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PHOTO

NEWS

VOLUME 26, NO. 4 / WINTER 2017-2018 / \$6.98

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TONY BECK
Adapting to Light

KRISTIAN BOGNER
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PLUS:

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Photographing Winter

MICHEL ROY
The Magic of High Speed Sync

FLASH 101
Lighting Tips for
the Holiday Season

AND MORE!

Photo by Paul Morrison

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Focal Point

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

It's Snowtime!

PHOTO News readers may recall that Publisher Jacques and I have a particular affinity for winter photography, and that certainly comes through in this very special issue of the magazine.

We began our preparation by asking Paul Morrison, one of Canada's best ski photographers, to share his tips and techniques for spectacular photos on the slopes—and he came through with a portfolio that will thrill any outdoor enthusiast.

Our quest for the perfect winter image continues with technique features from Daniel Dupont, who tackles the basics of cold weather photography, and Tony Beck, who describes his techniques for adapting to natural light.

For those who may prefer to stay indoors and explore the nuances of artificial light, Will Prentice's Flash 101 column on holiday season lighting will add to your skills, and Michelle Valberg's Canadian Angles column focuses on capturing the soul through black and white portraits. When it is time to kick your photo technique up a notch or two, Michel Roy's Magic of High Speed Sync demystifies one of the most fascinating flash techniques available to almost every DSLR photographer,

and Kristian Bogner describes how to capture sharper images with the new high megapixel cameras.

For those who prefer to escape the winter weather, Dr. Wayne Lynch focuses on some of the adventures related to the book *Florida Manatees: Biology, Behavior, and Conservation*, written by John E. Reynolds III, with illustrations by Dr. Wayne Lynch, recently published by JHU (Johns Hopkins University) Press.

Travel enthusiasts will enjoy Michael DeFreitas' column Memories of Malta, filled with photo tips and insights into this wonderful destination.

All in all, this issue is filled with a range of photo themes and techniques that will keep you busy throughout the winter!

PHOTO News readers are invited to enjoy FREE access to the digital archives of the magazine at our website www.photonews.ca where you will find many additional articles that extend the scope of the print edition, and you can sign up for our FREE newsletter. For a multi-media adventure, please check out the PHOTO News Canada TV channel on YouTube.

PHOTO News is written by Canadian photographers, for Canadian photographers. Please take a few minutes to check out our Reader's Challenge and Reader's Gallery projects through our PHOTO News Canada flickr™ group, www.flickr.com/groups/photonewsgallery/. We encourage readers to join the group and participate in the discussions and the photo pool—it's a great way to stay in touch with like-minded individuals throughout the country, and enjoy some of Canada's most spectacular images—from PHOTO News readers like you!

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

PHOTO News

Volume 26, Number 4 / Winter 2017-2018

Cover photo by Paul Morrison

Paul Morrison conquered the elements to capture this spectacular image on the slopes of Whistler/Blackcomb. *Canon 1DX, EF70-200 2.8L, 1/1000 second, f/5, ISO 100.*

Publisher

Jacques Dumont jdumont@zakmedia.ca

Editor

Norm Rosen editor@zakmedia.ca

Graphic Design

Jean-Denis Boillat info@komconcept.com

Photo Editor

André Dal Pont

Contributing writers/photographers

Dr. Wayne Lynch, Kristian Bogner, Michelle Valberg, Michel Roy, Michael DeFreitas, Tony Beck, David Librach, Daniel Dupont, Will Prentice, Paul Morrison.

ADVERTISING

adsales@zakmedia.ca

© 2017 PHOTO News Magazine, Zak Media
Printed in Canada • ISSN 1185-3875

Canada Post Publications Mail Agreement
No. 40040669

Undeliverables to:

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

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

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SUBSCRIPTIONS - Address change

Visit www.PHOTONews.ca or contact:
PHOTO News Magazine
22 Telson Road • Markham, ON L3R 1E5

Subscription rates:

FREE for photographers in Canada - available at photo retail shops throughout Canada, and by mail - please see the subscription page at www.PHOTONews.ca for FREE subscription information.

U.S. and international readers are invited to read the magazine on-line at www.PHOTONews.ca where you may enjoy FREE access to the digital edition archives.



Published by



Zak Media

189 Alfred-Desrochers
Saint-Augustin, QC, Canada G3A 2T1
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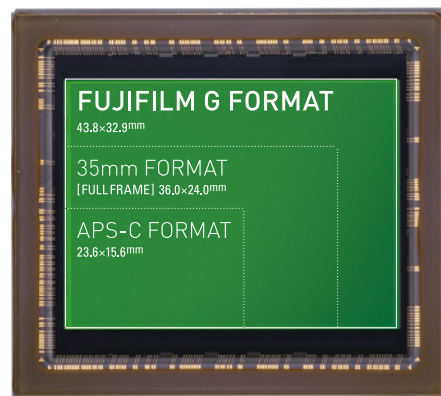
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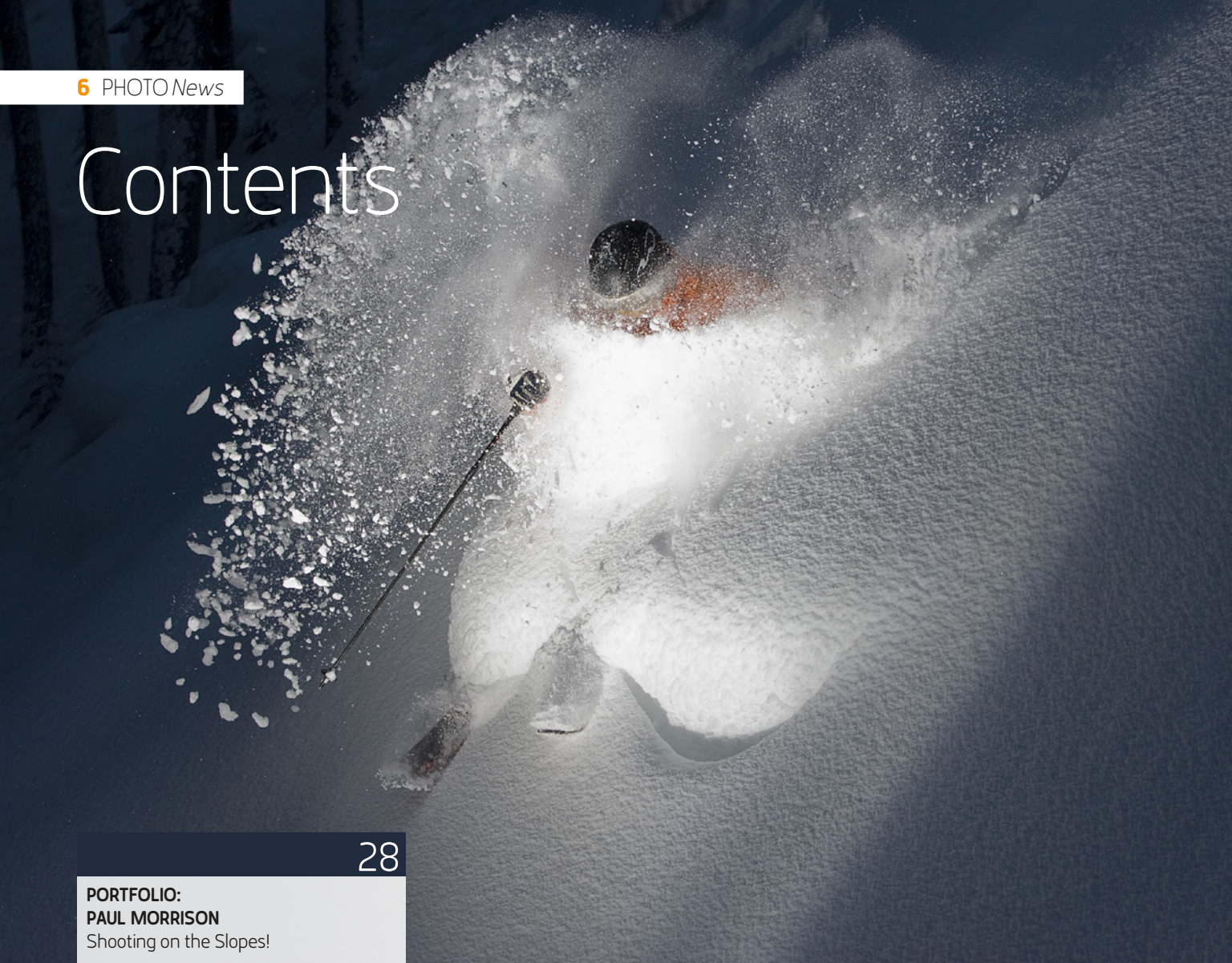
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36mm (35mm format equivalent)

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87mm (35mm format equivalent)

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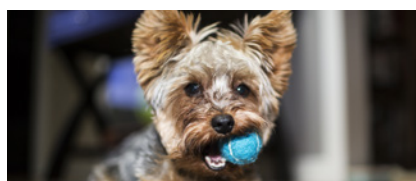
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Shooting on the Slopes!

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MICHEL ROY



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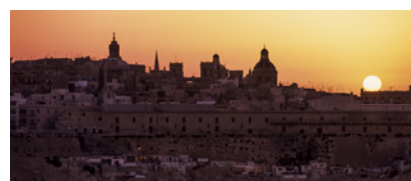
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CINCINNATI, OHIO
BY MARK MILLER

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Agua Storm-proof Quick-draw Versa Backpack 90

The new miggo agua Versa Backpack 90 is a unique design, providing all the features you need for serious photo adventures, as well as the versatility to function as an everyday backpack.

You won't have to worry about weather when you carry your gear in this backpack—the IPX3 rain-proof designation certifies that the bag will protect its contents from water spraying up to 60 degrees from vertical at 10 liters/minute at a pressure of 80-100kN/m² for 5 minutes.

The miggo agua Versa Backpack 90 features 3-second quick-draw capabilities, a removable padded insert with two detachable dividers, and an internal built-in organizer with a padded compartment that can accommodate up to a 14.5" laptop, as well as an iPad/tablet, magazines, and other flat accessories. There's even an external dual USB port charging connector for a Power Bank. The adjustable shoulder straps with height-adjusted sternum strap make this a very comfortable backpack, whether

you carry your laptop and textbooks or a full array of camera gear.

The bag features an external flat zipper pocket with two layers and an internal mesh pocket, a handy quick draw flat zipper pocket for your smartphone, and an external front flat zipper pocket for your passport. There is a convenient trolley insert on the back of the bag, and the thermo-forming reinforced bottom will stand up to years of travel.



Miggo Agua Drone Lander 70

Here is the perfect way to transport your drone safely and comfortably—the new miggo agua Drone Lander 70 is an any-weather / any-location storm-proof solution designed for use with compact drone systems.

This cool new concept includes an integrated safe launch and landing mat that doubles as a gear arrangement area to give you a clean and organized pre- and post-flight work surface.

The bag features a padded insert with four detachable dividers for easy gear storage. Designed to hold your Mavic Pro Drone (or similar size aircraft) along with three batteries, controller, car charger, extra props and mini iPad, this is the ideal way to carry and store your drone.

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Vanguard Havana Bags



Havana 21BL



Havana 41BL



Havana 36BL



Havana 48BL

The popular Havana series of camera and all-purpose bags from Vanguard are now available in navy blue as well as the original tan colour.

The line includes the Havana 21, a small shoulder bag designed to fit a DSLR or CSC (Compact System Camera) with medium zoom lens attached, plus 1-2 lenses, a flash, accessories and a mini tablet; the Havana 36, a mid-size shoulder bag that fits a DSLR with lens attached, 1-2 lenses, a flash, accessories and an 11 inch lap-

top; the Havana 41, a small backpack that fits a DSLR with lens attached, 1-2 lenses, a flash, accessories and a 13 inch laptop; and the Havana 48, a large backpack that fits a DSLR with lens attached, 1-2 lenses, a flash, accessories and a 13 inch laptop.

All of the Vanguard Havana bags feature a well-padded camera insert and dividers that let you transform the camera bag into an every day carrying solution for your personal items. Vanguard bags

are famous for their comfortable carrying qualities, with padded handles, straps, and harnesses designed for optimal enjoyment of your daily adventures. Light-coloured interiors make finding small accessories easy—even in dim light, and best of all, your bag lets you travel incognito—the tasteful design doesn't shout "steal me—expensive camera gear inside!"

