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PHOTO

NEWS

VOLUME 28, NO. 2 / SUMMER 2019 / \$6.98



PORTFOLIO

Life in the Fast Lane

Tim McGill - Motorsports Images

- VIKTORIA HAACK
Lifestyle Photos -
How to Photograph Pets
- MATHIEU DUPUIS
A Colourful Stroll in Eguisheim
- DANIEL DUPONT
Beyond the Rule of Thirds
- KRISTIAN BOGNER
Surf's Up!
- and more!

Photo by Tim McGill

COMPLIMENTARY ISSUE · FREE COPY

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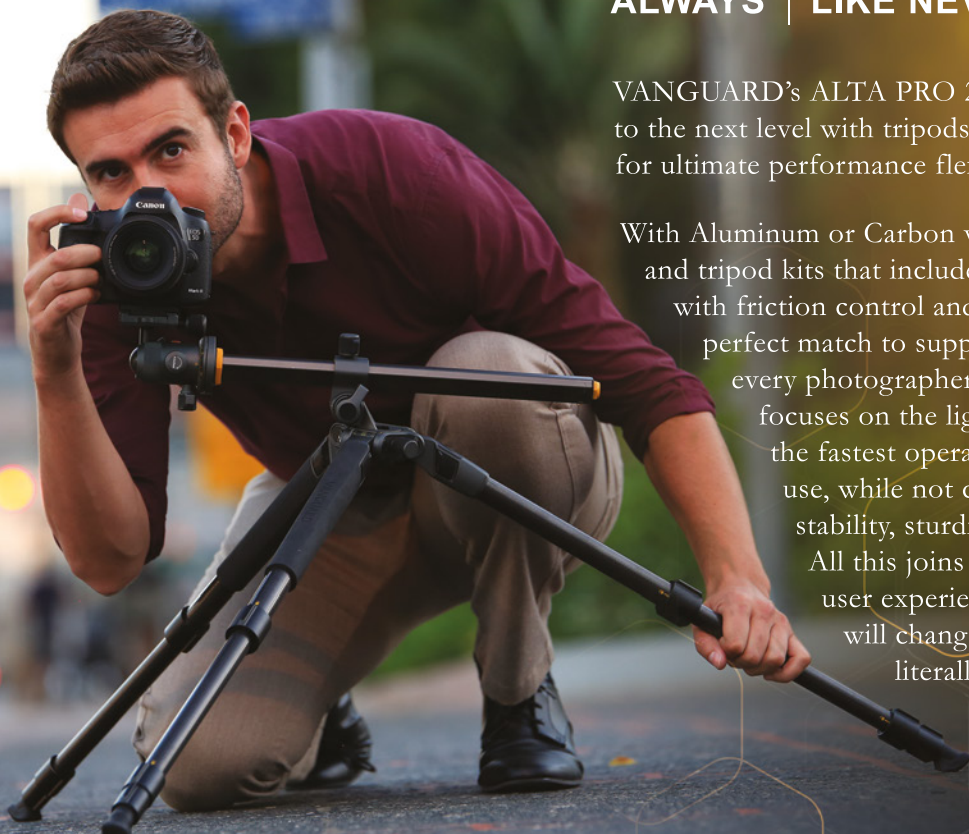


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FOCAL POINT

BY NORM ROSEN, EDITOR | editor@zakmedia.ca

A Season of Photo Inspiration!

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

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

This issue of PHOTONews is filled with inspiration for spectacular summer images. We asked our creative team to cover a wide range of warm weather activities to provide technique tips that will help you discover the world from a new perspective.

In our cover feature, Tim McGill, one of Canada's top motor sports photographers, reveals secrets for capturing the excitement of high speed subjects. With these new skills, and a bit of luck, you too can discover the thrill of photographing life in the fast lane!

PHOTONews is delighted to introduce a new contributor to the team—Viktoria Haack, originally from the UK, has brought her unique perspective on photo lifestyles to her new home in Vancouver. Viktoria's new column will focus on the many ways to use your photographic skills to capture the magic moments of life in Canada.

Summer is a season for travel and adventure, so we asked the team to focus on some of the warm weather attractions that are high on the "bucket list" for photo enthusiasts. Mathieu Dupuis, one of Canada's National Geographic photographers, picked a beautiful sunrise scene in the small town of Eguisheim, in the Alsace region in

France, Kristian Bogner shared his perspectives on photographing the raging surf of Maui in the Hawaiian Islands, Michelle Valberg brought us along on a South American cruise, and our resident travel aficionado Dr. Wayne Lynch focused on bird watching in the Canadian Prairies.

To help you develop your skills in a wide range of summer photo situations, Tony Beck explains how to increase impact by filling your frame, Will Prentice describes a variety of approaches to portrait lighting, and Daniel Dupont shows how to go beyond the "rule of thirds" for images with a distinctively different visual appeal.

With summer being an ideal time to explore the world of macro photography, we turned to our readers to provide a gallery of images from the PHOTONews "In the Mood for Macro" Challenge. The full array of images can be found at our flickr® group at www.flickr.com/groups/photoneWSgallery.

If this is your first encounter with PHOTONews, we thank you for sharing your leisure time with us. PHOTONews is a multi-media experience, bringing the passion for photography to more than 100,000 Canadian readers through the print edition of the magazine, published four times a year, with additional inspiration provided at our website, www.photonews.ca, where you will find a wealth of information on a wide range of photographic topics and enjoy FREE access to our archive of digital editions. When you visit the website please take a minute to sign up for our FREE newsletter, PHOTONews Flash!, discover new insights at our YouTube channel PHOTONews TV, and participate in the growing community of photographic enthusiasts at our Facebook page, www.facebook.com/PhotoNewsCanada

PHOTONews Volume 28, Number 2 / Summer 2019

ON THE COVER: Tim McGill captured Steve Nickerson in action with a Nikon D4S with Nikkor 400mm f2.8 on monopod, f/13, 1/160 second, ISO 800.

PUBLISHER: Jacques Dumont jdumont@zakmedia.ca

EDITOR: Norm Rosen editor@zakmedia.ca

GRAPHIC DESIGN: Jean-Denis Boillat info@komconcept.com

PHOTO EDITOR: André Dal Pont

ADVERTISING: adsales@zakmedia.ca

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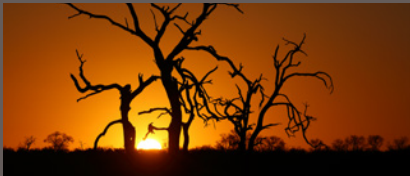
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PORTFOLIO:
LIFE IN THE FAST LANE!
Tim McGill Motorsports Images

King of the Road
How to capture full-throttle excitement.
Nikon D4S, 800mm, f/7.1, 1/800 second, ISO 800. Photo by Tim McGill

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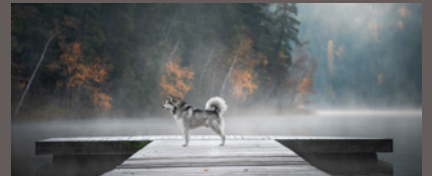
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After more than 40 years in the business, **WAYNE LYNCH** is a veteran among Canada's professional wildlife photographers. Based in Calgary, Wayne has more than 60 books to his credit, and tens of thousands of his images have been published worldwide, spanning over 80 countries. His diverse career as a naturalist, science writer and wildlife photographer has led to him being honored as a fellow of both the Explorers Club and the Arctic Institute of North America, and since 1996 his biography has been included in the Canadian Who's Who.



TIM MCGILL is a Senior Photographer for Inside Track Motorsports News and has been shooting motorsports for many years. Included with this experience, Tim operated a portrait studio for the past 7 years and worked in the life-science imaging field covering major research hospitals and universities in Toronto for over 30 years. Tim brings all of this experience to his passion – capturing the essence of motorsports!



WILL PRENTICE is a portrait and landscape photographer. He likes to share his knowledge, and a few laughs, at camera clubs across Canada. He's also the host of PHOTO News TV on YouTube. For more of his work and bio, check out www.capturaphoto.ca



Photo by
Nina Stavlund

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



Our close-up and macro tech expert, **CHRISTIAN AUTOTTE**, has been one of Canada's most respected photographers for more than 40 years, specializing in nature and scientific photography. A contributor to many books and magazines over the years, Christian's photographs have been exhibited in the National Museum of Nature in Ottawa, at the Cincinnati Museum of Science and Nature, and at the Insectarium of Montréal.



PHOTO News is delighted to introduce our newest member of the creative team – **VIKTORIA HAACK** is originally from the UK and has been a resident of BC, Canada since 2007. Viktoria is heavily influenced by the beautiful environment that surrounds her. She has a background in fine art and anthropology, which, combined with her love of the natural world, brings a unique perspective to her photography: Her ethos is to tread lightly; observe and document the subtle visual story within whichever photographic genre she is working.



MICHELLE VALBERG is an award-winning Canadian Nikon Ambassador and Canadian Geographic Photographer-in-Residence. She has been a visual story teller for over 30 years capturing wild creatures, stunning landscapes and compelling portraits around the world. She has also published 5 books and is a member of the Explorers Club. Visit michellevalberg.com or follow on Instagram @michellevalbergphotography



MATHIEU DUPUIS has more than 18 years of experience as a professional photographer. The author of 10 best-selling books and collaborator on 20 publications, he specializes in travel reports and advertising. In 2017, he became the first Quebecer to sign a photographer and author contract with National Geographic in Washington D.C.



DANIEL DUPONT is a professional photographer specializing in nature photography. He has taught photography at a CEGEP in Quebec City for nearly 25 years. The author of seven books, including three technical books, Daniel has been the host of many trips and workshops in North America, Costa Rica, Iceland and South Africa. See Daniel's photos at www.danieldupont.ca



KRISTIAN BOGNER is a commercial photographer and a Canadian Nikon Ambassador. For great photography tips and videos check out Kristian's blog at kristianbogner.com and Instagram @kristianbogner or sign up for one of his photography courses. Coupon code for PhotoNews Subscribers is: **pnewsbogner75**

NEW PRODUCTS

Tamron's 35-150mm F/2.8-4 Di VC OSD

A Fast, Compact Portrait Zoom for Nikon and Canon

The newest Tamron zoom lens for full-frame DSLR cameras is the 35-150mm F/2.8-4 Di VC OSD (Model A043). This exciting optic features an f/2.8 aperture at the wide-angle end while maintaining a bright f/4 at the telephoto end.

The lens spans the most useful zoom range for most subjects, including the 85mm focal length that is often regarded as optimum for portrait shooting, and has a natural defocused "bokeh" effect which Tamron is renowned for. The superb optical performance of the 35-150mm meets the requirements of high resolution 50+ megapixel DSLRs. Chromatic aberration and other imperfections are thoroughly controlled by an optical design that combines three high-performance LD (Low Dispersion) glass elements with three hybrid aspherical lens elements. Tamron's BBAR (Broad-Band Anti-Reflection) Coating works in harmony with the optical design to suppress internal lens reflections, significantly reducing all traces of ghosting and flare. The front element is coated with a protective fluorine compound that has excellent water- and



oil-repellent qualities. Seals located at critical locations prevent infiltration of moisture and/or rain to provide Moisture-Resistant Construction. The lens incorporates Tamron's High-speed Dual MPU (Micro-Processing Unit) control system for highly responsive autofocus performance plus outstanding 5-stops vibration compensation (VC), according to CIPA Standards. For close-focusing, the MOD (Minimum Object Distance) is 0.45m (17.7 in) across the entire zoom range.

