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# PHOTO

VOLUME 27, NO.4 / WINTER 2018-2019 / \$6.98

# NEWS



PORTFOLIO: PAUL ZIZKA

## Cutting Edge Images

MATHIEU DUPUIS

**The Chic-Chocs at the Blue Hour**

DANIEL DUPONT

**How to Analyze the Histogram**

### PLUS:

DR. WAYNE LYNCH

**Galapagos—Lessons Learned**

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**Tropical Nature Techniques**

MICHELLE VALBERG

**Photography and Philanthropy**

MICHAEL DEFREITAS

**Travel Photography Tips**

FLASH 101

**How Much Light is Enough?**

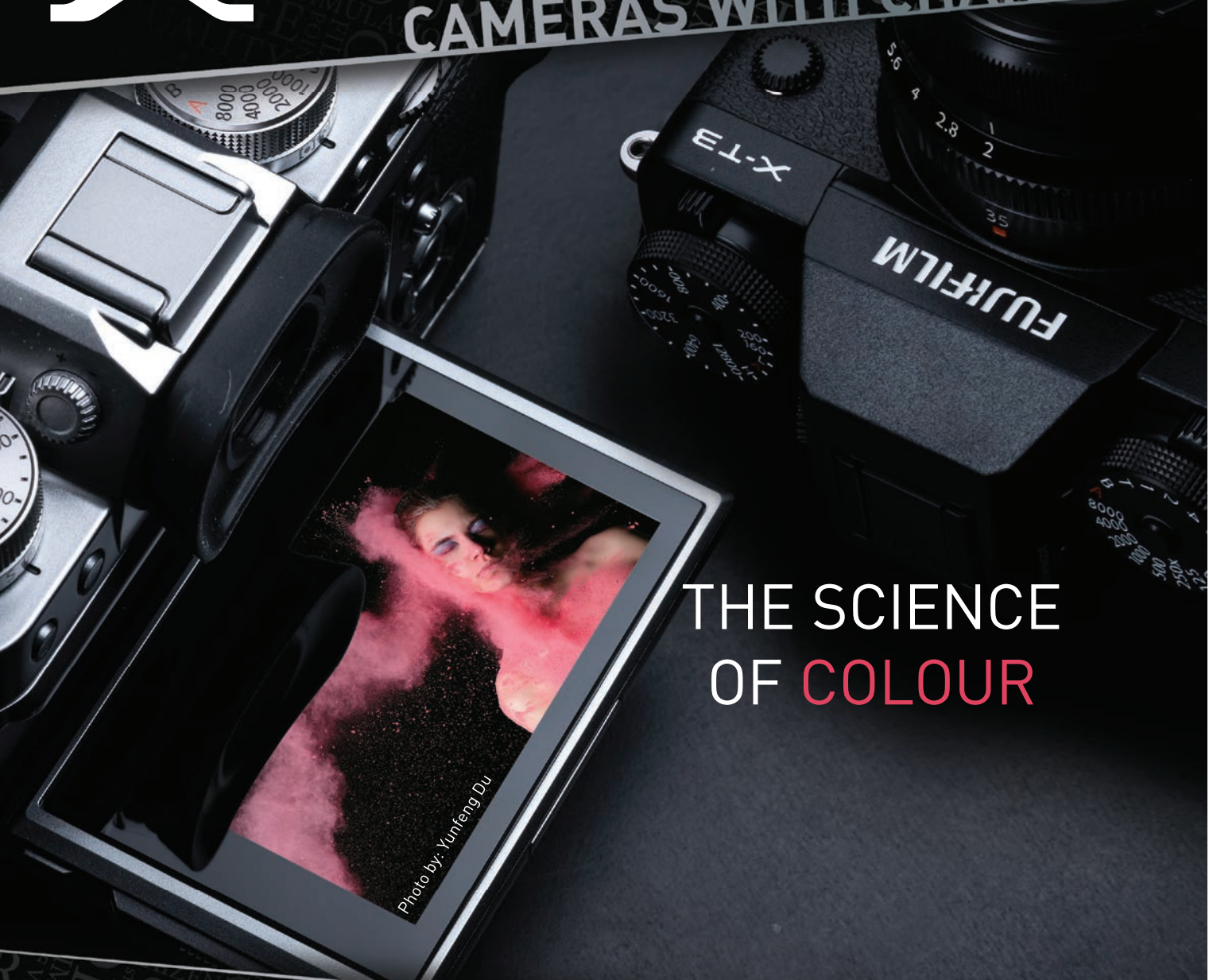
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Photo by Paul Zizka

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## FOCAL POINT

BY NORM ROSEN, EDITOR | [editor@zakmedia.ca](mailto:editor@zakmedia.ca)

# Let it Snow!

### Join the conversation!



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

As PHOTONews readers may be aware, our creative team includes some very enthusiastic winter photographers. Jacques Dumont and our creative artist Jean-Denis Boillat are avid skiers. Michelle Valberg leads photo tours to Canada's Arctic, Kristian Bogner spends the winter photographing snow sports, and I have spent a lifetime skiing, snowmobiling, and playing in the snow with my cameras.