For more information on the Havana series from Vanguard, please visit www.vanguardworld.ca

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Photo: Jean-Denis Boillat



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Di VC USD (Model A035)

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Di: For full-frame and APS-C format DSLR cameras

* Among 100-400mm interchangeable lenses for DSLR cameras
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TAMRON 100-400MM F/4.5-6.3 DI VC USD

Tamron 100-400mm

Heavyweight Performance in a Lightweight Lens

Mobility meets precision in this new ultra-telephoto zoom! The Tamron 100-400mm F/4.5-6.3 Di VC USD (Model A035) is a highly portable, ultra-telephoto zoom lens with AF precision for shooting instantaneous movement with the utmost clarity. With this effectively positioned, extraordinary glass LD (Low Dispersion) lens, aberrations typical with many telephoto lenses are a thing of the past. Tamron's proprietary eBAND (Extended Bandwidth & Angular-Dependency) Coating suppresses reflections, yielding vivid images of amazing clarity. And thanks to a lens barrel made primarily of magnesium, the 100-400mm boasts the lightest weight in its class, making it ideal for handheld shooting over long periods of time. With a MOD (Minimum Object Distance) of 1.5m and a maximum image magnification ratio of 1:3.6, the 100-400mm lets you soften the foreground or background to dramatically emphasize your subject at close range. Moisture-Resistant Construction and a fluorine-

coated front element provide additional protection when shooting outdoors.

Precise AF tracking and VC (Vibration Compensation) are essential for ultra-telephoto lens performance. That's where Tamron's Dual MPU high-speed control system comes in. It features an MPU (micro-processing unit) with a built-in DSP (Digital Signal Processor) for superior signal processing, plus a separate MPU dedicated exclusively to vibration compensation. With enhanced AF response speed and VC, you can accurately shoot fast-moving subjects with stability and ease—even in low-light.

A built-in DSP (Digital Signal Processor) on the MPU delivers high speed processing of digital signals, while ensuring excellent AF responsiveness. This improvement allows you to track subjects moving at high speeds, even more accurately. The AF drive system also uses a USD (Ultrasonic Silent Drive) motor for outstanding performance and fast, precise focusing.



Tamron 100-400mm zoom with optional Arca Swiss compatible tripod mount.

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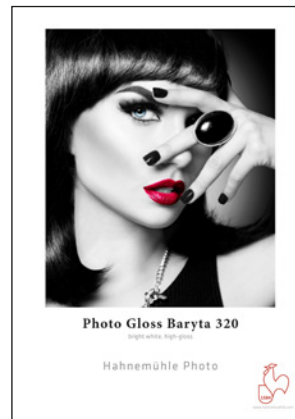
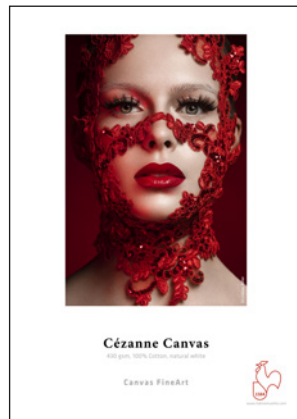
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Hahnemühle Cézanne Canvas 430 gsm is a 100% Cotton canvas with a finely woven texture and extraordinary elasticity, making it ideal for stretching. Cézanne Canvas is OBA (Optical Brightening Agents) free, acid free, and fully archival. Announced at the recent Photo Plus Expo in New York City, Cézanne Canvas will be available in early 2018 in 24" trial rolls and 24", 44" and 60" full length rolls.

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PANASONIC LUMIX GH5

Step into the **Future** of **Photography**

Always looking to the future, in 2014 Panasonic introduced the DMC-GH4, which realized 4K 30p video recording for the first time in the industry. At the same time, Panasonic proposed a new and unique method of photography called '4K PHOTO' which allowed users to capture fleeting photographic moments that even the eyes could not catch, by using super-fast 4K resolution video frames at 30 fps that could be saved as high-quality 8 MP photos right in camera.

But the story doesn't stop there. Panasonic has always been driven to innovate and to "Create a New Photo Culture in the Digital Era." The Lumix GH5 is the embodiment of that slogan. Allowing users to shoot at 60 fps continuously was unheard of, until now. No longer do you need to be worried about missing a crucial moment. You now have several options to harness the power of 4K to capture stills – 18MP at 30fps continuous, or 8MP at a whopping 60 fps. With blazing fast speed and responsiveness—the GH5 is not just a new camera, it is a new way of shooting.

The GH5 is not only quick but intuitive too. A new motion algorithm has been incorporated to ensure moving subjects are tracked smoothly. While 225 AF points enable the user to achieve pinpoint focus. A joystick has been added to the back of the camera for quick focus changes while using the viewfinder.



Photographers will love the high speed burst rate of 12 fps, even in full manual mode. And with a RAW buffer of 100 shots, you can shoot to your heart's content without slowing down. Dual SD card slots allow you to load up on memory to keep the images flowing.

The Lumix GH5 is the future of photography.



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Photography © Johan Sorensen
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PANASONIC LUMIX STEP INTO THE FUTURE

Panasonic engineers always reach for the impossible - striving to exceed customer expectations. The long anticipated GH5 is now available. Listening to customer feedback, we've enhanced many features - better auto focusing, motion tracking, colour reproduction, menus, user interface, accessibility and image stabilization - delivering a powerful, easy to use camera. You dared to dream. Panasonic made it possible.

Lumix GH5 is here!

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LUMIX

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Challenge

Congratulations to the winners of the PHOTO News "On the Road Again!" Challenge, and to all of the readers who participated in the contest thread at our flickr® group at www.flickr.com/groups/PHOTONewsgallery/.

Our winning photographer will receive a special prize - a Lumix DS100S from Panasonic Canada, our PHOTO News Challenge sponsor for 2017.

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

Pink Cadillac

Bernard Feder of Toronto, ON, captured this image of a Pink Cadillac on a highway in Havana, Cuba, with a Sony A6000 and 16-50mm lens, shooting at 1/2500 second and f/6.3, ISO 400. *"I was riding in a taxi with my lens out the window and my finger on the trigger, ready for anything, when this classic vintage American car just happened to pass us by."*

Winner



The children's bicycles

Stéphane Germain of Montréal, QC, captured this image of children's bicycles at a local park with a Sony A6500 and adapted Minolta MD Rokkor 135mm f/2.8 lens, shooting at 1/160 second and ISO 200. *"From a child's perspective, going to the park is the start of an adventure. Traveling does not have to be far away to be fun..."*





Hawaiian Sunset

Michelle Fedosoff from Burnaby, BC, captured this image of a sunset in January of 2017 from the 10th floor balcony of her hotel in Hawaii, using a Canon EOS 70D, EF-S18-135mm f/3.5-5.6 IS STM, f/5.0 at 64 mm, 1/100 second, ISO100. "This is a view of a Waikiki sunset from our balcony. The strong colours were out of this world."

The Joy of Travel

Miroslav Paprotny, from Victoria, BC, used a Nikon D90 and 18-105 mm f/3.5-5.6 lens at 18mm, 1/60 second, f/8, ISO 200, to capture this photo. "To celebrate Canada's 150th Birthday, we made a round trip from Victoria to Toronto. Our beagle, Manolsky, spent most of the drive looking out the window at the passing landscape and wildlife. This photo was taken in the prairies somewhere near Moose Jaw."



Head straight to the mountain... and turn left!

James Anderson of Calgary, AB, captured the Athabasca Mountain in a way that shows off it's immense size and how it dominates the area as you drive into the Sunwapta Valley, Jasper National Park. Canon 6D, 24-105mm lens at 85mm, 1/500 second, f/13, ISO 200. "Head to the mountain and turn left - is the easy way to navigate while driving through the Rocky Mountains. I placed the camera low to the road and tilted it slightly skywards to give the perspective you are looking up."



Yukon highway along Kluane Lake

Cathleen Mewis of Saskatoon, SK, captured this image of the beauty of Autumn along a Yukon Highway with a Canon T5i and 75-200 zoom lens at 130mm, 1/1000 second at f/4.5, ISO 200. "I was happy to capture the car coming around the curve at that moment. I think it gave the shot more interest."





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

High Speed Sync

High Speed Sync flash technique has become quite the topic of conversation these days, with many of the current digital cameras and electronic flash units now capable of delivering images well beyond the normal flash sync speed of the camera's shutter.

A decade ago, the first of the HSS capable cameras and flashes appeared on the market. This was the dawn of a new era in flash technique, but it was limited and a bit tricky to manage. The only way you could use HSS technology was to connect a dedicated portable flash with built-in HSS capability directly to the camera, either on the hot shoe, or with a dedicated off-camera sync cable, and you had to use the HSS mode on the flash and on the camera to override the camera's native flash sync speed. The flash would fire several times as the shutter curtains traversed the focal plane, and this essentially created multiple flash exposures while the camera recorded a single frame.

Even today, for most cameras, you can only get a conventional flash system to sync properly up to 1/250 second, although some cameras offer a flash sync speed up to 1/160 second, and some go to 1/320 second. If you exceed these shutter speeds with a flash

The ultimate way to use HSS is with professional studio lights - this way you can add light to any image at any speed, and you are able to control the power of the remote flash with your phone! Marc-Olivier Roy, 11-year-old hockey player in action, I just changed the background in Photoshop. 1/1250 second, f/4.

Bio

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



Take a look at some broncolor magic – photographed in the sun with two flashes in softboxes and HSS. Mathieu and Rocky never look so good! 1/1600 second, f/2.8.

that doesn't have the HSS feature, you will see black bars on your frame. These black bars are actually shadows from the shutter curtains passing in front of the sensor.

Why Shoot with High Speed Sync?

You may well ask "why bother with High Speed Sync?" The answer is that HSS unlocks a whole new range of photographic lighting opportunities!

When you want to use a wide aperture setting to blur the background, but proper exposure requires a higher shutter speed than would be appropriate for conventional flash sync, or when you want to use fill-flash to brighten a subject in a backlit situation, but you cannot balance the ambient light exposure with a shutter speed slow enough to sync with the flash, it is time to switch to HSS.

Let's take a look at a few real-world situations where HSS supplies the magic you need to take a spectacular shot. For example, you may want to take an outdoor portrait and your TTL meter tells you that the f-stop should be set at f/22 with a 1/150 shutter speed. This is way too much depth of field for a nice portrait with a blurred background—almost everything will be in focus! What you want is a sharp subject, but a soft, blurred and smooth background, which would be achieved with an aperture of about f/2.8 or f/4.5, which would require that the shutter speed has to be closer to 1/4000 second. This is far faster than the conventional flash sync speed, but you can easily use fill-flash by switching the camera and flash unit to High Speed Sync. When you take your photo, you'll have that beautiful, soft background that the pros deliver when shooting outside with the lens aperture wide open and the flash used as fill or main light.

Another fantastic opportunity to use HSS is when you are photographing birds – you always need as fast a shutter speed as possible, and with long lenses, you often shoot with the aperture wide open, but there may not be enough light to achieve the best results – unless you use HSS as fill-flash.

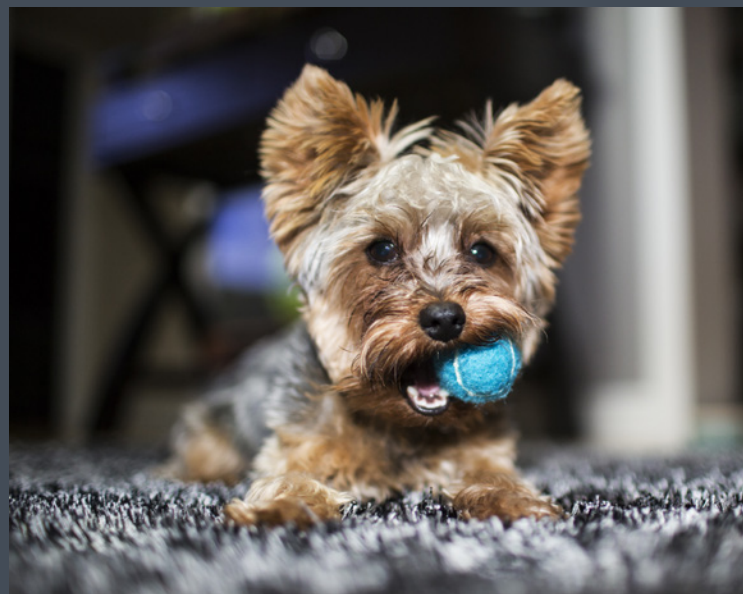
Alternate Ways to Get Great Bokeh

When you don't have HSS available, you can cheat by using ND filters for portrait photography. I always carry a set of ND filters – I have both the set filter powers and the variable ND versions. Using ND filters to shoot at wide aperture settings and slower shutter speeds to achieve better bokeh works well,



but there are a few limitations. In some lighting situations, it may be difficult to see the subject clearly, and some cameras may have difficulty autofocus with strong ND filters on the lens, but shooting at very shallow depth of field (around f/2.8) can save the day in a portrait session. Be aware that some of the lower quality ND filters may impart a colour cast that is difficult to fix in post-processing – that is why it is always a good idea to go for the best quality filters you can afford.

