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PHOTO NEWS

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Winter Photo Tips

DR. WAYNE LYNCH
Tanzania's Ngorongoro Crater

PLUS:

TONY BECK
Winter Wildlife Exposure

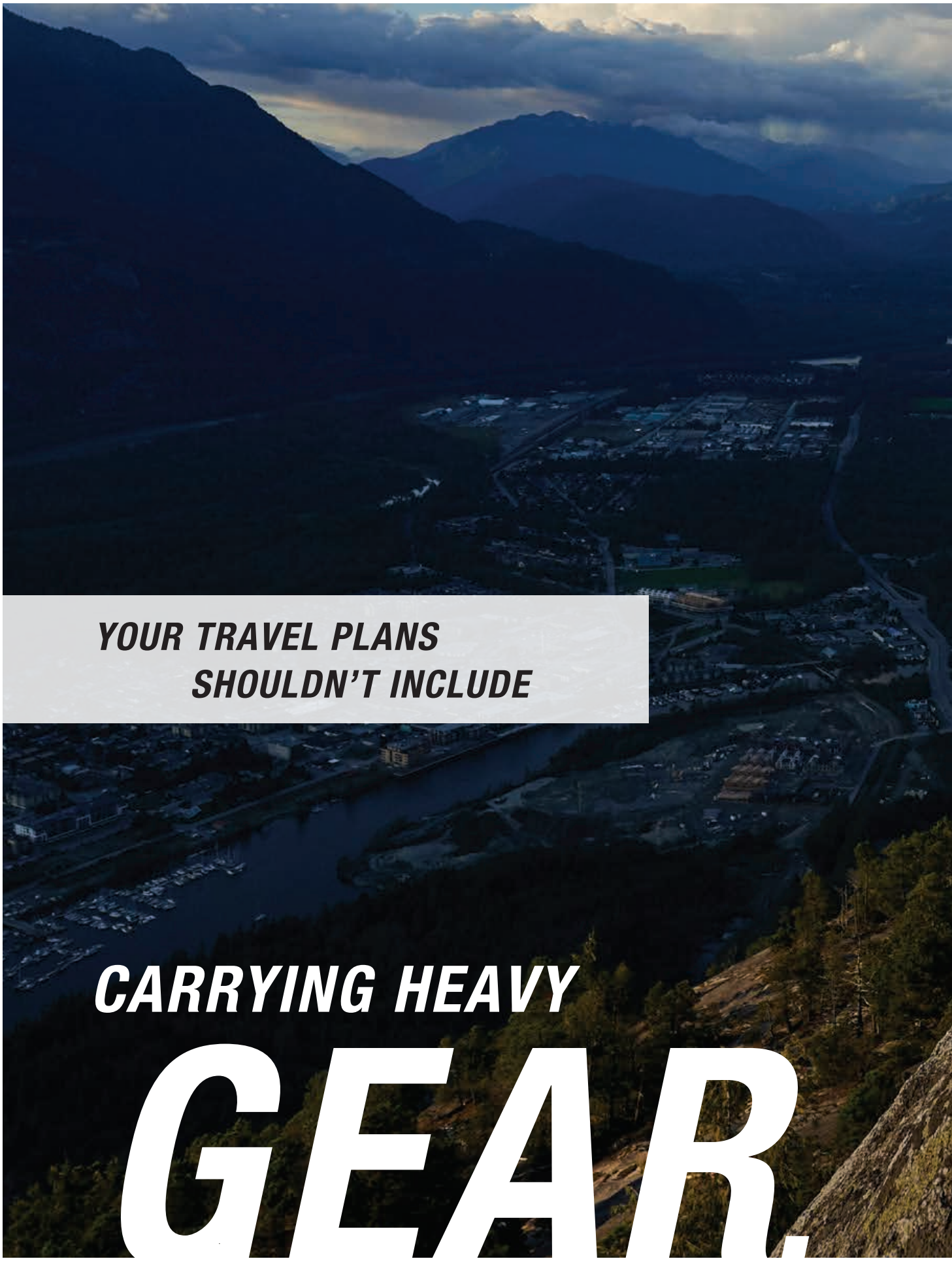
MICHELLE VALBERG
The Postage Stamp Experience

FLASH 101
Strike the Perfect Pose

and more!

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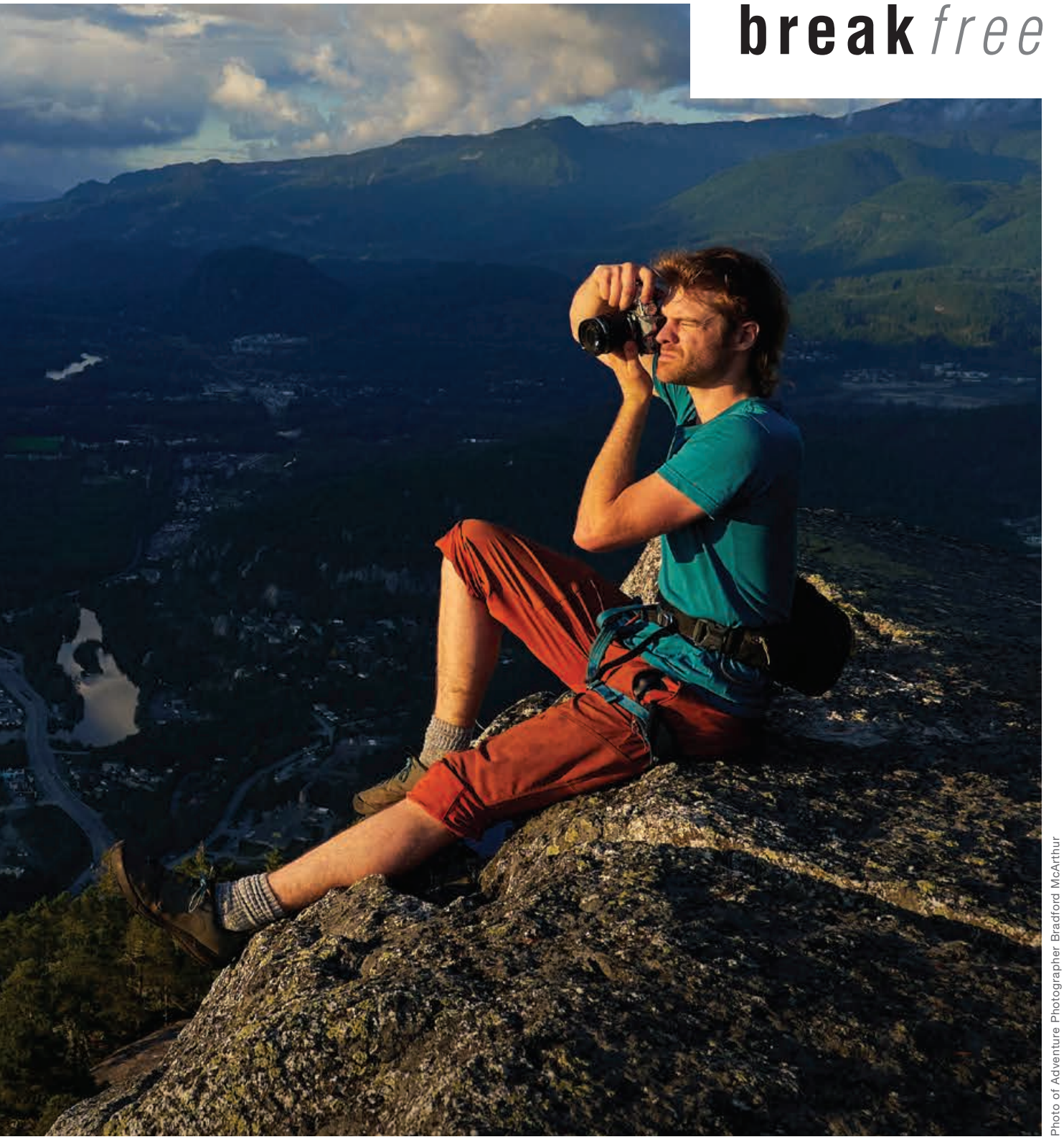


Photo of Adventure Photographer Bradford McArthur



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FOCAL POINT

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

Cool Images!

When the crisp winter air arrives I like to grab my camera and "chill out" for a fresh look at Canada's spectacular winter environment. I love the way the snow blankets the landscape, transforming every object into a frosty photographic challenge.

As a winter photography enthusiast, I grew up on skis, earned a living as a snowmobile photographer, and studied the woodlore that is crucial to the fine art of enjoying the winter outdoor experience.

Over the years, I learned how to master the art of winter exposure, metering the snowy scenes to achieve perfect incident light readings. In the days of Kodachrome and Velvia slide films you had a very narrow range of exposure flexibility–and it took hours–if not days, to see if your exposure settings were correct. Since the in-camera meter always tried to achieve the perfect exposure for an "average" medium grey scene, I carried two exposure meters on my photo expeditions, cross-checked the incident light readings for every situation, and used manual exposure control to achieve perfect results. I also tied a grey card to my camera strap and double-checked every exposure by holding the grey card at arm's length in front of the camera, so that the light falling on the card was at the same angle and the same intensity as the light falling on my subject. The result was almost always a perfect exposure.

Today, with the sophisticated onboard metering systems in modern digital cameras, you might think that winter exposure is a breeze–but snow and ice are challenging subjects. Camera meters are still dialled-in to the 18% grey average summer scene. Sensors may have replaced film for the vast majority of photo enthusiasts, but the technique of metering light has not changed... Jack Frost will trick your camera meter every time!

If you decide to explore the great Canadian winter, please take a few minutes to absorb the words of wisdom in this issue of PHOTO*News*. We asked Kristian Bogner, Tony Beck, and Viktoria Haack to share some insights into winter photography, and I am sure that their approaches to three distinct genres of winter subjects will inspire you to create some of your best images of the season.

If this is your first encounter with PHOTO*News*, please take a few minutes to visit our website at **www.photonews.ca** where you will find a wealth of photographic information to complement the magazine content, as well as a library of archived issues, available in both French and English editions. Your access to the digital editions of PHOTO*News* magazine is FREE, and we encourage you to share the passion for photography with friends and family. To expand your adventures in photography, we offer a range of videos on our YouTube channel, and our readers enjoy an interactive photo experience through our flickr® group at **www.flickr.com/groups/photonewsgallery/**

Enjoy the issue, the archives, and the interactive adventure of photography, and we look forward to seeing you on the winter trails!

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

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ON THE COVER: Astrophotography - Chasing the light in the night by Christy Turner.

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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CONTRIBUTORS



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.



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**



VIKTORIA HAACK, our *Photography Lifestyle* specialist, 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.



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 **alwaysanadventure.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.



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.



CHRISTY TURNER is a professional travel photographer from Calgary, whose passion for capturing the magic of celestial images has led to worldwide exposure in publications like Canadian Geographic, Our Canada/Reader's Digest, EarthSky.org, CNN, The Nature of Things, and Huffington Post.



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**



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**



PETER DULIS is an award winning photographer & large format printing executive having worked with Canon Canada for the last 14 years. A proven leader with outstanding communication skills, Peter can speak to all manner of image capture to printing excellence. Follow the adventures at - www.photographyadventures.ca Peter is also available for consultation or keynote speaking engagements and can be reached at **pdulis@rogers.com**



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**



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The Slanted Lens

"I love the quick top access to The Alta Rise Bag and its ability to expand when I need to carry more equipment. It gives me a lot of options when I'm traveling and on the go."