For most photographers, this new 35-150mm portrait zoom is the most useful and most creative lens you can own. The new Model A043 is compatible with the optional TAMRON TAP-in Console, for easy updating of the lens's firmware as well as customization of features including fine adjustments to the focus position of AF and VC control. The Tamron 35-150 F/2.8-4 Di VC OSD is available in Nikon, and Canon mount. Suggested retail price (ASP) is \$1,149.99

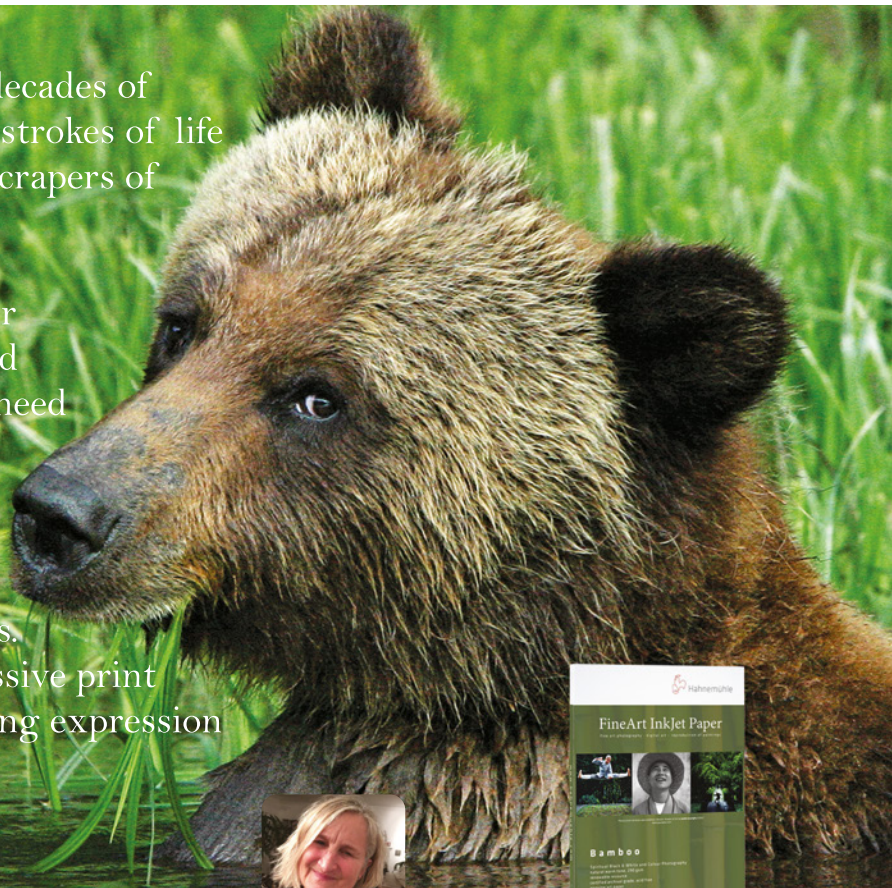
For more information please visit www.tamron.ca

Marni Grossman celebrates three decades of photographing the bold and subtle strokes of life around her, from the imposing skyscrapers of Toronto to the elusive Spirit Bear.

"I am drawn to helping preserve our beautiful planet; cherish, protect and respect its balance. I believe we all need to do our part.

"I print my images on Hahnemühle Bamboo papers, containing 90% sustainably harvested bamboo fibres. The soft surface texture and impressive print quality gives the artwork outstanding expression and soul."

www.marnigrossman.com



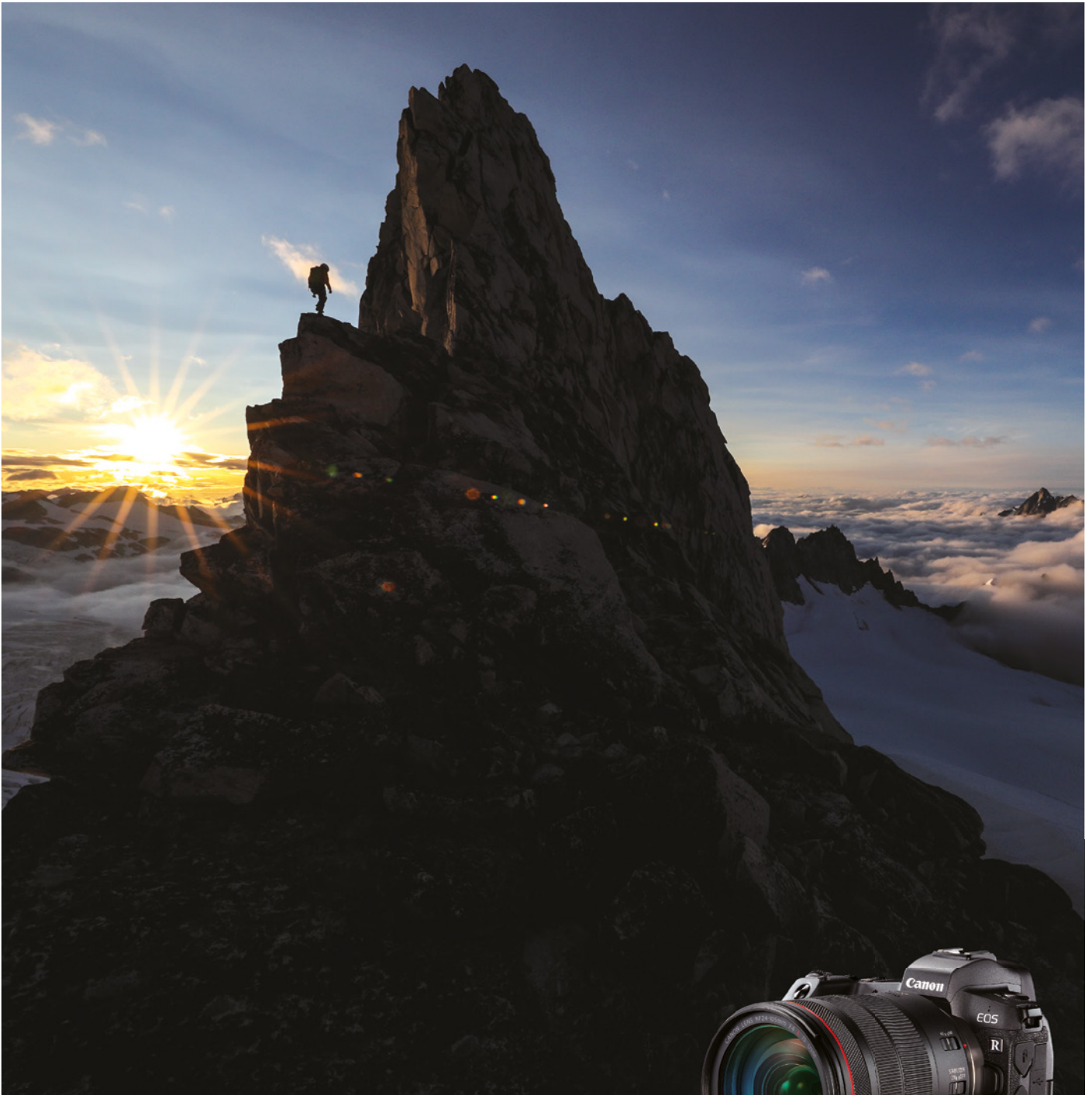


PHOTOGRAPHED BY
Jimmy Chin

LOCATION
Waddington Range, Canada
45° / 6:18^{AM} / 9053^{FT}

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NEW PRODUCTS

Laowa 100mm f/2.8 2:1 Ultra Macro APO Lens!

The new Laowa 100mm f/2.8 2:1 Ultra Macro APO Lens follows the success of the recently introduced Laowa 60mm f/2.8 2:1 Macro.

The Laowa 100mm full-frame lens offers spectacular focus from 2:1 magnification to infinity. The circular aperture creates a very creamy bokeh – ideal for portraiture and fine art photography. The optics are exceptional, producing crystal sharp images, and the automatic aperture (on the Canon mount model) is a first for Laowa, and a very useful feature for

macro photography. A focus assistance indicator will also be shown in the camera, and EXIF data will be saved.

The Laowa manual focus 100mm f/2.8 2:1 Ultra Macro APO lens is available in Canon EF / Nikon AI / and Sony FE mounts. The lens features similar physical size compared to 100mm 1:1 macro



lenses, but the Laowa lets you focus from 2:1 to infinity.

The Laowa 100mm f/2.8 2:1 Ultra Macro APO lens will be available in mid-June.

For more information please visit www.laowalenses.ca

Fotorgear Magilight Light Painting Stick



What is this amazing jedi lightsabre? It's one of the most incredible light painting tools ever created. The light component is a wand with 144 High-resolution RGB LEDs; the controller component can create up to 15 million colours from each of LED separately, and change each one in a fraction of a second. Instead of light painting with a flashlight and gels, Magilight can use a BMP file to light paint artwork and generate patterns, wings, planets, logos, characters and more. If you can create the proper BMP (or multiple BMPs), Magilight will display them.

You can control the speed of the render, the colour temperature and even create animations.

You'll want to stay up all night photographing and light painting with Magilight!

For more information please visit www.greatgearyouneed.com/PhotoGear/Magilight

Vanguard VEO Go Bags

The Perfect Blend of Style and Function



Having your camera with you no matter where you are is the key to shooting that memorable experience, and to that end VANGUARD continues to focus on designing new stylish bags that can accompany you anywhere.

VEO GO is a new series of five bags (3 shoulder bags and 2 backpacks) dedicated to Mirrorless/CSC/Hybrid Cameras. These new shoulder bags and backpacks offer a fresh urban traveler look that does not shout out 'I am a camera bag'. All models are super compact, yet spacious inside. And they are feature-rich, offering second-to-none gear protection alongside plenty of pockets for your important personal daily or travel needs. The backpacks can easily transform into regular daypacks, and the large shoulder bag has a unique tripod compartment.

For more information please visit www.vanguardworld.ca

Tamron 28-75mm F/2.8 Di III RXD Wins Camera Grand Prix 2019 Editors Award



Camera GP
Japan 2019

The prestigious Camera Grand Prix 2019 Editors Award has been presented to Tamron's high-speed standard zoom lens for Sony E-mount, 28-75mm F/2.8 Di III RXD (Model A036). The lens has received high evaluations worldwide, including the EISA "Best Mirrorless Standard Zoom Lens 2018-2019" the TIPA Award, and "Zoom Lens of The Year" 2018 by DP Review. The Camera Grand Prix is held by the Camera Journal Press Club (CJPC), a society of magazine editors and online media specializing in photography and cameras.

The award citation included the following comments: "The Model A036 is a product which offers unique attractions that differ from those of camera manufacturers' genuine accessories. Given its wide end of 28mm, it has an astonishingly compact size for a 35mm full-frame lens with a



maximum aperture of f/2.8 across the entire zoom range. Delivering great detail it exhibits high resolution performance matched with the latest high-resolution sensors. It also produces superb bokeh available solely from large-aperture lenses".

For more information please visit www.tamron.ca



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NEW PRODUCTS

Vanguard VEO Range Bags

Compact, Comfortable, and Casual

Vanguard has introduced a new series of VEO Range bags, styled in the modern genre.

VEO Range features a functional and versatile new series of bags (3 shoulder bags and 2 backpacks) that safeguard a variety of photo, video or drone gear alongside your personal effects. All models are super compact, yet spacious inside with many dividers for dynamic gear arrangement options: the larger messenger bags incorporate a unique "double-decker" design that can accommodate carrying a VEO tripod inside, or be set up for more professional gear, while the daypacks sport internal protective gear inserts

that can easily be removed when not in use. Due to the casual design, all models can be transformed for everyday use when not carrying a camera.

For more information please visit www.vanguardworld.ca



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Macro Challenge

The PHOTONews Spring 2019 Challenge theme was "In the Mood for Macro".

The assignment: to create a spectacular image at a magnification of 1/4 life size or greater magnification.