With a flash mounted on-camera, just turn on HSS to allow the flash to sync with the shutter at any speed.





Adding light when shooting at a very fast shutter speed is fun, but it can only be done with HSS. In this photo, Samuel is having a blast with water balloon. 1/2500 second, f/2.8.



Using an ND Filter you will be able to shoot with a wide-open aperture setting and make great portraits on bright sunny days with any flash - without using HSS. Like this photo of my dog Rocky, taken with an ND circular filter - 1/200 second, f/4.

While it may seem like an attractive and simple alternative to just screw in an ND filter instead of using HSS flash technique, you have to consider that this technique will not work well with fast-moving subjects - unless you want to capture motion blur... if you want to stop the action, the use of flash is often a better idea, and HSS frees you to use shutter speeds above the conventional flash sync speed of around 1/250 second.

New Technology - It's Like Magic!

The new remote triggers, like the Cactus V2, make it possible to use HSS with multiple speedlites - even at a considerable distance from the camera. The remote triggers receive the High Speed Sync signals wirelessly, and you will be able to shoot at any shutter speed with your camera and your portable flashes. Using remote wireless flash with HSS is a great way to be creative with your photography. The limitation stays the same when you use a non-remote port-



The Speedlite HSS setting, the Cactus remote trigger setting, and the broncolor HSS setting.

With a remote trigger like the Cactus V2 you can use HSS on portable flash with very creative results, and easily blur the background with your flash even on a bright sunny day. Photo of Rébecca - 1/800 second, f/2.8.

able flash set up – to achieve HSS, the flash outputs a series of flashes during a single exposure, and this reduces the overall power of each flash burst – so the HSS flash will not be very powerful on full sunny day, and it is not very user friendly when you use a softbox or a light modifier that reduces the output of the flash.

If you are shooting on assignment and you need the extra power that the pros use for commercial flash techniques, you can go for a professional set-up with HSS. Many studio light companies like broncolor now make amazing equipment that provides battery operated studio flash with enough output to overpower the sun, and these units have modeling lights, and can be controlled remotely with an i-Phone/Android app! The broncolor system that I tried works wireless with a wi-fi option, and there is a very good selection of light modifiers. The current broncolor system is a dream come true and it encompasses all the gear a pro needs for a very wide range of assignments. It's like having all the advantages of a speedlite and studio flash system without any of the inconveniences. No wonder so many working pros find High Speed Sync to be the magical solution for so many situations – it's an adventure into the future of photography... so live your photography on the leading edge of technology – shoot with High Speed Sync and let the light be with you!





Photo Destination
BY WAYNE LYNCH

Mesmerized by Mermaids



Every winter, more than 100,000 visitors, including many Japanese, Chinese and Europeans, converge on the tiny coastal community of Crystal River in Florida—hoping to swim with a mermaid. But these are not the fabled mermaids of myth and legend portrayed as shapely figures reclining on a rocky perch, with golden tresses draped across their shoulders as they seductively serenade mariners to their peril. Instead, these modern day mermaids are 500-kilogram tubbies with large blubbery lips, and a moustache of stiff bristles. They float quietly on the water—except for an occasional snort.

Bio

Wayne tells us that the manatee is one of the most loveable animals he has ever photographed. You can view more of his work at www.waynelynch.ca and find his new book, *Florida Manatees: Biology, Behaviour and Conservation*, published by Johns Hopkins University Press, at booksellers and libraries everywhere.

Manatees play in the warm waters of Crystal River, Florida.





Bewhiskered
Manatee

The legendary Italian explorer Christopher Columbus described these “mermaids” in his journal in 1493 as “not half as beautiful as they are painted.” But what these ocean beasts lack in beauty they make up for with their engaging charm. Without any encouragement, they may swim over to you to have their belly rubbed. They may gently wrap their front flippers around your leg and softly nibble your hand with their fleshy lips. When any of this happens to you, you are incurably smitten by these 21st century mermaids that we call manatees.

These engaging marine mammals congregate in the Crystal River area every winter, seeking the natural hot springs that continually pump out water heated to 23°C from underground aquifers. Manatees are tropical creatures by nature and generally prefer water temperatures above 20°C. When winter temperatures plummet in the Gulf of Mexico, hundreds of manatees flee to the hot springs in the Crystal River area for relief from the cold.

Florida Manatee



I never expected to be mesmerized by manatees, but ever since I saw the famous ocean explorer Jacques Cousteau swim with them in his 1972 television special “Forgotten Mermaids” I had wanted to swim with them as well.

In the winter of 2008, my wife and I decided to rent a condo in Crystal River to fulfill the promise I had made to myself some 36 years earlier. I asked the agent at the real estate office in Crystal River if she had any properties close to where one might possibly see a manatee. She just smiled. Five minutes later, she was showing us half a dozen manatees loafing in a spring only yards from a condo she was anxious to rent – it was a match made in heaven. Over the next five winters, I swam with and photographed manatees every day that I could, and this past spring I published a book with Johns Hopkins University Press entitled *Florida Manatees: Biology, Behaviour and Conservation*.

The manatee book is my 60th book since I began freelancing as a natural history writer and wildlife photographer in 1979. According to the Canada Council for the Arts, I have more book titles in the Canadian library system than any other Canadian author alive today. So it’s not surprising that I frequently get asked “how does a book project get started” and “how should you proceed if you want to assemble enough photographs to fill a book?”

Let me answer these questions by describing how the manatees and I ended up together.

I was not a serious underwater photographer when I started photographing



Manatee in Warm
Water Refugium



Manatee & Boat
Propeller

manatees, and I swam with them for the sheer enjoyment of it, with no intention of pursuing a book project, but after that first winter in Crystal River, where I had manatees swimming in my backyard, I ended up with a pretty decent selection of photographs. I began to wonder whether a Canadian snowbird photographer living in the prairies of Alberta, so far from the ocean, could assemble enough photographs to do a book on a tropical marine mammal. Surely, I thought, dozens of Florida wildlife shooters had better photos than me, and they certainly would have published books on the topic. But there were no books at all!

I searched the library and the collections of several large photo agencies, and discovered that there were lots of pretty manatee portraits, usually only one or two nice shots from any particular photographer, but very little behaviour had been captured, and there was certainly not enough variety to fill a book and chronicle the biology of this fascinating animal. That was good news. Step number one in any quest to publish a book is always to evaluate the competition and to be brutally honest with your-

self about the quality of your imagery and how it compares with that of others.

The next step for me was to read as much about manatee biology as I could find. The more biology you know as a natural history photographer, the better able you are to detect subtle behaviours that are relevant to the life of the creature you are trying to chronicle. The more time I spent with them, the more the story evolved. Sometimes I would jump in the water with one photo idea in mind—a close-up of a flipper, or the tiny sunfish that groom algae from a manatee's skin. I remember one photo quest that took many dives to achieve—I wanted to show a manatee swimming next to the propeller of an anchored boat. Propellers cause many injuries to manatees, and I wanted a photograph to highlight this important danger in their lives. It wasn't an especially pretty photograph, but it would be a critical one for the story.

Be patient and perseverant. This is probably the most important piece of advice for anyone embarking on a book project. Many times, I swam with the manatees for several hours and never took a single photograph. Either the water was too murky, or the animals were simply resting quietly on the bottom. Even on such meagre photo days I learned something about the animals' behaviour and this insight was helpful later in getting a successful photograph.

In the first year of my freelance career a sceptical and disappointingly unsupportive family member said to me "what makes you think you will ever get your photographs published in a book?" If you are an aspiring book photographer, you have to believe in yourself and disregard the negative chatter. *Remember that good things happen to those who dare to dream.*

Wayne's Simple Underwater Photo Gear

- Ikelite Plexiglas Underwater Housing
- Nikon D300s camera
- Nikkor 18-70mm zoom
- Ikelite Substrobe DS51



OLYMPUS VISIONARY
PETER BAUMGARTEN

Capturing Winter's Cold

Winter is my favourite season to be a photographer. The severe weather conditions can completely change the landscape from one day to the next. It is exquisitely beautiful, but the season comes with many challenges.

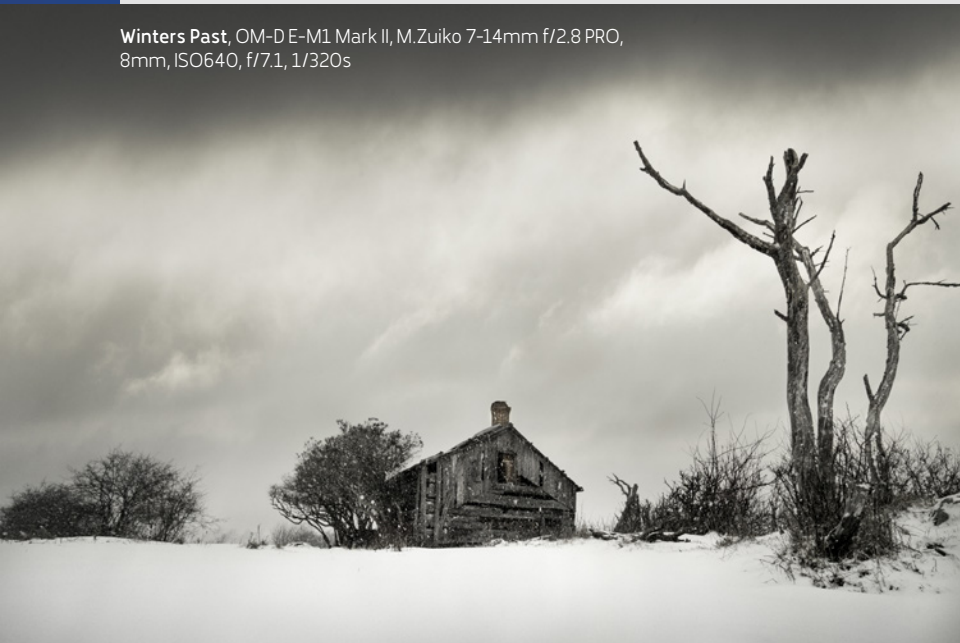
For many of my favourite locations, I have to leave the car behind and head out on foot into the deep snow. The last thing I want to carry is a heavy and bulky DSLR. My Olympus OM-D is ex-

tremely portable, with great ergonomics and a rugged build that can handle anything Mother Nature throws at it. I have been very impressed with how well my E-M1 Mark II performs in temperatures as low as -10°C . The battery life is impressive - the camera can last longer than I can! While I may have to worry about how I will fare in the cold and snow, I never have to worry about my Olympus OM-D gear.

Stellar Illumination, OM-D E-M1 Mark II,
M.Zuiko 12mm f/2, ISO1600, f/2, 20s



Winters Past, OM-D E-M1 Mark II, M.Zuiko 7-14mm f/2.8 PRO,
8mm, ISO640, f/7.1, 1/320s



less camera. With incredible low-light capabilities, great noise handling, and an impressive line of fast M.Zuiko PRO lenses, I have achieved exceptional results. Throw in the Live Composite and Live Time features and you have a truly great astrophotography camera.

Olympus has a philosophy based on innovation and attention to detail that convinced me to make the move to mirrorless. When I'm ready to shoot I want a camera that works with me, not one that gets in the way. With the OM-D line-up of camera bodies and lenses, that's precisely what I get.