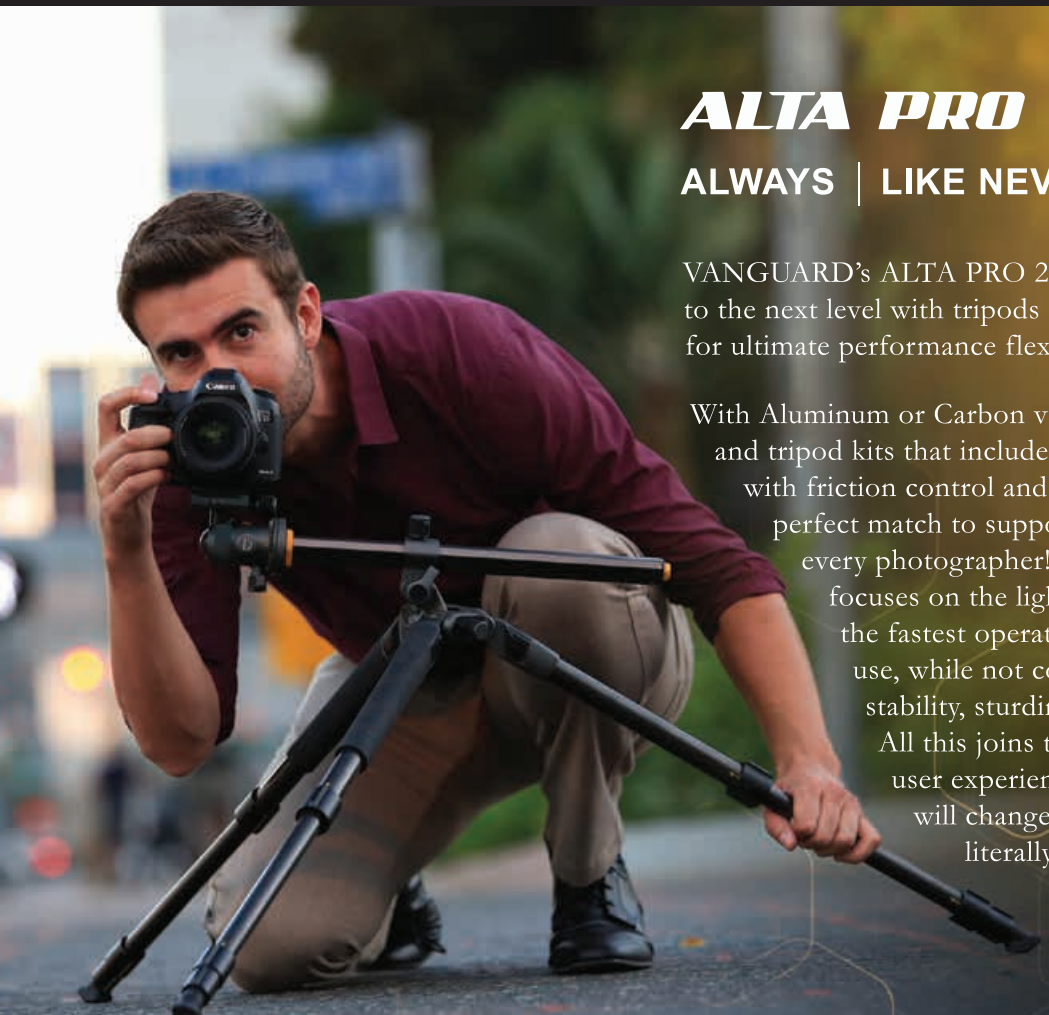
- Jay P. Morgan

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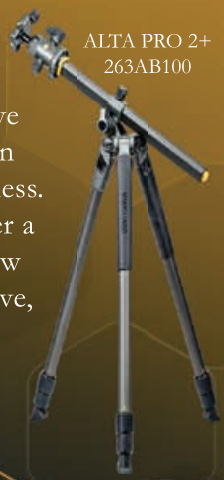
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NEW PRODUCTS

Laowa 17mm f/4 GFX Zero-D

Laowa has created the World's First and widest prime lens for the Fujifilm G-mount mirrorless medium format GFX cameras. The lens, part of the Laowa Zero-D line, has close to zero distortion, with a field of view equivalent to 13.5mm (113°) in 35mm format.

The Laowa 17mm f/4 GFX Zero-D features 5 aperture blades to create a 10-point "sunstar" rendering – it has been described as the "best tool for nightscape photography".





As we have come to expect from the Laowa lens designers, this very interesting optic can focus very close – just 20mm in front of the sensor – for some incredible close-up images. The 86mm filter thread allows for quick filter installation.

The Laowa 17mm f/4 GFX Zero-D is available now at a list price of $1849.99.

Laowa 4mm f/2.8 MFT Circular Fisheye



For a unique perspective on the world around you, take a close look at the new Laowa 4mm f/2.8 MFT Circular Fisheye lens, featuring a unique 210° circular fisheye perspective on MFT cameras. This lets you create a 360°panorama view with a maximum of 2 shots!

With a maximum aperture of f/2.8, this lens is extremely popular among astrophotographers, and it is a great lens for all-round creative photography.

Weighing in at just 135g, the Laowa 4mm f/2.8 MFT Circular Fisheye lens is now available in Canada at the very attractive list price of just $319.99.

Laowa 17mm f/1.8 MFT



Also new from Laowa is the brand-new 17mm f/1.8 MFT, featuring an ultra-fast f/1.8 maximum aperture and a close-focus capability of just 15cm from the sensor. At just 172g, this lens is "drone compatible", with outstanding sharpness and high contrast.

Ideal for a wide range of photo and video applications, the Laowa 17mm f/1.8 MFT will be available in Canada at the end of November at a list price of just $249.99.

For more information on these new Laowa lenses please visit **www.laowalenses.ca**

New Ilford Black & White Films



Image shot on Ilford Ortho Plus by Natalie Oberg (www.instagram.com/natalieanalog/)

Monochrome enthusiasts will be delighted to hear that Ilford, the most respected name in black & white film, has expanded the World's largest selection of black & white films. The new ILFORD ORTHO PLUS is now available in 135 and 120 formats, with ISO rating of 80 in daylight, and 40 under tungsten lights. While the other ILFORD and Kentmere films are panchromatic, the new Ortho Plus films bring the option of orthochromatic imaging to Canadian photographers.



The blue and green sensitivity of this emulsion enables the film to be handled in deep red safelight conditions making processing and inspection easier. Its lack of red sensitivity also means that reds and oranges are rendered darker than panchromatic films.

Giles Branthwaite, ILFORD Sales & Marketing Director, tells us that "the new ILFORD Ortho film was designed as a technical, high-resolution copy film for negatives and has been available in sheet format for some time. We know photographers want choice and love to try new films and so we have now coated our Ortho emulsion onto an acetate base for 35mm cassettes and 120 rolls. We believe ORTHO PLUS offers superb photographic potential thanks to its fine grain and sharpness and some of the results we have seen are stunning."

Hahnemühle "Natural Line" Papers

Hahnemühle, the World's most respected producer of FineArt papers, has introduced a new "Natural Line" of papers that are completely unique on the market.

The new paper range will elevate FineArt printing to a new level. As the inventor and pioneer of genuine artist papers for inkjet printing, Hahnemühle has now fulfilled the wishes of many photographers to include FineArt papers made of 100% natural and unique fibres in the Digital FineArt Collection.

The three new papers are now available:



BAMBOO
290 gsm, 90% bamboo fibre, 10% cotton, natural white, smooth matt surface

HEMP
290 gsm, 60% hemp fibre, 40% cotton, white, smooth matt surface

AGAVE
290 gsm, 70% agave fibre, 30% cotton, white, textured matt surface



The new FineArt inkjet papers from the Natural Line are the next step in Hahnemühle's continuous pursuit of sustainability and careful use of our resources.

The Natural Line of Hahnemühle Digital FineArt papers focus on inkjet papers made from unique raw materials: bamboo, hemp and agave. The plants that provide the cellulose require minimal maintenance, grow quickly and don't require any pesticides. Their rapid growth means that more cellulose can be produced on the same cropland than with other raw materials, and they also require much less water, helping Hahnemühle save valuable resources and protect the environment.

For more information please visit **www.hahnemuehle.ca**

NEW PRODUCTS

Tamron SP 35mm F/1.4 Di USD and 17-28mm F/2.8 Di III RXD

Win Digital Camera Grand-Prix 2020

Tamron has announced that its high-speed fixed focal lens for full-frame DSLR cameras, the SP 35mm F/1.4 Di USD (Model F045) has won the Grand Gold Prize in the Interchangeable Lens / DSLR category at the Digital Camera Grand-Prix 2020. An additional Gold Grand Prize was awarded to Tamron's 17-28mm F/2.8 Di III RXD (Model A046).

In the announcement, Tamron describes the SP 35mm F/1.4 Di USD as "a lens with uncompromising resolution at wide-open aperture combined with a velvety bokeh defocus blur that gently blends away from the ultra-sharp focus area. Ghosting and flare are suppressed to the utmost degree by the newly-developed BBAR-G2 (Broad-Band Anti-Reflection Generation 2) Coating. The Model F045 is the distillation of all of the optical technologies and manufacturing knowhow that Tamron has developed."

"The 17-28mm F/2.8 Di III RXD lens is a large aperture ultra wide-angle zoom lens for Sony E-mount that was designed exclusively for mirrorless cameras and provides unrivalled portability and superb image quality, in a fast fixed focal lens, making it worthy of being the lens that marks the milestone 40th anniversary of the SP (Superior Performance) Series.

The dramatic 17-28mm zoom range adds new dimensions to photographing landscapes, cityscapes, mountains and scenic vistas - as well as groups and building interiors. The combination of ultra wide-angle focal length and an MOD (Minimum Object Distance) of 0.19m (7.5 in) at the wide-angle end encourages richly expressive and creative photography."

For more information please visit **www.tamron.ca**



SP 35mm F/1.4 Di USD

DGP 2020 デジタルカメラグランプリ 金賞



17-28mm F/2.8 Di III RXD



COMING SOON

Three New Tamron Prime Lenses for Sony FE mount!

Tamron has announced three new prime lenses to expand their range of optics for the Sony FE mount cameras.

The new lenses include a 20mm F/2.8 Di III OSD Macro 1:2 Model F050 – available January 2020; a 24mm F/2.8 Di III OSD Macro 1:2 Model F051 – available November 30th at a list price $549.99; and a 35mm F/2.8 Di III OSD Macro 1:2 Model F051 – available November 30th at a list price of $549.99.

Developed under the concept of "letting as many as possible learn the joy of fixed focal lenses in a more accessible way," each lens strikes a balance between gorgeous image rendering and superior operation. Tamron has matched the same filter size (Ø67mm) for all three fixed focal lenses as well as the two previously launched zooms.

The 20mm, 24mm and 35mm lenses are all capable of focusing very close, an accomplishment unprecedented in this category, with a magnification ratio of 1:2. Other features include Moisture-Resistant Construction (for outdoor shooting) and a Fluorine Coating on the front element for easy maintenance and fingerprint removal. The lenses also support various camera features offered by certain Sony cameras, such as Fast Hybrid AF and Eye AF, and offer a multitude of advanced functions to ensure a pleasant shooting experience and fantastic results.

Tamron has also announced the development of a new Sony FE mount telephoto lens – the Tamron 70-180mm F/2.8 Du III VXD Model A056 with expected availability in Spring 2020.

For more information please visit **www.tamron.ca**





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NEW PRODUCTS

TETHER TOOLS

New Air Direct Wireless Tethering System

Tether Tools, the Phoenix-based photography accessories manufacturer, has recently introduced the Air Direct Wireless Tethering System, an advanced wireless camera controller that connects professional cameras with computers and mobile devices. Air Direct transfers RAW and JPEG images directly into any computer using a photographer's tethering software of choice. All software using PTP (Picture Transfer Protocol) such as Capture One, Smart Shooter, Adobe Lightroom and others will be able to receive the image transfer directly through Air Directs' Wireless PTP interface. Air Direct is also compatible with any camera that supports tethered image transfer including Fuji, Sony, Canon, Nikon, Panasonic, Olympus and other DSLR, Medium Format and Mirrorless cameras.

Air Direct enables camera control and capture from the Mac or PC software or



from the Air Remote App on any iOS or Android Device, USB-C technology for lighting fast transfer, and you can transfer RAW and JPEG to Mac and PC simultaneously.

Air Direct's one-to-one connection ensures secure communication, and its built-in 802.11 AC wireless provides five times transfer speed at up to 200 feet (60m) range.

Powered by an LP-E6 compatible battery or external battery, Air Direct utilizes its own power source and will not drain a camera's battery. For longer shoots, the Air Direct offers the flexibility to hot swap power without ever shutting down.

The Air Remote App, available free in the Apple App Store and Google Play Store, provides a mobile interface to control the Air Direct wireless tethering system when connected to a Canon or Nikon camera. The app features an intuitive design and state-of-the-art performance. The app has advanced camera functions including live view, focus peaking, histogram, grid overlay, video capture, and specialized tasks like bracketing, HDR, time-lapse, and focus-stacking.

For more information please visit **www.TetherTools.ca**

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VANGUARD CHALLENGE

Trip the Night Fantastic!

The PHOTO*News* Challenge theme for Autumn 2019 was "Trip the Night Fantastic!"

The assignment: to hone the skills of night photography and lighting, we challenged readers to explore the many sights and scenes that can be photographed between sundown and sunrise, using ambient light, time exposure, or a combination of natural and artificial light. The concept was to capture the world around you during the hours that are not normally associated with outdoor photography.



