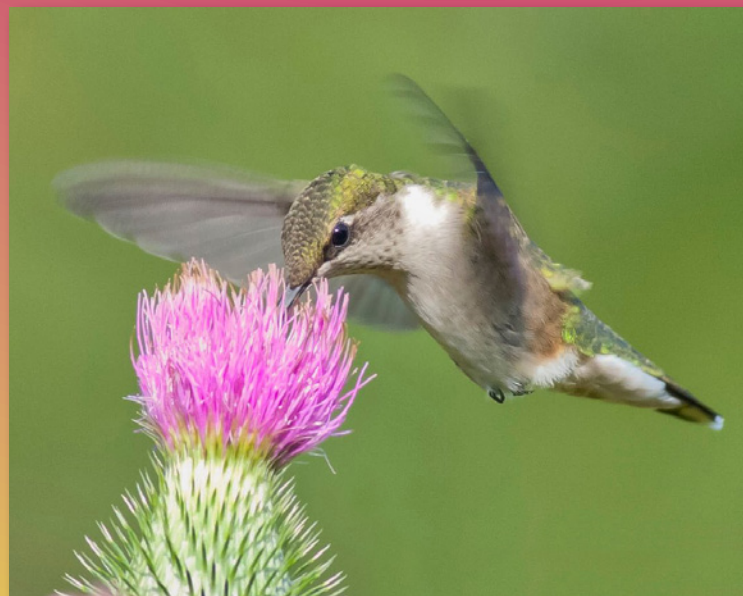




PHOTO  
NEWS

25<sup>th</sup>  
2016  
ANNIVERSARY

# Photo Challenge

## "The World Through

Win a trip for two to Hong Kong by showing us **"The World Through My Lens"**! Hong Kong is one of the world's premier travel destinations. Enjoy the vibrant culture and exotic flavour of this amazing city courtesy of Hong Kong Tourism Board, Cathay Pacific, Nikon, Vanguard and Photo News! Follow the adventures of our team of Canadian Nikon professionals – Kristian Bogner, Michael DeFreitas, and Michelle Valberg – online and in the pages of PHOTONews magazine, as they explore the wonders of Hong Kong and share a

wealth of knowledge on the techniques of travel photography. Check out the photographers' blogs as well as the feature in a 16 pages section in PHOTONews Autumn 2016, showcasing the amazing sights of Hong Kong. Enter the PhotoNews **"The World Through My Lens"** contest to win! Contest is open to Canadian residents 18 and older. Entries open Apr 2, 2016 and close Oct. 31, 2016. For full contest rules and information on how to submit your entries, visit [hongkong2016.photonews.ca](http://hongkong2016.photonews.ca)

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**SECOND PRIZE** A Nikon COOLPIX AW130 and a Vanguard Kinray 48 Purple Backpack (Model VAK48PR). Total approximate retail value of the second prize is **\$590**.

**THIRD PRIZE** A Nikon COOLPIX AW130 and a Vanguard Kinray 43 Purple Sling bag (Model VAK43PR). Total approximate retail value of the third prize is **\$510**.

For more information on Hong Kong, visit [www.DiscoverHongKong.com](http://www.DiscoverHongKong.com)



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Special Feature | The Magic of...  
BY MICHEL ROY

# Compositing Images

*We all know that taking photos is great fun, but when you add a dash of Photoshop magic you can transform the world into a fantasy universe limited only by your imagination. In previous issues, we have explored the techniques of post processing a single image. Today, let's see what can happen when you combine two or more images using the Photoshop technique of photo compositing.*

## **Jurassic**

Sometimes you take pictures and your imagination kicks into high gear when you get home. I had these close-up photos of a Blue heron digging for food at the lake, so I took a photo of myself and made a Photoshop composite - just for the fun of it!

## 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](http://www.digitaldirect.ca).





Before we begin, it is important to note that compositing images is not suitable for everything and everyone. In journalistic work, it is strictly prohibited to use this technique. Over the years, manipulated images have been used for many hoaxes and nefarious purposes; what began as a time-consuming prank in a darkroom has become a simple matter of a few clicks in a photo editing program... but the result is the same – whether the image shows a UFO over Roswell, New Mexico, or a falsified image of someone in a compromising situation, the potential for misuse of the skills involved in combining images casts a dark cloud over the artistic exploration of the technique.

To continue this exploration of Photoshop magic, please promise to use your skills only for honest and artistic purposes.

In a way, the technique of Photo compositing brings “Star Wars” technology within the reach of every photo enthusiast. But the art goes far beyond the simple act of placing a spacecraft in the sky of a picture. Compositing images can be a great form of artistic expression. With a bit of practice, you will begin to imagine how several images of very different subjects can be combined to create a flawless work of art.

In many cases, the composite image will go far beyond reality, like the huge moon that looks so cool on adventure book covers. In real life, a moon that large would be a very unnerving sight!

To build the perfect montage, make sure the proportion, the perspective, the light source and direction match all the elements found in the original scene. You only have to Google “Moon landing hoax” to see a host of conspiracy theories based on the angle of the shadows cast by the Apollo II astronauts and their gear.

As a Photoshop expert, I cannot emphasize enough the importance of mastering mask and layers techniques. This is the key factor to creating the perfect mix of two or more pictures/elements in your montage.



#### Moon-Chateau

The easiest way to create a montage is to use two images, resize, and blend them together with a layer mask in Photoshop.





Your goal as a Photoshop magician is to take a few good images and composite them to create a work of art that will have everyone react "WOW!"

You could use the technique to simply paste a silhouette of a bird into the sky of a landscape image, but I want you to do more – let yourself be creative, take a pen and a piece of paper, ask your kids to participate, and imagine an image that will be fun and amazing. Start with a shot list, and search your archives for suitable images or take fresh pictures for your composite. Remember that you want the right lighting, perspective, and content to make the project look real. Take several photos from a variety of angles so that you will have a choice of shots for the composite. It is easier to take a few seconds to shoot ten background pictures than it is to

Photoshop one image that is not quite right. Remember the key elements that you need for the composite project – watch the perspective for shots of people and objects. Keep an eye on the direction of light and the intensity and angle of shadows. Make sure the colour balance will match across all of the images you need for the project. Make sure that your mask in Photoshop is perfect.

Over the years, I have used the Photoshop compositing technique to create images that let my kids fly like Superman, walk on the ceiling like Spiderman, travel through space like an astronaut, host TV shows in a big studio, and catch lightning – and the list goes on and on!

To make real magic happen in Photoshop, the mask has to be perfect, or the montage will be worthless, or it will just look like a deliberate joke. Start with something simple, and then go for the big WOW factor!

The crucial skills to master in Photoshop are the Mask and Layer processes. Study and practice these skills and before long you too will be a Photoshop magician!



### Hockey

With more than 20 layers in Photoshop, I combined images of smoke, titles and effects to create this composite image featuring my all-star hockey player.







### Colibri

Keep an open mind. One day I was shooting hummingbirds next to a feeder, and some bees came by to investigate, so I took their photos as well. While the birds and the bees never mingled in one frame, I knew that the combination of images would make a great montage.

### Tips

- After your images are blended together, place a texture on a new layer in Photoshop in overlay mode; this way all the images will have the same grain and the same colour cast so the effect will be better. You can fade the layer opacity to make the effect stronger or softer.
- Always use masks—don't use the eraser tool. This way the corrections are not definitive, and you can always go back and clean up your work.
- You don't know about Masks in Photoshop? Find many tutorials online, it is a very, very powerful tool in Photoshop, a *must know* if you want to step up to the next level in compositing.
- If you use the Pen tool like a pro to make your mask, you can blur the mask afterward by one or two pixels, this way the mixing between the two images will be better.
- Always save a Photoshop image with individual layers first, then save a flattened image as a jpeg to share, but keep a master so you can make any necessary changes in the future.
- Look at the image full screen and examine it carefully so you can fix small details. When you look at it at a normal size the corrections will be flawless.