To view the full gallery of images from PHOTONews readers, please visit the Photo News Gallery Flickr® group at www.flickr.com/groups/photonewsgallery and click on the discussion thread "PHOTONews–In the Mood for Macro Challenge".



WINNER

So Yellow!

Paula Brown of Ottawa, Ontario, captured this photo of a very busy bee with her Canon EOS Rebel T2i and 100mm f/2.8 macro lens, shooting with flash at 1/200 second, f/11 and ISO 400.

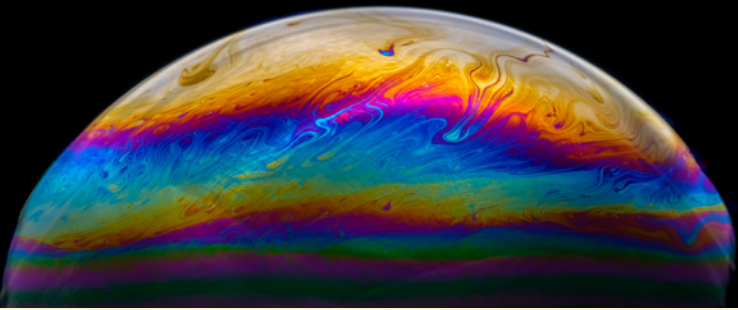
"I followed this very yellow fellow around for a while until he became very busy on this one flower. As this photo was taken in my garden, I had the time to wait. This was a fun picture to capture!"

Iris

Michael Schwartz of Vancouver, B.C., captured this "Iris" macro image with a Canon EOS 40D and an EF 100 mm lens, mounted on a tripod for shooting at 3.2 seconds and f/32, ISO 100.

"In this close-up, I intended to capture the fine details in the delicate anatomy and the dreamy transparency of a blue Iris flower."





Its Own Universe

Donna Brittain, Oshawa, Ontario, created this spectacular image with a Fujifilm X-T2, Fujinon 60mm lens, and flash, shooting at f/11, 1/250 second, ISO 200.

"Experimenting with light and soap can create the most beautiful patterns—and the colours prove to be magnificent!"



Noctuidae

Léo-Guy de Repentigny, of Quebec City, photographed this butterfly of the family Noctuidae with an Olympus M1 Mark II and a Zuiko 60mm Macro lens, shooting at 1/250 second, f/8, ISO 200.

"I captured this image using flash and a flash diffuser."



Spatulate-leaved Sundew

Julie DeRoche, of Redbridge, Ontario, captured this close up image of the Spatulate-leaved Sundew (*Drosera intermedia*) which is a perennial carnivore, using a Sony SLT-A99V and a Tamron 90mm macro lens, shooting at f/11, 1.5 seconds, ISO 100.

"I had to place my camera on the ground for this image, which is just one leaf from a small group of many."

Water Drop Refractions

Marion Buccella of London, Ontario, captured this image of a gerbera daisy refracted in tiny water drops with a Nikon D7200 and an 85mm macro lens with 3 extension tubes, shooting at f/18, 1/160 second, ISO 200.

"The drops were on a wild clematis seed head that is less than 2 cm. long."



FIELD TEST
BY CHRISTIAN AUTOTTE

Laowa 10-18mm E-Mount

Once again, Laowa is living up to its reputation: to create great optics that are unlike the competition. This time, they have created a lens specifically for the Sony brand—the 10-18mm f/4.5-5.6 E-Mount, which is currently the widest lens available for Sony full frame cameras.

The new Laowa is surprisingly small for a full frame lens, measuring less than 10 cm (4 inches) in length and weighing about 500 grams (1.1 pound). The field of view varies from 102° to 130°, a very interesting zoom range for landscapes or architecture. The versatility of the lens is enhanced by a minimum focusing distance of just 15cm, allowing you to move closer to small subjects while keeping the whole background in the picture.

To achieve this remarkable optical performance, the engineers have approached the lens design from a uniquely clever perspective: since the dome-like front element prevents the use of any regular filter, you have the option of mounting a 37mm filter on the rear element. It takes a steady hand to screw the small filter in place; the easiest way to do this is to place the lens down on a solid surface before attempting to mount the filter. A clear 37mm filter is supplied with the lens, and since it is part of the optical design one should always keep this filter, or another type of filter, in place at all times. Some useful options might be a neutral density filter to let you shoot extra-long exposures. For the aficionados of graduated filters, there is a system to mount filters in front of the lens—Laowa offers a dedicated filter holder that can accommodate standard

100mm square filters. This features a magnetic mount that can be set up and removed in a second and can accommodate two filters with no vignetting.

The aperture of f/4.5-5.6 strikes the perfect balance between speed and weight/cost of the lens. The main applications for this lens are landscape and architecture, where apertures of f/8 or f/11 are the norm.

Clickless Aperture for Better Video

Sony has made a name for itself with video, so Laowa had the needs of videographers as well as photographers in mind when the engineers conceived this lens. It is a simple matter to switch from Click to Clickless diaphragm when you shoot in video mode.

This is truly a remarkable lens that you have to try out to fully appreciate the ingenuity of the design and quality of the optics. Laowa has earned an excellent reputation for the sharpness of their optics, and this new lens certainly lives up to the reputation. The level of distortion is kept well under control. There is a bit of vignetting and stretching in the corners, especially when shooting wide open, but it is not out of the ordinary for such a wide lens, and both effects can be easily corrected in



Notre Dame Cathedral, Montreal. Sony A9, Laowa 10-18mm, 1/200 second, f/11, ISO 400.



The three sisters, a sculpture in old Montreal. Sony A9, Laowa 10-18mm, 1/20 second, f/11, ISO 400.



post-processing. Since the lens is E mount, it can also be used on APS-C cameras, in which case it becomes a 15-27mm equivalent and the corner defects virtually disappear.

Depth of field is impressive when you use a lens of this focal length range, and this requires a bit of practice to achieve the most precise focus. It is an excellent example of when to use the various focusing resources offered by Sony mirrorless cameras, like zooming in the image and focus peaking. The great depth of field also means that the front element should be kept clean: any smudge could greatly reduce image sharpness.

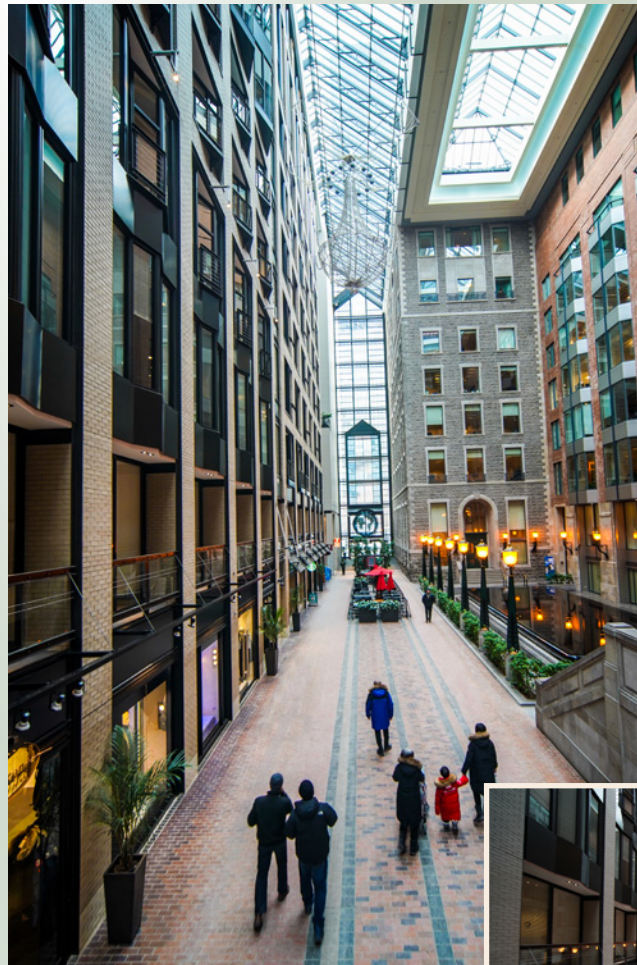
Like all other Laowa lenses (at least for the moment), there are no electronics. The lens is entirely manual, both focus and diaphragm. Lens construction is metal and glass, there is no plastic. That makes it very rugged and surprisingly heavy for its size. Using this lens is a pure pleasure—you can feel the quality of construction, with all the rings turning smoothly, and every component exhibiting precision that is unparalleled in this era.

For the moment, the 10-18mm f/4.5-5.6 lens exists only for the Sony E mount. However, Laowa has announced its intention to release versions for both Canon R and Nikon Z mounts within a few months.

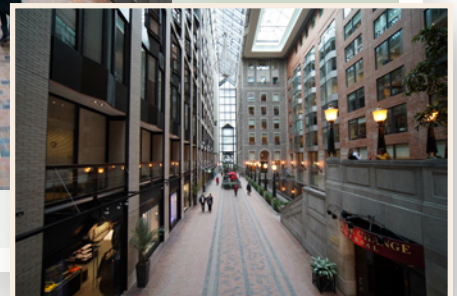
All in all, it's a great addition to the Laowa line, and a wonderful way to expand your photographic and video horizons.



Greenhouse at the Botanical Garden. Sony A7R II, Laowa 10-18mm, 1/60 second, f/16, ISO 500.



Montreal architecture. Sony A9, Laowa 10-18mm, 1/20 second, f/11, ISO 400.



THEORIES OF PHOTOGRAPHY

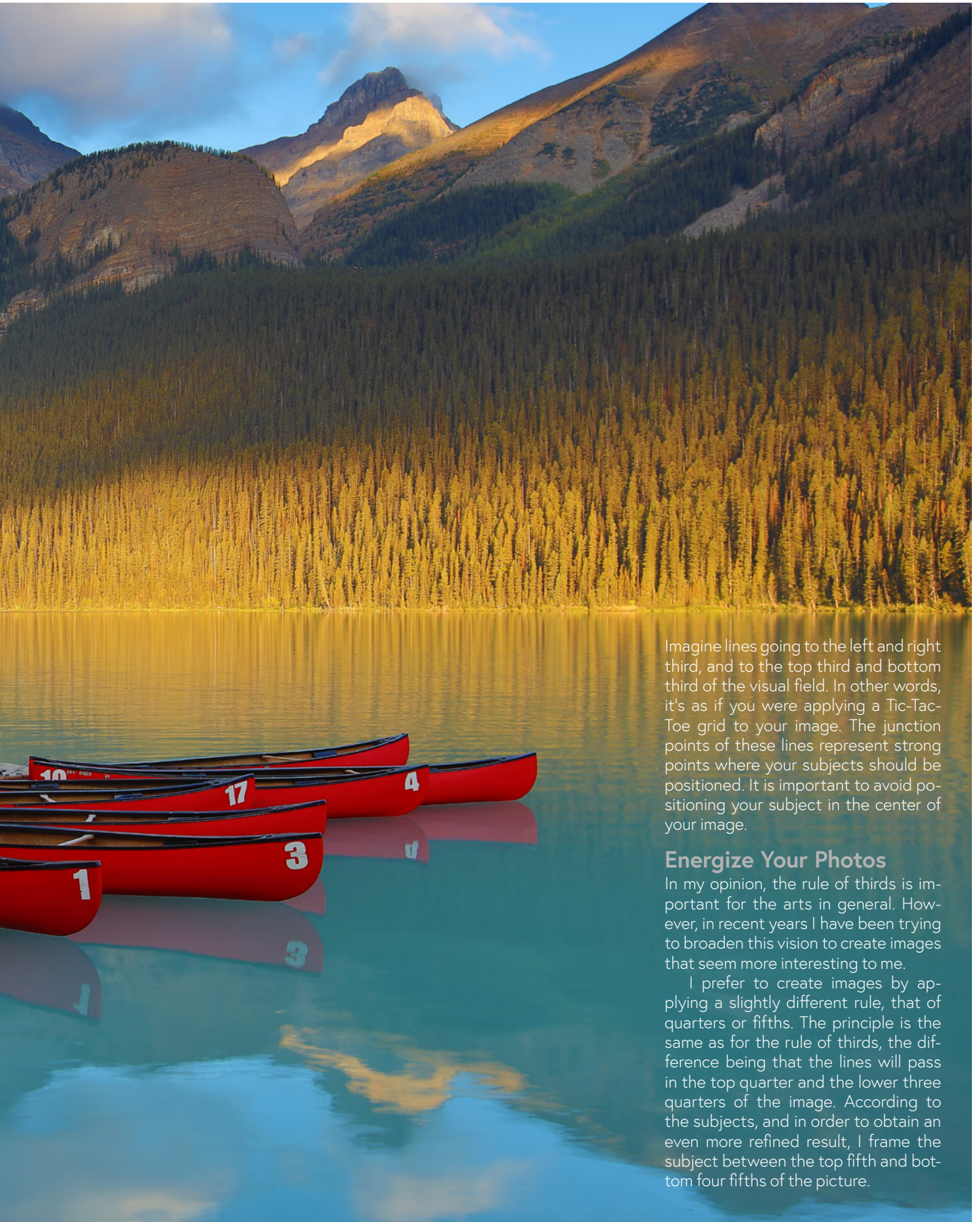
BY DANIEL DUPONT

The New Rules of Composition

The majority of photographers know the rule of thirds, but many have difficulty applying it. This new rule, intended to energize your images, is relatively simple.