Full moon and Frost

Linda Witteveen of Monetville, On. captured this image of a full moon through a frosted window with a Nikon D7100 and 105mm macro lens, shooting at 5 seconds and f/8, ISO 100. *"I shot this from my bathroom window that had frosted over on a very cold winter's night using a tripod."*



Standby

Tristan Wan of Montreal, QC, captured this image of two patient individuals waiting to cross the train tracks using a Fujifilm X-T2 equipped with a 18-55mm lens (28-85mm equiv), shooting at 1/4 second and f/3.6, ISO 200. *"After taking a few test shots, I realized these flashing red lights created a beautifully striking backdrop."*

Leonard Cohen Mural

Pierre Tran, of Montreal QC, shot this night scene in downtown Montreal, from Sherbrooke Street West looking down to Crescent Street, with a Sony A7R II and FE 16-35mm lens, shooting at f/22, 2.5 seconds, ISO 2000. *"I used a tripod and stayed on the spot for more than 20 minutes, trying different settings on the camera and waiting for the cars to turn on Crescent so as to capture the lights in a nice curve."*





Aurora Arch, Near Fork River, Manitoba.

Federico Buchbinder from Montreal, QC, captured this image using a Nikon D700 body with a 15mm fisheye shooting at f/2.8, 30 seconds, ISO 800. *"A quiet aurora display near Dauphin, MB, suddenly exploded like this. The almost-full moon lit the foreground, while a band of coyotes in the distance provided the soundtrack for the evening."*

OLYMPUS PROFILE





My love of photography began when I was a child watching the sunrise over the Grand Canyon, armed with a hand-me-down camera and Kodak film. There's something humbling about being surrounded by nature and witnessing such immense beauty. That emotion drives my passion for landscape photography. I reach for camera gear that's compact and weathersealed so I can carry it everywhere – even through the Canadian Rockies – without it getting in my way. During that Rockies trip, I was shooting Sunwapta Falls when it started pouring. The Olympus OM-D E-M5 Mark III I was using let me keep working without worry about my gear. I got plenty of great shots, too. Watching the light change the color of the mountains, clouds, or lakes before me, moves me in ways that are difficult to articulate, but it makes the late nights, early mornings, and hours spent in the heat, rain, and elements all worth it.



Alexa Rakow is an Olympus Explorer specializing in landscape and seascape photography, based in Santa Barbara, California. The mountains and beaches of her hometown have inspired a lifelong love of nature.











IN THE FIELD

BY CHRISTIAN AUTOTTE

THE ART OF Manual Focus

With the advent of mirrorless cameras offering an array of focus assist functions, photographers can enjoy a wide range of lenses that operate in manual focus mode.

Some of these lenses have been widely acclaimed for exceptional optical performance, with the Laowa models attracting attention around the world for their unique properties and distinctive approach to macro, wide angle, and other specialized optical formulas.

We have seen an interesting reaction from some photo enthusiasts when they learn that Laowa lenses are *completely* manual. Some people are quite surprised – their reactions often sound like this: "What? You mean that I will have to focus manually?" The experienced photographers in the crowd generally react "So what? Generations of photographers have done it before, and they created masterpieces that still impress us today". Indeed, for most of the famous photographers, manual focusing was the preferred – if not the only – method of obtaining sharp images, and their cameras did not have all the electronic help that we have today.

Except for one or two brands, all the big manufacturers are now firmly committed to mirrorless cameras. They are lighter and if you don't need full frame the lenses will also be substantially smaller and lighter. An added advantage (although some photographers see it as an inconvenience) is their electronic viewfinder. These viewfinders show an image that comes straight from the sensor, which can be very useful in many situations, including when it comes to manual focus.

Most mirrorless bodies incorporate something called "focus peaking" or "manual focus enhancement" or "manual focus assist". With some models it is necessary to activate that function in the menu; from then on whenever you work in manual focus the focus peaking is activated. With more advanced models it is possible to program a specific button to turn focus peaking on or off; that's what I did with my own cameras as I do not want the feature to always be on. The focus peaking information can be seen either on the rear LCD or in the electronic viewfinder. With a lens set

In a mirrorless camera, you can turn on a focus indicator that shows areas of sharp focus in red. This photo was taken with the Laowa 7.5mm at f/8. Here, the focus is on the foreground…



Shifting the focus slightly, the sharp area is now on the background.





I came across this interesting autumn scene, with detail in both foreground and background. An ideal image for the Laowa 7.5mm lens.

to manual or with fully manual lenses like the models from Laowa, as you turn the focus ring you see some areas of the image "shine" back and forth to indicate what is in focus.

An added advantage with Laowa lenses is their manual diaphragm; when the lens is stopped-down the depth of field increases, and this will show in the focus peaking. Shoot a landscape at f/11 and the whole picture turns out highlighted, meaning that everything is in focus. The opposite is also true: when shooting with a smaller f/stop a shallow depth of field becomes easier to control. Focus peaking really comes into its own when shooting something in mid- to close range with the lens wide open. In many of these situations, autofocus could produce pictures where the focus is not exactly where it should be. By adjusting the aperture setting you can easily judge the depth of field and choose the proper setting to keep the background blurry. In macro photography, by moving the camera back and chose the proper setting to keep the background blurry. In macrophotography, by moving the camera back and forth or playing with the focus one can see the highlighted part of the image and decide where to place the focus on that small subject. When more depth of field is needed, closing down the lens will increase the amount of focus peaking highlighted in the viewfinder.

With most cameras offering focus peaking, it is possible to choose both the colour and the intensity of the effect. I favour an intense red colour, as it can usually be seen against most subjects. I avoid white if possible, as in winter pictures.

What about DSLRs? A handful of models offer focus peaking while working in Live View, but most will not have the option. However, all cameras with Live View share the possibility of zooming in the image to visually verify the focus. That's also an option available to mirrorless cameras. It is then possible to magnify the image and really see small details. That's another way to make sure that manual focus is done properly to get a sharp picture no matter the chosen aperture. Many of the mid-to high range DSLRs have focus assist indicators that show you a small display in the viewfinder, often in the space below the image. Nikon cameras, for example, have three LED indicators – when you twist the focus ring slowly the focus indicators show you which way to turn the focus. When the ideal point of sharpness is reached, the centre LED in this display lights up to confirm your focus.

Don't shy away from the vast array of legacy manual focus lenses – and by all means, check out the latest in optical technology found in the new manual focus Laowa lenses. Give them a try and you will find them to be very sharp and a pleasure to use.

Playing with the focus, I was able to balance the sharpness of foreground and background.



PRINTING 101

BY PETER DULIS

Create Stunning Black & White Prints Easily

Just got back from a trip to Havana Cuba with a number of street photography images that I was excited to print. I was very happy when PhotoNews *wanted me to test out the new Hahnemühle papers and give them a test run with my images. I was given the Hahnemühle Photo Ultra Smooth Matte and Bamboo papers to work with for this test.*

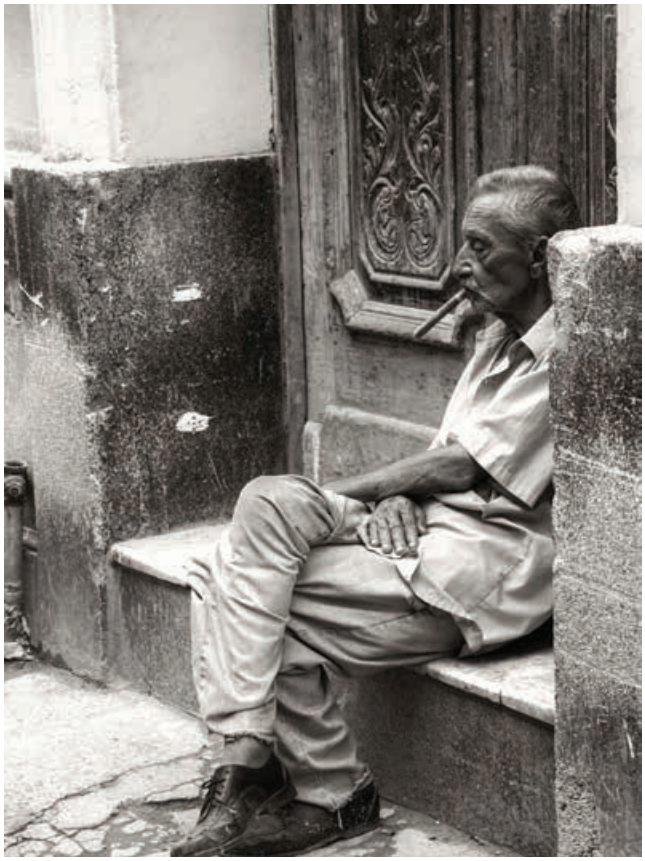


Black & White Prints Have Been Tricky In the Past

Achieving high quality black & white inkjet prints has traditionally been a difficult process, perhaps because black & white prints have no other information than contrast between tones in order to print a dynamic image.

Factors that Affect Inkjet Prints

Inkjet printers have printheads that blend thousands of tiny dots into what looks like a continuous tone image and fires them onto the media surface. Now 99% of inkjet printers being used in the field are colour printers employing Cyan, Magenta, Yellow and Black (CMYK) inks–and sometimes Red, Green and Blue. Fine art inkjet printers from Canon, HP and Epson also employ different combinations of black, matte black and grey inks to enhance the monochrome printing process. In theory, an even mix of very small dots of Cyan, Magenta and Yellow creates a grey tone, but not necessarily a good black & white print. Hence the challenges!



Printing black & white images changes the way your subject is viewed - textures, expressions, and shapes become more important when vivid colours are removed from the photo.

Smoothness and neutrality across the entire tonal range from black to white can be very difficult to achieve with an inkjet printer, but thanks to manufacturers like Canon, HP and Epson, they've made the process easier due to their combinations of ink and the accompanying software. When you see a print produced by these fine art inkjet printers, there is an inner life and excitement that comes from viewing these prints. There are other factors as well that must be taken into consideration, like the media you are printing on and the temperature of the viewing lights in the room. All these factors can have an effect on how you perceive the print.

Media Choices

The media you choose can have a significant impact on easily achieving high quality neutral prints. Hahnemühle makes some of the finest medias in the world. By combining the Hahnemühle Photo Rag® Ultra Smooth & Bamboo Natural paper and the fine art printer, you can create beautiful black & white prints worthy of hanging on your wall.

Custom Printer Profiles

Custom ICC printer profiles are another way of achieving great looking neutral black & white prints. Custom profiles are printer and paper specific and most paper manufacturers will provide these media profiles free of charge. (i.e. **www.hahnemuehle.ca/icc-profile/_**)

Monitor Calibration

Monitor calibration is equally important part in any digital printmaking endeavour–but is not covered in the scope of this article. Companies such as X-Rite and Eizo provide excellent information in this regard.

Better Printer = Better Prints

The easiest way to produce great prints is to upgrade your printer, especially if it's a basic CMYK printer. This makes achieving smooth, neutral prints with an excellent tonal range relatively easy–right out of the box.

The Pre Printing Process

I usually like to shoot my photos in colour and then bring them into Photoshop to create black & white images. I use the NIK collection of photo editing plug-ins to get a large range of creative effects that I like to use. In particular for the black & white series–I chose the Silver Efex Pro plug-in to get the effect I was looking for. A bit of tweaking afterwards in Photoshop and I'm ready to go. For those that don't have Photoshop–I also like to use Picmonkey photo editing tools. The inexpensive yearly subscription of $72 is well worth it–even if you have Photoshop.

PRINTING 101

The Printing Process

Thanks to Canon for opening up their large format-printing printing studio to run these tests and capture the process. The following printing process will explain how to print with a third party ICC profile.