Hear more from other photographers who have made the switch to the Olympus OM-D system at www.getolympus.com/neverlookback

BIO

Peter Baumgarten is a professional photographer and educator living on Manitoulin Island in Northern Ontario. He regularly leads photography workshops and travels across North America as an Olympus Visionary, providing seminars on landscape, wildlife, and astrophotography. His work has been published in a number of magazines in both Canada and the U.S., and has been recognized for excellence on a number of photography websites. Peter is an avid outdoor enthusiast with experience in wilderness camping, canoeing and kayaking.

In an attempt to travel light, I often leave my tripod behind. I know that the 5-Axis In-Body Image Stabilization will allow me to shoot a great sunrise handheld at exposures that would not be possible with some of the typical DSLR systems. When the action heats up, I know I can count on my E-M1 Mark II with its incredibly fast and accurate auto-focusing and rapid-fire 15fps mechanical shutter.

There is a belief out there that you can't photograph the night sky with a mirror-



OM-D
E-M1 Mark II



Portfolio |
Paul Morrison

Shooting on the Slopes

"To me, skiing is a frame of mind—an expression of my love of the outdoors and winter. I crave the excitement of sliding as fast as possible, sometimes on the razor's edge of control."

As life-long skiers, the creative team at PHOTO News are delighted to present a portfolio selection of the ski photography of Paul Morrison. We asked Paul to describe his fascination with the sport, and his techniques for capturing spectacular images in the deep powder of BC's best ski trails.

Born and raised in Burlington, Ontario, I started skiing late in life—at age 18. I skied one year in Ontario and I was hooked so badly that I moved west to spend a year in Whistler before returning to Ontario to attend Sheridan College's photography program in 1974.

After completing the first year of a two year program, I knew I had to get back to the mountains. All I had to do was find a job. Luck was on my side as Whistler was about to grow—and in 1981 I had my first contract with the Whistler Mountain ski resort, eventually becoming the staff photographer. I have been with Whistler and WhistlerBlackcomb ever since. I was a Senior Staff Photographer for *Powder Magazine* in the US, then with Canada's *SBC Skier* and now with *S-Magazine* as well. Most of the images in this selection were taken during my work for WB.

Bio

Paul Morrison is a professional ski photographer, working at Whistler Blackcomb since 1981. He has been the Senior Staff Photographer for *Powder Magazine* in the US, and he shoots for Canada's *SBC Skier* and *S-Magazine*. For more spectacular ski photos please visit www.paulmorrisonphotography.ca



Ski photography is all about teamwork between the athlete and the photographer. Mike Douglas worked very fast to catch the sun before it dipped below the horizon. Canon 1D Mark II, EF 16-35 F2.8, 1/800 second, f/4.5, ISO100.



Let's Go Skiing!

As a ski photographer, you face many of the same pre-shoot tasks as any professional photographer—the night before an assignment you charge your batteries, go over the gear to make sure it's all clean and working, double check the camera settings, and check the forecast one more time. Depending on the day, what I pack will vary. If we are going to be working within the ski area boundaries, we might not carry avalanche gear, but if there's a chance of being in the backcountry, avalanche gear is essential.

Over the years, I have been fortunate to work with quite a few of the top heli-ski operators and many of my deep powder shots come from those trips. One of the things that elevates

Black and white is excellent for winter action as shown in this photograph of my son Ian. Converted with Nik Software Silver Efex 2 and a red filter that turns the blue sky almost black.

Canon 1DX, 70-300 F4-5.6L, 1/1250 second, f/5.6, ISO 200.



WhistlerBlackcomb above other ski resorts is that we get a lot of snow most winters. It's part of my job to get up on the stormy days to show potential visitors what's happening at the resort.

Packing your gear for an on-hill deep powder photo assignment involves more than just carrying cameras and lenses. When you are working in avalanche terrain, it is 100% essential that you are prepared with the appropriate safety gear. We each carry an avalanche beacon, a probe and a shovel. I was buried in a large avalanche in 1997 and wouldn't have enjoyed these 'extra' 20 years if my partners hadn't had the proper gear and the experience and intelligence to use it well.

Perhaps the most important tip in avalanche territory is to ski one person at a time in dangerous terrain—everyone else remains in a zone where there is little or no chance of being exposed to an avalanche. So if there is a slide, only one person goes down, and there are people nearby who are equipped and trained to quickly react to the situation.

Gearing Up

Most ski photographers I know carry one pro body and two or three zoom lenses with maybe one or two primes mixed in. I generally pack a Canon 1DX with 16-35mm f/2.8, 24-105mm f/4 and either a 70-200mm f/2.8, a 70-300mm f/4-5.6 or a 100-400mm f/4-5.6. I sometimes substitute a 50mm f/1.4 for the 24-105mm—it always depends on the weather. If it's stormy, there's not much need for a longer zoom, but the faster aperture might be essential. Also, I like to have a 15mm fisheye when it is sunny. I always carry a circular polarizer if the sun is out and there's the potential for good landscapes.

To be a successful ski photographer, and to enjoy your day on the slopes, you have to think 'fast and light' and that's how I try to work whenever possible. I use a specially designed all-weather photo backpack that protects my equipment while providing relatively easy access and good freedom of movement.

Snow on the lens is a constant concern, so 99% of the time, I have my lens hoods on and that generally keeps the front element clear of snowflakes. When the cameras are cold, the snow usually doesn't stick. I carry a good quality lens cloth to clean off snow when I get too close to the action.

Communication with the skier is perhaps the most important aspect of successful ski photography. The athlete's safety is paramount to avoid injury. Often the skier is 100% reliant on the photographer to know what is just out of their sight.





Powder skiing images sell well, but working in North America's largest and busiest resort brings the challenge of finding untracked snow at the end of a day - after eager skiers have touched all corners of the resort! Local knowledge is invaluable.

Canon 1DX, 16-35 F2.8L, 1/1000 second, f/4.5, ISO 200.



The athlete brings a lot to the table - a lifetime of experience and skill in their chosen sport. The better the skier, the better chance you have of making a memorable image.

Canon 1DX, 16-35 F2.8L, 1/1250 second, f/5.6, ISO 200.



Changing lenses on the mountain can be tricky. There are rare times when it's just snowing and blowing too hard to change a lens. If it is a blustery day, I often just pick one lens and go with it.

Preferred Settings for Ski Photography

For snow photography, I usually set the camera to ISO 100 or 200, and I only go to 400 or 800 if there is no choice. Typically, a shutter speed of 1/1000 second is needed to freeze action, but in order to have a nicely de-focussed background I try to shoot at 1/2500 second at f/2.8 or close to it.

Obviously, the snow is a natural reflector, but I sometimes use fill-flash although I prefer to work with available light whenever possible.

When it is time to take a break, you have to protect your gear when moving from a cold environment to a warm chalet and then back to a cold ski trail. The key to combating condensation when coming indoors is to let the camera stay cold inside your pack, or allow it to warm up slowly.

Working with the best talent makes the day as productive as it can be. David Carrier Porcheron is a top snowboarder who also makes the snowboard he rides on. 'DCP' benefits from exposure for his brand of board, and the photographer has a hard working, super experienced subject.

Canon 1DX, 15mm F2.8 fisheye, 1/1000 second, f/8 ISO 100.



Choosing a Location

Sometimes a lot of preparation goes into the selection of a location, and sometimes almost none. If there is a spectacular backdrop, we will hike to find an angle that works best. Most of the time the framing is tight on the subject and a successful shot is more about the explosion of snow and the dynamic position of the skier than the overall surroundings. We always include some wide angle images at each location to give the viewer an idea of the terrain and the scenic impact of the ski experience.

Skier Safety Considerations

I generally try to work fast and stay off to the sides of runs wherever possible. For times when I need to be on the run longer, I try to have a spotter watch out for oncoming skiers, to assure safety for everyone concerned.

It is very important to be aware of the dangers involved in ski photography. Often, in order to get a low angle and isolate the skier against a clean background, it means lying down on the snow and shooting uphill. This is a very dangerous position and no aspiring photographer should ever consider doing this without a spotter.

Ski photography is a wonderful way to share your love of the sport. I have done this for almost my entire working career, and I hope that some of my insights will inspire younger photographers to get out on the hills and experience the most exhilarating elements of our Canadian winter!



After-hours hiking out of bounds demands extra time and effort for both skier and photographer. This should never be done without having the proper safety gear, experience and knowledge of the avalanche conditions.

Canon 1DX, EF 15mm F2.8 fisheye, 1/1000 second, f/6.7, ISO 200.



© Jay P. Morgan



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Technique
BY MICHAEL DEFREITAS

Malta: Rock of Ages

THE MISTS OF ANTIQUITY
STILL SWIRL AROUND THE
ISLANDS OF MALTA

For millennia, the azure Mediterranean has nourished a succession of civilizations prompting many historians to refer to it as “the cradle of Western civilization.” Located at the centre of this cradle, at the crossroads between Europe, Africa and the Middle East, lie the tiny, captivating islands of Malta (only the three largest islands are inhabited).

Over the last 7,000 years, the Phoenicians, Romans, Knights of St. John, Normans, Turks, Spanish, French and British have all added their own spice to Malta’s eclectic cultural melting pot. No other European country offers a more diverse blend of history and culture in such a compact package.

When I photograph a destination, I always try to capture an opening image that helps to establish “place”, so I spent my first morning shooting the capital, Valletta, at sunrise. I positioned myself across the bay and used a medium telephoto lens (at about 70mm) to pull in the skyline. A 2-stop neutral density filter helped tone down the bright sky, and allowed me to add a bit more exposure to the silhouetted skyline. This technique rendered more detail in the silhouetted buildings instead of rendering them as underexposed blocks.

Catacombs of St. Paul, Rabat, Malta.
Nikon D800, 20mm, f/16, 20 seconds, ISO 200.



Local fishing boat called luzzu, Valletta, Malta. Nikon D7100, 50mm, f/11, 1/250 second, ISO 200.



Seafood is the mainstay cuisine on the island of Malta. Nikon D7100, 52mm, f/3.2, 1/30 second, ISO 4000.



Sunrise over Valletta, Malta's capital. Nikon D800, 70mm, f/16, 1/125 second, ISO 200.



Valletta is known as The Fortress City, Malta. Nikon D7100, 120mm second, f/16, 1/250 second, ISO 200.

Despite my efforts, the resulting images looked like a typical European city sunrise, so I planned to return later to try for a more “this is Malta” image. Luckily, the fishing boats were back at their moorings that afternoon, so I used one of them in the foreground of my scene. I used a longer telephoto zoom lens (set at 130mm) and a fairly shallow f/8 depth-of-field so the background city skyline would not overpower the boat. I focused on the bobbing boat and used a higher shutter speed (1/250 second) to “freeze” its movement.

Next on my image list were a series of signature photos, like the Eiffel Tower or Big Ben, which help differentiate this destination from other similar places. Malta is so special that it is easy to find signature images. The country’s old forts, distinctive cuisine, ancient architecture and friendly people offer an array of choices, but Malta’s old colourful buses and fishing boats are by far the best examples of signature images.

The buses come in all shapes and designs, so after taking a few full-length shots I concentrated on their front grill work. I decided on a medium zoom (35mm-70mm) and shot from a



Malta's famous old colourful buses. *Nikon D800, 150mm, f/11, 1/250 second, ISO 200.*

distance to avoid the distortion typical of shooting close with a wide-angle lens (14mm-24mm). I found the main bus terminal, and positioned myself with the late afternoon sun over my shoulder so I could photograph the buses leaving the station. I used f/11 at 1/250 second shutter speed to freeze the movement.

The fishing boats required a similar approach. Most Maltese boats have the eyes of Osiris painted on their bows. The fishermen believe that the eyes help them return safely to port during foggy weather. I photographed them bobbing gently at anchor, using a medium telephoto (24mm-70mm) at f/11 and 1/250 second to freeze movement. In the late afternoon I discovered some boats that were pulled up on land, and used f/16 and 1/30 second (with a tripod) to highlight their bows.

Given the country's age, it is no surprise that many Maltese villages have narrow streets. In some villages such as Mdina, the streets are so narrow they don't allow cars in the old downtown. I searched the old town for darker streets with some sunlit buildings in the background, and used the edge of the cobblestone streets or buildings as leading lines to draw viewers into the scene. In most cases, I used a tripod and waited for subjects to enter the street, recording the scenes at f/16 and 1/60 second. The backlit and slightly underexposed subjects added a sense of mystery.