Lake Louise

24-70mm f/2.8 II at 27mm, 1/4 second, f/11, ISO 100, polarizing filter, 6-stop graduated neutral density filter, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



Imagine lines going to the left and right third, and to the top third and bottom third of the visual field. In other words, it's as if you were applying a Tic-Tac-Toe grid to your image. The junction points of these lines represent strong points where your subjects should be positioned. It is important to avoid positioning your subject in the center of your image.

Energize Your Photos

In my opinion, the rule of thirds is important for the arts in general. However, in recent years I have been trying to broaden this vision to create images that seem more interesting to me.

I prefer to create images by applying a slightly different rule, that of quarters or fifths. The principle is the same as for the rule of thirds, the difference being that the lines will pass in the top quarter and the lower three quarters of the image. According to the subjects, and in order to obtain an even more refined result, I frame the subject between the top fifth and bottom four fifths of the picture.

THEORIES OF PHOTOGRAPHY

The Horizon Line

The ideal is, of course, not to centre the horizon line, but sometimes this is impossible. You will have to balance the composition with colourful elements like canoes and a ray of light, as in the picture of Lake Louise.

The Symmetrical Image

It is possible to obtain images where the subject passes through the centre axis like that of the lighthouse photographed in Maine. The wooden sidewalk is at the center of the image, while the lighthouse is at the edge. It is important here to ensure that the ramps are balanced on both sides of the frame.



The Natural Framework

Depending on the composition you want to create, it is possible to position yourself in order to create a natural frame. The photo taken from the back of the waterfall demonstrates this concept. The ground and the rock create this effect. Although the waterfall and the sun are practically at the center of the image, the horizon line is offset downwards and this adds a dynamic effect to the image.

Seljalandfoss Island Waterfall
16-35mm f/2.8 II at 16mm; 1/4 second, f/18, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



Maine Lighthouse
16-35mm f/2.8 II at 35mm; 1/25 second, f/16, ISO 100, polarizing filter, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



Sunset
100-400mm f/4.5-5.6 II at 241mm; 1/400 second, f/16, ISO 100, hand held from a Safari truck.

The Impact of Colour

The photo of cut trees against the sunset represents the impact of colour. I deliberately underexposed this photo in order to get an orange tint in the sky. The very low horizon line makes it possible to create the impact of the trees in silhouette.

Minimalist Framing

In order to get a minimalist framing, I often place my subject off-centre, which makes it possible to achieve an undeniable impact. The sunset photo with the Moon represents it well.

I deliberately positioned the horizon line as low as possible in order to enjoy the colouring of the sky. By positioning the Moon in the upper right corner, I get a more dynamic effect than if I had positioned it on a third line.

Find Your Style

The most important element of the new concept of composition is to find your own style. Don't hesitate to explore new rules of composition in order to express and convey emotions. Learning to reach people through your images remains a constant challenge for the creative photographer.



Moon and Sunset

70-200mm f/2.8 II at 160mm; 5 seconds, f/8, ISO 100, Vanguard Alta Pro 283 CT tripod with BBH-200 head, remote control and level.

PHOTO DESTINATION

BY WAYNE LYNCH

BIRDS IN THE CANADIAN PRAIRIES

A Chance to Up My Game

I have been a birdwatcher since I was 10 years old, so naturally, when I bought my first camera in 1971, birds were some of the subjects I was most excited to photograph. In fact, wintering mallard ducks were my main focus with my first roll of film. In those days, my camera was a second-hand Russian viewfinder model that I bought from a university classmate.

The camera required manual focusing and had no internal light meter. At that time, the film of choice for landscape photographers was Kodachrome II slide film with an ISO rating of 25. If you wanted to focus on wildlife where the subjects might be moving you chose Kodachrome X with the blisteringly fast ISO rating of 64. My strategy in those early days was to guess the exposure based on the Kodak insert that came with these films, cross my fingers, wait two weeks for the slides to be processed, and then wonder why most of my images were either overexposed and too bright, underexposed and too dark, blurry, or a combination of these factors.

Today, birds are still my favourite subjects to photograph, and among amateur nature photographers beautiful feathered flyabouts are one of the most common subjects. Confirmation for this is reflected in the proliferation of how-to books, workshops and tours focusing on bird photography, and the popularity of image hosting services such as Flickr.com, a global network that is home to millions of bird photographs from hundreds of thousands of photographers worldwide.

The still camera has always been nothing more than a compact, portable machine that helps a visual artist

freeze a moment of reality to tell a story that emotionally resonates with that person. Thankfully, technology has dramatically advanced in the last 30 years making that goal easier to achieve. Landmark advances in technology, including predictive autofocus, image-stabilized lenses, and digital imagery make the capture of stunning photographs, and in particular stunning bird photographs, a possibility for more and more people every day.



America Avocets-Courtship Display



Forster's Tern Hover Hunting

PHOTO DESTINATION



Marbled Godwit



Fledgling Burrowing Owl

Today, with the many advances in camera technology and with so many photographers publicly showcasing the excellence of their work on social media, the bar is set much higher than it was for me half a century ago.

What constitutes a strong bird photograph in 2019 and how can one achieve this? Last spring, I went to the prairies south of my home in Calgary to once again savour the feathered beauty of the avian world. Here are four tactics I concentrated on to help me take advantage of the revolutions in camera technology, balance my love of bird photography, and make the grade in today's advanced visual environment.

Be a Shutter Speed Junkie

I always made an effort to consciously search for circumstances that demanded high shutter speeds and high frame rates (the number of photos possible/second). With old slide films some of the fastest shutter speeds I could manage were 1/250 of a second. I was really pushing it if I nudged the shutter speed up to 1/500 of a second. In those situations, I had to have a steady hand (no caffeine shakes allowed) and the subject had to be as still as a statue for me to get a sharp photograph. With the new digital cameras, shutter speeds of 1/8000 of a second and frame rates of 9-10 frames per second make capturing fast action an attainable possibility. At these speeds, images of birds in flight reveal mesmerizing details not discernable to the human eye, and add exciting interest to modern imagery. Just in case you are wondering, forget about cell phones and iPads for bird photography. "It is never going to happen".

Be a Bird Behaviour Analyst

Photography, like many artistic endeavours such as architecture, fashion, painting and sculpture, is subject to trends. For many years the trend in bird photography was tack-sharp close-up portraits showing the feathery texture, colour and beauty of avian subjects. No one thought capturing behaviour was a necessary pursuit, but behaviour offers so much greater depth than static portraits. With behaviour photos you can tell a story, surprise the viewer with unexpected details, and profoundly enhance the impact of a photograph. Capturing behaviour requires patience, perseverance and practice, and don't underestimate the power of knowledge. The more you know about a bird's behaviour the more likely you are to anticipate what it might do next, the environments it prefers, and the interesting shifts in its behaviour from season to season. In short, it helps to become a bird nerd. The wonderful thing about knowledge





Milk River, Alberta

is that so much of it is free. Two internet sites that I can recommend are: Birds in Canada (www.canad.ca/en/environment-climate-change/services/birds-canada.htn), and the Cornell Laboratory of Ornithology (www.allaboutbirds.org).

Be a Lover of Low Light

I still have to fight my natural tendency to photograph birds only when the sun is shining brightly. This inclination can greatly limit you. So much wonderful action occurs on overcast days, during snowstorms, during the low light conditions at dusk and dawn and in the challenging shadows of forests and thickets. Luckily, today's camera technology comes to the rescue with digital sensors that allow you to adjust the ISO setting of the camera to match the light conditions, no matter how dim they are. In the past, shooting birds at ISO 4000 was a dream. Now it is an easy twist of the dial. The only caveat I would add is that the higher you set the ISO the greater the possibility of introducing unwanted noise, but even that can be dampened later on your computer.



Western Meadowlark



Male Red-winged Blackbird

Be a Processing Wizard

If you want your bird photographs to be the best they can be then you must make the leap to become proficient with computer programs that can alter an image you have taken; commonly called processing. I will admit that I am addicted to the image-processing magic of Adobe Photoshop. This, as well as Adobe Lightroom, can correct so many mistakes that everyone makes in the field. I am not talking about moving subjects into landscapes where they don't belong, such as penguins in the Arctic or polar bears in the Antarctic, or adding elements that would never occur naturally in nature. I am talking about correcting simple mistakes like straightening tilted horizons and removing blurry distracting highlights. What I strive for in my bird photographs is to capture what my brain sees, for example; sharpness in all parts of the subject and shadow detail beyond what the camera sensor records. By using the high dynamic range function in Photoshop to adjust for high contrast subjects, and focus stacking to sandwich images so that the entire bird is in focus, I end up with bird photographs closer to what I saw with my eyes—rather than settling for the artificial rendition that a camera often produces. Once you start down this path your photo creativity can explode in ways you never imagined.

Techniques for Capturing Speedy Subjects

Life in the Fast Lane

BY TIM MCGILL

*We met Tim McGill at the racetrack, and it didn't take long to see that his mastery of the art of high speed action photography would be an ideal theme for the Summer issue of PHOTO*News*. We asked Tim to share some tips for spectacular shots of fast-moving subjects.*



*Leaning into the turn.
Nikon D4S, 650mm,
f/8, 1/640 second,
ISO 1600.*





Racing action at the Canadian Tire Motorsports Park, Durham-Clarington, Ontario.
Nikon D3S, 24mm lens, f/16, 1/20 second, ISO 200.

I love the smell of racing fuel in the morning ... oh wait ... wrong movie!

There is something to be said for fast-moving bikes or cars, when competitive action, crowds and the roar of the engines get all your senses firing! Motorsports is truly an example of sensory overload! Sights, sounds, smells – you just FEEL the pounding V8s and the high revving litre bikes in your chest!

This is what I try to capture when I hit the race track. I want to capture the action as well as the colours, feelings,

and motion. Whether this is with tight shots, panned images or some other artistic capture technique, the final image is always intended to give the viewer a taste of the action.

There are a number of techniques to achieve this impact. You can use fast shutter speeds to capture and stop the action. This works great on motorcycles where the lean-angle is high—you can just feel that cornering power of a superbike! For cars, this is not always as effective, as they can look static, so you have to rely on other techniques such as panning.