## Photo Destination

BY WAYNE LYNCH

# Leatherbacks Trinidad's Giant Turtles

*In the muted gray light before dawn I watched as waves of frothy white surf broke over the polished back of a leatherback sea turtle. As the horizon glowed crimson with the promise of another day, a dozen massive turtles were scattered over the sand laying the last of their eggs.*

**Bio**

Author Wayne Lynch is one of Canada's foremost wildlife and nature photographers. For a visual adventure visit the website at [www.waynelynch.ca](http://www.waynelynch.ca)





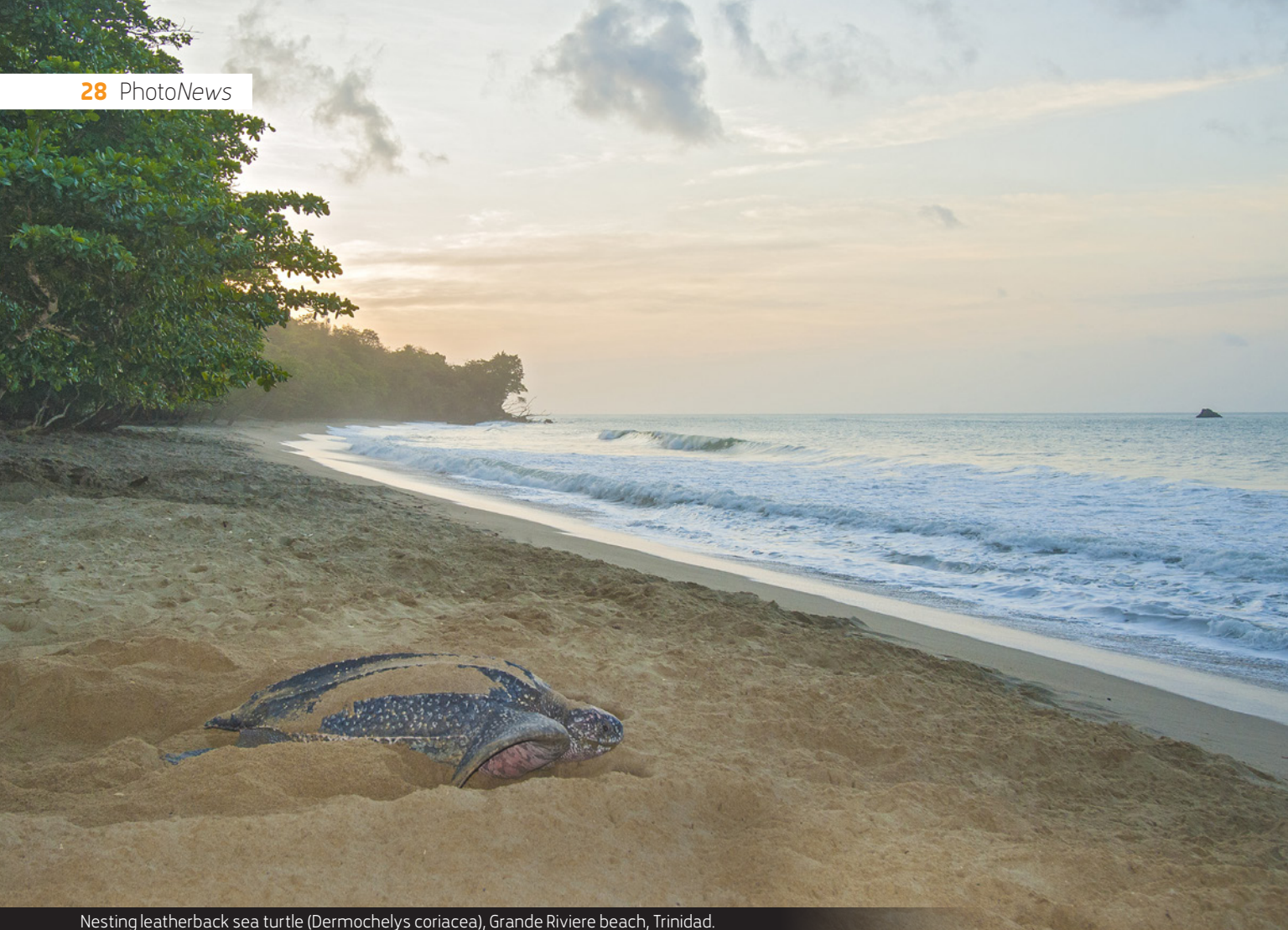
Leatherback sea turtles, weighing up to 900 kilograms, are the gentle giants of the reptile world. Last year, on a sandy, palm-fringed beach in Trinidad I witnessed this ancient reproductive ritual dating from the time of the dinosaurs. As I wandered about, I noticed one female turtle had become stranded in a pool behind the beach when the tide had dropped. Some local fishermen said the distressed turtle had been circling around and around for over an hour, apparently disoriented. When I saw the turtle for the first time she was flailing her flippers in the shallows and seemed exhausted. In desperation I asked the fishermen to help me drag the turtle to the ocean. While some of them pushed from behind I shoved on her left front shoulder to guide the monster turtle in the right direction. Ten minutes later the cool surf of the Caribbean washed the sand from her shell and she was free again.

Most people associate sea turtles with the warm inviting waters of the tropics, and rightly so, but among the world's seven species, the leatherback is a notable exception. From June to October, many of these gigantic turtles are found in the cold fertile waters of eastern Canada especially off the coast of Nova Scotia and over the Grand Banks of Newfoundland.

The leatherback is the largest turtle in the world. The largest one ever recorded weighed 916 kilograms (2019 lbs), measured 2.77 meters (9 feet) from the tip of one flipper to the other, and stretched 2.56 meters (8.4 feet) from its nose to its tail. Among the world's reptiles living today, only man-eating saltwater and Nile crocodiles grow any larger.







Nesting leatherback sea turtle (*Dermochelys coriacea*), Grande Riviere beach, Trinidad.

Normally, sea turtles perish in water colder than 10°C, but the leatherback, unlike any other reptile, behaves like a hot-blooded mammal and is able to maintain an elevated body temperature even when swimming in frigid water. This special adaptation explains how leatherbacks survive in Canada's cold ocean waters where they hunt jellyfish, jellyfish, and more jellyfish. Surprisingly, the largest turtle in the world maintains its great bulk on food that is 95 percent water. In the summer, great numbers of jellyfish thrive in the cold fertile waters of coastal Canada and these lure the leatherbacks north. The giant turtles may dive deeper than 1000 metres and stay submerged for over an hour to reach the jellyfish – that is deeper than any other reptile, and deeper than most whales.

After spending the summer feeding on jellyfish in Canadian waters, leatherbacks head south for the winter to the warm tropical waters of French Guiana, Surinam and Trinidad where they mate and lay their eggs. Some migrate as far as 5000 kilometres. Relatively few creatures on





Earth migrate such long distances and certainly no other reptile does.

To photograph these magnificent turtles I travelled to the beaches of Trinidad in the southern Caribbean off the coast of Venezuela. My goal was to capture close-up images of this splendid creature but also tell a compelling life story. To achieve this I had two options: stay in one position and photograph the turtles with a range of different focal lengths, from wide-angle to telephoto, or use one or two different short focal lengths but vary the distance between myself and the subject. Each of these two options produces markedly different photographs. Let's consider each technique.

With telephoto lenses the angle of view is narrow, and gets narrower as the focal length increases. For example, a 300mm telephoto covers an angle of eight degrees and a 600mm super-telephoto covers just four degrees. The attraction of these lenses is that the subject becomes a bigger part of the frame but the resulting photograph often includes virtually no background detail. In the case of the nesting leatherback turtles the beach and forest behind them was compressed into an unrecognizable blur. This was good if I wanted to isolate the subject but the image told a very limited story.

Using a wide-angle lens and moving closer to the subject created an entirely different photograph. The subject could still be large in the frame but now the angle of coverage was much greater. For example, if you compare the angle of view of some of the lenses in my camera pack I had with me in Trinidad you will see how great the difference was. My 10.5mm fisheye has a 180 degree angle of view, my 24 mm wide-angle covers 84 degrees, and my 35 mm covers 63 degrees. All of these wide angle lenses conferred a greater sense of depth to the image and included considerable background detail. This gave the turtles an environmental context that helped to tell a better story. Perspective is the term photographers and other visual artists use to define this relationship between the subject and the background. Your choice of lenses always determines the resulting perspective and gives you greater creative control over the story you want to tell.

Sometimes with wildlife subjects I don't have a choice which photo approach to follow. If a subject is nervous or dangerous I must, by necessity, use







longer telephoto lenses because getting closer might disturb the subject or endanger myself. Leatherback sea turtles are quite wary and sensitive to disturbance when they first come ashore to nest. If they feel the least bit suspicious they will turn around and escape back into the ocean. However, once they have started to lay their eggs they seem to slip into a kind of nesting trance and will continue laying even if a crowd of excited tourists approaches them. To protect the turtles, the nesting beaches in Trinidad are strictly patrolled by licensed wildlife wardens and turtle watchers must follow a set of responsible guidelines to minimize their impact.

In the case of leatherbacks I did most of my photography by slowly and quietly approaching the turtles with wide angle lenses on my camera. In this way I was able to vary the size of the turtle in the frame but at the same time capture important story-telling background details. The famous Canadian wildlife artist Robert Bateman has made a career of painting iconic animal subjects in dramatic landscapes and masterfully applying this aspect of perspective.

*All photography is about choices and how best to tell a story.*

Whether your subjects are familiar or enticingly different, the same analysis of subject and background will help you make stronger images and tell better stories.



Grande Riviere, northern coast, Trinidad, West Indies.

**All photography is about choices and how best to tell a story.**



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Portfolio  
VICTOR LIU

# Photography Through the Eye of an Artist







*Victor Liu is a self-taught nature photographer based in Calgary, Alberta. A winner of many awards for his photography of the Canadian landscape, Victor brings a unique combination of skills and experience to his pursuit of photographic excellence. PHOTO News is proud to present the words and images of Victor Liu as the first portfolio in our 25<sup>th</sup> Anniversary season.*

When I moved to Canada from China ten years ago, I was a student intent on pursuing a Master's degree in computer science at the University of Calgary. I had no idea that I would become a nature photographer rather than a computer scientist. I have to admit that the city's scenic location changed my point of view. Living so close to the Canadian Rockies opened the door to spectacular photo opportunities, and my training in painting let me appreciate the vistas through the eye of an artist.