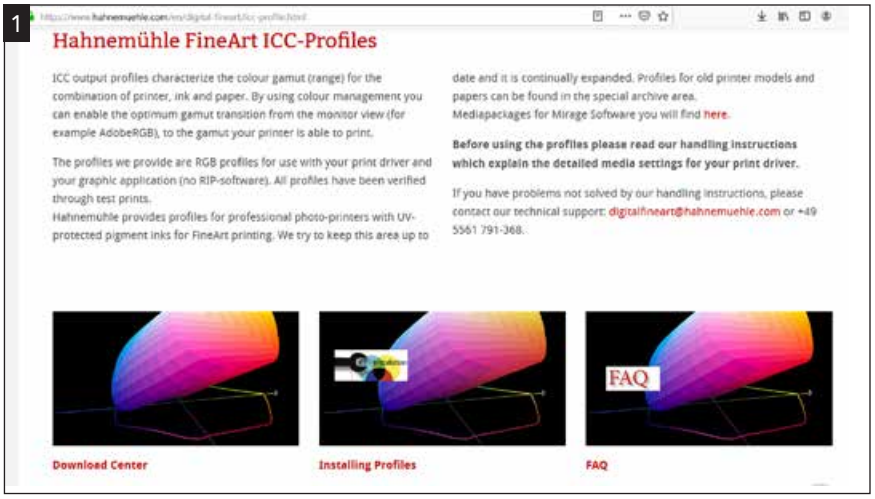
#1

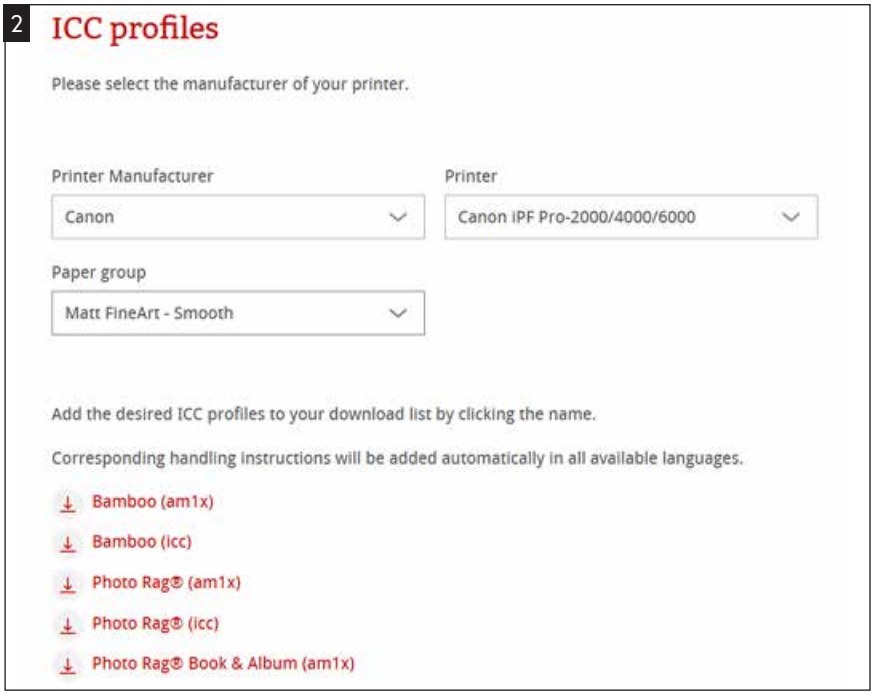
The First step is to select your paper profile from the Hahnemühle download website. The nice thing about the Canon imagePrograf printers is that they allow for the addition of "custom media types" into the printer's firmware and driver. This is accomplished via the Canon Media Configuration Tool, software that ships with all Prograf models. Using a custom media type offers users several advantages over using a generic media type, since it allows for ink density, vacuum strength, print head height and much more to be built into the media file. This is done via the AM1 file, which requires you to use the Canon Media Configuration Tool.

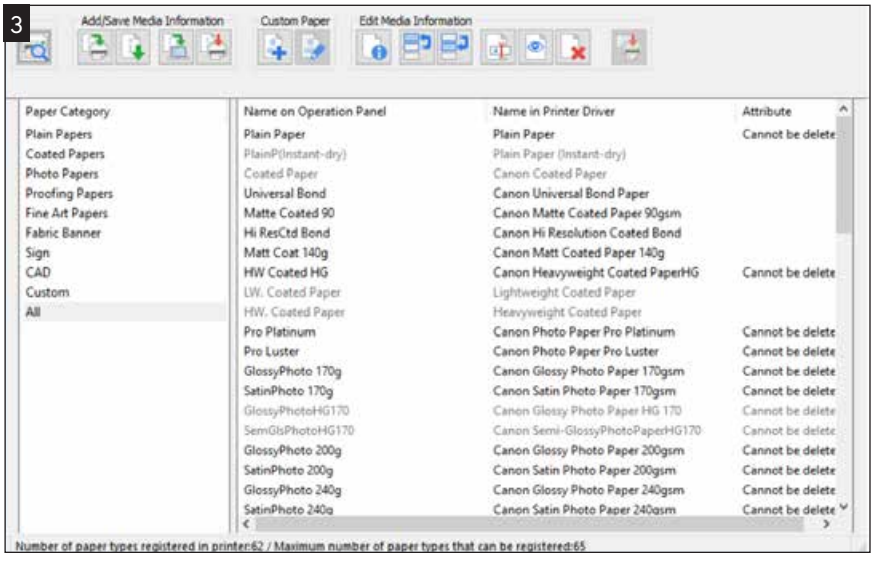
Download the custom paper AM1 config file (1)

- Hahnemühle download website has excellent instructions on how to find the ICC profile and import in your computer and the software for your printer
- www.hahnemuehle.ca/icc-profile/

Start the Media Configuration Tool to Install the custom paper AM1 config file (3)







#2

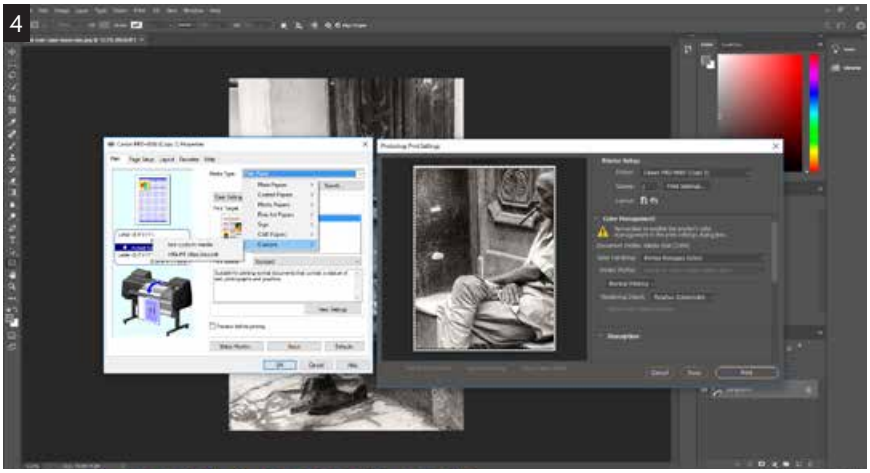
Choose the custom media type in your driver (4)

IMPORTANT–Turn the driver colour matching off and let Photoshop manage the colours (5)

Driver settings: (6)
I always like to use the Canon driver Preview before printing feature–if you made a mistake in your print settings–this will catch the mistake before you print the image
Some adjustments to the print file can be done in the driver (brightness–contrast, etc.) but I like to do these adjustments in Photoshop instead.

Print Preview (7)
If everything looks good–then let it RIP–as they say.

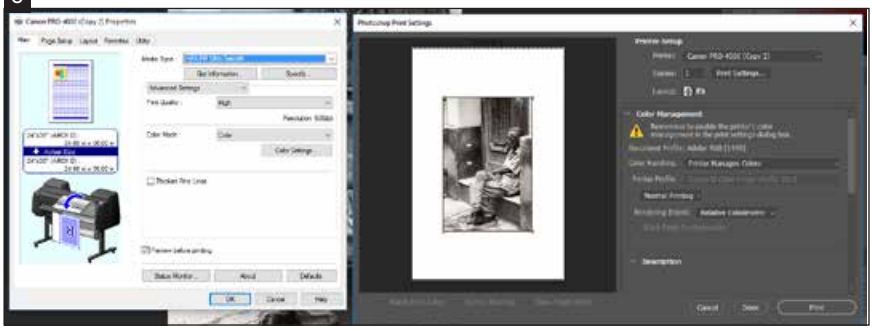
4



5



6



Notes about the paper used

Hahnemühle Bamboo paper 290gsm
The natural white matte bamboo paper is the "world's first digital fine art inkjet paper made from bamboo fibers." This paper's composition is 90% bamboo fiber and 10% cotton, which gives it a distinct look and feel. Love it. I really love the paper's warmth and texture. It renders both colour and monochrome images very well and gives them a nice tone.

Hahnemühle Photo Rag® Ultra Smooth 305gsm
Photo Rag® Ultra Smooth 305gsm is a photo art paper with a very smooth surface texture and slightly less texture than the popular Photo Rag® 308. It is designed to have an exceptional ink limit for high saturation levels and nice deep blacks, which worked great for this monochrome print test.

7

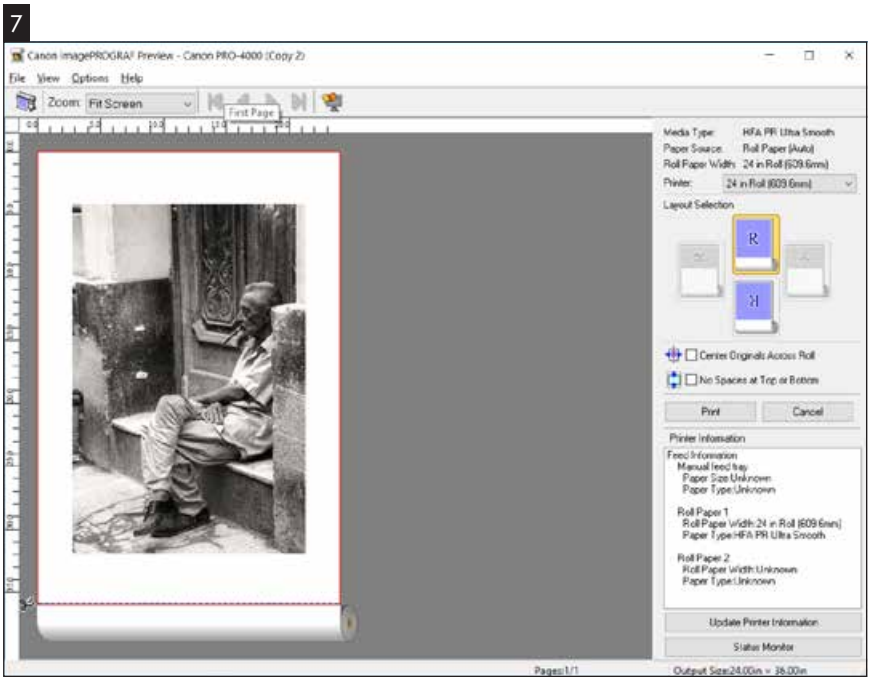


PHOTO DESTINATION

BY WAYNE LYNCH

Tanzania's Ngorongoro Crater

The Ngorongoro Crater has one of those exotic names that bring to mind images of deepest, darkest Africa, where hyenas giggle in the dark of night as they scramble around a bloodied carcass; where lions loll in the shade of umbrella-shaped acacia trees, and where heavy-horned buffalo stare in muscular defiance. This is the Africa that has drawn me back again and again over the last 40 years, and no other place tugs at my heart more than the Crater.

Two to three million years ago, a once colossal volcano, 5,800-metres tall–as lofty as today's Kilimanjaro, the highest mountain in Africa, towered over the golden savannahs of the Serengeti in northern Tanzania. One fateful day this behemoth erupted, explosively spewing blazing ash and molten lava high into the equatorial sky. When its fiery tantrum ended the summit collapsed on itself creating a cauldron-like depression called a caldera, 600 metres deep and the size of a small city. Today, the volcano sleeps; the crater walls are cloaked in thick tropical forests, and its floor is an open grassland with a salt lake at its center and scattered woodlands of ochre-barked acacias that gleam like gold in the setting sun.

In 1979, UNESCO recognized the crater's natural global significance and designated it as a World Heritage Site. In 2013, it was nominated as one of the Seven Wonders of Africa. It received these accolades not only because it is the largest inactive caldera in the world but also for its precious savannah ecosystem. Grazing the grasslands are critically endangered black rhinoceros, aging elephant bulls with battle-worn tusks, and herds of wildebeest, buffalo and gazelles. Eyeing them all are hungry clans of rapacious hyenas, and half a dozen lion prides – one of the highest density populations of these charismatic tawny cats anywhere on the continent.



Ngorongoro Crater Overview



Caracal

PHOTO DESTINATION

Wildebeest Herd in the Dust

The crater not only provides visitors with an increasingly rare glimpse of Africa's legendary Big Five (lion, leopard, buffalo, elephant and rhinoceros) but also offers subjects habituated to close encounters of the kind that electrify photographers. Whenever I photograph wildlife that doesn't run away at the first click of a shutter, whether it be on an African safari, in a heavily visited national park, or along an urban hiking trail, my main concern is background, background, background. To remind myself of this, I use a memory jogger I call the 4 A's for background improvement: Attention, Aperture, Angle of View, and Artistic License.



Mating Lions

Attention

This is the easiest of the 4 A's. Once you have a subject in the frame the second



thought should always be "What is happening in the background?" I always try to keep the background as simple and unobtrusive as possible. Nothing destroys a powerful wildlife photo more than a cluttered background, a prominent distracting highlight, or a conspicuous competing element that seductively lures the viewer's eye away from the main subject and lessens the overall impact of the image. It's the attention a photographer devotes to the background that separates a great photograph from an average one. We have all seen the comical photographs of a telephone pole growing out of the top of someone's head, or a tree branch sprouting from their ear.