There are, to my mind, three main "looks" or results you can achieve with a good panning technique, but they require patience and practice – not to mention a lot of deletions!

PORTFOLIO



Nikon D3S, 110mm, f/14, 1/60 second, ISO 200.

For your camera set up, shoot in Shutter Priority "S" mode. This allows you to control your shutter speed while the camera adjusts your aperture. Many photographers think you must shoot in manual mode, but I have found the exposure systems these days are excellent... the engineers who designed the cameras seem to know their stuff!

The first of these looks produces an artistic or blurred image. This gives a visual feel to the speed of the subject. Set your ISO to a lower setting and set your shutter speed to about 1/10 to 1/20 second. Your aperture will be quite small at perhaps f/16 or so, but don't worry; the background will be completely blurred due to the slow shutter speed.

But what if you want to see the subject more clearly? Try a shutter speed of about 1/60 to 1/80 second to get more



Nikon D3S,
800mm, f/6.3,
1/800 second,
ISO 800.



Nikon D4S, 800mm, f/7.1, 1/800 second, ISO 800.



of the subject in sharp focus. Part of the subject will be clear, but part will be blurred to really give the impression of speed. There is no doubt that car is FAST!

For more of the subject to be clear throughout, and the background blurred because of your camera's panning movement, set your shutter speed to 1/125 to 1/200 second. This produces a great look!

You can also shoot with a high shutter speed to give a more "editorial" look with all of the subject in sharp focus. There is a rule of thumb to shoot at a shutter speed that is about 1/ (twice the number value of your lens' focal length). But again... try different speeds and see what you like.

Let's shoot motorsports! Find an area with a good view of the track. Curves, chicanes, and other areas where the racers slow down and brake will work well. Watch your background to avoid distracting items—it's amazing where those bright orange Porta-potties will pop up!

Nikon D4S, 550mm, f/11, 1/640 second, ISO 1000.

PORTFOLIO

Hold your camera with a solid, flexible grip. Bring your elbows in tight, your left hand below the lens, your right hand gripping the camera, and your finger on the shutter. Face the track where the bike or car will be when you want to photograph it, and set your feet shoulder-width apart in a solid stance.

Set your camera's focusing system to focus tracking (also called Continuous or Servo). Move your focus point in the view-finder to pick up the subject and set its position to give the proper composition in-camera. For a subject moving left to right, set your focus point to a single point or a small multi-point area, slightly to the left of centre. This will give you great composition with an area for the subject to move into. Set your drive to Continuous shutter advance.

Try using the "back-button" focus. I use it not just for sports but also for my studio work. If you have a larger telephoto lens, you can also use a monopod. Panning with a large lens on a monopod will take some practice



Nikon D4S, 400mm, f/10, 1/800 second, ISO 640.



Nikon D3S, 92mm, f/16, 1/50 second, ISO 200.

Tripods with a gimbal or action head are great for video or long shots, but trackside, they are not permitted by the sanctioning bodies. You will need a good long telephoto lens. For safety reasons, you need to be at a distance, so a 300mm to 500mm lens is best. Primes are great, but zooms let you get better composition depending on distance to the track.

As your subject approaches, keep your feet planted, turn toward it, centre it under the focus point early, and focus-track it (letting the camera acquire it and set focus). Shoot only three or four shots just as the subject gets to the area you're facing. Don't "spray and pray". Start early, track and follow through like a golfer. When there are no cars or bikes on track, practice the movement side to side like practice swings at the golf driving range. This will get your rhythm and motion down to a tee!

As you swing your lens, keep your focus point on the car's number or the rider's helmet. This is where technique and practice comes in; that smooth, flowing motion is what is needed to get that awesome shot!

Try to capture multiple subjects together. This will give a competitive feel to the image.

Remember that sharpness is a function of the shutter speed and your technique to follow the subject.

Try some experimental shots. Tilt your camera to give a unique dynamic feeling to your image. Try zooming during a slow shutter-speed exposure. Not only will you get the panning blur, but you will see a radial blur too!

So dust off that telephoto, grab your monopod or tripod and get out to the track!

With a little practice you will get some great shots that you can proudly hang on your wall.

Tim can be reached at
timmcgillphotography@gmail.com
www.tmstudios.ca



Nikon D4S, 800mm, f/11, 1/600 second, ISO 2000.

LIFESTYLE PHOTOS

BY VIKTORIA HAACK

My Best Friend

TIPS FOR SPECTACULAR PET PHOTOGRAPHY

A great way to improve your pet photography is to start by practicing with your very own best friend! When you photograph your best buddy, you already have a head start in that you know them well enough to understand what could potentially make them nervous or uncomfortable, and you know how to motivate and get the very best out of them.

Pet photography can be an unpredictable business as animals seldom do exactly what we expect. For me, this is half the fun—I love not being able to predict the exact shots we will achieve. You can however, set yourself up for success by following several basic steps.



Puppy

This puppy was a foster pup from the local shelter. He was lying on my deck, so I reversed down the steps in front of him to achieve a lower angle and to be able to shoot at eye level. I desaturated some of the distracting colours in the background in post processing to retain focus on the puppy. Nikon D4, 50mm F1.4 lens, 50mm, f/1.8, 1/1250 second, ISO 250.



Woman with golden retriever

I chose this spot to shoot as I know that at around 10.30 am the winter light comes through the woods in this direction and I wanted to backlight the shot. I lay down so that that my camera skimmed the snow on the ground. Shooting with this lens at 200mm creates a beautiful, soft bokeh for the background.

Nikon D4, Nikkor 70-200 F2.8 lens, 200mm, f/2.8, 1/1000 second, ISO 400.



LIFESTYLE PHOTOS



Location can be a huge factor when deciding where to photograph your pet. If your pet is nervous then consider somewhere that will be familiar for them, without loud noises or elements that make them nervous, such as heavy traffic or the distraction of other dogs. I have worked extensively with the BCSPCA: Many of the animals in their care were fearful of new environments, so making sure they were in a space that was comfortable for them was paramount. If your furry friend is unhappy or uncomfortable, then you will struggle to capture their true character. Over stimulation can be another factor to consider. My own dog Jack is very excitable, so if I choose a location with too much stimulus around him I know that he will lose concentration.

Consider the light in your location. Where is the sun going to be? Can you backlight your subject? Are you looking for more front light? Is there foliage to shoot through? Is there a path to act as a leading line? If you are planning to shoot indoors, will there be enough natural light entering the room? Are you going to set up a flash and soft box?

Think about what motivates your pet. Do they love treats, or a toy or ball? Are they best rewarded with cuddles or praise? I collect the small squeakers inside dog toys and add them to my camera bag. They work very well when you need ears to go up, or you want to get your pet to look in your direction. When working with horses I have found that a mirror can be a great way to get them to put their ears forward!

What equipment and settings are best? Remember that animals can move quickly, so a relatively fast shutter speed is always a good idea. I often photograph pets using the continuous focus mode on my camera, as they rarely stay still. I generally try to place the focus on the eye closest to the camera.

Are you looking for a portrait with your pet standing out against the background? If so, then a shallow depth of field with f/stop from 1.4 – 5.6 may work. Consider whether there will be another animal or person in the shot, in which case you may have to increase that f/stop . If the image is intended to be more of a "pet in the landscape" shot, then perhaps increase depth of field by adjusting the lens aperture to $f/8$ or $f/11$ to include a sharper rendition of more of the elements in the scene.

I use a variety of different lenses for pet photography: I love my Nikkor 70-200 F2.8 as it allows me to keep

Malamute on wharf in Fall

I had just shot the sunrise with my dog Jack, and we were enjoying watching the mist rise off the lake. Jack became interested in some Canada Geese and stood watching them. I couldn't believe my luck when he lined up perfectly in the middle of the wharf in full show stance. Being ready for all eventualities when working with animals is always a must.
Nikon D4, Nikkor 70-200 F2.8 lens, 122mm, $f/2.8$, $1/320$ second, ISO 500.



Horse and woman

This lady was keen to show her relationship with her horse. It was important to capture their close body proximity. My challenge here was a fast enough shutter speed to capture the movement and flying water as we were beginning to lose light in the trees. Nikon D4, Nikkor 70-200 F2.8 lens, 120mm, f/4, 1/250 second, ISO 800.

LIFESTYLE PHOTOS

Girl with malamute in fake fur throw

I deliberately kept the colour pallet very narrow for this shot and reduced the oranges in the dogs' coat in post. We used treats to get Jack's attention and it was important to set up positioning of the models before I lay down on the ground to shoot. *Nikon D4, Nikkor 85 mm F1.8 lens, 85mm, f/2.8, 1/160 second, ISO 200.*



some distance from the pet and achieve some beautiful soft bokeh. Working with a longer telephoto can certainly help some animals feel less anxious about your proximity to them. Think about lens distortion when you choose your lens. If you are shooting with a wide angle, then remember it can compress features towards the centre of the frame and elongate them on the edges. You can add a fun element by shooting with a wide angle very close to the pet and perhaps creating a shot with a subject that has a large nose and small legs! Remember that your position can change the perspective and the overall "feel" of an image: I like to get down low and shoot from the ground. Play around with angles to extend your creativity.

Shoot for short periods of time and remember to give your pet model lots of breaks. You may need to keep your dog on a leash when you photograph them (my dog can't be trusted to resist taking off after a squirrel), so I often use a long line and clone it out of the image afterwards.

Have fun with your furry friends, they are a great way to build your confidence with pet photography

Malamute jumping in snow

This image was taken right outside my house. Jack was on a long line so that he didn't run into the road and I cloned it out of the shots afterwards. I asked my husband to throw some snowballs in the air for him and I got down low and shot upwards as he jumped to catch them. *Nikon D4, Nikkor 24-70 F2.8 lens, 24mm, f/2.8, 1/2500 second, ISO 250.*





ADVENTURE
CANADA

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BY MICHELLE VALBERG

A South American Adventure

As the sun dipped low in the Chilean Fjord, a free-wheeling albatross gracefully glided past the stern deck of the cruise ship. The gentle hum of the engines, the slap of the waves cresting against the hull... it was a magical moment to be a photographer.

A fleeting movement caught my eye. Then another. One, two, three... five dolphins were joyfully leaping alongside the ship, moving with astonishing speed and agility. In my mind, I could hear them laughing. I focused and ran off as many frames as I could. Jackpot! I captured all five playful swimmers in a single frame.

To say that it was a moment like so many others during the inaugural cruise of the Regent Seven Seas Explorer enroute to South America would be to undersell the full experience. I was thrilled to be there as a guest lecturer and host of a small group from Ottawa. From Argentina and Uruguay to the Falkland Islands and Chile, the journey was peppered with exceptional moments as we sailed to fascinating locations on the most luxurious cruise ship on the seas.

It was a wildlife photographer's dream voyage, but not all the wildlife was in the sky or the water.

Soon after we checked in to Buenos Aires' stunning Alvear Palace Hotel, we explored the city, enthralled with its eclectic European architecture, pungent food stalls and energetic population. Everywhere we looked, there were opportunities to capture spectacular scenes and events.

One night, we attended a tango performance. Tango is a dramatic, provocative and mesmerizing dance. Not unlike the mating rituals I have recorded amongst animals in the Arctic,



Dolphins gliding beside our ship at sunset - it was a brief visit and I was thankful to capture this image of all five dolphins out of the water in synchronicity.



At Bertha's Beach in the Falkland Islands, there are just two King penguins amongst thousands of Gentoo penguins. They are bigger and they commanded authority over nests and places where they wanted to stand.

the Caribbean and Africa, the tango is all about give and take, dominance and resistance. I carried my Nikon Z 6 in hopes of capturing some of these provocative and dramatic moves. I shot at ISO 8000, 1/200 second and f/8. I still find it amazing that you can use such a high ISO with so little noise. The photos confirmed that this was the right equipment to capture the moment.