From Mdina, I headed to nearby Rabat to shoot the Catacombs of St. Paul. The catacombs were sparsely lit and they didn't allow tripods, so I picked out a corner wall to press my



A little drama in the narrow streets of Mdina, Malta. *Nikon D800, 70mm, f/11, 1/60 second, ISO 100.*

camera against. Using a wide-angle zoom (14mm-24mm) set to 20mm, I preset the controls for f/16 at 20 seconds, pre-focused in manual focus mode, and turned on the 5-second self-timer feature. I hit the shutter release and firmly pressed the camera against the wall until the shutter closed. Then I repeated the process with a range of

Local fishing boat showing "eyes of Osiris" Valletta, Malta. *Nikon D7100, 50mm, f/11, 1/50 second, ISO 100.*



PRO TIPS MORE MALTA SHOOTING TECHNIQUES

- Malta is a dry and most buildings are constructed of beige stone. Look for dashes of colour or shoot during the warm light hours to help with the monotone scenes.
- Use a long lens to catch the Maltese people going about their daily activities.
- Only use a wide angle when you can get in close and not interrupt them.
- Dress appropriately when photographing inside Malta's many dozen historic religious sites. Long sleeves and pants are recommended.
- Malta's colourful carnival is in February/March. Village Festas (festivals) take place from May to September in villages on all three islands.



Old man leaning on a wall, Valetta, Malta. Nikon D300, 180mm, f/5.6, 1/500 second, ISO 200.

aperture and shutter speed settings. I underexposed a bit for a more eerie effect.

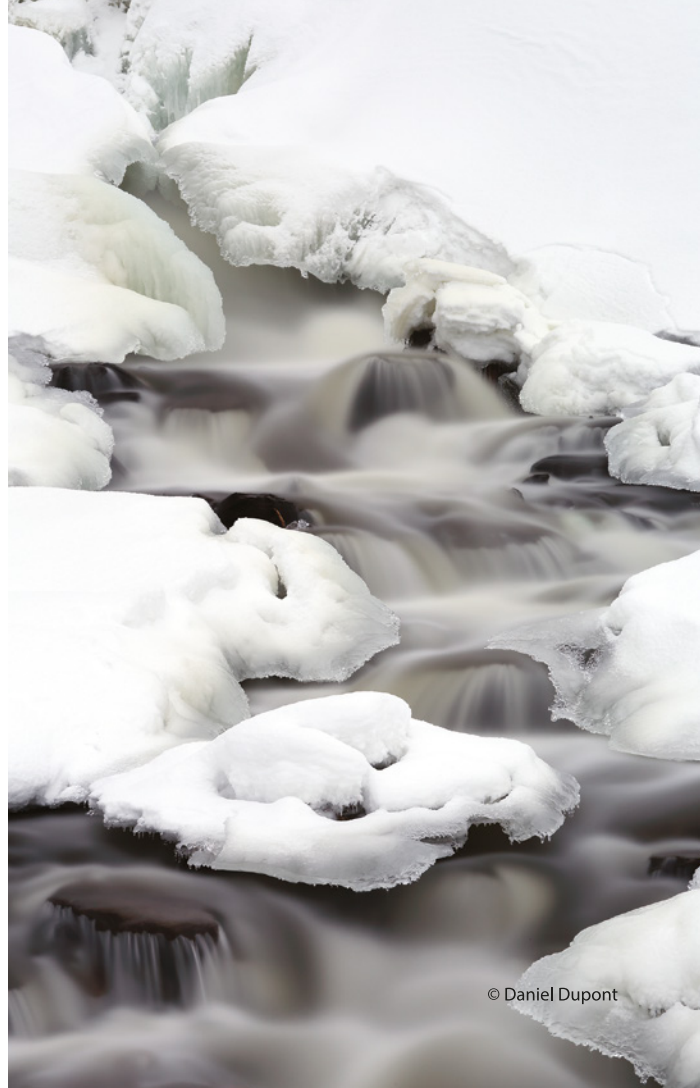
Every story needs a good ending—especially a travel photo essay. Often, I am not sure which image will make the best ending, so I take a variety of shots and make my final selection during the editing process. The image I selected for this story was that of an old man leaning on a wall—his spectacles resting low on his nose, and his eyes slightly shaded by his felt hat. I used a telephoto zoom (70mm-200mm) set at 180mm and snapped six pictures at f/5.6 and 1/500 second (the higher shutter speed reduced camera shake). Before shooting, I had preset my exposure control to overexpose by one-half stop to brighten his shaded face.

When assembling your trip images into a slideshow, try to arrange them into a story form with an opening, a middle/body and an ending. This will make for a more interesting presentation.

Ready to take it to the next level?

GEAR UP!

Big photo backpacks can be cumbersome when navigating the narrow alleyways and ancient sites in Malta. I find a combination of a pouch (like the Vanguard Endeavor Bag 400) and a shoulder bag (like the Vanguard Havana 36) makes it easy to get equipment out and put away quickly.



© Daniel Dupont

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REALPRO Filters with ASC anti-stain coating are made in Japan to Kenko's highest standards. Using the best quality glass for maximum light transmission, the knurled edge easy-grip filters feature SLIM Black Almite frames and black rimmed glass to eliminate unwanted flare, vignetting and ghosting.

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Special Report | Insurance Tips

BY DAVID HAMILTON

YOUR PHOTO GEAR IS GONE!

Are you covered?

Everyone dreads the sight of a door ajar or a window broken, and all of their belongings strewn about a home that has been turned into a crime scene.

We asked David Hamilton, President of Front Row, to explain why the typical homeowner's insurance policy won't cover equipment that has been used professionally—even if you only sold one photo for a few dollars... you may find this to be a real eye-opener!



Bio

David Hamilton is the President of Front Row, an on-line insurance service specializing in serving the needs of professional photographers.

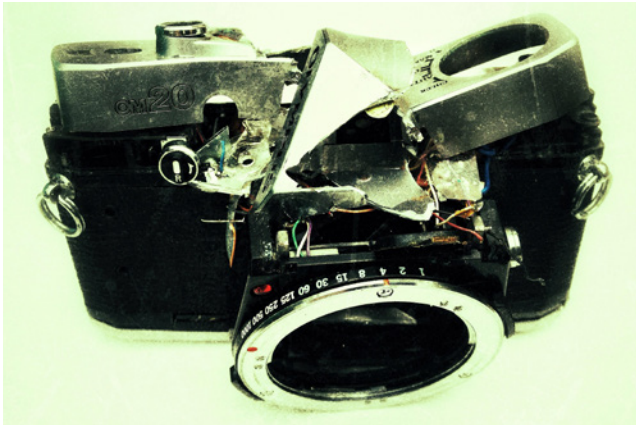
You arrive back at your home or apartment to find your door pried open and your photography gear missing. You immediately take out your phone and call your insurance broker to report the claim under your homeowner's policy. An adjuster is assigned, and the first thing he does is a web search to see if you have a website where you sell photos, or if you have any photo credits for commercial photography work.

Insurance companies are always looking out for your interests, *and their own...* because you were hired and paid, your gear is now considered "commercial" equipment and it is *not covered*

by your homeowner's insurance policy which is intended to cover "personal" photography gear that is not used for commercial purposes.

Devastated and confused, you tell the adjuster that you only worked twice in the last year, photographing two weddings and for your efforts you made less than \$300. The adjuster explains that it doesn't matter how many photos you sold, or how much you earned—even if you only photographed a birthday party for 60 minutes for \$50, for insurance purposes you are considered a professional and your gear is considered commercial and it is no longer covered under a homeowner's policy.

This is a difficult and expensive lesson that is better learned *before* you suffer a loss. As experts in the photography equipment insurance business, experience tells us that many professionals *assume* they are covered by their homeowner's insurance policy *when in fact they may not be.*



If you use your camera gear to make money, check your homeowner's insurance policy NOW to make sure that your coverage is appropriate!

At Front Row, we have created a 5-minute on-line insurance solution—this is available at **photographer.frontrowinsurance.com/**

The policy term is for 12 months and coverage is provided worldwide on a limited basis.

All equipment is covered for replacement cost for: theft, damage, fire and loss of use. Rental coverage is also available, and so is liability insurance—you never know when a bystander might trip over your tripod and land in the hospital!

The **online link** ensures industry-low prices:

- \$10,000 equipment coverage: \$75 plus a broker fee of \$100
- \$2,000,000 location liability coverage: \$200. Liability covers property damage and bodily injury to third parties. Pays legal fees too.
- \$350 deductible for gear

At Front Row, we wanted to make the insurance process easier, faster and cheaper for photographers. Given that there is no need to speak to a broker, and an insurance company underwriter is not involved, the cost to process an on-line photography equipment insurance policy is much less, and we have passed the savings on to the gear owner. Although the policy is on-line, we are always available to answer questions by e-mail or over the phone if required.

Please take a few minutes to make sure that you are covered—and if you find that you are at risk, Front Row can take care of your professional photography insurance needs.

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SPECIAL FEATURE | PHOTO TECHNIQUE

BY DANIEL DUPONT

Winter Photography

Winter is a season often neglected by amateur photographers. Many prefer to stay inside, warm and content to wait for the return of milder weather, yet winter has so much to offer to those who are ready to face the rigors of the climate!

Every year, during a winter storm, I can't resist the call of nature and I try to illustrate a blizzard. However, it is not easy to make a picture of the movement of the elements...

Exposure

For my part, I prefer to use manual exposure mode in order to better control the rendering of a winter scene. It seems easier to adjust the three parameters (aperture, speed and ISO value) rather than letting the camera's meter decide exposure settings for me.

Understanding Medium Grey

The light meter in your camera will take into account the combination of light to reach the average scene reflectance

or "medium grey" (18%). Twenty-five years ago, in the era of film photography, a large majority of amateur photographers carried a grey card in their camera bag that was designed to reflect 18% of the light striking its surface.

To measure the average amount of light that illuminated a scene, we had to place the card so that light struck the surface of the card from the same direction and with the same intensity as it struck the subject, and set the camera lens and shutter accordingly. It is now quite rare to come across a photographer who uses this technique (*except for Editor Norm, who uses a grey card for every scene and subject that is not an average reflectance*). It is therefore important to know which elements in nature can replace this grey card.

For almost 10 years, I photographed alpine skiing competitions. I always took a reading of light on the snow and corrected the combination indicated according to the brightness of the sun. Subsequently, to confirm the adjustments, I took a light reading from the bark of a leafy tree on the edge of the trail.

Bio

Daniel Dupont is a professional photographer specializing in nature photos. He has taught photography at a CEGEP in Quebec for nearly 25 years. The author of seven books, including three technical books, he has hosted many workshops in North America and South Africa.

To view more of Daniel's work, please visit www.danieldupont.ca





Horse in a Field of Snow

When I came upon this scene, the snow was falling in abundance. I decided to create an image by freezing the flakes. Not knowing how long the snow would fall with this intensity, I preferred to work without a tripod and immediately grab the photo. I selected a sufficient speed to freeze the flakes and avoid a motion blur or camera shake, and subsequently adjusted the aperture and ISO. I triggered the shutter and confirmed the exposure by reading the histogram.

70-200 mm f/4 zoom at 200mm; 1/200 second, f/5.6, ISO 100, Handheld.

Exposure Correction by taking a reading on the Snow:

For a sunny, cloud-free sky, overexpose 2 f/stops.

For a dimly cloudy sky, overexpose between $\frac{1}{2}$ and $\frac{2}{3}$ f/stops.

For overcast skies, overexpose between $\frac{2}{3}$ and 1 f/stop.

It is now easier to properly adjust the exposure by simply confirming the settings with the histogram reading. If you are photographing snow, the end of the curve on the right side should be located near the edge of the right-hand column, without touching it, indicating overexposure.

Rendering Snow Blue

The ideal exposure may seem to be to get perfectly white snow, but you always want to show enough detail to give the snow texture. It is very common, especially at the end of the day, that the snow in your photos will be tinged with blue. This may indicate underexposure, but in a correct exposure it shows that the natural light declines sharply in the afternoon and you will not be able to get white while retaining the end-of-day atmosphere.

Finding Subjects

Once you now know how to adjust the exposure, the challenge is to find interesting scenes and subjects. I usually do several surveys of the area before the snow falls to identify subjects that could be photogenic. Depending on the intensity of the snowfall, I may choose to photograph horses in a field, or a line of distant trees to create a sense of movement in the wind, or a fence that could be covered with snow.