After I graduated from U of C I purchased my first DSLR, a Nikon D80, and started to take photographs as a hobby. I went hiking, mountain climbing and kayaking on weekends and holidays, and the camera became part of my life, recording every moment of my outdoor activities. As my photographic skills developed, the love of nature was growing inside me.



I became fascinated by snow-capped mountains, mirror-like lakes, meandering streams, waterfalls, and the bears, deer, mountain goats, and hovering eagles that shared the wilderness. The endless beauty of nature seduced me, and I couldn't stop pressing the shutter tens of thousands of times to capture it. After nearly exhausting the shutter on my trusty D80 I resolved to move up to a more advanced camera and started to plan for my career as a photographer.

It has been three years since I switched to a full-frame Nikon D700, and during this time I have sharpened my shooting techniques and expanded my knowledge of meteorology, zoology, botany and geology, which I consider necessary background for any great nature photographer. I started to take photography assignments as a part time job, even though I didn't make much money from it, and I spent as much time on photo projects as I did for my day job. I could feel there was a power inside my heart pushing me forward, which I believe is the love of nature. I strive to show the beauty of our planet, through my lens and my eyes, and most importantly, my understanding of beauty which is inspired by many forms of art, including paintings, music, architecture and literature. Almost all of the books I have read contributed to this understanding.

My major interest in photography is landscape, from the macro world to large scale vistas, from daylight to star trails. I love standing in the middle of nowhere, watching all kinds of light – I see light dancing across the sky, reflecting in lakes, and casting magic shadows on mountain peaks. Every time I set up my tripod in front of an incredible scene, I feel like I am standing in front of a secret door, which suddenly opens to reveal the beauty of nature. I prefer to shoot landscape photos at sunrise because the light casts a gentle and colourful quality, often combined with fog and mist. I love fog and misty scenes—everything looks so different, especially under the golden morning light that creates great contrast between warm and cool tones.

#### **Under the Frozen Lake**

Nikon D800, 14 mm lens,  
f/11, 1/6 second, ISO 200.







*Nature never lacks  
beauty; we just  
need the eye of  
an artist to find it.*

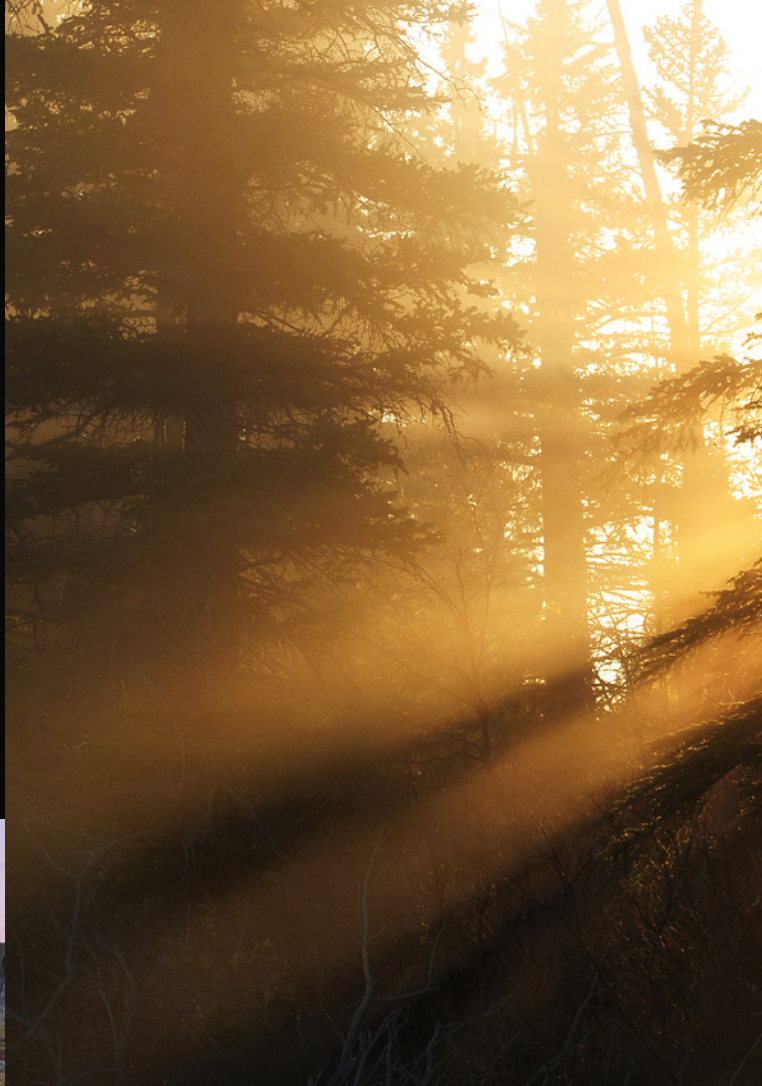


I also have a great interest in wildlife photography, and I always keep an eye open for photo opportunities while I am out shooting the sunrise. I love photographing flora and fauna against a colourful background, especially when their silhouettes can add impact to a scene, so a typical field trip usually begins with shooting red clouds or mountain peaks and ends with an exploration of the wild animals and plants in the area.

One lesson I have learned since I started to take photographs is to never ignore or underrate a scene. There are always subjects, events or lighting conditions that are not easily photographed using basic techniques. I have learned the skills required to capture these difficult subjects, and this has greatly expanded my range as a photographic artist. Adventures with star trails on a full moon night, shooting landscapes on an overcast day, or photographing a range of subjects under strong noon light have produced spectacular images. I like the challenge of successfully accomplishing my desired results under all kinds of "difficult" conditions. I have discovered that nature never lacks beauty; we just need the eye of an artist to find it.

#### Double Fall Sunset

Nikon D700, 18mm, f/16, 1/1.6 second  
(-4 EV), ISO 100.



#### Signal Hill

Nikon D700, 16mm, f/11, 1/13 second  
(+3 EV), ISO 200





**The Landing of the Aliens**

Nikon D700, 160mm, f/11, 1/125 second, ISO 200



**Waterfall Passage**

Nikon D700, 14mm, f/8, 5 seconds, ISO 200.



## Keeping Up with Victor Liu

These days, Victor enjoys a career as a professional photographer, visual artist and poet. He has become the first chief contract mobile phone photographer for ZTE USA; and he is currently also the honorary art director of the Photography Association of Yangzhou, China; and a visiting art instructor at Lanzhou Jiaotong University.

Victor has published two books in Chinese, which are both best-sellers. His photographic credits include three consecutive years as a Canadian Geographic photo contest winner; First Place winner of the Canadian Association of Photographic art (CAPA); and Grand Prize winner in the professional category of the Canadian Wildlife Federation photo contest, among others. Victor's photos and articles have been published in *Canadian Geographic*, *National Geographic*, *Outdoor Photography Canada*, *PhotoLife*, *Outdoor Photographer*, *Canadian Wildlife Magazine* and *Lonely Planet*.

Victor's solo exhibits have toured in locations across Canada and his solo and group exhibitions also appear in many well-known galleries. He has been invited to appear on the TV talk show "New York Lounge" to discuss his photography adventures. The UK Daily News, the Times, Swiss News and China Xinhua News agency have all covered Victor's photography adventures in the Canadian Rockies and other places in the world.

Victor has created a series of video tutorials that are available for sale on his website, including 17 sessions covering all of his post processing techniques. These tutorials introduce fundamentals of Photoshop and Lightroom, Luminosity Mask, Colour and Contrast, Sharpness and Noise Reduction. Check these out at

[www.victorliuphotography.com/VideoTutorials/](http://www.victorliuphotography.com/VideoTutorials/)

PHOTO News readers can participate in a full range of workshops and photo tours with Victor Liu, experiencing the art of photography in the Canadian Rockies, Yellowknife, the Yukon and other locations in Canada and around the world.

For more information please visit Victor's workshop page at

[www.victorliuphotography.com/Workshop](http://www.victorliuphotography.com/Workshop)



**Watching the Northern Lights** - Nikon D800, 14 mm, f/4, 15 seconds, ISO 1600



**Lost in the Colours** - Nikon D700, 15mm, f/10, 1/60 second (-2 EV), ISO 800



**Riding in the Light** - Nikon D700, 95mm, f/5, 1/800 second, ISO 1250





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## Perspectives

BY KRISTIAN BOGNER

# Fashion Photography

*Fashion assignments can be technical and require considerable vision and planning, but despite the challenges, the sessions can be a ton of fun, and rewarding for both model and photographer. Here are some pro tips to consider.*

### Connection

One of the keys to photographing people is to connect with them. You have to see them as they really are to capture the best images. This may be easier said than done, because unless they are experienced models, people are usually caught up in how they look in front of the camera, and they may be nervous when they are being photographed. In order to help the subject get beyond this self-conscious state, it is really important to make them feel comfortable and help them ease into the shoot. I usually start by having the model sit on a stool for the first few shots while I tweak the lighting, and this is when I begin to see how they photograph best. I often concentrate on head and shoulders or “beauty shots” for the first few photographs – this is easier on the model because they only have to worry about head position and facial expression, and I work close to the subject, which makes it easier to connect. After the first few photos, I show them the best images, and this helps to build their confidence. It also shows the model how I see them. This builds the trust connection that is essential between the photographer and the model. It does not take long before the model begins to feel more comfortable; they lose their self-conscious energy and just start being themselves, which makes a huge difference in how they look in the final images.