Aperture

Everyone knows that just two camera functions control the amount of light reaching the sensor: the shutter speed and the aperture. The standard aperture progression is f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, and f/22. At each jump, the aperture hole gets smaller and the amount of light reaching the sensor is decreased by half. This is nothing new to you, but my reason for discussing aperture is the impact that it has on the depth of field – the part of an image in front and behind the focus point that is also sharply detailed. With a large aperture, as you have at f/2.8 for example, the depth of field is shallow. So if you want to blur the background and make it less distracting, use a large aperture. A depth of field that is too shallow, however, can also be a problem, making much of the main subject unsharp and disturbing, while blurring the background. Many cameras have a depth-of-field preview button that stops the lens down to the aperture you have selected and allows you to evaluate the impact your aperture has on the main subject as well as the background. When the situation permits, I preview different apertures until I am satisfied with the results. Depressing the preview button makes the image appear dark but it is not the exposure you are evaluating but the sharpness of all the elements in the photo. It's a great tool.

Angle of View

Consider that every photograph has the potential to be taken from an elevated position, from eye level, or from the ground. Make the choice after you have considered each. The decision may mean getting grimy or having to climb a tree, but chances are your resulting images will be more imaginative. When you are trapped in a vehicle on an African safari it's hard to change the angle of view on a lion without risking becoming a regrettable statistic, but even shifting from a standing position to a seated one can dramatically change the background, especially when you are using a telephoto lens. A small change in position can make a big difference.

Artistic License

If I can't avoid the twig growing out of a lion's ear, or the blurry outline of an acacia tree hanging over an elephant's head like a funny umbrella, I simply clone it away with Photoshop without a twinge of guilt. Like most photographers, I think of myself as a visual artist, and as such, I have a legitimate artistic license to improve any image I want as long as I don't distort the reality of the situation. Is a background twig growing out of a lion's ear more biologically accurate than one where the twig has been removed? Not in my world. Analyze your photos with a critical eye, have fun, and clone to your heart's content.



Black Rhinoceros-Photoshop Manipulation



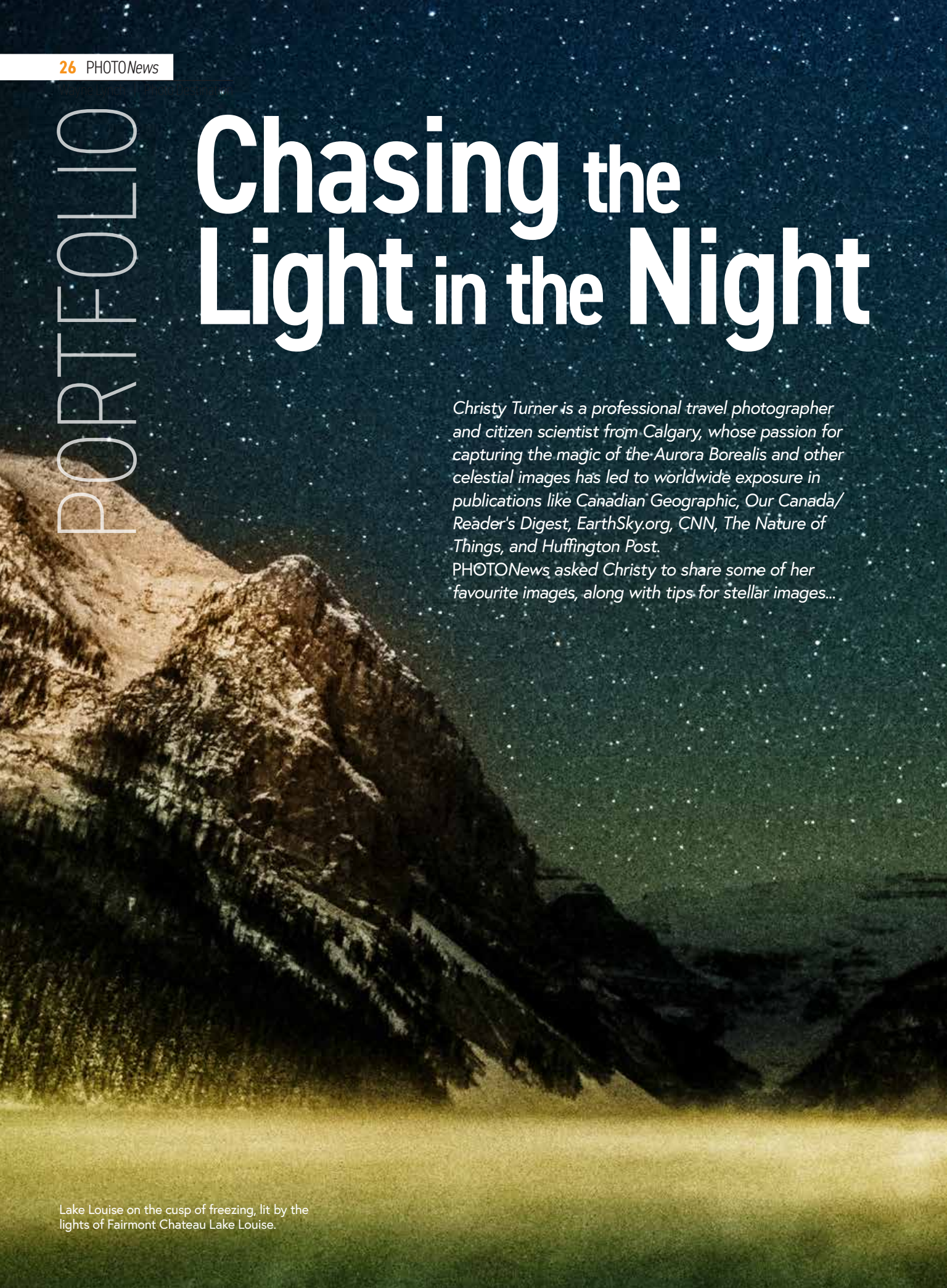
Scarlet-chested Sunbird

PORTFOLIO

Chasing the Light in the Night

Christy Turner is a professional travel photographer and citizen scientist from Calgary, whose passion for capturing the magic of the Aurora Borealis and other celestial images has led to worldwide exposure in publications like Canadian Geographic, Our Canada/ Reader's Digest, EarthSky.org, CNN, The Nature of Things, and Huffington Post.

PHOTONews asked Christy to share some of her favourite images, along with tips for stellar images...



Lake Louise on the cusp of freezing, lit by the lights of Fairmont Chateau Lake Louise.



It's a dark winter evening near Calgary, and I'm just out for a late night, mind-clearing, autumn drive–looking for inspiration to create some photographs. Winding my way north on a rural country road, I suddenly note the lit-up sky to the northeast. The aurora borealis is out, painting the night sky with green rippling curtains of light. At first it looks like faint lighter clouds, until they intensify, and begin to dance. I pull over and step out into the crisp fall air, quickly assembling my tripod and cameras. I shoot all my images with Nikon cameras, using the D750, D810 and D850, and Tamron lenses. I also fly a Phantom DJI Mavik Pro drone with a GoPro6, and rely heavily on my tripods for night photography and landscapes.

For me, the experience of being under an aurora has always been a vibrant lifeblood of reason and positive energy, centering me, and putting things into perspective; all while standing in solitude under the darkness of night. Warm summer nights bring meteor showers of stars diving into the mountains and valleys, the core of the Milky Way rising, and bands of aurora dancing over the barely darkened skies

Living in Alberta, we are fortunate to be able to see the northern lights multiple times each year, and the word is getting out, so to speak, amongst Albertans, and in fact, all Canadians. The Facebook group Alberta Aurora Chasers (AAC), which now boasts more than 22,000 members; is a meeting place where northern lights or night sky enthusiasts can exchange information, report live sightings, and ask about gear, technique and the science behind the aurora borealis.

There are certain hot spots for viewing around the Calgary area, where it is quite likely that on an active night you will see several cars pulled over and people standing in small groups, shooting the night skies. New members can meet up with other Aurora chasers, for both the night companionship as well as for the potential to pick up some night sky photography techniques. The group is full of other Canadians who are also privy to such celestial shows in Saskatchewan, BC, Manitoba, the Yukon, NWT and Ontario.

PORTFOLIO

A large community of northerly American enthusiasts–for those nights when the show is especially bright – belong to the Upper Midwest Aurora Chasers. Norway, Scotland, and even the Tasmanian enthusiasts participate in large connected social media-based communities. It's a warm thought indeed, when standing under a northern light show, to be aware that many thousands of others are doing the very same thing in their little corner of the world, unified and connected through the lens and immersive glow of the glorious lights. A very obsessed group of chasers comprised of about 15 of us, all the way from Edmonton to Minnesota, are in a 24-7 perpetual group chat, affectionately known as the *High Rollers Club*. We are data watchers, all of us photographers, and now great friends–constantly aware of the night sky potential. After a great show we share our photos into the chat, discussing the spot, the activity, and the thrill.

When I head out, many times I enjoy being alone. As a seasoned Aurora chaser, I have my secret spots- places that I have spotted during the day driving the countryside. I always drop a Google pin so I can find them to aid my composition in the dark of night. If the Aurora activity is going to be particularly strong, my willingness to drive further can include the Kananaskis area, or I might head east towards the majestic hoodoos, which give an otherworldly feel to my photos.

The app PhotoPills is essential for planning my shots–whether it's determining how to place the rising harvest moon against the old barn I've found, or using its extensive features to provide insight into when I will get the maximum exposure time in for the Milky way core. The PhotoPills planner tool has become invaluable to my shot planning. Spaceweatherlive.com is my go-to when evaluating the active aurora data–watching for telltale signs of possible shows.

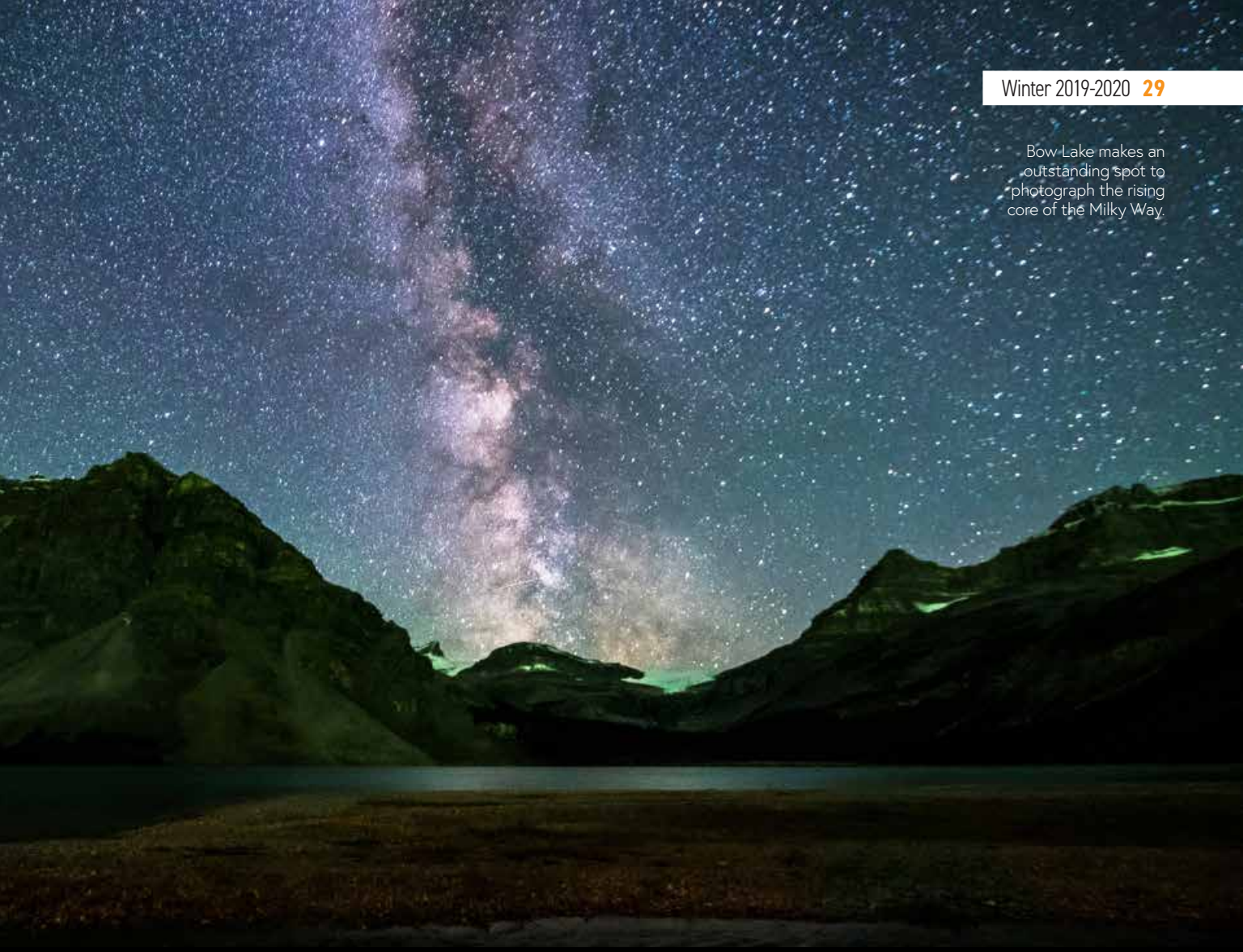




Electric City- the Calgary Stampede is complimented with a pulsing electrical storm that sent sweeping bolts of lightning across the skyline.