Winter in Saskatchewan

I created this image when I participated in a report on a record snowfall in Saskatchewan. The day was cold and the mercury oscillated between -15°C and -25°C . The bluish snow and the gradient of pink in the sky help to illustrate the cold.

70-200mm f/2.8 II zoom at 200 mm; 1/13 second, f/16, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.

Capturing the Image

In difficult winter conditions it is important to protect yourself and your camera equipment. For about fifteen years, I have used cross-country ski gloves to keep my hands warm. I prefer these gloves because they cut the wind, but they are relatively thin and allow a good control of the shutter. I prefer these gloves to the ones that have fingers cut off. I use two pairs of gloves, alternating according to the temperature. When I work with a tripod, especially if it is metal, I often wear a thicker (and warmer) glove on my left hand to reduce the effect of the very cold surface of the tripod, while my right hand remains in the thinner ski glove.

Using the Tripod

When it is very windy, I use a tripod, and I hang a weight on the hook under the centre column to add extra stability. In my photo jacket pocket I usually have a net bag (like you get when you buy onions) that I can fill with rocks, or blocks of ice to stabilize the rig. A plastic bag might also be useful, but it will generate more wind resistance than a net bag.

I make sure to compact the snow under the legs of the tripod so that it does not sink with the weight of the camera. In the snow, during a long exposure, I make sure not to move as this will create vibrations through the tripod. Some tripods have optional "snowshoes" that keep the feet from sinking into the snow, like the basket on a ski pole.

Winter Tree

Unlike the picture of the horse, the scene was swept by the wind and this allowed me to try to illustrate the effect of a blizzard. As I was on the edge of a country road, with cars passing every few seconds, it was safer to stay in the vehicle. I lowered the window and selected a slow speed. To counter the blur of camera shake, I turned on the lens image stabilization and sat as still as possible in my seat. I triggered the device several times during gusts of wind. 70-200mm f/4 zoom at 85 mm; 1/40 second, f/8, ISO 100, handheld.





Ice Tree

In winter we are frequently faced with a blue sky and snow strongly lit by the sun. In these conditions, I like to use a polarizing filter. The important thing is to properly measure the effect of the filter and not to saturate the sky too much. By taking a light meter reading of the snow, I corrected the exposure by +1 2/3 f/stops, as the sky was dim and cloudy. This allowed me to get perfectly white snow. Had I overexposed by 1/3 f/stop more, the snow would have been overexposed in places, and I would have lost the texture.

70-200mm f/2.8 II zoom at 70 mm; 1/160 second, f/11, ISO 200, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.

Shooting in the Snow

When the snow flies, I always use my lens hoods. I bought an adjustable “accordion style” lens hood that I use with a 16-35mm or 24-70mm and that protects the front element from the snowflakes. I check frequently to be sure that there are no flakes on the front surface of the lens. When the snow falls with more force, I drape a hand towel over the lens barrel. If the snow is wet, I use a rain protection jacket instead of the towel.

Protect Your Equipment

When I return to my vehicle, I wipe the camera body and the lens with a dry towel or a chamois. If it is a zoom lens, I extend it to the full length to wipe away the water and snow that could have been deposited on the central body of the lens.

I put my gear in a photo bag but I do not close it completely. Very often, the camera remains on the seat to my right. If I plan to do other photos, I only use as little heat in the vehicle as possible. I prefer to stay warmly dressed and keep the camera gear at a cooler temperature to avoid thermal shock and condensation.

When You Return Home...

In 40 years of photography, I have never placed my equipment in plastic bags when I return home. I leave the camera bag slightly open, so that the gear warms up slowly. The most important thing is not to place the bag close to a source of heat—let it warm up gradually.

Photographing the Weather

In my opinion, the ultimate challenge of winter photography is to show the subtle nuances of the cold weather—I like to illustrate the storm as it takes place, and to show the effects of the cold. This requires considerable reflection... after all, how can we illustrate a winter temperature that could be -25 ° C or colder?

Enjoy your winter adventures!

Portneuf Falls

While looking for the best perspective to capture this scene, I arrived at this spot wearing rain boots. This allowed me to enter the water and position the tripod legs on rocks in order to avoid the vibrations caused by the current. After the first photo, I confirmed the exposure by reading the histogram. *16-35 mm f/2.8 II zoom at 16mm; 1.3 seconds, f/22, ISO 100, polarizing filter, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.*





CANADIAN  ANGLES
BY MICHELLE VALBERG

Revealing the Soul Within

I am a photographer of all things. While many people know me as a wildlife, nature, and adventure photographer, I have been photographing people for over 30 years, both in the studio and their personal environment.

Robert Comeau is an Inuk living in Iqaluit. He is studying law and he hopes to help improve the overall quality of life for Inuit. On the Canada C3 Expedition from Qikiqtarjuaq to Pond Inlet, Nunavut, we had the most glorious Arctic sunset light. I love the way the light fell on Robert's face and the intensity in his eyes.



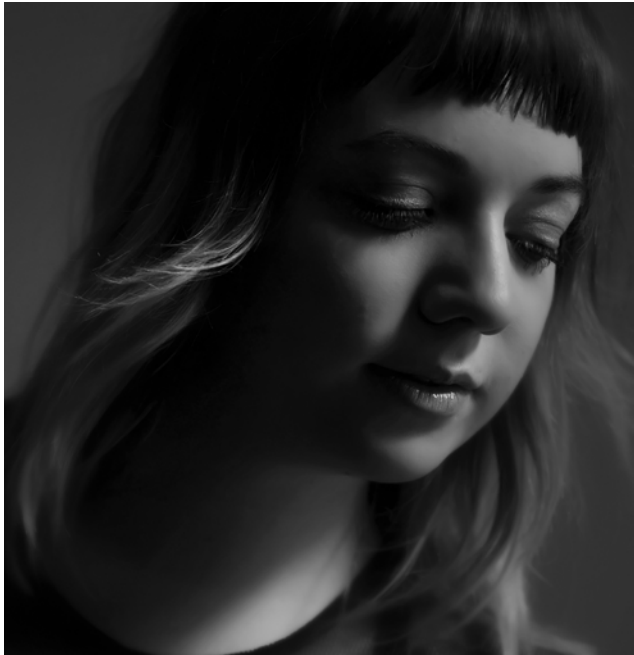
Bio

Michelle Valberg studied photography at the University of Ottawa and Algonquin College and self-published two books on black and white photography - Look Beyond... The Faces & Stories of People with HIV/AIDS (1996) and Dare to Dream... A Celebration of Canadian Women (2000). Follow Michelle on Instagram - @michellevalbergphotography

I believe that within each person dwells an inner life, and my role as a portrait photographer is to go beyond the outer shell to bring forward the true person that is hiding just below the surface. I have found that photographing in black and white often brings forward the most personal truth.

Black and white portraits are timeless. They are identifiable. They connect us to the subject with intention and intimacy. The eyes dominate and lighting can create dramatic power in black and white imagery. Without the distraction of colour, monochromatic portraits can shape a story and reveal the soul. The black and white

My father-in-law walks in the Remembrance Day Parade in Ottawa almost every year. There were thousands of people around the monument so I took a low position and used the top of the war memorial as the background. Sometimes you have to work around obstacles to get the shot.



Bella Cat is a musical artist from Chelsea, Quebec. This image was for her newest CD. She was having her make-up done by Leslie Anne Barrett in my studio when I noticed how beautiful the natural light was falling on her face. The dark and moody look lent itself well to a B&W portrait.

Jeannie Toomasie was the Inuk elder on the Canada C3 expedition in August. They had a legacy room that was dark with a few windows on one side. I wanted this natural light image of Jeannie, so I had a friend kick in a little fill light with a piece of paper. I love the challenge of working only with natural light.



portrait genre has been the constant throughout the history of photography.

When I scroll through black and white images, I identify with the eyes first. For me, the eyes are the connection to the soul—they capture emotion and reveal truths that exist within. I am fascinated by the tonal ranges and textures. When I am creating a black and white image, either through the viewfinder or in post-production, I tend to go with the more serious facial expression. The power of the eyes creates thoughtfulness and adds depth to the subject.

For me, this return to the realm of black and white photography is a re-awakening of sorts. The first years of my career were spent photographing in black and white. I enjoyed countless hours developing negatives and prints in the darkroom, always fascinated by the act of creating imagery. I loved every second of it. I thrived on it. Now, many years later, as I explore the world of digital photography,



David Pelly is a well-known author and Arctic explorer. I worked with him on an Adventure Canada cruise through the Northwest Passage when I saw him deep in thought. He didn't know I took his photo. Wonderful portraits can be made when the subject isn't aware of you taking their photo.

I often photograph in colour and process to black and white in post-production.

Over the past several years, I have mostly concentrated on the colour platform, but I have been lured back into black and white photography thanks to the inspiration provided by photographer Dave Brosha. I saw him speak in Ottawa this spring, and he told a story of going to Antarctica with the intention of

I had a fleeting moment to capture this image of the great Dr. Jane Goodall. On location and with only natural light, I asked her to look off and I positioned my camera at a low angle. I wanted a powerful look and pose. You sometimes have to act quickly to be effective with the light, posing and background.



Jimmy was our guide in Cambridge Bay, Nunavut. We were on assignment to photograph muskox and other creatures, but didn't have any luck with the wildlife, so we spent time taking portraits. Jimmy built this inuksuk by his cabin and it is an important part of his life.



A black and white close-up portrait of a woman. She is wearing a headband made of metal chains and coins. Her eyes are heavily shadowed with dark eye makeup. She has a nose ring and a small mole on her chin. Her hair is dark and slightly messy. The background is dark and out of focus.

Kila is my beautiful niece. The talented make-up artist and stylist, Leslie Anne Barret, took this creative session to a whole new level in the studio. Having a stylist is a critical priority in my studio work. I used only one Diva constant light for this portrait.

photographing only in black and white. His original intention didn't quite last the entire trip, as the colourful region enticed him to shoot some scenes in colour. Dave, who is an extremely talented photographer, reminded me to challenge myself, once again, to discover shapes and textures and look at the world differently through my viewfind-

er. I began to rediscover the beauty and complexities of black and white portraits. As is so often the case, when I shift my perception, a whole new world opens up.

Every photograph tells a story and strives to help the viewer connect with the inner truths of the subject. The optimal gift is a sharing of energy, a soul-to-soul connection between subject and viewer. Photographing in black and white can often provide the depth and enchantment you are seeking in your images.



Perspectives | Pro Tips for Shooting

BY NIKON AMBASSADOR **KRISTIAN BOGNER**

THE JOY OF Shooting in High Detail

Whether you are a professional photographer or an avid enthusiast, it is always exciting to start shooting with a new camera, especially when it surpasses your expectations and dramatically enhances your photographic capabilities.

I was fortunate to receive my new Nikon D850 just one day before heading up to the Arctic on a three-week trip through the Northwest Passage with Adventure Canada. The sensor in the D850 doubled the megapixels I had at my disposal in my Nikon D5—it was a quantum leap from 21MP to 46MP and this substantial increase in resolution inspired me to plan each shot more carefully and use all the techniques in my repertoire to fully capitalize on the extreme detail in each image.

I have always believed in the concept of “excellence in-camera, excellence out”—but shooting at this level of detail brought new meaning to the goal of getting the perfect image in-camera. With 46MP at my fingertip, it felt like I was shooting medium format in my DSLR.

Shooting Tips for High Megapixel Cameras

The most striking observation I had while shooting high megapixels was that everything—and I mean *everything* shows...

so you have to be more precise with your technique than ever before if you want your work to look amazing at full size.

Here are some points to remember and techniques for perfecting high resolution images.

Focus Precision

Set your focus selection to single-point or use a small cluster of points so you can precisely tell your camera where to autofocus. If you are shooting a portrait, put the focus point right on your subject's eye. If you are shooting a landscape or other type of scene, focus *exactly* where you want to draw the viewer's eye.