This image was taken towards the end of the shoot, the music was going, there was a good connection with the model and she was loving the outfit and feeling confident. Nikon D810, AFS-Nikkor 85mm f/1.4G lens, f/8 1/160 second, 100 ISO.



## Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, sports photographer, and brand Ambassador for Nikon Canada, Broncolor Canada, and other suppliers. For some inspiration and more pro tips check out

[kristianbogner.com](http://kristianbogner.com) or attend one of his photography workshops: [photographicrockstar.com](http://photographicrockstar.com)





## Styling

Everyone has a good side and defining beautiful features. Maybe it is their lips or eyes... whatever it is, look for these qualities and think about how you can style, pose and light the model to make that feature really pop. Good hair, make-up, and clothing choices not only help make the model feel more beautiful and confident, but also make lighting and any post production easier. Have extra clothing and options available, sometimes you may have an idea in mind, but if it is not working, change it up.

## Posing

Some subjects really know how to pose and have a great self-awareness of their body and how it will look on camera. However, in most cases the photographer has to direct the subject and keep an eye out for distracting elements like hairs that are out of place, especially near eyes or neckline, and hands/feet/fingers/arms that are turned in ways that look like they are missing. Take a look at some magazines or surf the web for images and posing ideas prior to your shoot so that you can instruct or even show the model what you want them to do. Pinterest is a great way to search for poses and lighting ideas. Remember, eyes are very important—make sure they are in focus and that you direct where they are looking.

I wanted this colourful outfit to pop and set my Nikon picture control setting to full saturation. We used a reflector to fan the model when she struck her pose to add a bit more movement to the image. Nikon D810, AF-S Nikkor 50mm f/1.4G lens, f/8 at 1/125 second, 100 ISO.

**Take a look at some magazines or surf the web for images and posing ideas prior to your shoot.**





I brought in the two softboxes close to the subject on both sides and used my Para 133 as my main light above the camera to balance detail and contour on both model and clothing. Nikon D810, AFS-Nikkor 85mm f/1.4G lens, f/11 at 1/250 second, 100 ISO.

**Whether you are using reflectors, hand flashes or studio lights, practice with your lights and get to know what effects they produce.**



Here is my indoor fashion setup with Broncolor Scoro S pack powering 3 Pulso G heads, with a Para 133 as my main light and two 30x120 softboxes on the other two units.

## Lighting

Once you can connect and bring out the best in your subject, the next step is technical—you have to arrange your lighting to show off their features, clothing, product, etc. in the best way possible. For my indoor shots I used my absolute favourite lighting setup, my Broncolor Scoro 3200s pack with 3 Pulso G heads controlled by my Broncolor RFS 2 trigger. This unit does it all, and allows me to control power, speed, colour temperature and so much more. In addition to the flash it has some very powerful modelling lights which are great to help visualize the lighting and to help with focusing. For my outdoor or location/travel shoots I take my Broncolor Move Kit with two powerful batteries and two light heads. The full kit fits into a roller backpack.

The best advice I can give about fashion lighting, whether you are using reflectors, hand flashes or studio lights, is to practice with your lights and get to know what effects they produce. For my Broncolor lights I have dozens of different “light shapers” which produce different effects. One of the simplest ways of looking at what they do is to see if they produce “hard” or “soft” light. Hard light would be like the sun on a clear day, where the shadow of the sun would produce a hard edge. Soft light would be like a cloudy day where the shadows have a softer edge. For example, think about how hard or soft light would affect the shadows of a person’s nose, and watch this as you change the angle or positioning of the light. A good way to learn lighting angles is to experiment. Use a flashlight shining directly on a subject and then reflect it with a softer white surface, or diffuse the light through translucent plastic or material to see how the shadow and light effect changes.





For a quick outdoor shoot I brought my Move Kit and used one head with my Broncolor Softlight Reflector light shaper, which I prefer over soft boxes outdoors because they don't get as blown in the wind, and still produce a punchy but very pleasing output. I used a silver reflector to throw a bit more light from the side

For most of my studio shots I use a medium-hard but amazing fashion light source, my Broncolor Para 133 reflector, to bring out a lot of detail in the subject, but I use it from an angle above the camera to minimize shadows. Then I use two Broncolor soft boxes to produce softer, more wrap-around and less shadowed light to give shape and contour to the subject.

When I did the outdoor photos shown here I used the sunlight to light the scene and provide subject definition and then I used another medium-hard light source to give some directional light, and essentially overpower the sun so that I had pleasing light on the models face and body. A similar effect can be achieved with an inexpensive silver reflector, but flashes give you so much more control and consistency and they don't make your subject squint!

### Camera Settings

I always shoot RAW and use my Nikon picture control settings to define the amount of contrast, saturation, sharpness and even clarity I want right in camera. I take the time to fine tune these settings throughout the shoot so that I don't have to do this later in post processing, and so that I can show the model how incredible they look and get them excited during the shoot.

I usually shoot fashion with less depth of field and focus on the eyes, unless I have clothing or product that I need to be in focus. Also, if I am using studio flash, unless I am using some sort of hypersync I set my shutter speed to 1/160 second or slower to ensure correct flash sync. With hypersync and my Broncolor units I have been able to sync at up to 1/2000 second for some amazing light control.

I love to be able to shoot outdoors and control sunlight with studio lights or hand flashes. The background had great colours but was a bit busy, so I used a shallow depth of field here to soften the background and draw you into the subject. Nikon D810, AFS-Nikkor 85mm f/1.4G lens, f/4 at 1/160 second, 100 ISO.

If you are using studio flashes, your white balance is usually set to "daylight", but you can use your white balance settings to warm up or cool down your subjects. Try incandescent or other settings for some interesting effects.





A nice beauty shot technique is to put the main light at 12 o'clock or above the camera but close to the model and point it down. This is basically butterfly lighting and will create a shadow under her nose, so I use a silver reflector under the face, just out of the frame to reflect the main light and fill in any shadows. Nikon D810, 135mm, f/7.1 at 160 second, 100 ISO.

## Have Some Fun

Photography records energy—your model's and yours, so make your shoot a fun, positive and high energy experience. I suggest playing music with a good upbeat playlist, have some props, and maybe even a fan to create some movement. Stay connected with the model by showing them good shots throughout the session. Keep the flow going—if you need to do a major lighting change, have the model change outfits or at least let them sit down on the stool while you tweak your lighting. Make sure that as the photographer you don't get too caught up in the technical aspects of the assignment—you have to enjoy the process as well. Love what you do, and the results will reflect your efforts.

For more fashion photography tips and videos check out Kristian's photo blog at [kristianbogner.com](http://kristianbogner.com) or sign up for one of his photography courses in the Rocky Mountains and throughout Canada at [photographicrockstar.com](http://photographicrockstar.com)

### Models:

Mckenna Haz, Sam Roycroft.

### Clothing by Kayla Leth:

Just Be-Fashion Boutique in Canmore, Alberta.



Accessories like these sunglasses are great to change to look and make it fun. Just by moving one of my 30x120 Broncolor softboxes in close I was able to use it to create an interesting reflection in the glasses and some beautiful directional light on the subject, making it my main light source. Nikon D810, AF-S NIKKOR 50mm f/1.4G lens, f/10 at 1/200 second, 100 ISO.

I reduced the contrast and saturation both to -1 in my picture control settings of my Nikon, brought my main light in nice and close, which produced a big catchlight in her eyes and nice softer light and used a fan to get her hair moving to amp up the movement/energy of this shot. Nikon D810, AF-S Nikkor 70-200mm f/2.8 ED VR II lens, f/8 at 1/160 second, 100 ISO.





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TECHNIQUE  
BY MICHAEL DEFREITAS

# Shooting on the Move

*Shooting from buses, planes and trains offers interesting  
photographic opportunities*

Tobago Cays and Mayreau Island, St. Vincent  
and The Grenadines. Nikon D700, zoom lens  
at 60mm, 1/1000 second, f/5.6 at ISO 200.





While island-hopping through the Caribbean last year I encountered some great opportunities to shoot sweeping aerial photographs. Before each hop, I checked with the pilot to find out which side of the plane would offer the best vantage point. From past experience I have learned that selecting a seat in front of the engines produces the best results because the superheated exhaust isn't conducive to sharp pictures.