Technical tips

A good starting point for Aurora photography is ISO1600, f/2.8 at a 12 second exposure. Auto white balance is a safe bet, however for the more technically minded, one can set the Kelvin value in the 2800-4000 range. When shooting the Milky Way the key is to use is 8000-10,000 ISO at f/2.8 On the Nikon D810 I use a 20 second exposure to avoid more dramatic star trails. Matrix metering on Nikon, or evaluative metering on Canon are recommended for night sky photo. I check the clear sky prospects province-wide using cleardarksky.com and the app Windy.



Bow Lake makes an outstanding spot to photograph the rising core of the Milky Way.



Barrier Lake is vibrantly lit with pillars of aurora light in Kananaskis.

PORTFOLIO

A window mount tripod is a godsend in the winter months; the patience often required for Aurora photography would otherwise render one frozen! Colder, frigid temperatures often mean clear skies at night- essential for those starscapes. Once or twice, discovering I left my remote trigger in my other bag, I found that the 3 or 5 second self-timer is a great backup to avoid any motion shake in my images.

In the summer, the challenge is to wait for the sun to set for the stars to come out, so The Photographer's Empheris is an app that all sunset lovers will benefit from using. Using a variety of data, it can also help predict the probability of beautiful sky colours! Photography and technology are coming together so beautifully, particularly to help photographers execute flawless planning, and discover precise conditions for great images. It is wonderful to have so much relevant data only a click away.

In a joint research effort with UC Berkeley, cooperatively with University of Calgary, I have parlayed this photographic passion into a significant way to contribute to science. Using a special spectra lens that was once used to photograph Auroras and sprites from space, Dr. Stephen Mende is able to interpret the components of the heavily studied sub auroral arcs (STEVE) which appear alongside the aurora I am photographing. In turn, he publishes scientific journal submissions with my photos, giving me a cool co-author credit. Proof that if you throw yourself into your genre, your photographic passion, the possibilities are endless!



Always pick the window seat! An aurora in-flight show enroute to Nice, France Oct 2014.

A corona of aurora light explodes in colour overhead near Christina Lake, Alberta.



Hahnemühle





Natural Line

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Bamboo, 90% bamboo fibre with 10% cotton, 290 gsm
Hemp, 60% hemp fibre with 40% cotton, 290 gsm
Agave, 70% agave fibre with 30% cotton, 290 gsm

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LIFESTYLE PHOTOGRAPHY

BY VIKTORIA HAACK

Cool Photos in Cold Weather



As a UK native, the Canadian winter holds a special thrill for me. It's a time of year that fills me with creativity and I look forward to cloudy skies, wind and snow after a long, hot, sunny Shuswap summer.

Snow has a wonderful way of simplifying a scene; it changes the landscape, creating interesting textures. Winter light often means we can shoot during the middle of the day, as the sun stays lower in the sky and the light is much softer to work with than the harsh sunlight of summer. When you photograph people, snow can act as a beautiful soft box, illuminating faces and removing the need for reflectors or a flash. Shooting landscapes in winter conditions can be particularly magical: hoar frost, methane bubbles and fog on the water are just some of the wonderful possibilities.

Winter photography means careful planning. Being prepared is crucial in cold and inclement conditions. Your first priority has to be keeping warm: functional layers are a must, as well as footwear that is waterproof and keeps you warm when you may be standing around for long periods of time. I find that if I can keep my body and feet extra warm, my hands stay warmer longer, which is important for operating the camera controls. There are many different types of gloves for photography and investing in a good pair that allows you to access camera functions is really handy. I also like to use hand and toe warmers. Snow pants or waterproof pants mean that I can lie down in snow or wet conditions to shoot low angles if I want to.



Bride in hoar frost
Stephanie braved -19°C temperatures to capture this wedding image in hoar frost. We were aware the sun was moving quickly into this valley and would destroy the frost immediately, so that and the freezing temperatures forced us to work very quickly.
Nikon D300s, Nikkor 70-200 2.8, 1/1000 second at f/3.2, ISO 200.

LIFESTYLE PHOTOGRAPHY

If you are working with a model or a bride and groom for example, their comfort is crucial also. Pre-planning shots so that their exposure to the cold is as minimal as possible can be really important. In the image of the wedding couple at Abraham Lake in Alberta, the conditions were extremely cold so I pre-shot my image as a focus stacked landscape, used an assistant to pre-focus where they would be standing, and then brought my couple in for less than a minute before allowing them to climb back into their vehicle and warm up again. Having warm drinks on hand for yourself and your models can be a really good way of prepping for cold photo shoots. Watch out for red noses and hands on models that are getting cold and be prepared to do some work in post production to colour correct them if needed.





Ice at Blind Bay, BC
Taking the camera really low (on a tripod) and focus stacking the image can allow foreground textures to play a larger role in a landscape image.
Nikon D800, Nikkor 17-35 2.8 at 17mm, 10 seconds, f/11, ISO 100.

Wedding couple on ice bubbles at Abraham Lake
It was -20C and we had to work quickly to keep my couple warm. I set up the image as a landscape shot on a tripod and took 5 shots at different focal lengths to get both close foreground and background elements in focus then blended them together in Photoshop (focus stacking). I set the focus on my assistant and then swapped her out for the wedding couple for the last shot so that I only had to have them out of their vehicle for the shortest time possible.
Nikon D810, Nikkor 17-35 2.8 lens at 17mm, 1/5 second at f/8, ISO 200



Ice in the river, Canadian Rockies
I was searching for a spot to shoot some soft evening light in the sky. My friend suggested a pull-in just off the highway, I glanced down the bank and saw beautiful ice formations in the water below so I descended through thigh high snow to grab this shot.
Nikon D800, Nikkor 17-35 2.8 lens, 10 seconds at f/16, ISO 100, tripod mounted, of course!

LIFESTYLE PHOTOGRAPHY



Jack the dog in summit hoar frost
We climbed to the summit of a small mountain in Salmon Arm and were greeted with beautiful, hoar frost encrusted trees and foliage. Of course I had to grab a portrait of Jack!
Nikon D800, Nikkor 24-70 2.8 lens, 1/250 second, f/2.7, ISO 400.



Camera batteries don't like the cold, so it's a good idea to bring extras and do your best to keep them warm. I often keep the spare batteries against my body or place them in a bag with a heat pack.

Know your camera settings and gear: -20°c is not the time to be figuring things out! Remember that taking your camera from extreme cold into the warmth of the indoors or a vehicle can cause condensation to build up. It's best to give it a couple of hours to reach room temperature, so using a Ziplock™ plastic bag and sealing the camera inside after removing the battery and memory card can be a good way to allow the camera to warm up slowly. Plastic bags can also help to keep a camera dry in falling snow or rain if you don't have a dedicated rain bag for your camera. Watch out for tripod legs seizing in the cold and try to make sure they are as dry as possible before taking them outside.

Snow can fool your camera into underexposing your subject, so keep an eye on your histogram and be prepared to increase your exposure to compensate for this. Use two camera bodies so you don't have to change lenses in the extreme cold or in falling rain or snow.

Be prepared to go through some discomfort for your cold weather images, but set yourself up well and you can come away with some amazing work!

Emily in faux fur
I had a very short time to shoot these images as Emily was so cold but this image illustrates how snow really simplifies an image and allows the colour of her hair to really pop.
Nikon D4, Nikkor 70-200 2.8 lens at 200mm, 1/400 second, f/2.8, ISO 1000.

CANADIAN ANGLES

Dream Big



A collaboration between Canada Post, Lowe-Martin Group, Andrew Perro (stamp designer) and myself during the first print run in Ottawa.

BY MICHELLE VALBERG

It is hard to believe it was twenty-five years ago when I met with photographer and friend Allan De La Plante to discuss the world of self-publishing. I had decided to do a book on HIV/AIDS and I needed guidance. Letters from publishers were returning with the ever-dreaded "thanks, but no thanks", and I was determined to get this book published. The more I was told no, the more I wanted it.

Allan had published numerous books that included one on Canadian firefighters and on racing legend, Gilles Villeneuve. In that meeting, while sharing his valuable knowledge on book publishing, Allan told me about his Canada Post stamps that featured his photos of Villeneuve. I had goose bumps. I was inspired. I had a new aspiration and dream.





"Warrior" the spirit bear from the Great Bear Rainforest was used on the official poster. Canada Post sold out of these in record time.

Over a 30-year career in photography, I have been fortunate to have had my work featured in embassies all over the world, as well as in books, exhibitions, on covers of magazines and an atlas, on airplane tails, and on a Canadian Mint coin. Then, on July 24 of this year, my elusive dream of seeing my work on a postage stamp became reality.

In late summer of 2018, I received an email from Andrew Perro with the subject line reading "Confidential". He was a stamp designer and wanted to discuss a special project. Our call was energetic and exciting. Andrew told me that he was going to submit bear designs to a competition that Canada Post was conducting for a series of stamps that would be released in 2019, and he wanted to use my work. He described his concept of the bear stamps as "up close and personal–because many people want to connect with bears but don't often see them in such an intimate way". The design would be square format and feature the faces of black, Kermode, grizzly and polar bears. Fortunately, I had images of all of these bears. I found it fascinating to go through my image bank trying to find the "look" Andrew sought. After so many years in the field as a wildlife photographer, I was thrilled to be able to deliver just what Andrew requested. Four stamps would comprise the series–the grizzly bear stamp is by Robert Postma, the other three are my images. My photos are also on the booklet cover, inside spread, the poster which features Warrior the spirit bear, the pane which has a black bear, and the first day cover envelope, which features a polar bear.

Like the other designs in this issue, these stamps include the country name in the upper right, the "P" in maple leaf emblem for permanent-rate stamps in the lower left, and the scientific name of the bear in the lower right.



Excitement brewing as we witness the first sheets coming off the printing press at Lowe-Martin in Ottawa.

CANADIAN ANGLES

An estimated 25,000 grizzlies (Ursus arctos) live in the western and northern regions of Canada. Standing up to 8 feet tall and weighing up to 800 pounds, grizzlies can reach speeds up to 35 mph.

The National Geographic website says: "Grizzly bears are powerful, top-of-the-food-chain predators, yet much of their diet consists of nuts, berries, fruit, leaves, and roots. Bears also eat other animals, from rodents to moose. Grizzlies are typically brown, though their fur can appear to be white-tipped, or grizzled, lending them their traditional name."

The black bear (Ursus americanus) is the most widely distributed bear species in North America, found in every province and territory of Canada except Prince Edward Island, as well as in the United States and Mexico. Although they vary in size, black bears can be up to 6 feet tall, weighing up to 600 pounds.

These bears are not picky eaters. The website of the Canadian Wildlife Federation describes their diet: "Black bears will eat almost anything available. Most of their food is plant material, especially in the late summer and autumn when berries and nuts are available. Insects such as ants rate high, and black bears will overturn logs, old stumps, and stones while hunting for food. Fish, small mammals, and birds are sometimes on the black bear's menu."

The black bear subspecies, the Kermode bear, is found in British Columbia and is the official mammal of that province.

"The Spirit Bear (also known as the Kermode Bear, Ursus americanus kermodei) was added to the list of B.C.'s official symbols in April 2006," according to the website of the government of British Columbia. "The greatest concentration of Spirit Bears can be found on the Central Coast and North Coast of B.C. The Spirit Bear is not albino, but rather it is a black bear that has white fur due to a rare genetic trait."



The unveiling of the stamps with Michelle and Susan Margles from Canada Post at the RCGS building in Ottawa.

The name Kermode comes from Frances Kermode, director of the Royal British Columbia Museum in the early 20th century. The Kermode bear shown on the stamp has a scar on her nose which has earned her the name "Warrior".

Unlike other species of bear, the polar bear is a marine mammal, as reflected by its scientific Ursus maritimus.

The website of Polar Bears International explains: "Home for polar bears is on the sea ice, where they hunt seals at open leads. Polar bears are found in five nations across the Arctic: the U.S. (Alaska), Canada, Russia, Greenland, and Norway (Svalbard)."