Bio

This year marks the 75th Anniversary of Bogner Photography. For more photography tips and videos check out Kristian's photo blog at kristianbogner.com or sign up for one of his photography courses in the Rocky Mountains and throughout Canada. Coupon code for PhotoNews Subscribers is: pnewsbogner75
photographicrockstar.com



Ilulissat Icefjord - I love the colour contrast of the cool ice and warm rock. I maximized the dynamic range of the Nikon D850 by shooting for the highlights in the ice and I was able to extend my shadow detail with D-lighting and a lower contrast setting. *Nikon D850 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/9 at 1/800 second, ISO 250.*



Greenland Colours – I found these amazing colours and textures while walking down the street in Ilulissat, Greenland. I used the vivid picture control setting with clarity and saturation increased to capture the image right in-camera. *Nikon D850 with AF-S NIKKOR 70-200mm f/2.8E FL ED VR, f/8 at 1/640 second, ISO 400.*

Sunrise on Ice

I shot this epic sunrise at ISO 1000 because I was shooting from a moving ship with a long lens and I wanted to ensure that I could get enough depth of field but also have a shake-free image. Don't be afraid to increase your ISO settings to freeze the moment, especially if you are moving.
Nikon D850 with AF-S NIKKOR 300mm f/2.8G ED VR II, f/8 at 1/1250 second, ISO 1000.



Elk - I captured this Elk using a shallow depth of field to blur the background slightly and create more emphasis on the animal. My focus point was right on the eye, and I made sure to shoot at a fast enough shutter speed to freeze any movement. *Nikon D850 with AF-S NIKKOR 300mm f/4E PF ED VR, f/4 at 1/2000 second, ISO 200.*





Fall Snow

A light snow fall followed by some blue sky weather is always a great opportunity to show details. Get out early while the sun is low and the snow hasn't started melting yet. Shoot for the highlights but ensure that there are details in most of the snow in your shot. You can check this in-camera by turning on highlight preview and seeing if your highlights are flashing to indicate they are blown out.

Nikon D850 with AF-S NIKKOR 70-200mm f/2.8E FL ED VR, f/10 at 1/640 second, ISO 160.

Steady Your Camera!

Holding your camera steady so there is no movement is crucial, because at high megapixels any movement is magnified. If you are shooting hand-held, I recommend putting dynamic pressure on your camera – pull tightly with your left hand from the lens and push with the palm of your right hand on the back of the camera, while locking your elbows against your body. This may seem obvious, but reminding yourself to use an “iron grip” can make a big difference. To get completely shake-free images, you may need to increase your shutter speed. Hand-held, I would recommend a minimum of 1/125 second with a wide angle lens, and 1/500 second with a telephoto. With any lens over 400mm I would shoot at 1/1000 second or faster.

If your camera is on a tripod, use a remote shutter release, exposure delay mode, mirror-up mode, or silent photography live-view shooting mode to reduce any camera vibrations. If your lens has VR (vibration reduction) then you can use it for slower exposures, but I recommend turning it off if you are shooting faster than 1/2000 second or if you are shooting near water or other moving or flowing objects that are not your actual subject.

Lens Performance

Keep in mind that the quality of your lens will show up more in the high resolution images, so try to shoot using aperture settings where your lenses perform at their best to achieve the sharpest results. Most lenses have good depth of field but exhibit lower sharpness at small apertures like f/22, so I would generally avoid the smaller aperture settings.

One of the really cool and useful new features on my Nikon D850 is called focus shifting, which can be used to take two or more images and automatically shift the focus so that you can stack the images and blend the focus at multiple distances. This works well when using an aperture like f/8 or f/10 where your lens performs at its best. For example, I can focus on flower that is close to the camera, and set my camera to take three shots while focus shifting for different distances—this will produce a stacked image where my foreground, middle-ground and mountain background are all in perfect focus. This works well for difficult landscapes requiring significant depth of field, and it is absolutely amazing for macro photography—I have tested focus stacking using more than 150 high megapixel images, and the results are incredible!

Choose Your Filters Wisely

When you move up to a very high resolution camera, your choice of filters becomes much more important. Use filters and polarizers on your lens only when you need to, make sure they are high quality and perfectly clean so they don't soften the performance of your lens. In my opinion, polarizing filters are often overused and are only really needed when you have to reduce glare or reflection, or when you don't have an ND filter and want to cut exposure by 2 f/stops. Remember that you can do a lot right in-camera with Picture Control Settings to enhance clarity, sharpness and saturation and by manually adjusting White Balance to warm and cool your images.

Conserving Memory

Memory definitely gets used up fast when you shoot high megapixel RAW images. Get into the habit of shooting precisely, but shooting a bit less if you can, and you will save a lot of memory. Take a moment to zoom in and evaluate your image in the moment and delete extra frames that you do not need. If you know that you will never need very large images of a specific shot, you can lower the resolution in-camera, but remember to reset to full resolution before you put the camera away. I recommend getting memory cards that have a fast write speed—not just a fast read speed.

Set a Creative Goal and Visualize the Outcome

Photography is art, and for me there is great joy in creating images that display excellence at the highest possible resolution and quality that I can achieve. When you are out shooting, set a creative goal and completely visualize the image in final form. You may want to show your images printed on a large canvas on your living room wall to display the amazing detail, or perhaps you want to see your work on a large screen 4K TV or monitor—all of this is now possible to a greater degree than ever before—if you are careful to use the best techniques possible when capturing the image.

Get excited about the high resolution image technique. Review your image on-site, and see if you can tweak it or perfect it in-camera and in the moment. Could it be cropped differently? Are there any distracting elements that can be avoided? Is it sharp? Is your horizon-line perfectly level? Is your exposure optimal? If you have a great composition, shoot a few extra shots just to make sure that you nailed it. Plan for each photograph to be something amazing, and then work passionately to make it happen!



Photo by Nina Stavlund

IN THE FIELD | WILDLIFE

BY TONY BECK

Adapting to Natural Light

Female Red Phalarope – Northwest Hudson Bay

Bright sunlight is the best light for wildlife. It provides the best colour and contrast while allowing you to keep your ISO low, and your shutter fast. However, to maximize the quality, the sun should be on your back, and your shadow pointing directly at your subject. *Nikon D500 with AF-S Nikkor 200-500 f/5.6 VR zoom, ISO 400, 1/1600 second, f/7.1.*



Bio

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

Planet Earth orbits the sun at a precise distance for life to thrive. During the day, the sun dominates the sky, casting photons onto everything in its path. However, various liquids and particles floating through our atmosphere can filter out specific frequencies changing the intensity, distribution and colour of the light we see.

In order to improve technical and creative control, photographers should learn to interpret all of light's subtle variations so they can adjust their field techniques accordingly.



Sandhill Cranes silhouetted against a Prairie dawn - Saskatchewan

I maximized the impact of this sunset silhouette by setting exposure for the sky. *Nikon D200, AF-S Nikkor 300mm f/4 with TC14EII teleconverter, ISO 100, 1/1250 second, f/7.1.*

Nature photographers have very little control over their photographic subjects, and very little control over natural light. Situations in the wild usually force us to improvise to adapt to the whims of weather and the unpredictability of animals. We can evaluate any situation by reading the light and interpreting the actions of our subjects, but the only genuine control we have over our photographs is when we modify our behaviour and manipulate our camera settings. For successful images, we need to heighten our awareness, manoeuvre into the most effective position for a good composition, and properly set our exposure and focus.

Exposure

Let your camera's meter help you read the light by providing a reference. Learn which metering options come with your camera, and which best meets your objectives. Any of the metering modes can give you an accurate exposure reading depending on the colour and tone of the scene.

All of the automatic exposure options expose images based on the meter reading, and the camera always delivers exposure appropriate for an average scene. For optimum control, I recommend setting your exposure manually. If you are uncomfortable with manual settings, and insist on using auto exposure, you can still control the light by using the exposure compensation function. Regardless of your preferred exposure options, it is always best to learn how to read light so you will know when to adjust the settings.

Back in the early days of film, the industry standard for meters was set at 18% of light reflecting off most subjects. Although the average photograph reflects a mid-tone of 10 to 20%, it is uncommon to find average situations in nature. White and black subjects are at the extreme ends of the colour spectrum. These extremes will trick meters into displaying incorrect readings. Unfortunately, meters want to make all images look grey (mid-tone). To do so, they give readings that typically overexpose dark tones and underexpose white tones. To correct this, simply adjust your exposure accordingly. When faced with black and white subjects like penguins or zebras, I recommend exposing for the highlights. You can always retrieve details in the shadows in post-processing. It is



Tufted Duck Drake - Iceland

I used the "Sunny 16" rule to capture a proper exposure and retain detail in the drake's feathers. The dark colour against deep blue water would have skewed the auto exposure reading. *Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, ISO 400, 1/1250 second, f/9.*

much easier to fix the shadows than to try and recover information from overexposed highlights.

Shooting in Sunlight

My favourite light for wildlife is bright, unobstructed sunlight. Unfiltered sunlight allows you to set fast shutter speeds while maintaining low ISO settings. These settings provide the greatest degree of colour, contrast and sharpness. However, for this to work, the sun must be at your back with your shadow pointing directly toward your subject.

A convenient guideline for sunlight situations is the “Sunny 16” rule. The proper exposure for anything reflecting unobstructed sunlight is for the shutter to match 1/ your ISO setting while your aperture is set to f/16, or you can use any aperture/shutter/ISO combination that matches the same exposure value. For wildlife, I rarely use small apertures like f/16. I can still properly expose sunlit subjects by opening the aperture and I can speed up the shutter while keeping the same exposure value as the “Sunny 16” rule. For example, on a sunny day, I automatically place my settings at ISO 200, 1/1000 second shutter speed, and f/7.1. A shutter speed of 1/1000 second helps prevent camera shake and freezes the action. In most cases with telephoto lenses, f/7.1 will still provide a reasonably shallow depth of field that keeps the background blurry.

Coping With Cloudy Conditions

Cloudy overcast light is one of the easiest conditions to work under. Diffused light is evenly distributed over your subject, removing dark shadows and making it easier to find good compositions. However, filtered light is always less bright, forcing you to use exposure settings that either increase ISO or slow down the shutter. Both have drawbacks if you demand high quality in your work. If you slow your shutter down, you can help prevent camera shake by supporting your equipment with a tripod or monopod. If you are not using a tripod, activate the vibration reduction or image stabilization if your equipment has this feature.

Challenging Light

In high contrast situations, reflectors can help fill in shadows. But you will need extremely cooperative subjects if you plan to manipulate a scene with lots of tools, props and equipment. I have effectively used reflective surfaces to photograph very tolerant insects, amphibians and small mammals.

Backlit situations can cause exposure challenges. With the sun in front of you, everything between you and the light source will be in hard shadow. For situations like this, on average I will add about 1.5 to 2 f/stops of light to the suggested settings based on the “Sunny 16”



Adult male Northern Cardinal in fresh snow - Ottawa

Cloudy overcast has its advantages when working with wildlife. The diffused light reduces shadows making it easier to place your subject into a good composition. Unfortunately, the lower light levels require you to increase ISO or slow the shutter duration. Fortunately, many new cameras can handle higher ISOs reasonably well. *Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, ISO 800, 1/1000 second, f/7.1.*

rule. Depending on your subject, or your photographic objective, you might not want to have the sun in your composition. There are exceptions to this, as some backlit images can be very appealing, especially if they include rim lighting on your main subject.

Sunsets are easy. Just expose for the sky, and don't worry about any subjects in the foreground. Stark black silhouettes against a crimson sky make strong compositions.

The subject of natural light is endless. However, the most important point is simply to get into the field, and pay attention to everything.

To paraphrase from a discussion on evolution: *It's not the strongest, best equipped or most intelligent photographers that get the best shots, but those that are most adaptable to changing light.*



Adult Adeline Penguin - Antarctica

Black and white subjects can be challenging. In such situations, expose for the highlights. Later, during the editing process, you can retrieve the rest of the details by brightening only the dark tones. *Nikon D4s, AF-S Nikkor 80-400 VR zoom, ISO 200, 1/800 second, f/10.*

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FLASH 101

BY WILL PRENTICE

Capturing Holiday Memories

The holiday season is my favourite time of the year for photos. It's a time when family and friends get together, where there is more food than your stomach can handle, and when the world seems to be filled with colourful lights and decorations. Our family also has a couple of birthdays during the season to add to the celebrations!



Adding a touch of front fill flash illuminates that magical moment when Santa and my son shared a story.

Charge your camera batteries. Put fresh batteries in your speedlight. If you expect to take a family group photo, put your tripod quick release plate on your camera and set your tripod in a handy place. Use a fresh memory card or copy all the photos from your memory cards to your computer and then format those cards, in camera.