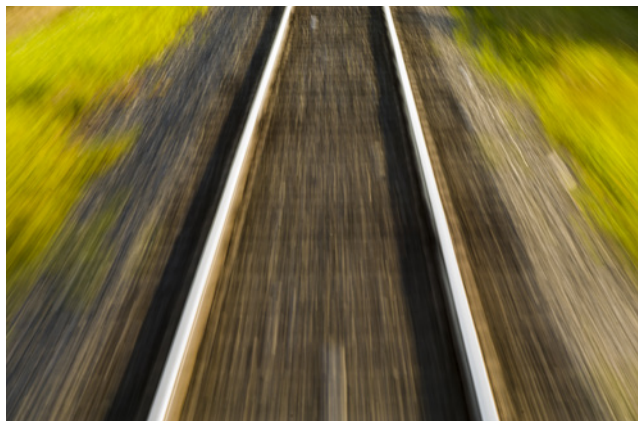
Shortly after takeoff from Grenada we passed over St. Vincent's beautiful Grenadine Islands. After cleaning the window with a soft cloth, I placed my lens a few millimeters from the glass, making sure not to touch it. Then I wrapped the cloth around the hood to keep out distracting glare and reduce reflections. To compensate for the engine's high frequency vibration, I used a shutter speed of 1/1000 second. This shutter speed also 'froze' the propellers. Then I switched to a slower shutter speed of 1/500 second to deliberately blur the propeller blades. I included the propellers in some of the shots to give a sense of place.



View through a porthole onboard the Grigoriy Mikheev icebreaker, Svalbard Archipelago, Norway. Nikon D2X, zoom lens at 25mm, 1/500 second, f/7 at ISO 100.



View through a train window on the way to Churchill, Manitoba. Nikon D800, zoom lens at 60mm, 1/10 second, f/20 at ISO 100.



### Basic Techniques

Shooting from any moving vehicle has its challenges, but you can improve your odds with a few easy techniques.

Blurred images caused by bouncing around and engine vibrations are the biggest problem. Your body does a pretty good job of absorbing vibrations, but when your lens or camera touches any surface of a moving vehicle, it vibrates at the same frequency as that surface and this can produce blurred images. Using fast shutter speeds will neutralize most vibrations and camera shake. I typically set my camera controls to shutter priority mode and select a shutter speed of 1/800 to 1/1000 of a second, depending on the vehicle's speed and vibration.

Glass windows pose other problems by producing blue colour casts and reflections. It is always best to shoot through an open window whenever possible. The tint on most vehicle windows typically adds a blue or "cold" hue/cast to your images by blocking out the warmer colours (reds and oranges). Shooting jpegs with your camera's white balance control set to "cloudy" will add some warmth back into the image.

On the positive side, windows offer the opportunity to 'frame' the scene or subject. Including the window frame produces a sense of place for the viewer. Also, water on a window creates a dramatic mood, especially if it helps to accentuate a sense of danger—like rough seas or bad weather when you are on a ship or boat.

**Shooting from any moving vehicle has its challenges.**

### PRO TIPS FOR EXTRA IMPACT

- Try to get a window seat, unless you can shoot through the front windshield.
- Check flight, bus or train routes and time of day before picking a seat. Try to get a window seat on the shady side of the vehicle to avoid shooting into the sun.
- Always pack a few wet wipes to clean window glass, especially on planes where people tend to rest their heads against the windows. Do not use your lens cleaning cloth - it will pick up the oil residue from the window surface, and transfer this to your lens.
- If you can't get close to the window use a polarizing filter to help reduce glare and reflections off the glass. This may produce a rainbow effect when shooting through plastic windows.
- Wrap a dark-coloured shirt or scarf/cloth around the end of the lens when you press it to the window - this will help block out reflections and cushion against vibrations.
- Light or bright clothing reflects off windows, so wear darker colours to reduce reflections.
- Make sure you always turn off your flash.



View through the windshield of a bus, showing a passenger on the bus ahead, as we drove through the Egyptian countryside. Nikon D700, zoom lens at 70mm, 1/800 second, f/5 at ISO 200.





One of the great advantages of shooting from a moving vehicle is that it acts like a photography blind. You can see out, but your subjects usually don't realize that you are there. Removing yourself from the scene lets you capture more natural looking images than you could create if you were on foot and your subject was aware of you.

I utilized this advantage on an Egyptian tour bus heading to the ruins at Luxor. I always try to grab an aisle seat near the front of the bus in case a photo opportunity arises. The bus' large windshield acts like a giant portal into daily Egyptian life, so I confirmed with our guide that I could sneak up front periodically to snap a few pictures.

After presetting my camera controls, I noticed a colourful local Egyptian bus up ahead. I took a position close to the windshield as we drew closer. The back of the bus was open and one of the male passengers looked directly at me as I snapped away. His intense stare framed by the colourful bus made for an appealing image. A bit further down the road, I photographed an old Arab man riding his grass-laden donkey.

View through train window on a curved track on the way to Churchill, Manitoba. Nikon D800, zoom lens at 70mm, 1/500 second, f/8 at ISO 100.



Man on a donkey, photographed through the windshield of a bus in the Egyptian countryside. Nikon D700, zoom lens at 70mm, 1/800 second, f/5 at ISO 200.

## Be Ready to Adapt

While there are certain techniques that always apply to capturing sharp images of subjects in motion, some rules are meant to be broken. When shooting from the back of a train enroute to Churchill from Winnipeg, I deliberately used a slow shutter speed (1/10 – 1/20 sec.) to blur the tracks and adjoining grass to convey the impression of speed.

Composition also plays a key role in moving vehicles. When shooting from the side of the train looking toward the engine, I used a much faster shutter speed and waited for the train to round a bend to create a leading line into the frame.

When shooting from most moving vehicles, I get the best results using a medium telephoto lens (70mm to 150mm range). I have found that eliminating reflections is more difficult with wide angle lenses (14mm to 35mm range), and long telephoto lenses (150mm to 400mm) tend to magnify vibrations and shake.

Like most frequent travellers, photographers spend a lot of time on buses, trains, boats, cars and planes—so why not use that time and these techniques to take some dynamite on-the-move images!

Ready to take it to the next level?

## GEAR UP

Lens hoods are a great way to stop stray light or glare from hitting the front element of your lens. They also help to protect the front element and reduce distracting reflections when shooting through glass. Lens hoods typically come in metal, hard plastic or rubber. Rubber hoods are best for shooting through glass in a moving vehicle because they tend to absorb some of the vibration and make a neater fit when pressed against the glass. Most camera manufacturers offer plastic and rubber lens hoods (\$6 to \$35). Many camera stores offer less expensive house-brand rubber hoods.





CANADIAN  ANGLES  
BY MICHELLE VALBERG

THE GRIZZLIES OF THE KHUTZEYMATEEN

# A Hidden Gem

*High up on the north coast of British Columbia - so far north that it touches the southern tip of Alaska, lies the planet's last remaining intact coastal temperate rainforest.*





“  
After days of waiting for the perfect moment to happen, this male grizzly lifted his head out the water, blew bubbles and looked directly at me. Click, I got it!





Lush, green and pristine, Khutzeymateen (K'tzim-a-deen) Grizzly Bear Sanctuary is a photographer's dream, with astonishingly biodiverse wetlands, old growth forest that looks like it came straight out of Middle Earth, awe-inspiring mountain peaks, and the main attraction - grizzly bears.

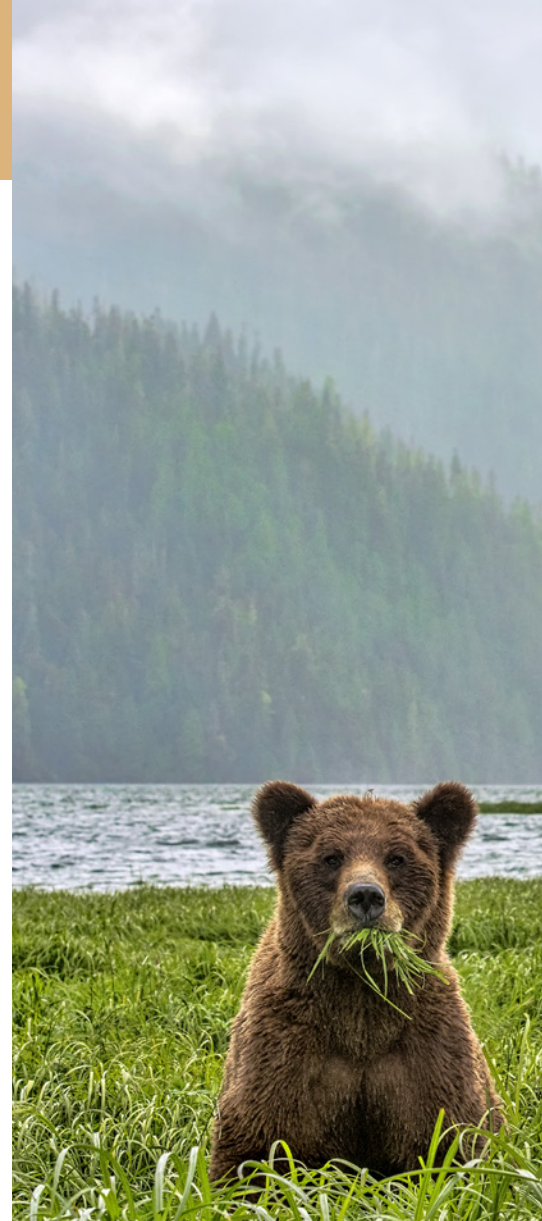
We took a short float plane ride up the BC coast from Prince Rupert to the Khutz, as it's affectionately called, and landed right beside the Ocean Light II, a gorgeous 71' ketch-rigged sailboat that would be our floating base camp for the next few days.