Following the adventure in Buenos Aires, we returned to our floating palace and cruised back to Argentina before heading to Punta Tombo, the legendary home to more than one million stout black and white Magellanic penguins.

A million of anything is hard to fathom in the imagination, whether it's dollars or birds. To see a million penguins squawking, breeding, hatching, eating and feeding their offspring is both superb and overwhelming. Yet, without a drone for an aerial shot, there is no real way to capture the vastness of this colony.



CANADIAN ANGLES



It took a day to sail through the fog to reach the end of the Chilean fjord to view the stunning Amalia Glacier. Thankfully, the sun broke through and the cloud formations were glorious for this very photogenic place.

Instead of trying to capture the immensity of the scene, I focused on individuals. I had encouraged our group to stay low and shoot up, rather than compose their photos from a standing vantage point. I had brought the new Nikkor 14-30mm lens to test, so I crouched and used the Z 6 tilt screen. The ground level perspective was the perfect angle to get a hero pose from the animals. It was not, however, without drawbacks. Most of the group took my advice and found themselves mired in penguin guano. Thankfully, my husband Scott was on hand to help people to their feet.

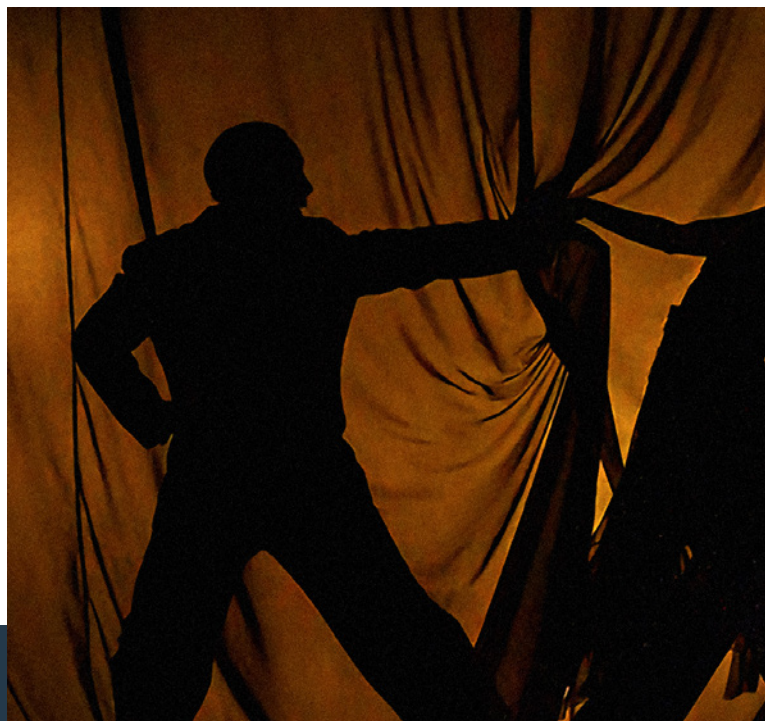
For just ten weeks in 1982, the Falkland Islands made headlines around the world. Argentina invaded them, as well as the South Georgia and South Sandwich Islands, in an attempt to establish sovereignty. The British, who had long held the territories, weren't having any of this, and a battle ensued. The result was essentially a return to the status quo, after losses were sustained on both sides.

Today, some 37 years after the conflict, there was no sign of any strife or tension during our stay at the islands, which are 483 kilometres off the coast of South America. We were excited to be in such a remote and rugged environment. Scott and I headed to Bertha's Beach, a designated "Important Bird Area" by Birdlife International. This RAMSAR site is a spectacular

Tango night in Buenos Aires, captured with the Z 6. Waiting for the right moment with the right light took some patience, but it paid off when the dancers went behind a colourfully lit screen.



My husband took this photo as I visited with the penguins at Bertha's Beach. I loved the intimacy of being up close and personal with the many gentoo and two king penguins.



stretch of white sand beach, home to thousands of Gentoo penguins, Magellanic penguins, South American terns, Falkland flightless steamer ducks, ruddy headed geese and, inexplicably, just two King penguins. The birds and their world took my breath away. One little Gentoo kept a close eye on me, and this being my late father's birthday, I felt the chap was there from Dad to say hello.

We continued our tour of Argentina, taking a drive through Tierra del Fuego National Park just outside of Ushuaia, which reminded me of the vast, wild vistas of the Canadian Arctic.

There was one other thing that reminded us of home, but not in a good way.

Beavers, imported from Canada to create a fur trade in 1946, had multiplied and the local population is now estimated to be between 100,000 and 200,000 animals. With no natural predators like coyotes or bears, they have run amok, damming rivers and streams, and doing so much damage, their destruction has been likened to a bulldozer plowing up virgin forest.

On to Chile

Snowy peaks. Deep blue glaciers. Tumbling waterfalls and steep-sided fjords. This was Chile, the last stop on our voyage. We had been experiencing wet weather, but the sun opened the sky and light hit the Amalia Glacier on the edge of the Sarmiento Channel in



The scenery in Tierra del Fuego National Park near Ushuaia is breathtaking. I love how clouds can make landscape imagery so much more dramatic.

Bernardo O'Higgins National Park in the Southern Patagonian Ice Field. I had read the accounts of ancient seafarers who had witnessed this site before me, and I felt humbled.

Finally, it was time to go home, but not before visiting Valparaíso on an overcast and foggy day. The weather could not dim Valparaíso's energy, which vibrated from theatres, museums, shopping venues and world-class eateries. We enjoyed Chilean wine on visits to Casa del Bosque and Kingston vineyards, and concluded the adventure by attending a rodeo at the Puro Caballo Ranch.

Ten thousand frames and 17 days full of magic and natural wonders later, it was time to return home. Was my South American adventure what I expected it would be? Not at all. It was so much more!

A Chilean rodeo at sunset was a fantastic way to end our journey through South America.



Surfing Spectacular

PHOTOGRAPHING "JAWS"

BY KRISTIAN BOGNER



Some things are meant to be, and you just have to trust your instincts and go for it when the unexpected happens.

I had booked a trip with my wife to visit Maui from the end of November to early December, and I had intended to bring less gear than normal, so we could have a relaxing vacation together. As you might imagine, this is not an easy task for someone who lives to take pictures, so I managed to sneak a Nikon Z 7, a Z 6, a D5, a DJI Ronin S, Mavic 2 Drone, and an assortment of lenses into my luggage. I was very excited to get a new 500PF lens for this trip. My hope was to capture some good windsurfing, surfing or whale images, so I was prepared, but I had no plans and no expectations.

We arrived in Paia late in the evening, and the next morning we went downtown to a coffee shop. My wife noticed that there was surfing on the TV, and it was being televised live from the famous JAWS surf break (a.k.a. Pe'ahi). We checked the map and discovered that this was just a 30-minute drive from where we were.

Wow... I was shocked, because the perfect mix of conditions to make "Jaws" break is rare, usually happening only 5 to 8 days a year, with some years having as few as 2 days, because the break has to be large

Wise and True—and capturing moments, especially in India, where they are everywhere. I was a relatively long lens who looked at it the other way. NIKKOR 85-400mm f/4-5.6 VR II 400mm 1/2500 sec.

Helicopter Surfer. A sports image that shows off an athlete's capabilities but also tells a story about the event and draws you in can be spectacular. I was able to time a rare low pass of the helicopter filming this event with the surfer in motion. At 500mm the image is naturally compressed so the helicopter appears closer to the surfer than it really is, further adding to the interest.
Nikon Z 7 AF-S NIKKOR 500mm f/5.6E PF ED VR, f/7.1 at 1/2000 second, ISO 500.

enough to get over the reef. When it does go off, some of the top surfers in the world fly out for a Big Wave surf competition, which just happened to start that morning while we were having our coffee. Suffice it to say that we took our coffee to go, hopped into the car, paused for a minute to "gear up" at our accommodations and we were off to Jaws.

When we arrived, a police officer stationed at the entrance told us the competition had been cancelled because the waves were too big, and someone had been injured. I decided

to go anyway and convinced my wife to come with me by foot down an extremely muddy 2km road, to get to a viewpoint where we could see the waves and find out if anything was still going on there. Trust... that's what I kept telling myself as I tried not to fall into the deep slick red mud with all my gear. We passed many people who had fallen along this path – they were just covered with mud and most were turning back. My wife was wearing sandals and she had to go barefoot in spots, so I forged ahead and waited for her to catch up. I was literally jogging with all my gear, trying to step on the dry spots on the road so I could get to the vantage point as quickly as possible. My lovely wife was understanding and supportive of my passion for photography... but I definitely had some making up to do later in the trip!

I arrived at the lookout covered in mud to about my knees. Sure enough, the competition was on, the waves were the biggest I had ever seen, and there were some of the best surfers in the world riding them! That, coupled with the excitement of having my new Z 7 and 500PF in my hands, and I was in photographic paradise!

Gear Tips for Shooting Extreme Sports

On any trip, you never really know what to expect, so bring extra memory cards, lens wipes and charged batteries in case you need to hit the ground running. New mirrorless gear is smaller, lighter and more travel-friendly than conventional DSLR systems. Nikon's new PF lenses provide mind-blowing quality with weight and size savings. If you really want to go light without compromising quality, it might be worth trading up.

Make sure you have a comfortable, rain resistant backpack to keep your gear safe. I recommend a waterproof foldable dry bag to fit over your pack, and a small one that you can fit your camera and lens into. Wrap this around your lens and clip it closed to protect your gear from saltwater spray.

Technique Tips

Auto Focus

Lately, I have been enjoying using the back auto focus button to ensure precision with the mirrorless cameras. In this scenario, the surfers would come into the frame very quickly, so I would prefocus with the back focus button on a wave cap at the approximate distance where I expected to see the surfer. I used the back auto focus button to zero-in on the surfer and follow the subjects once they appeared in the frame. If there was too much water spray, I would sometimes take my thumb off the back auto focus button and continue to follow the subject so the autofocus wouldn't get confused and jump, then lock on again when I was in the clear.

The Eye of Jaws. This is one of my favourite images captured in the last few months. I love how the massive wave from Jaws curls and draws you in to the subject which is tack sharp at 46 megapixels. I am proud to say this image just won an Award of Excellence and Best Press Award in Canada with PPOC.

Nikon Z 7, AF-S NIKKOR 500mm f/5.6E PF ED VR, f/6.3 at 1/3200 second, ISO 250.



Kiteboarder. It is hard to believe, but this image was shot at 700mm with my new 500mm PF and 1.4X teleconverter, which pair incredibly well together and with the new mirrorless cameras. This image was full crop and the challenge was getting the kite and boarder in the frame. Sports images sometimes take patience - don't give up on your shot until you get it. Perseverance always pays off.
Nikon Z 7, AF-S NIKKOR 500mm f/5.6E PF ED VR with 1.4X Teleconverter at 700mm, f/8, 1/3200 second, ISO 320.

I also use a combination of single point AF and dynamic area AF point, and pre-compose my image with the focus point where I want my subject to be in the frame. With sports photography, I usually leave some negative space in front of the subject to show a sense of motion. To capture the surfing photos, I had to factor-in what compositions balanced the energy output of the surfer with that of the waves at their maximum. It can take some practice to master using the back auto focus button, the focus point adjustment, and the shutter release all together but that's why we practice—so we can nail the shot when the opportunity arises.