Two-thirds of the world's population of polar bears roam the country's circumpolar region. When standing on its hind legs, the male polar bear can be as tall as 10 feet, and it can weigh more than a ton.

Lowe-Martin printed the stamps by four-color lithography in the following quantities: 250,000 booklets of eight (two panes of four stamps) and 40,000 panes of four. Since they are located in Ottawa, I was able to attend a print run with representatives from Canada Post. It was surreal to see my photos come out on sheets and sheets of stamps!

Canada Post and Canadian Geographic teamed up to host the launch of the stamps on July 24, 2019 in Ottawa, at the beautiful headquarters of the Royal Canadian Geographical







At Lowe-Martin in Ottawa, the experts look at every fine detail with a loupe while making sure the copyright is on each stamp.

Society. Having my close network of friends and family present, along with some serious stamp collectors and folks from Canada Post and Canadian Geographic made this event a definite highlight of my career.

I was excited to return to the Great Bear Rainforest and Cape Churchill to photograph my favourite subjects this fall. In November, at the Canadian Museum of History in Ottawa, I will be part of a special evening and screening of the iMax movie Great Bear Rainforest, Directed by Ian McAllister with narration by Ryan Reynolds. There will be a moderated conversation after the movie with myself, Joel Haslam from CTV and Bianca Gendreau, from the Canadian Museum of History.

My motto has always been "dream big". Sometimes our dreams are realized sooner than later. For me, it was later, but I believe in timing and it was the right time, my time. Thank you Andrew Perro and Canada Post for helping me realize my dream. I am honoured and blessed and I can't wait to see what is next.

I will always continue to dream big.



The grizzly bear from the Khutzeymateen Grizzly Bear Sanctuary in British Columbia that is featured on the cover of the stamp booklet.



It was a dream come true to launch the bear stamps at the RCGS Headquarters in Ottawa on July 24th. Photos by Brittany Gawley.

PERSPECTIVES

Capturing the Beauty of Winter

The snow and ice of winter can make it quite challenging to get good exposures. The cold weather and snowy landscape can often cause your camera metering system to get inaccurate readings. Here are some pro tips for getting great winter exposures in any situation.

BY KRISTIAN BOGNER



Shoot for the Highlights to Preserve Detail in Snow and Ice

In digital photography it is much easier to bring out more detail in the shadows than in the highlights. Imagine dealing with blown-out highlights (pure white) that produce no ink on a page when you are printing your image–this means there is no detail in those parts of your image!

The key to great winter images is proper exposure so that you can preserve nice detail in those snow and ice areas of your image and ensure they don't blow out. If that means that other areas of your image appear dark, then you should be able to pull more detail out in those shadows with camera settings or in post-processing. You can try D-lighting if you shoot Nikon or reducing contrast in-camera to bring out more of that shadow detail while shooting.

Float – Skier

Freezing the action of this sports image amongst a great sky and mountain backdrop, I ensured that I had detail in all of my highlights, except a few seculars in the snow trail behind the skier.

Nikon Z 7 with AF NIKKOR 70-200mm f/2.8E FL ED VR, f/8 at 1/2500 second, ISO 250.

When I shot the skier, I made sure that there was detail in all of the snow except a few small reflective or shiny specular highlights in the snow/ice that came off the jump. I just had to bring out a bit of shadow detail in the skier because he was darker than the snow around him.

Using the Exposure Meter

Most newer cameras have a highlight-weighted metering option, and I find this to be the best for getting excellent winter exposures, because it helps you to not overexpose your highlights. I generally shoot in manual and use the meter as a guide, but if you prefer using Aperture or Shutter Speed Priority settings or Auto ISO, where you set Aperture and Shutter Speed and let ISO adjust for exposure, then I would suggest a +0.3 stop or +0.5 stop exposure compensation above the metered exposure to ensure that you capture a few specular highlights in your image.

Electric Reflections of Ha Ling Peak

Capturing a soulful alpenglow morning in the Canadian Rockies. I love to get out early in winter and capture lakes just last they start freezing, but are still liquid.

Nikon Z 7 with NIKKOR Z 24-70mm f/4 S, f/8 at 1/50 second, ISO 125.





Ice forming at Lake Louise

By getting the camera right down low to the ice I was able to capture a dynamic foreground, middleground and background to create depth in this image. *Nikon Z 7 with NIKKOR Z 24-70mm f/4 S, f/11 at 1/125 second,* ISO 80.

If you don't have highlight-weighted, then matrix metering is a good option for getting decent winter exposures, but I would recommend a few test shots to evaluate the scene and exposure metering to see if you need to compensate in any way with exposure compensation or manual adjustment.

When to use a Polarizing Filter

Polarizing filters are great when you want to cut down on reflection or glare on ice, water and snow and they can also darken the sky in your photographs. It is a simple matter of turning the polarizing filter ring to adjust the filter until you get the results you are looking for, which generally creates an even polarization in the sky. Remember that the polarizer will also take away 2 stops of light, which can be an advantage for creating longer exposures, but a disadvantage when shooting sports images. I see people overuse the polarizer and leave it on all the time, and I would encourage you to only use it when you need it.

Evaluating Exposure in the Field

It can be difficult to evaluate exposure in the field when you are surrounded by snow because it can be so bright that it is hard to see your back LCD screen. For that reason, mirrorless cameras are amazing because you can evaluate the image by looking through your viewfinder. For any type of camera I recommend turning on your highlights and histogram in the playback display menu., and I also suggest that you rely on the histogram display. The highlight display is the easiest way to evaluate exposure because it will flash and shown you areas that are blown out and have no detail. You can then use exposure compensation or manually adjust your image until you just have a few specular highlights flashing. Then you know you are getting the maximum out of your camera exposure system. The histogram can be a great tool–I usually toggle between histogram and highlights to evaluate my winter exposures.

In-Camera HDR or Exposure Bracketing for Extra Dynamic Range

If you are shooting on a tripod and your subject isn't moving you can try in-camera HDR for difficult high contrast situations, like when you have white snow and dark evergreen trees in the same image and you want detail in both. This is an excellent tool for winter landscape photography. Set your camera to TIFF and Exposure Differential to 3EV or max range. Do an initial test in each available smoothing mode and see what level of HDR blending you prefer.

I personally try to do as much as possible in-camera, but another option is bracketing exposure, where you take multiple images and use editing software in post-processing to blend the exposures. This is a lot more work, but it can give you more control and a beautiful range of exposure in the final image.

To reduce potential for camera movement and alignment issues in blending images try using a remote trigger or exposure delay mode.

Winter can be a magical time to create photographs! I hope these technical tips help you capture images with excellence.

Stay warm, bring extra batteries, and happy winter shooting!

Sign up for a weekend course with Kristian Bogner in the Canadian Rocky Mountains, see more images, tips and work on his new website update: www.kristianbogner.com or Instagram: @kristianbogner or Youtube: www.youtube.com/kristianbogner



First Snowfall with Robin and Autumn Colours

I love the contrast of warm and cool colours and autumn and winter seasons in this image. I got lucky that there was a robin in the trees on the left.
Nikon Z 7 with AF NIKKOR 70-200mm f/2.8E FL ED VR, f/9 at 1/640 second, ISO 100.



Arctic Ice Flows

This image was shot at a faster shutter speed because I was on a moving Adventure Canada ship. Arctic ice is spectacular to shoot and the colours of the ice can really pop on a semi-overcast day like this was. Be mindful not to overexpose all the beautiful details in the snow and ice.
Nikon D5 with AFS-Nikkor 14-24mm f/2.8G lens, f/8 at 1/2000 second, ISO 400.

Exposure for Wildlife

No matter what style of photography you enjoy, proper exposure remains a fundamental aspect of any image. Automatic exposure tools make it easy to capture images of most everyday situations; however the unpredictable nature of animals means wildlife photography is much more challenging than most subjects. Fortunately, with some basic awareness, we can all improve our wildlife exposure success rate.



Back in the early days of photography, the industry required a consistent reference for metering systems. Tests determined that a majority of scenes reflect approximately 18% of the light that falls on it. This "middle grey tone" became the international standard, and this concept has endured to this day. All meters are calibrated to provide the optimum exposure that renders every scene as if it were a medium grey tone.

Unfortunately, especially in nature, there are many situations that trick your meter. Learn to recognize when you are in such situations, and adjust your exposure accordingly.

Although I love the countless auto features of digital cameras, I prefer controlling exposure using manual settings. This allows me to choose the combination that best provides the results I desire. I have done this right from the beginning with my first film camera. I would take meter readings, then adjust my aperture and shutter speed based on the ISO rating of the film. With practice, I learned to set my exposure quickly.

But manual exposure is a hard sell. Most photographers find comfort with one or more variants of auto exposure. When executed properly, it should be quicker than manual. However, if you use any of your camera's auto or semi-auto exposure tools, you can expect the camera to expose for a subject or scene according to what the meter thinks is correct – middle grey. Thankfully, you can override auto settings by knowing how and when to compensate for a meter's limitations. Check your camera's menu for exposure options. Many have "exposure compensation" identified by an icon–a diagonally split square containing a plus and minus sign.

Adult Adelie Penguin
Subjects with contrasting colours pose exposure problems. If you have time, try exposing for one end of the spectrum and then expose another frame for the other. Check your histogram for details in the file. When editing your images, try to retrieve the missing information using tools like curves or levels. It takes lots of practice.
Nikon D4s with AF-S Nikkor 80-400 VR zoom, 1/800 second, f/10, ISO 200.



Drake Mallard
Exposing anything against a gray sky requires at least a stop or two more than what your meter indicates. Without an exposure adjustment, you will underexpose scenes like this Mallard in flight.
Nikon Z7 with AF-S Nikkor 500mm F5.6 PF ED VR, f/7.1, 1/1250 second, ISO 800.

Black Bear
Black subjects with a white background tend to underexpose. Take a spot meter reading on the black, or just overexpose by a stop or more.
Nikon D500 with AF-S Nikkor 300mm F4 PF VR, 1/1000 second, f/7.1, ISO 640.



Meters give false readings when your scene is dominated by any of the extreme ends of the colour spectrum. Black subjects absorb more light than any other tone. At the other end, white subjects reflect more light. Meters will read these scenes and give you an exposure that produces a mid-tone result. They tend to overexpose dark colours and underexpose bright ones.

Subjects against overcast skies typically underexpose. A lot of light transmits through the clouds, more than what reflects off your subject. In these situations, I recommend overexposing, often by as much as two stops or more.

Backlit subjects present challenges. With light sources or highly reflective backgrounds in the frame, your subject underexposes. Try overexposing by one or two stops, or even more. When a backlit subject has a dark background, it has potential to overexpose. Check your results, and then try underexposing.

TONY BECK • WILDLIFE TECHNIQUE

White subjects against black backgrounds often overexpose, especially if the background dominates. Alternately, black subjects against white backgrounds underexpose. Determine the exposure for your main subject and adjust accordingly. It is difficult to achieve detail in both tones without clever photo editing.

Scenes mixed with bright light and shadows will cause exposure problems. If the intensity between the highlight and shadow is high, it is nearly impossible to get a proper exposure. Although I normally avoid shooting under these conditions, sometimes you just have to. Determine what the most important part of the scene is, and expose accordingly. If you are still uncertain, try bracketing – taking several frames using different exposures each time. One of the frames should be better than the others. If the main subject is close enough, fill flash helps even-out the shadows.

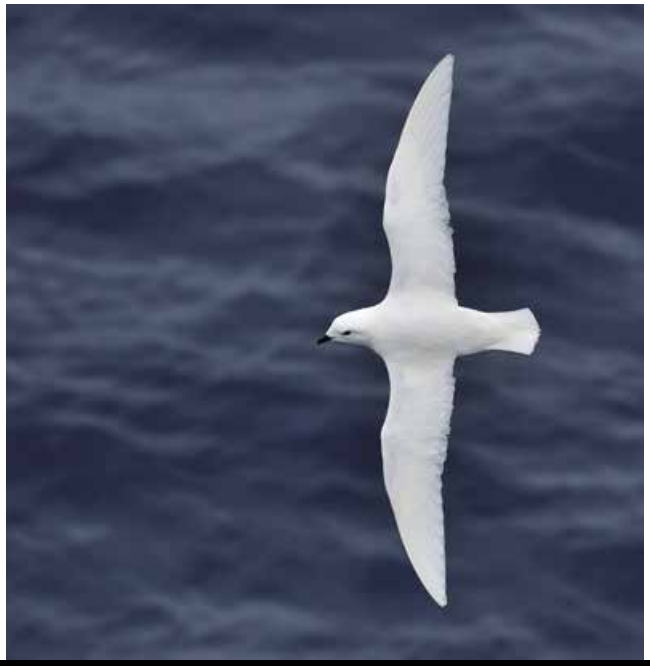
Extremely contrasting tones are problematic. While in the field, some photographers expose for highlights while ignoring dark tones. Others prefer exposing for the darkest parts. During the editing process, you can brighten dark tones or darken highlights using various editing tools. However, highlights can easily burn out, while over-edited dark areas produce noise. Histograms reveal if detailed information exists in your file. Learn to retrieve this information with a quality photo editing program. It's an evolving tool that requires some practice and skill. When done properly, it can dramatically transform an image.