Just seconds after being greeted by a zodiac and our guide Tom, we spotted our first grizzly, a huge male lounging on a beached log like a sleepy angler on a day trip.

It was a wonderful introduction to one of the most sacred and protected areas in Canada. Established in 1992 as the first provincial park set aside solely for the protection of grizzlies and their habitat, the Khutz is accessible to only a handful of guests at a time, through Ocean Light II Adventures. Although remotely located in an area home only to Coast Tsimshian First Nations, we enjoyed comfortable accommodations on board the Ocean Light II. Great meals were prepared by the owner, Jenn Broom, including delicious crab caught right off the boat. We had no internet service so in the evenings we would have engaging and insightful conversations with our new friends.

Early each morning we would head off to explore, returning when light failed with several thousand images. Guided by Tom, the "bear whisperer", we learned about these impressive animals and their behaviour. At times, Tom would ease our zodiac up to a mother bear and her cubs, moving slowly enough to allow the family to either leave or accept our presence. It was wonderful when they allowed us to watch and photograph them. More than once, we were astonishingly close to male grizzlies

It began to rain when this bear decided to climb a fallen tree. Once he settled, I used the 200-400mm to get up close and personal, and he opened his eyes and looked our way. This is my son Ben's favourite photo. Nikon D4S, 200-400mm, 1/1600 second, f/5.6, ISO 2000.



eating grass. Salmon are not running at that time of year so the bears were busy eating sedge. Most of the time, they didn't pay much attention to us.

It was all too easy to get caught up in the serenity of this incredible place. The absolute silence was hypnotic. The only sounds were the faint buzzing of insects and your own steady breathing. The setting was incredible. The tide would come in, at times catching bears still nosing around in the wetlands. When the grizzlies decided it was time to head to shore, they would swim in the calm, still waters providing reflections that were breathtaking and extremely photogenic.

Catching the perfect moment requires patience. I would watch the bears swimming, putting their heads underwater, and try to anticipate when they would breach the surface to breathe.



When the salmon are not running, the bears in the sanctuary keep busy by eating sedge grass.



When a large male bear appeared, the mother quickly moved her cubs to a safer location.

Over and over I had tried to capture that special moment. Finally, a male bear lifted his head smoothly out of the water, looked directly at me and blew bubbles from his nose. Click... I got it! This was one of my favourite images from the trip. Without a doubt, anticipating animal behaviour takes a great deal of patience and practice.

We had plenty of close-up opportunities despite the untamed wildness of the creatures. Photographing the bears in their environment definitely was a little tricky. The mountains, rivers, wetlands and grasslands were a perfect backdrop, but one so vast that finding the perfect positioning and the right light was an ongoing challenge. We had plenty of overcast days which provided wonderful soft light to work with and Tom worked his magic and delivered many opportunities for beautiful environmental shots. I photographed the grizzlies of Khutzeymateen with my Nikon D4S and D810 and a selection of 14-24mm, 24-70mm, 80-400mm and 200-400mm lenses. After three days of intense shooting, I promised I would put my camera down to breathe and enjoy the moment, but honestly, it was very difficult to stop shooting in this magical place. I kept plenty of memory cards and batteries in my jacket pocket and my LensCoat handy to keep my equipment dry.





On our last day, the rain began during the afternoon. We had been photographing a mother and her yearlings when Tom spotted a male swimming towards us. The mother bear noticed the male, too. She quickly gathered up her young family and left as the male ambled over to a fallen tree, clambered up and settled in for a nap. We couldn't believe the perfect photo-op the bear was providing.

For an hour we watched and photographed, feverishly clicking away, wanting desperately for the bear to change his position to give us that 'aha' shot that all photographers seek. Tom worked the Zodiac position so we could shoot from a variety of angles.

Finally, it came. For one moment, the bear sheathed his claws, relaxed his powerful body and gazed sleepily in our direction. As I photographed this mind-blowing scene, I thought 'this one is for my son'. As special moments go, in a week of exhilarating moments, this was the perfect way to end our time in the Khutzeymateen Grizzly Bear Sanctuary.

Wildlife photography adventures in Canada always remind me that we need not look past our own backyard to find nature's hidden gems.



The Ocean Light II

Jenn Broom, the owner of the Ocean Light II, is concerned that this wonderful wildlife sanctuary may be threatened – as you view these spectacular creatures, please keep her thoughts in mind: *“The Khutzeymateen is still under pressure even though it is so-called “protected”. There is constant pressure from industry to develop the LNG in the area and just last year helicopters were flying around the Khutzeymateen doing surveys for the LNG pipeline which would go right through the protected area. In BC there is still a trophy hunt despite overwhelming public support against it. The bears in the Khutzeymateen are protected, but bears (especially males) roam large distances and there is no protection for them in the neighbouring valleys and river systems.”*

## Bio

Michelle Valberg won three international awards for her Khutzeymateen Grizzly Bears collection, including the PDN “World in Focus” First Prize for the Outdoor Scenes category. Michelle will be leading a photographic tour to the Khutzeymateen in the spring of 2017. For more information, please go to her website – [www.michellevalberg.com](http://www.michellevalberg.com). Follow Michelle on Instagram – [michellevalberg-photography](https://www.instagram.com/michellevalberg-photography), on Twitter: [michellevalberg](https://twitter.com/michellevalberg), and Facebook: [michellevalberg-photography](https://www.facebook.com/michellevalberg-photography), and visit the websites [www.michellevalberg.com](http://www.michellevalberg.com) and [www.valbergimaging.com](http://www.valbergimaging.com).



Upon approach to this mother grizzly and her young cubs, it was difficult to not click our shutters. It wasn't until she was comfortable with us we were able to photograph. They played and every so often the cubs would look over offering plenty of photo-ops. Nikon D4S, Nikkor 200-400mm, 1/640 second, f/7.1, ISO 1250.





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## ON ASSIGNMENT

BY BERNARD BRAULT

# Grand Prix Images

*While you can capture good pictures from the spectator stands at the race track, the best shots are made at trackside from areas restricted to accredited members of the media.*

To qualify for a pass to events like the Grand Prix of Canada you have to have credentials from a recognized media outlet to prove that your pictures will be published. There are fewer photographers than you might think covering the action at the circuit Gilles Villeneuve. I am one of a handful of photographers who have shot all of the Montreal Grand Prix races since the first event in 1978.

Here are the techniques I use for capturing the action at the Grand Prix.

### Pick the Best Locations

I like to capture the excitement of the racing action at the Circuit Gilles Villeneuve from trackside at the Senna curves and the Hairpin curve at the far end of the track. I try to get different points of view during the three days of qualifying heats and racing. I have access to the pits on Friday and Saturday so I try to shoot most of the drivers without their helmets, but it is becoming harder and harder now because the drivers try to hide from the media.



Danil Kvat - Infiniti Red Bull Racing. Nikon D4S, 380 mm, f/4.5, 1/200 second, ISO 640.







Ferrari driver Kimi Raikkonen in the pits with his mechanics at the Circuit Gilles Villeneuve, Ile Notre Dame. Nikon D4, 16 mm lens at f/11, 1/400 second, ISO 400.

Around the circuit, there are a few vantage points like the reserved media positions in the stands and the TV tower where we can shoot from a perspective that is almost above the cars. I also try to find a trackside spot with the lowest possible angle to have more dramatic pictures.

### Equipment

I use three Nikon D4 cameras and one Nikon V3 with lenses including ultrawides from 16mm and a range of zooms: 14-24mm, 24-70mm, 70-200mm,

200-400mm and an 800mm telephoto. My favourite is the 200-400mm f/4.0 zoom. I use a monopod with a tilt head to support the heavy lenses. I never use filters.

For professional purposes you need the long, fast telephotos, but the photo enthusiast could shoot with the prosumer lens models – the pros use the high end lenses because they produce higher quality images, and they are built for years of professional use—when you walk around the circuit with several cameras and lenses around your neck, you bang the cameras a lot.

For spectators, I suggest a long lens like the Tamron 150-600mm, and a monopod like the Vanguard VEO AM 234TR that has three fold-up feet on a swivel base for extra stability and flexibility.

The race goes on - even in the rain, so be prepared for bad weather.



Action shot at the Grand Prix du Canada F1 in 2003. Olivier Panis photographed through the trees beside the track at the Circuit Gilles Villeneuve. Nikon D1, 90 mm lens at f/16, 1/40 second, ISO 400.



## Settings

During the race, I use a shutter speed of at least 1/1250 second to freeze the action. I adjust ISO and aperture to stay above that shutter speed.

To shoot a panorama or wide angle shots of the cars, the course, and the spectators, I lower my ISO to 100 and shoot with a shutter speed of 1/30 to 1/60 second with an aperture of f/2.2 to show the speed of the cars and keep everything in focus, then I increase shutter speeds and open the aperture to stop the action.