Shutter Speed

The actual break for Jaws is quite far away from the land-based vantage point, even though I climbed down the cliff part way to find different elevations to shoot from, so you need a long lens to get great shots. Most of my images in this article were captured with my Nikon Z 7 and 500mm PF lens with or without my 1.4X Teleconverter, which paired extremely well with the lens giving me 700mm to work with. For capturing the speed of the athletes, freezing the water, and reducing any shake at such a long focal length, I was shooting at 1/2000 second and faster. Most of the time, I tried to shoot at 1/3200 second when there was enough sunlight to ensure that everything was crisp.

Virtual Horizon and Stability

I can't stress enough the necessity to try and get your image as perfect as possible in camera to avoid having to

crop in and lose megapixels in post processing. I love that the mirrorless cameras have heads-up display options, so you can see a virtual horizon overlay through the viewfinder. If you have a DSLR, you might have other options to show virtual horizon in your meter display area. If you train your awareness to see this display while shooting and focusing on your subject, you can get perfect horizon lines every time. You can also turn on the grid display in your viewfinder to help you line things up. I always prefer to use the grid – even though the default camera settings show the viewfinder display without this.

Another good sports photography technique is to put your camera on a monopod or tripod and use a video head or a head that lets you lock the side roll and just enable up-down and pan movement. That way, you can level your tripod, lock the roll to line up with the horizon and pan side-to-side or up-and-down only. This can also help reduce arm fatigue with a big lens and significantly reduce camera shake.

Expose for the Highlights!

When you have waves or snow in your scene, make sure you expose for the highlights. It would be a shame to capturing these amazing waves but have no detail in them. In this case, the subject is much darker than the white cap of the wave, and this could fool your meter and overexpose the waves. You can compensate for this manually like I do, or dial-in a stop or more exposure compensation or try the highlight-metering option available on many new cameras. In the field, it can be tough to evaluate if you have overexposed highlights. For that reason, I turn on highlight display in my playback display option menu, and in image review I watch for areas that are flashing to avoid out of gamut or blown out details. A few specular highlight flashes are good, but if a majority of your wave is flashing to indicate no detail, then exposure compensation of some kind is necessary.

Windsurfer. This image is a great example of the rule of thirds in sports photography. It draws you in but also shows a sense of action and movement to have the subject offset in the frame. I use my focus selection points to set my composition and backfocus to track the windsurfer before pushing the trigger. I love the sunlight coming through the sail and hitting the water and the body language of the athlete in this shot along with some of the "s" shapes created in the water. *Nikon Z 7, AF-S NIKKOR 500mm f/5.6E PF ED VR with 1.4X Teleconverter at 700mm, f/8, 1/3200 second, ISO 400.*

Picture Control Settings

Get it right in-camera! At sporting events there is usually some break time in-between sets. That's the perfect time to evaluate your images and tweak your sharpening, saturation, contrast, clarity, exposure and white balance. Zoom in to 100% in your viewfinder if you are shooting mirrorless, or use the rear LCD screen on your DSLR, and take the time to ensure your settings are optimal. That will save hours in post-processing, and ensure you get those once-in-a-lifetime shots just right.

What is the moral of this story? The ultimate formula for great images is Opportunity + Preparedness + Trust in the Moment = Success.

I hope these insights were helpful. For lots more on this and other subjects, please tune in to www.kristianbogner.com/jaws and [@kristianbogner](https://twitter.com/kristianbogner) to see a video with more on this incredible adventure.

Sign up for a weekend course with Kristian Bogner in the Canadian Rocky Mountains or see more images, tips and Nikon Z series work along with shooting information on each photo at www.kristianbogner.com or Instagram: [@kristianbogner](https://www.instagram.com/kristianbogner)



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Photo: Jacques Dumont

Good light should be subtle and elegant

There is no need to overpower your subject. Use multiple lights and choose the right modifiers to place soft, controlled light where you want it. Photography may not be as simple as the film days, but you can also make images that were almost impossible "back in the day". Embrace your inner Strobist and create something subtle and timeless. Learn more about this image and gear used at photonews.ca



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Increase Impact by Filling Your Frame

Creativity is a fundamental aspect of any art form. Sifting through the countless guidelines regarding composition, one simple style remains largely ignored—filling the frame. The concept has many interpretations. At its most basic level, your frame is full if the image leaves little or no dead space. In addition, frame-filling images reveal extraordinary details that will draw attention and achieve lasting impressions.

The more your subject fills the frame, the more pixels your subject occupies. More pixels mean more detail, colour, contrast and impact. At its extreme, details can extend beyond the edges of the image even though only a small portion of the subject fills the frame. As a creative outlet, consider combining this concept with other styles of composition to enhance the image's impact even more.

Distance from your subject is the main factor determining how much of the frame is filled. Although any lens will work, with their compressed and magnified view, telephoto lenses are best for filling the frame while the subject remains far away. They are especially effective at augmenting distant or small life forms. As a bonus, their shallow depth of field helps isolate your main character by softening the background.

Unfortunately, of the many challenges facing nature photographers, the most difficult is trying to fill an adequate portion of the frame with a shy, timid or reluctant animal.

Greater Snow Geese – Eastern Ontario

If you can't fill the frame with a single subject, consider the big picture. In this case the point of interest is a flock of Greater Snow Geese. The impact is amplified with the thick concentration of geese extending beyond the frame edges.

Nikon D7200 with AF-S Nikkor 200-500mm F5.6 VR, 1/1600 second, f/8, ISO 400.





**South Polar Skua engaged
in territorial display –
Antarctica**

Tightly filling the frame with an active animal is extremely difficult. Be prepared to quickly manoeuvre the camera into the best position. Speed and precision comes with practice. The moment this South Polar Skua displayed mild agitated behaviour, I anticipated a full territorial display to follow. That's the moment I stepped back and re-composed to fill the frame with the outstretched wings.

Nikon Z7 Mirrorless with AF-S Nikkor 500mm F5.6 PF ED VR, 1/1250 second, f/7.1, ISO 200.



TONY BECK • WILDLIFE TECHNIQUE

**Adult breeding drake Wood Duck – Ottawa**

Frame-filling portraits of beautiful creatures need only rely on their intricate details to be appealing. Extraordinary details supersede the need for other compositional features in order to attract attention. For this to work however, the eyes need to be in focus, and the image needs to be completely free of any distractions. *Nikon D7200 with AF-S Nikkor 200-500mm F5.6 VR, 1/1000 second, f/7.1, ISO 200.*

Even with long focal lengths, you'll need to get close. Analyze the situation before approaching any animal. Take into consideration your own safety as well as that of the animal. Be patient and move slowly. Avoid eye contact, and try to blend into your environment. If you learn to approach animals in a non-threatening manner, you just might get your frame-filling shot. If the animal is predictable, you can set up a blind and invisibly wait for them to show. If you can't get close, consider filling the frame with the local environment and place your subject within the frame by adopting a different composition guideline.

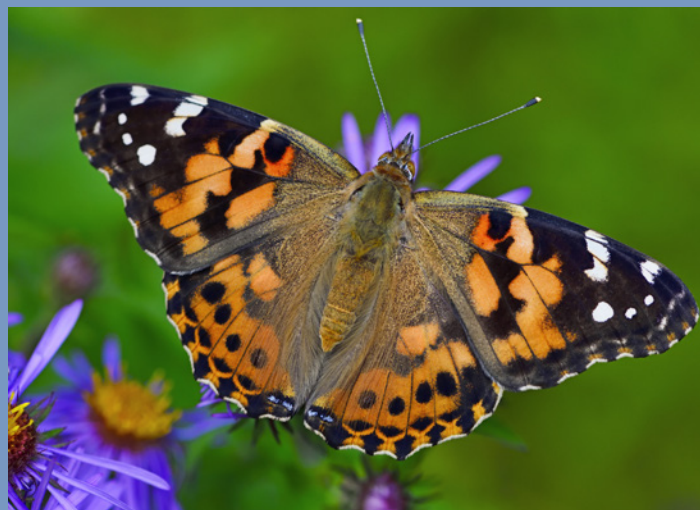
Macro lenses help create frame filling images of tiny objects. By focusing really close, they reveal a fascinating world of tiny life forms and unique patterns. Nature yields an abundance of colourful and elaborate subjects to satisfy the most creative macro photographer.

If you are filling the frame with any animal, especially if it is a portrait, always make sure the eyes are in focus. Eyes express the character of your subject. Eyes engage the viewer. They are inadvertently drawn to the photograph. Even if the rest of the animal is out of focus, when the eyes are sharp, the image works. Expect much less impact with the eyes out of focus, even if the rest of the image is razor sharp.

When working at close range, you can maximize depth of field by placing the back of your camera on the same plane as your subject. The sensor in your camera needs to be parallel with as much of the main subject as possible. It is easiest if you are working

Painted Lady Butterfly – Eastern Ontario

By focusing extremely close, Macro lenses help fill the frame with small subjects like insects or flowers. *Nikon D850 with AF-S Micro Nikkor 105mm F2.8 ED VR, 1/1000 second, f/8, ISO 800.*





Captive Timber Wolf – Parc Omega, Quebec

Without any other artistic value, this image achieves a powerful impact by only including a frame-filling face with eye contact and an animated expression. *Nikon D500 with AF-P Nikkor 70-300mm ED VR, 1/1000 second, f/7.1, ISO 400.*

with still life or taking a profile shot of a cooperative animal. Once the camera angle changes, you risk losing focus detail in part of the frame.

Try different angles when photographing animals in the field. Sometimes vertical formats render better frame-filling compositions. Utilize as many pixels as possible in order to maximize detail. Zoom lenses can help bring your subject tight against the frame edges. During the editing process, small amounts of cropping can assist the fine-tuning of your compositions.

The sky's the limit when considering the amount of detail to include in your work. However, many images work best when adopting the "KISS" principle (Keep it Simple Stupid). Simple compositions can still render lots of intricate detail. The challenge is to effectively merge the two concepts. Pay attention to foreground and background to make sure there is nothing to distract the viewer. Only your main point of interest should ooze with all the glorious details.

In many cases, it is counterintuitive to fill the frame. It is so much easier to leave some dead space. Sometimes, dead space improves the composition, especially if the goal is to imply direction, movement or a sense of balance. However, I encourage you to use as many pixels as possible. You'll show greater depth in your body of work if you dazzle your audience with a few frame-filling masterpieces.

Adult Great Blue Heron – Ottawa

If you can't fill the frame with your main subject, consider including the surrounding environment. Reflections can greatly improve the aesthetics of an image while helping to fill the frame. *Nikon D500 with AF-S Nikkor 200-500mm F5.6 VR, 1/500 second, f/7.1, ISO 800.*



Sleeping adult King Penguin – South Georgia Island, South Atlantic

Explore all the lines and patterns in front of you. There might be several interesting compositions within your subject. King Penguins are colourful creatures on their own. However, you can create a different point of interest by filling the frame with a small section of your subject.

Nikon D7200 with AF-S Nikkor 200-500mm F5.6 VR, 1/1000 second, f/8, ISO 800.



FLASH 101

BY WILL PRENTICE

FLASH METER OR CAMERA BACK:

How to set up your lights

My model for this session is an accomplished portrait artist, Mike Slade, of Uxbridge, Ontario.



TTL automatic

A common question from photographers venturing into studio photography, especially with multiple light setups, is "How do I set my lights correctly?"

There are three ways to adjust your lights – utilize your camera's automatic exposure mode with TTL (Through The Lens) flash or continuous light metering; review your histogram and "blinkies" on your camera's rear display; or use a flash meter. This article will review all these methods, plus provide tips on when and why you should pick one mode over another.