I tend to shoot with one lens, as the holidays can get very busy and time is of the essence. Usually, everything happens indoors where it's darker and I know that I will want to use fast apertures. I generally use either my Tamron 24-70mm f/2.8 or my Tamron 45mm f/1.8 on my Nikon D810. These wide aperture lenses give me a great advantage—they can help declutter messy backgrounds.

If you haven't become familiar with all the functions of your camera, stick to your "Green" settings to shoot in Auto mode. It is very important that you are able to shoot quickly to capture the image—this is no time to fiddle with camera settings. A child unwrapping a puppy only happens once!

Night portrait mode can be your friend, unless people are moving too fast. This mode helps balance your exposure between foreground and background.

Bio

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 PHOTONews TV on YouTube. For more of his work and bio, check out www.capturaphoto.ca

How do you, as the family photographer, make sure that you don't miss an important memory?

Here are my top tips and camera settings to make sure you get the shot.

Camera Setup

I always check my camera gear and settings before any big event – you sometimes forget when you shift settings to take a shot, and leave the camera set for long exposures when you really should reset it to your "normal" settings. I prep my gear the night before any special event.



Kenko R-Cross Screen filter creates a star pattern on your brightest highlights. This added a twinkle to Paul the Snowman.

If you are familiar with your camera settings, use Program, Aperture Priority or Manual modes. I like to set Auto ISO with a minimum shutter speed of 1/30 second. My lenses have Vibration Compensation, which allows me to use slower shutter speeds to get more of the ambient light into the scene—this helps to create a more balanced image.

My grandchildren have two speeds: fast and warp! This makes choosing the right focus mode very important. I use AF-C (AI Servo) and single point to keep focus on my subject. Never use AUTO AF – your camera will usually pick the wrong subject on which to focus!

For indoor shots I always use a speedlight, currently the Metz 64 AF-1. I set it to TTL and turn on the front fill reflector. I often attach an Aurora Portaflex flash modifier or I use the integrated fill card.

For speedlight settings, I always set the Flash Exposure Compensation (either on camera or on the speedlight) to somewhere between -1 to -2. I don't want flash to overpower the image – I want a bit of added light and a nice balanced exposure. The Metz 64 AF-1 allows very quick and easy exposure compensation—if you set the exposure compensation on your flash, rather than on the camera, you will not forget to adjust the camera setting the next time you pick up the camera.

Get the best shot

Now that your camera is set, think about what type of images you want. For birthdays, we usually have the celebrant sit at one end of the table. For Christmas, everything happens around the tree. I sometimes organize my subjects to create a posed composition, but in the heat of the moment, it is always easier for me to move around a group than it would be to get everyone to stop and pose.

One common mistake I see when adults photograph children is they shoot from a standing position, looking down at the child. Your images will seem more natural if you get down to the child's eye level. When you photograph children from eye level you can see so much more of their face. I like to sit or kneel on the floor when presents are being shredded, to catch the look of delight on the children's faces!

I always bounce my speedlight by pointing it either straight up at the ceiling or at a 60° angle if the ceiling is high. One of my favourite features of the Metz 64 AF-1 is the front fill flash – it adds a pop of light out front in addition to the bounce.

For those following the Flash 101 series of articles, in the last issue I demonstrated



The sun was backlighting my son at Thanksgiving. Front fill flash, set to TTL+BL and +1 Flash Exposure Compensation to overpower the sun.

the effects of different flash modifiers. The Aurora Portaflex is one of my preferred flash modifiers as it creates a very flattering soft light and reduces shadows. Essentially, this works like a large white card. The Portaflex is light and attaches to the flash easily with Velcro.

Remember – celebrations are all about fun. When your camera is held up to your eye, keep your shutter button half-pressed or use rear button AF to maintain focus so you don't miss the shot. Don't forget to put the camera down every once in awhile to soak up the joy and share a few laughs.

Christmas portraits capture the joy of the season. The Christmas lights in the background add a touch of light and colour to the dark hallway. On camera LumiQuest Softbox mounted on a Metz 64 AF-1 gave me nice soft light for this portrait of my daughter and granddaughter. I don't like to be at the mercy of window light.





Photography is about capturing lasting memories. Flash bounced off the ceiling and a fill card preserved this loving moment between my wife and her dearly departed mother a few Christmases ago.

Challenge Yourself

Holiday season isn't just for better snapshots of family and friends. With all the fancy decorations and lights, it's a great opportunity to try new techniques.

One year, Santa brought me a Kenko R-Cross Screen filter, which creates an optical starburst pattern when you focus on bright lights. Lucky for me, I had bright lights on my tree and all around the house.

Decorations also have impressive detail. This is a perfect opportunity to use a macro lens, like the Tamron 90mm f/2.8 or the Laowa 15mm f/4, to photograph some new angles. Who knew a Nutcracker could be so interesting?

If you don't have a macro lens, Kenko extension tubes allow your regular lens to focus closer. Extension tubes are an affordable alternative to macro lenses as they move the lens farther away from the sensor but maintain all electronic contacts – and your autofocus and image stabilization functions still work!

Lighting macro images is a breeze when you use the Metz mecablitz 15 MS-1 – this is a great flash designed for macro use. You can also follow some of the off-camera speedlight tips from the Winter 2016-17 issue and use your speedlight off-camera to help illuminate your macro images. An off-camera speedlight in your hand allows you to place the light where you want it.

For aspiring food photographers, there is ample opportunity to photograph a seemingly endless array of dinners and treats and beverages. Some-

times photographing stops me from sampling the delicious treats of the season, but indulgence is as much a part of the fun as the photos.

Try something new

The holiday season is full of cultural and religious festivals where cameras are welcome. From Diwali to Thanksgiving; Kwanzaa to Hanukkah; Celebration of Light to the Quebec Winter Carnival, there are events in every community across the country, and photographic opportunities abound.



Picking the right place to photograph from lets me capture images from flattering angles. I use AF-C so I don't miss the smiles. A Cactus V6 II triggered a couple of off-camera Cactus RF-60 flashes. I'll set the flashes on shelves and bounce them off the ceiling or add Lumi-Quest softboxes for nice soft directional light.



Macro image of one of my wife's army of nutcrackers. A Metz 15-MS1 macro flash provided the light.

Challenge yourself with the tips above to add magic to your memories. Drop by PHOTO News Canada on Facebook and share your favourite holiday and celebration images. If you have not seen the previous Flash 101 articles, please visit the website at www.photonews.ca and check out the FREE digital edition archives.

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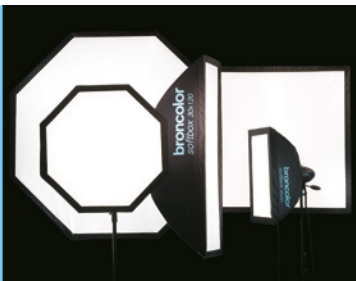
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Printing 101 | Photo Prints

BY DAVID LIBRACH

The Perfect, Stress-Free Holiday Gift!

The holiday season is a happy time of year—a time to get together with good friends and family, over-indulge in festive feasts and relax and be merry. Many of us welcome the season as an opportunity to be generous and buy gifts for our loved ones, and bring gifts to our hosts who have graciously opened up their homes and hearts to us. It's not that we have to buy presents, but rather that we want to buy them something.

This is not purely for selfless reasons... studies have shown that giving a gift actually makes *you* happy! But that joy can sometimes be overshadowed by the stress that accompanies trying to select “the perfect gift”.

Not every gift decision presents a challenge. When it comes to gifts for children, my two young sons for example, are easy to buy for. Throughout the year, they bombard my wife and I with suggestions for presents. The only decision that has to be made is choosing the gifts that meet our budget and, like Ralph's mom in *A Christmas Story*, making sure it is appropriate and that the children can't shoot their eyes out with it.

What about the people who are more difficult to buy for? The ones who admittedly don't need, or want, anything? Could my in-laws use a new bicycle with training wheels? No. Will friends who invite us over for a drink after our turkey-induced nap want a pack of Pokémon cards? Probably not.

The ideal solution, especially for avid photographers, is to share your creativity by gifting a photographic print. It is the perfect stress-free gift for several reasons:

- **You already have thousands of photos.**

At any given time, you most likely have thousands of pictures on your cell phone in your pocket. No need to fight the mall crowds or wait for a sale to buy the perfect gift.

While image quality is not on par with the DSLR that you've invested thousands of dollars on, a 4x6 (or even an 8x10) printed from today's cell phones can sometimes look



"We make a living by what we get. We make a life by what we give."

- Winston S. Churchill

as good, if not better, than the same size image taken with a DSLR a few years ago. Plus, we tend to take more candid, off-the-cuff photos with our phones than we do with a proper camera, which makes those images more intimate—causing powerful emotions for the viewer.

- **A photo will be cherished forever.**

A printed photo will not go out of style in a month or a year. It will not be returned to the store for a different size, or exchanged for a credit note to be used at a later date. Instead, long after the fridge is devoid of leftovers and the dried-up pine needles have been swept from the floor, a picture will still be proudly displayed for all to see and treasured for many years to come. That is because it is a constant visual reminder of a happy memory, and this treasure becomes more precious as time goes by.

- **It is easy to be creative with a photo and it is only a small investment.**

There are many easy, creative ways to display photos these days, and you won't have to break the bank to do it. Yes, a large a 20" x 30" photograph that has been professionally printed and framed can cost hundreds of dollars, but most of us can probably find enough change in our couch to cover the costs of printing a 4x6 for everyone on our gift list. All you have to do is go out and get a nice frame, get the photograph mounted on a plaque, or even have it reproduced on a coffee mug. You can expand the project by creating a personalized photo album to give as the ultimate gift of memories.



"It's not how much we give but how much love we put into giving."

- Mother Teresa



Gifts of photographic art is easy. You don't even have to get out of your pajamas or leave the comfort of your house to do it! There are many online services where you can upload your photos, choose your layout or framing options, and let the experts do the work. Within a few days, you will have a professional-looking photo album or unique photo gift delivered to your home. Better yet, many online photo finishers give you the option to mail the album directly to the recipient on your behalf. This is especially handy as a gift for someone who is out of town.

- **It's a great DIY project and something the whole family can participate in.**

If, like me, you enjoy printing your own photos at home, try using some of the non-traditional papers like the Metallic Gloss from ILFORD Galerie. You will be amazed at the unique qualities it can give your photograph. Why not try printing on some hand-made rice paper, or 100% cotton rag paper. These papers can be readily purchased or ordered from your local photo retailer, but it can be challenging to find a print shop that uses them commercially.

Another great idea is to print a bunch of photos and get the kids to cut them out and glue them to a piece of coloured construction paper as a collage. You can even have them write something special or draw a picture of themselves

next to the photos. In an instant, you have a personalized gift that your kids will be proud to give to someone.

Of course, a photo print isn't the always the perfect or most appropriate gift. Does my eldest son's elementary school teacher really want a framed photo of him to take home? No. But the grandparents would love a candid, printed photo of our boys, or of the whole family, and our friends would cherish a framed 4x6 of an image that we took of them at their wedding last year.

Prints can be an incredibly special, personalized gift that comes from the heart and they will be loved for years to come. Best of all, you probably already took the photos months ago and you don't have to fight for a parking spot at the mall to find it or refinance your house to pay for it!



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Cool Photo!

For images that depict the Canadian winter...



Sunset on a Cold and Wintry Day – Linda Witteveen, of Monetville, Ontario, captured this winter scene with a Nikon D90 and Tamron 18-270mm lens, shooting at 1/800 second, f/5.0, ISO 400. "I waded through the snow on a very cold January day to take this photo of sunset at the lake. Most of my photos are taken in my own back yard!"

The PHOTO News Canada Winter 2017/2018 Challenge theme is "Cool Photo!"

Your assignment: to photograph an image that conveys a sense of outdoor fun in the Canadian winter-scenes may include children at play, interesting perspectives and lighting, or the visual cues that bring a chill to your mind when you think of the snow and ice of winter.

You may want to interpret the theme from a creative approach, using ambient lighting in the early morning or late afternoon to show the "blue hours", or you could tackle night photos during the holiday season... but the concept for this assignment is to capture an image that brings to mind the reaction "Cool Photo!"

You may submit images photographed prior to the Winter of 2017.

The contest is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photoneWSgallery/ and look for the Winter 2017/2018 "Cool Photo!" 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 "Cool Photo!" Challenge is January 15, 2018.

See your pictures in print!

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

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



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