During the race, I always shoot at 11 frames per second and hold the shutter as long as there is action in front of me.

Most of the time I set the colour balance to "Cloudy" and set the colour intensity to "Neutral". I can always add a bit of colour intensity in post-processing.

I use continuous autofocus mode during the race to take full advantage of the focus tracking capabilities of the camera. Sometimes for the panning pictures, I pre-focus on a suitable spot.

I use matrix metering all the time, and I look at the LCD screen to check the exposure. I always shoot at the fine/large file setting.

Lewis Hamilton, Mercedes team driver at the Formula 1 time trials, Grand Prix du Canada, Circuit Gilles Villeneuve, Ile Notre Dame, Nikon D4S, 800 mm lens at f/9, 1/800 second, ISO 250.

Action from the 2011 race - Sebastian Vettel in the Red Bull car takes the Senna curve in heavy rain that put the race on hold a few minutes later. Nikon D3S, 490 mm, f/5.6, 1/500 second, ISO 640.







### The Shot List...

The Grand Prix assignment always includes a list of key images. In Montreal we always took a lot of pictures of Jacques Villeneuve, a local driver. Now, I have to take pictures of the big names like Lewis Hamilton and Sebastian Vettel. During the qualifications on Saturday afternoon, I need pictures of the first three drivers on the grid, plus the pictures of them together at the end of the qualifications.

On Sunday, we shoot the arrival of the drivers on the circuit, and the drivers parade—the grid with the stars! The start of the race is very important. I always go on the tower before the first turn. At the end of the race I shoot the celebration with champagne on the podium.

With our application, La Presse plus, on a tablet, we publish around 20 pictures a day so we need a variety of impressive images.



Ferrari racer Kimi Räikkönen at the 2015 Grand Prix. Nikon D4S, 200 mm, f/25, 1/80 second, ISO 250.

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Photo by Nina Stavlund

Technique  
BY TONY BECK

# Getting Close to Wildlife

*Many people have a stereotypical view of wildlife photographers as intrepid outdoor adventurers, fully clad in camouflage gear, trudging through thick vegetation while carrying a huge lens secured to an extended tripod. Although this scenario occasionally fits, it's far from the norm. Today, thanks to advances in digital technology, anyone can create good photos of wildlife, even without venturing deep into the wilderness.*

## Bio

Freelance photographer Tony Beck describes himself as a "naturalist", specializing in a wide variety of wildlife and nature subjects. Based in Ottawa, Ontario, Tony and his wife Nina Stavlund operate a small company called "Always An Adventure" offering a variety of photography, nature, birdwatching and tourism related services including workshops, courses, excursions and short trips. For more information please visit [alwayसानadventure.ca/](http://alwayसानadventure.ca/)



### Great Kiskadee

Take your time and move indirectly toward wildlife as I did in Brazil with this roadside Great Kiskadee. Animals can't tell the difference between a highly focused predator and a benevolent photographer, it might take a while before they trust you enough to let you invade their space. Nikon D7200, 300 mm, f/7.1, 1/800 second, ISO 200.







With their swift auto focus, high quality sensors, sophisticated metering systems and technical flexibility, digital equipment simplifies photography—making it much easier than ever to achieve high quality! Add photo-editing to the process and with a little practice, virtually anyone can create images worthy of magazine covers.

Wildlife photography enjoys many parallels with hunting and fishing. Instead of a gun or rod, a photographer stalks his or her prey with camera in hand. A good wildlife photographer relies on primal instincts, reading the animal signs, evaluating the situation and selecting the best subject to shoot. Your trophy is a poster-size, detailed rendition of the animal striking an animated pose. Thank goodness for tame wildlife in your local park. Fearless, bold and approachable creatures like squirrels, gulls, pigeons, ducks and geese are accustomed to having people in their proximity. These critters are great for practice. I also consider them as “gateway” animals—easy to photograph, and ideal subjects for beginning wildlife photographers. Once their skills are developed, photographers are ready to stray from familiar territory in quest of more exciting and exotic adventures to capture rare or unusual species. From feral pigeons in a city park to expeditions into remote and exotic parts of the world, whichever way it’s done, successful wildlife photography is extremely intoxicating.

Digital photography has expanded the marketing of wildlife images. Today, it is difficult to get your work noticed. The best approach is to set high standards, fine-tune your techniques and stay consistent. Don’t settle for mediocrity. Your wildlife images must be sharp, well composed and deliver impact. Like any style of photography, the better you understand your subject, the greater your chances will be to capture prize-winning shots.

Since wildlife is either distant, small, or both, you will need a lens of 300mm or longer. While some photographers

prefer long telephotos of 600mm or more, I find 400 or 500mm more than enough, even with full frame sensors. Regardless of lens size, it is advantageous to get close to your subject. Fill as many pixels as possible if you want to maximize detail. Also, the closer you are, the less chance for atmospheric interference like heat haze, pollen, precipitation, etc.

Cropped sensors allow the frame to include more of your subject, especially when matched with longer lenses. For example, a DX format Nikon camera has a sensor with a field of view crop factor of 1.5. This means a 300mm lens will fill the frame as if it were a 450mm lens on a camera with a full frame sensor. This should be more than adequate for most applications like birds at a feeder, or tame animals in park settings. Just imagine the reach a 500mm lens has on any of the smaller cropped sensors!

From tiny insects to the tallest giraffes, the objective is the same, get as close as you can and fill as many pixels as possible with your subject. So how does one get close when most wild animals instinctively initiate the “fight or flee” response with any perceived threat? Basically, to get close, simply avoid behaving like a predator, or don’t act like your subject is something you really “hunger” for.

#### **Scarlet Ibis**

If you can’t fill the frame with just one animal, fill it with many. Large numbers can make dramatic images, like this flock of Scarlet Ibis arriving at a roost in the Mangroves of Trinidad.





**Black-capped Chickadee** - Common and approachable wildlife are great practice subjects. Take advantage of cooperative critters like this Black-capped Chickadee. The photographic results might make a great greeting card. Nikon D3S, 420 mm, f/8, 1/1250 second, ISO 200.

### Tips for Stalking Wildlife:

- Be patient. Gaining an animal's trust takes time. Most animals have keen awareness and know how to read the body language clues of potential predators.
- Control your excitement. Stay calm and cool while moving slowly toward your subject. Avoid intense, abrupt movements and loud noises.
- Approach your subject indirectly. It is best to take a step back or sideways for every few steps forward. Pretend to be interested in something other than your subject.
- Avoid prolonged eye contact—pretend that your interest is elsewhere, away from the animal. Look down and around with only brief glances at your subject. Avoid appearing overly focused. If you need to study your subject closely, stare at them through binoculars or your telephoto lens. This hides your eyes from the animal, effectively masking your interest.
- If you are with a group of photographers, move like a herd of grazing animals. Stay tight, move as one, and avoid spreading out. The worst thing you can do is move like a pack of predators—fixated on your prey and spreading out as if to surround it.
- Don't push an animal into a corner or dead end. This might stress the animal, and potentially cause it to panic. Stress will force the animal to unnecessarily use energy, putting the animal at risk. At worst, it might charge, putting the photographer in danger. Keep in mind that animals feel more relaxed if they know they have an escape route.
- Use any large object to hide your profile. Using the cover of a tree, shrub, rock or mound will mask your shape and reduce the threat. Along roadsides, I'll even hide behind my car.
- Blend into your environment. Wear dull-coloured clothes that don't attract attention. Avoid perfumes of any kind. Although I rarely wear camouflage gear, some photographers consider it as the wildlife photographer's uniform. Yes, camouflage is good. But blending in relies more on your non-predatory behavior than what you wear.
- Be aware of everything around you. Use all your senses, even smell. Learn to recognize the different animal sounds and behaviour. What is your subject paying attention to? Are they making alarm calls? Are they showing signs of stress? Are they about to do something dramatic (like run or fly)? Are they concerned about something else beside you? Recognizing these and other behaviours can mean the difference between capturing a mediocre photo or a prize-winner.
- Understand the potential dangers animals can cause. Beware of aggressive predators, alarmed creatures, protective parents, injured animals and poisonous wildlife.
- Be sensitive and respect your subject. Behave ethically, not just to the animal, but to property and to other people that want to observe the animal. Some animals are extremely sensitive to outside influences. Without exception, the animal gets priority over the photo. Causing harm to an animal isn't worth a photo. If I miss capturing a photo for any reason, I am certain I can get another one elsewhere. If you approach an animal and it refuses to let you close, abandon the situation quickly and look for something else. Do not, under any circumstances, force animals to use precious energy to avoid you when it could use that energy to avoid a real predator, care for young, or to simply find desperately needed nutrition.
- Regardless of how much experience you have, not all animals will allow you to approach closely. Some species are more tolerant than others, and within each species, there are different tolerance levels. There's always a level of unpredictability as well. But, with practice, your success will increase. Be persistent without stressing the objects of your attention. If you are lucky enough to gain the confidence of an animal, they might behave fearlessly, and candidly—and that's when the spectacular photos happen!