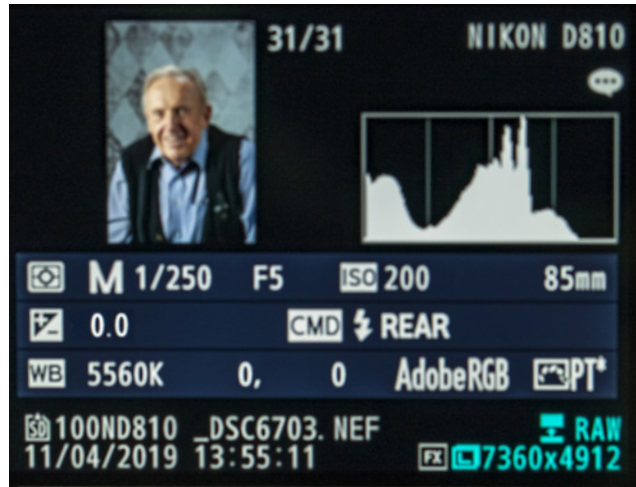
Regular readers know that I am a fan of using every function available with modern cameras. It takes a bit of understanding to get the best results—after all, the equipment doesn't magically let a photographer take better photos; the photographer uses the gear to make better photos.

For full details on my gear and more "Behind the Scenes" details, check out www.photonews.ca/index.php/meteringlights

For the first image, I set everything to TTL automatic lighting. It was okay, but nothing great. I found that the auto settings resulted in the main and fill light being a little underexposed, while the hair light was too bright.



Flash Exposure Compensation: +1.0 for the main light, 0.0 for the fill and -1.0



A common method used by many photographers is to review the histogram on the camera's rear LCD panel

For the second image, I changed Flash Exposure Compensation: +1.0 for the main light, 0.0 for the fill and -1.0 for the hair light. The results were much better – I gained some light shaping and sculpting. In this case, TTL worked well in a pinch and was easy to use, but it clearly needed a couple of tweaks before I could produce more impressive results. The other challenge with TTL is that it doesn't know if I'm using a softbox or bare flash. TTL is the camera's "best guess" as to how powerful the light should be.

What if you don't have multi-flash TTL capability in your camera or if you prefer to use manual controls? TTL isn't the most reliable in terms of repeatability – the camera will determine different settings based on what the light sensors see. For example, if Mike had removed his sweater, the camera's TTL system would have metered the scene differently. When I shoot a series of photos in the studio, I like consistency in my images – each exposure should look like the previous exposure.

A common method used by many photographers is to review the histogram on the camera's rear LCD panel. This is often referred to as "chimping". The histogram will show the spread of light throughout your image, including over- and under-exposure. If your camera has "blinkies" or "over exposure warning", this option will show you

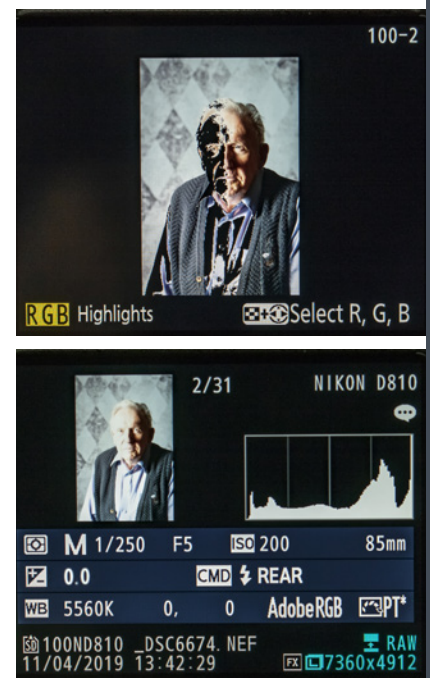
areas that are so over-exposed that there will be no colour captured at all. You can't restore these overexposed areas in post-processing.

One challenge when setting your lights is that it is not always easy to tell which light needs to be adjusted. That's why I like to set each light separately and start with test photos using each light individually before I turn on all lights and take photos with the combined lighting setup.

I always start by adjusting my main light. At 1/4 power, Mike was over-exposed—the blinkies were flashing, and the histogram was running off the right side of the graph with a big spike.



At 1/4 power, Mike was over-exposed



FLASH 101

The resulting image, with all the lights enabled and after chimping each light, was a little brighter than I had with the TTL image, with a touch more contrast and slightly less effect from the hair light.



After dropping the main light power to $\frac{1}{8}$, the blinkies stopped, and the histogram looked pretty good. There was some clipping—or a spike—in the deep shadows.

I knew that my fill light should be less powerful than my key light, so I dropped the fill light power down to $\frac{1}{8}$, which produced an image that looked a little bright on the histogram (too far to the right) so I dropped the power down to $\frac{1}{16}$. The resulting histogram was mainly to the left – that's okay as a fill light is simply intended to add a touch of light.

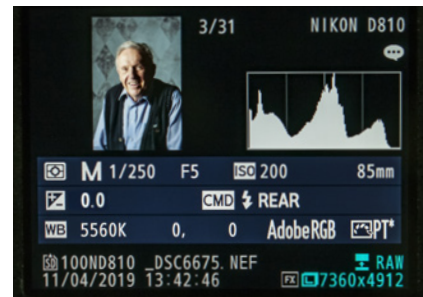
Finally, I checked the hair light. It is very important that a hair light be treated carefully. Too much light and you see the blinkies—that means you are losing detail from the hair. I wanted just a touch of separation between Mike and the background, so I adjusted the power output from the hair light so the histogram shifted to the far-left quarter and I made sure there were no blinkies.

The resulting image, with all the lights enabled and after chimping each light, was a little brighter than I had with the TTL image, with a touch more contrast and slightly less effect from the hair light.

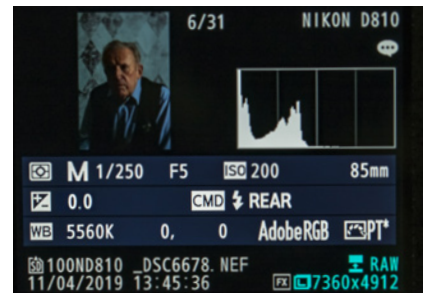
It took about 5 minutes to chimp each light – it's not as fast as TTL but I created a nicer image. Chimping your lights also takes a fair amount of guesswork as to how much you need to adjust the power. Moreover, you need to chimp your lights with your subject in front of you.

If you have a flash meter, you can speed up the process tremendously. A flash meter gives a precise measure of how much light is falling on your subject, so you know exactly how much to adjust your lights.

I start with my key light – I wanted it at $f/5$ to match my camera setting. Mike held the flash meter with the sensor



After dropping the main light power to $\frac{1}{8}$, the blinkies stopped, and the histogram looked pretty good.



I dropped the power down to $\frac{1}{16}$. The resulting histogram was mainly to the left

pointed toward the camera and I triggered a test flash. My first reading showed I was $\frac{1}{3}$ stop over. I adjusted the power of the key light down $\frac{1}{3}$ stop and took another reading. I needed a $\frac{1}{10}$ of a stop drop and the key light was set. To set my fill light at one stop less than the key light (for a 2:1 ratio), I needed to meter for $f/3.5$. Then I metered the hair light at $f/4$, which was $\frac{2}{3}$ of a stop less than the key light. It



I start with my key light – I wanted it at $f/5$ to match my camera setting.

only took a minute to adjust the three lights and I was ready to take Mike's portrait.

I feel the resulting image is the most pleasing. There's a touch more fill, and a touch less key light than I had achieved by chimping, and more light than the TTL metering system thought I needed. The histogram shows a slightly wider range of tones with the flash metered exposure than it did when I used the other methods.

For a situation like this, using a flash meter is faster than chimping for setting your lights. From the meter reading, I knew within 1/10 of a stop how much to adjust my flash power.

The other advantage to using a flash meter is that you don't need your subject present for setup – you aren't wasting their time while you adjust your equipment. This is very important, especially if your subject has a tight schedule. You can meter your own lights and be ready to photograph right away. The only adjustments you may require are to decrease or increase the hair light, depending on how light or dark the subject's hair is, or if they are lacking hair.

Of the three methods, TTL is the easiest and fastest to get started, but may require a fair amount of tweaking to get the results exactly right. Chimping is the most cost-effective, as manual strobes and speedlights are less expensive, and you don't use a flash meter. It also takes the most time and means your subject (or an assistant) must be present



to set your lights. A flash meter is the most accurate way to set your lights, it is almost as fast as TTL, your setup will be consistent throughout the photo shoot, and in most cases, the lighting effects will be more accurate.

Stay tuned for the next issue, where I will share my tips and tricks for "Perfect Lighting for Imperfect People".

I feel the resulting image is the most pleasing. There's a touch more fill, and a touch less key light than I had achieved by chimping, and more light than the TTL metering system thought I needed.

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BEHIND THE SCENE
BY MATHIEU DUPUIS

A Colourful Stroll in Eguisheim

One of the great pleasures of travel photography is to find yourself in a constant state of excitement as you discover a new destination. For a professional photographer, this sense is linked to the obligation to visit a new location without the possibility of making a return trip. So I try to plan my visual goals well before each departure, but it is essential to keep an open mind for improvisation, because, after all, following your instinct is still the best guide as you set off to meet the magic of the moment.

Paris ●



Geneva ●



The mist is coloured under the first rays of the sun.

FRANCE

BEHIND THE SCENE

On the way to Riquewihr, a typical village in Alsace, I fear that the dense morning fog will compromise my initial project, to find a spectacular view from the top of the vineyards down to the village. After a glance at the map, I reflect for a moment and quickly develop an alternative plan. Time is running out! The sun will rise soon. A village name draws my attention to the map, Eguisheim, a fortified village that has the reputation of being one of the most beautiful sites in France. According to my estimate, no more than fifteen minutes and I will be there.

I remember hearing about la rue du Rempart Sud, but I have no idea where it is. I immediately start on the wine route, from roundabouts to roundabouts. The journey seems to last forever despite the short distance. Once parked, I sneaked through the streets, still dark and misty. Immediately inside the ramparts, the scent of flowers rises in this air, saturated with humidity. Under a low incandescent light, the charms of the village are revealed as I stroll through the narrow streets.

At one point, I stop, take a few steps back and squint into the sunrise looking for inspiration... I think I found my picture! All I have to do is wait for the right moment. The sun slowly makes its appearance to illuminate the scene in bright colours. Focused on my shots, two hours flow without encountering even the shadow of another person. The tranquility of the place is disturbed only by the presence of a cat who brushes against my tripod as it passes. As I stow my equipment and prepare to leave the scene, I cast a final glance at the place and a thought overwhelms me. What a privileged moment to live my passion for photography face to face with the spirit of this place...

Eguisheim is surrounded by many wineries that enhance the traveler's experience.



Details and textures, Eguisheim is photogenic at every glance.

POSTCARD



FRANCE

The Ilford Walk...



The hidden motorcycle

Christophe Moffat, of Montreal, Quebec, captured this haunting image of a motorcycle using a vintage Nikon film camera and 35mm f/2.8 lens, shooting at 1/400 second, Ilford film, ISO 100.

Photographers across Canada had the unique opportunity to join representatives from Ilford Canada and tech experts from their local photo retailers in a series of street photography excursions, exploring the wonders of black and white film photography.

Equipped with some of the classic and vintage film cameras, and a supply of Ilford film - the most popular black and white film of the era, and the only black and white film still readily available in Canada, these photo enthusiasts experienced the fine art of photography as it was back in the days of silver halide imaging, often referred to as the "analogue photography era".

Commencing with information sessions and a briefing on the scenic and historic attractions of the route, each participant was given a roll of Ilford film and challenged to see the world through the eyes of a 1980's photojournalist.

Images from the Ilford Canada Photo Walk will appear in a special gallery section in the Autumn issue of PHOTO*News*.

For a glimpse of black and white photographic excellence, and more information on the full range of black and white film and chemistry, please visit the website at www.ilfordphoto.ca

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Focal Length: 75mm Exposure: F/2.8 1/160sec ISO: 400



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