Lesser Yellowlegs at Dusk
Although backlit situations are challenging, you can use auto exposure to capture silhouettes of your subject against a bright background, even without any exposure compensation. Consider it a bonus if you can catch some rim lighting.
Nikon D850 with AF-S Nikkor 500mm F5.6 PF ED VR, f/8, 1/1000 second, ISO 400.

Male Indigo Bunting
An exposure trick I have used for decades is the "Sunny 16" Rule. It works perfectly for exposing anything reflecting bright, uninterrupted sunlight. I use this to determine the base exposure value, then adjust shutter speed and aperture to equivalent light level.
Nikon D850 with AF-S Nikkor 200-500 F5.6 VR zoom, f/8, 1/1250 second, ISO 320.





Snow Petrel
White subjects against dark backgrounds tend to overexpose. If you want details in the white, try underexposing by at least a stop.
Nikon D4s with AF-S Nikkor 80-400 VR zoom, 1/250 second, f/8, ISO 200.





Male Copper-rumped Hummingbird
Fill flash can help brighten shadows and even out the tonal range. This works best if your main subject is close, and the background is brighter than the foreground.
Nikon D750 with AF-S Nikkor 300 f4 PF ED VR, 1/800 second, f/8, ISO 400.

A convenient guideline for anything reflecting bright sunlight is the "Sunny 16" rule. Match the shutter to your ISO with your aperture set to f/16. Having two settings at the same number makes this rule easy to remember. For example, with aperture at f/16, and shutter at 1/200, your ISO should be set to 200. However, you can use any aperture/shutter/ISO combination that matches the same exposure value. For wildlife, I need fast shutter speeds to freeze action. My default exposure on a sunny day is aperture at f/7.1, ISO 200 and shutter at 1/1000. Just make sure the sun is at your back, and your subject directly in front of you.

For bright subjects on sunny days in snow, or other highly reflective surfaces like beach sand, just modify the "Sunny 16" rule by changing f/16 to f/22.

Don't leave exposure to chance or luck. For consistent exposure, learn to read the light and control it with your camera's myriad of settings.

Polar Bear
The brightest situations in the outdoors occur when you have white subjects in snow on sunny days. This is when I change the "Sunny 16" rule to the "Sunny 22" rule, and adjust the aperture and shutter speed to the equivalent exposure value.
Nikon D500 with AF-S Nikkor 70-300 VR zoom, 1/1250 second, f/9, ISO 200.



FLASH 101

BY WILL PRENTICE

Perfect Posing for Perfect People



In the past few issues, we learned about lighting patterns and how to manage light to flatter your subjects. If you have been following along, I refer to what we are doing as "making photographs, not taking pictures".

In this second of three parts, focusing on better portraiture, we deal with posing–another vital component when making portraits.

Some people HATE having their picture taken. The reasons are myriad: *"I feel so awkward"; "photos always make me look heavier than I am"; "I don't smile for pictures"; "My nose always looks big"; "I only like headshots"* …

There are some things we can fix, either by lighting or posing or wardrobe choice.

Keep in mind that with all posing, your subject's comfort is important. If they feel uncomfortable, it will reflect in their images. It is also possible that they might feel silly or self-conscious – you should reassure them that what you are asking them to do will make them look their best. "Yes, it might feel a little silly, but wait until you see how amazing you look". And then show them your camera so they can see how great they look!!



Remember not to have their face directed straight at the camera – just a slight turn away from the camera is ideal. A slight head tilt also appears more natural. Instead of asking them to "tilt their head", get them to "straighten their head". For a flattering angle for everyone, have their head follow the same angle as their torso. For a passive posture, try an "S" tilt where the head is tilted opposite the torso. This tends to be used for softer, more feminine imagery and generally isn't flattering for stronger subjects.

The most important part of any portrait is the face. The closest part of your subject in an image is always the most prominent, so make the important part stand out. I like to get people to project, or point, their chin towards the camera. This has the added benefit of tightening up the neck and removing the double chin and minimizing the turkey neck that so many people hate.

Arms should be bent – at the wrist and elbow. You'll often here the term "break the wrist" – it simply means the wrist should be bent.

Turn the hips slightly away from the camera, which also turns the torso. Look for a slight angle that flatters your subject but don't turn them so far they are in profile. Posture is also important – you want your subject standing or sitting with a straight back.

Straight legs are rarely flattering – a bend in the knee creates a nice leading line from the bottom of the image upwards. This is easily accomplished by raising one foot onto the toes or shifting their weight to one leg or the other.

No matter if I'm making headshots or full-length images, I always start with the feet. A solid base for a portrait makes the rest of the pose easier to setup. When people have their feet together, they feel compressed and off-balance. Get their feet a little further than shoulder-width apart.







Windows to Your Soul

Eye direction is important, as eyes are really the most important part of your image. You are going to focus your camera on their eyes for most images you make. Eyes should follow their nose – you don't want to see too much of the whites of their eyes.

What do I do with my Hands?

Hands are always tricky. Does your subject have dirty hands or bite their nails? Did they forget to get a manicure before their session?

Hands on hips or sides can create nice angles (Image 10), but only when done right. Avoid creating any long straight lines (Image 9) as that draws your attention from the face.

Some people's first reaction is to stuff their hands into their pockets (Image 8). Instead of hiding their whole hand, get them to tuck a thumb into their pocket. (Image 7) This works with jeans as well.

Another option people find comfortable with is crossed or folded arms. You want to avoid "Angel Wings" where you can see the backs of both hands (Image 6). Instead, tuck the hand closest to the camera behind their arm (Image 5). Watch for fingers poking out the opposite side of their arm!


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Pro Tips

I like to chat with people who I'm going to make images with – learn about them and find out what their real smile is like and how to trigger it. The more comfortable someone is, the better their images will turn out.

There are three ways to communicate a pose – telling, demonstrating and mirroring. I use all three and change depending on my subject. Telling and demonstrating are obvious, but what is mirroring? Mirroring is similar to demonstrating but you are acting like your subject's mirror – if you want their left hand to move, you move your right hand. This can be an effective and quick way to make minor adjustments to a pose.

For people with a thicker middle section, bring a hand to their hip or waist. I find that the happy place is a position that doesn't puff out the chest or push up their shoulders. Some people like to gently squeeze their middle to shrink it – that's okay so long as it doesn't look too obvious. (Image 10)

Try not to twist their body into a pretzel. Avoid the shoulders turning square to the camera – keep the shoulders inline with their torso. You'll want to build in a slight forward lean.

Perfect Headshots for Perfect People

When I take headshot portraits, I follow the same principles as a full-length portrait (Image page 50). Start with the feet, raising one leg if you like. Get the hips pointed away from the camera and keep their torso in line with their hips. A nice straight back makes everyone look healthier and is far more flattering than a slouch. (Image 13)

I like to bring the arm furthest from the camera away from the body to create a nice base for the final image. A slight forward lean, a touch of tilt to their head in the same direction as the lean finished with projection of the chin and a great expression – even the eyes are smiling! (Image 11)

I hope you can put these tips and techniques into practice right away. Share your images on our Facebook page using hashtag #perfectposingforperfectpeople. If you're still having trouble, send me a message and I'll address the most common problems in a future issue.

Next issue will be all about expression! We will learn how to get the perfect expression to match the image you want to make.


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A PRINT ENSURES YOUR STORY
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BEHIND THE SCENE

BY MATHIEU DUPUIS

Photo Safari in Quaqtaq

Nunavik, Québec, Canada N 61.042996 W 69.62607

As the Twin-Otter takes off after the fourth stop, I watch with wonder the beauty of these northern expanses. The aircraft flies loudly at an average altitude between the clouds, allowing me to observe the ice.

My eye carefully scrutinizes the ice floes... I'd love to see a polar bear!

Arriving in Quaqtaq, my final destination, I head to the terminal, a small modern building with inscriptions in Inuktituk. The landscape and the feeling of cold air on my skin leave me with an impression that I love, that of the Arctic environment. I go inside and an Inuit family, the Kukula, welcomes me warmly. Adamie, my guide, jokes from the very first moment. Without wasting a moment, we pass by his house to drop off my many suitcases. I gear up in a few minutes and I'm ready for the adventure. He then swaps his pick up for his snowmobile with a handmade sled.





Cold sweats guaranteed in the footsteps of a large polar bear.

Sunset in Cape Hope brings breathtaking views.



Adamie Kulula, with a mocking smile, poses at his traditional hunting lodge.

NUNAVIK

BEHIND THE SCENE

Aerial view of Ungava Bay and the fragmented coastline of the Quaqtaq Peninsula.

Sitting on my knees in precarious comfort, clinging to the sled rails, I negotiate the twists and jolts of the tundra that appear in the form of snow blades and shake me constantly. I feel like I'm on a rodeo ride. I don't see the village anymore. I took care to take a GPS waypoint before we left, just for my own peace of mind. Now, looking around me, for 360 degrees I can't see anything other than white and blue. The vista seems so far, far away. As he passes a hilltop, Adamie stops the snowmobile and looks at me with a smile. "Look at this view! It's a void that fills the eye, eh!" I must admit that he is right. The lack of landmarks for hundreds of kilometres bizarrely blurs the mind.

A little farther on, as we round a new hill, a landscape is revealed. Ungava Bay stretches in a fragmented mosaic of white and deep blue. On the distant horizon, icebergs slowly descend to the south. Suddenly, Adamie shouts over the roar of the snowmobile: "Are you afraid of the water?" This question is accompanied by a mocking smile. That's when we get on the ice. We cross the first 150 meters in a maze of blocks of ice the size of a car. It is difficult to find a route to smooth, relatively obstacle-free ice.

The snowmobile is finally running at a good speed. Adamie yells at me to hold on as we accelerate. That's when I realize that we're going to "jump" open water crevices to advance from ice sheet to ice sheet! I clench my teeth as we go hurtling from one icy patch to another. The land is now far behind us, almost gone on the horizon. Adamie wants to show me a polar bear, so we follow the tracks of a large adult bear. Clouds have appeared and complicate observation. Everything is white on white and we're looking for–guess what? Something white! Time runs out and we have to go back to Quaqtaq, about 60 kilometres away.

Adamie suggests using the sea ice as a return route as it will be faster. Just when I thought I was done with this anxiety that's been tickling my guts for hours! As we approach Quaqtaq, I begin to recognize some of the terrain. The snowmobile suddenly turns toward the mountains. We keep gaining altitude. The sun envelops us again with a gentle warmth. Bathed in a golden ray, we reach the top. Adamie stops the snowmobile and says, "From here, we're going to continue on foot. I'm going to take you to my favourite place in Diana's Bay". This is where he comes to gather. It's his place of meditation. Sitting side by side like old friends at the top of the cliff, we watch the sun go down on Ungava Bay. Adamie tells me that for this kind of moment, he can only live in Quaqtaq: "It is only from here that we can see so far away."



Sunset in Cape Hope brings breathtaking views.



NUNAVIK

Patterns and Colours



Trapped Energy - George Alexander, of Waterdown, Ontario, captured this colourful array of patterns and colours. "I took some pictures of a semi frozen waterfall and wished I could add colour to the display of energy trapped in the ice, in the form of air bubbles, so I overlapped images of colourful glass balls and paper weights at various transparency values, then erased any traces of edges and selectively removed areas of each image to help convey action, depth and colour to portray this "trapped energy" agitated state."

The PHOTO*News* Winter 2019/2020 Challenge theme is "Patterns and Colours".

Your assignment: to photograph an image that relies on patterns or colours for impact. This could be a close-up or macro image, a landscape, or a general image with colours or patterns as a major component of the composition.

You may submit images photographed prior to the Winter of 2019/2020.

If you need help in posting your entries, please refer to this thread–How to upload and post your pictures– **www.flickr.com/groups/photonewsgallery/discuss/72157664701976982/**

The challenge is open to all Canadian photographers. Please enter by joining this flickr® group (**www.flickr.com/groups/photonewsgallery/**) and post your entries in the PHOTO*News* Winter 2019/2020 "Winter Wonderland" 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 PHOTO*News* "Patterns and Colours" Challenge is January 15, 2020.

You may post up to 5 images per week in the "Patterns and Colours" Challenge thread at the flickr® group.

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

See your pictures in print!

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