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## SPECIAL FEATURE | FIELD TEST

BY ERIC STEWART

# Choosing a Printer

*Printing your digital photographs can be an exciting journey. There are so many things to learn, with fun and surprises along the way as you discover the quality and diversity of the papers available. While there are going to be bumps along the road, creating finished prints may take you back to the magic of watching an image appear in a darkroom tray.*

The first step to printing your own images is deciding which printer is right for your needs. While there will be printer features to compare, I think this process needs to start with the reason for printing: Why do you want to print your work? Is it to ensure you have hard copies of your images when your hard drives fail? Perhaps it is to display your work in your home, or to create portfolios of your very best work. For me, the reason to print photographs is so that I can reflect on the joy of image creation, and to share my images with others. I love looking at printed photographs, and the richness of texture that

I can get from fine art paper printed through my own printer, is better than the choice of “matte or glossy” and now canvas, from so many of the photographic labs.

How do you go about choosing a printer? The most important consideration is the maximum print size. Printers are measured by the maximum width of paper: 8.5”, 13”, 17”, 24” and upwards. For a home based printer, a 13 or 17 inch printer doesn’t take up too much space, and still provides the capability of creating images large enough to hang on the wall. If you have the space to go bigger, then go for it. Printing a 44 inch image is an incredible experience.

For me, the other important element is ensuring the printer has both photo black (pk) and matte black (mk) inks. Printers switch between the two types of black ink depending on the type of paper that is being used, to ensure the darkest black and richest shadows possible. Having both inks in a printer means you have access to the entire array of paper media.

Once you have selected your printer, ensure that you have: a USB cable to connect your printer to your computer (although some modern printers have built in Wi-Fi); a second set of inks as the first set that comes with the printer is generally smaller and most of it ends up feeding the lines in the printer; and some decent, yet inexpensive photographic paper like Ilford’s Gallerie Smooth Pearl. I would also suggest picking up a Baryta fine art paper. Baryta papers generally show blacker blacks and the images tend to show more detail. I suggest Ilford’s Gold Fibre Silk paper.

Once the hardware is set up, you have to sort out the printer software. The first step is to tell the printer what type of paper you will be using. There are always several options in the printing software. These settings designate paper thickness, the amount of ink the paper can handle, and the type of ink that is needed for the paper. Most paper manufacturers tell you which printer settings to use with their papers.

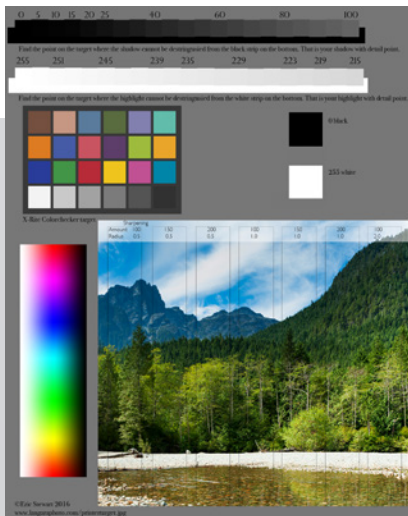
The usual next step is to download an ICC profile so that you can get the best colour, but for your first few prints, forget the colour, and make black and white prints. For black and white, you can let the printer manage the colour. Just make



The compact footprint of a 13 or 17-inch printer makes these models ideal for use at home or in a small office.



A printer test target gives you valuable information about the characteristics of each new paper you print with. This one has shadow and highlight points, a colour checker target and common sharpening values.



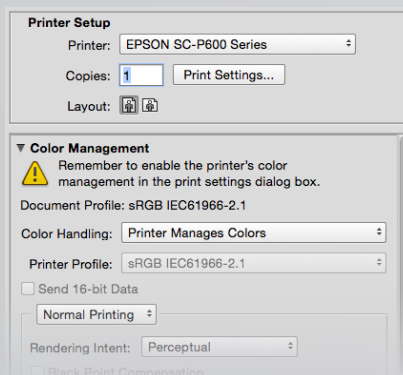
sure that you select black and white print in the printer software.

When printing black and white images, you don't have to worry about the colour casts in your print, but you do need to pay special attention to the density of the shadows and the overall contrast in your images. When you compare your monitor to your print, most monitors will show more shadow detail, so brighten up the shadows just a bit. A good starting point is to set your shadow detail at 10 in Photoshop (4% in Lightroom). Don't forget to sharpen your images as well.

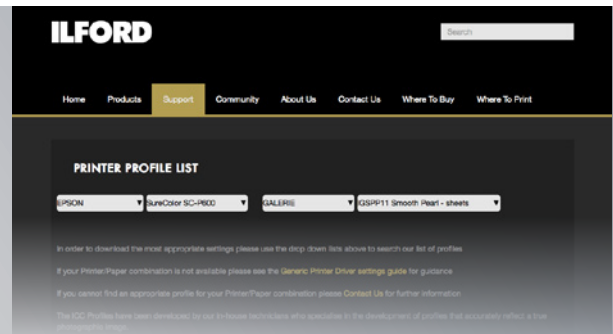
Your first print on each new paper should be the same image. I use a test target and write all my settings on it so that I can compare the quality of each new paper I try. I've created a simplified test target for PhotoNews readers. It can be downloaded here: [www.langaraphoto.com/printer-target.jpg](http://www.langaraphoto.com/printer-target.jpg)

In the next issue, we'll look at creating great colours with ICC profiles and explore some more fine art papers.

When just starting out, use the Photoshop settings above: Printer manages colour and Perceptual Rendering Intent.



Photoshop's info panel. The RGB 10, 10, 10 values are a good starting point for shadow with detail in your images. If you go too much darker, you may lose the details in your shadows.



Paper manufacturers have downloadable information on their websites for your specific printer and their different papers. Just search under ICC profiles.

## Printers-Class of 2016

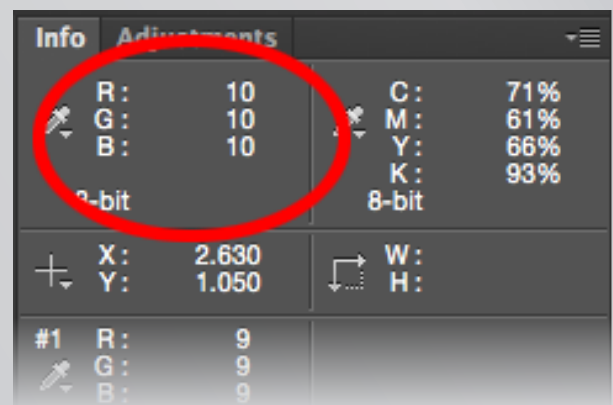
There are many great printers on the market these days. If you are looking for an inexpensive 8x10 printer, then find out what's on sale at your local camera store. These printers are very similar in price and quality. As you use them, over time, you'll end up spending more on ink than you did on the original printer and that's ok.

For serious fine art printing at home, here are a few of my favourites.

For 13 inch wide printers, I really like these three options:

- The **Canon Pixma Pro-100** prints up to 13x19" and costs around \$400. It does not have the matte black ink for getting a deep, rich black on fine art papers, but is still a great inexpensive option if you just want to explore printing.
- The **Canon Pixma Pro-1** prints up to 13x19, but with a wider range of colours, and a matte black ink for \$800.
- The **Epson SureColor P600** also prints 13x19" sheets, but allows for roll paper so you can print 13 inch wide panoramic images. The P600 comes in at around \$900.
- If you want a larger printer, then I suggest the **Canon image PROGRAF PRO-1000** or the **Epson SureColor P800**. Both printers will print 17" wide and cost between \$1300 and \$1500.

One step up gets you into professional large format printers. There are a number of choices from Canon, Epson and HP if you want to print bigger than 17". Roll paper comes in 24 inch, 44 inch and upwards. Prices for a 24 inch printer start at around \$3,000 and go up from there. *You'll need a spare room for these floor mounted printers.*





# "A Shot in the Dark"



Jacques Dumont captured this beautiful night scene while on vacation in the Greek Islands. "I used my Nikon D800, Tamron SP 24-70mm F/2.8 Di VC USD zoom at 48mm, and a Vanguard VEO 235AB travel tripod to photograph the village after dark, shooting a long exposure at 4 seconds, f/4, ISO 200."

The PHOTONews Canada Spring 2016 Challenge theme is "A Shot in the Dark."

Your assignment: to photograph a scene between sunset and sunrise, using ambient light or flash.

The contest is open to all Canadian photographers. You may enter by finding us on Facebook at PHOTO-News Canada, then click on the Photo Contest tab, or join our flickr® group at [www.flickr.com/groups/photoneewsgallery/](http://www.flickr.com/groups/photoneewsgallery/) and look for the Spring 2016 "A Shot in the Dark" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips.

It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the "A Shot in the Dark" Challenge is April 15, 2016

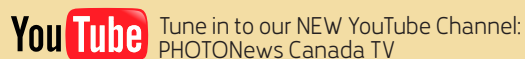
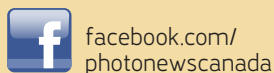
## See your pictures in print!

It is always a thrill to see your pictures in a national magazine – for every issue, PHOTONews Canada selects reader's images from the photos posted in our PHOTONews Canada Reader's Gallery flickr® group pool – so take a look, sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

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



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