Winter brings a fresh array of challenges for Canadian photographers, and we celebrate our triumph over the cold just as the pioneers celebrated the act of surviving winter.

After many years of photographing winter landscapes, ski and snowmobile events, I have developed a workflow that produces perfect exposures every time. I carry two pieces of equipment to measure the ambient light on a cold winter day—a light meter, and a grey card. I use the meter to measure the incident light that falls on my subject—this produces a correct reading in almost every instance. I use the grey card and the camera's meter to measure the exact amount of light

that passes through my lens and whatever filter I may be using. The method is simple—hold the grey card at arm's length, so that the light falls on the card at the same angle and the same intensity as it falls on your subject. Take note of the camera meter's settings, and either adjust exposure manually, or dial-in the appropriate exposure compensation.

If cold weather photography chills your enthusiasm, you can follow the adventures of Dr. Wayne Lynch as he explores the wildlife of the Galapagos Islands, and share Michael DeFreitas' fascination with the colours and patterns of Peru. Tony Beck adds to your knowledge of wildlife photography by offering a series of tips for shooting in tropical destinations... all of these features are presented to inspire you to make this winter a celebration of photography.

### Time to Help

We are very proud of the many contributions our PHOTONews team have made to the community through their work. Please take a few minutes to read how Michelle Valberg has embraced philanthropy as part of her life—the story forms this issue's *Canadian Angles* column.

As we approach the holiday season, the PHOTONews team encourages you to use your skills and creativity to bring joy and comfort to friends and family who may welcome the gift of a photograph... it is a wonderful experience to share your vision of the world, and to volunteer your time and energy in support of a worthy cause.

#### PHOTONews

Volume 27, Number 4 / Winter 2018-2019

**ON THE COVER:** Paul Zizka took this spectacular over/under self-portrait shot on a supraglacial lake on the Greenland Icecap. *Canon EOS 5D Mark III, 16mm, f/16, 1/1000 second, ISO 1600.*

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Photo by Paul Zizka

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 **VANGUARD**

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# **ALTA FLY 55T**



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# Laowa 10-18mm F/4.5-5.6 FE Zoom

Laowa has announced the release of a 10-18mm f/4.5-5.6 Zoom lens for Sony FE mount camera systems.

This lens is currently the widest zoom lens available for Sony full frame E-mount cameras. Designed primarily for travel photography, Laowa has managed to compress the size to be the smallest in its class, less than 9.1 cm long and only 496g (1.1lb). The 102° (18mm) to 130° (10mm) angle of view provides flexibility for photographers to compose landscape or architecture photos with ease. The aperture system is carefully re-designed to produce the best sun-star renderings among all UWA lenses in the market.

The Laowa 10-18mm is designed for outstanding image resolution with 14 elements in 10 groups, including two aspherical elements and one ex-

tra-low dispersion element. The zoom features a 102° (18cm) to 130° (10mm) perspective range. The aperture ring can be switched from click to clickless, an ideal advantage for videographers.

It focuses as close as 15cm for mini-macro photography. The lens features 5 straight aperture blades which yield pleasing and clean 10-point sunstars for spectacular daylight and nightscape images. The lens utilizes 37mm rear filters and it is compatible with the new Laowa Magnetic Filter Holder for 100mm-wide "slot-in" gradient filters.

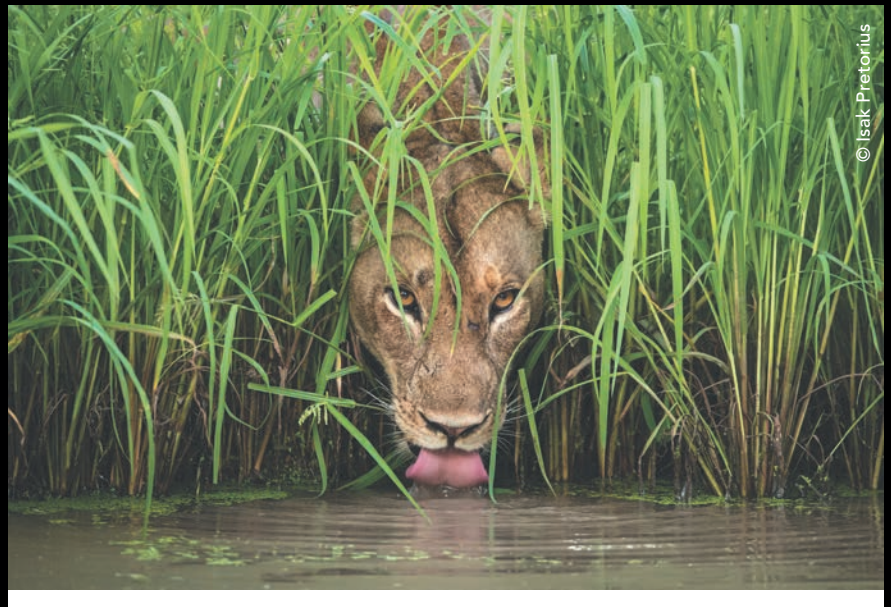
The new lens will be available this month in Sony FE mount, and will soon be available for Canon EOS-R and Nikon Z systems—for more information please visit [www.laowalenses.ca](http://www.laowalenses.ca).



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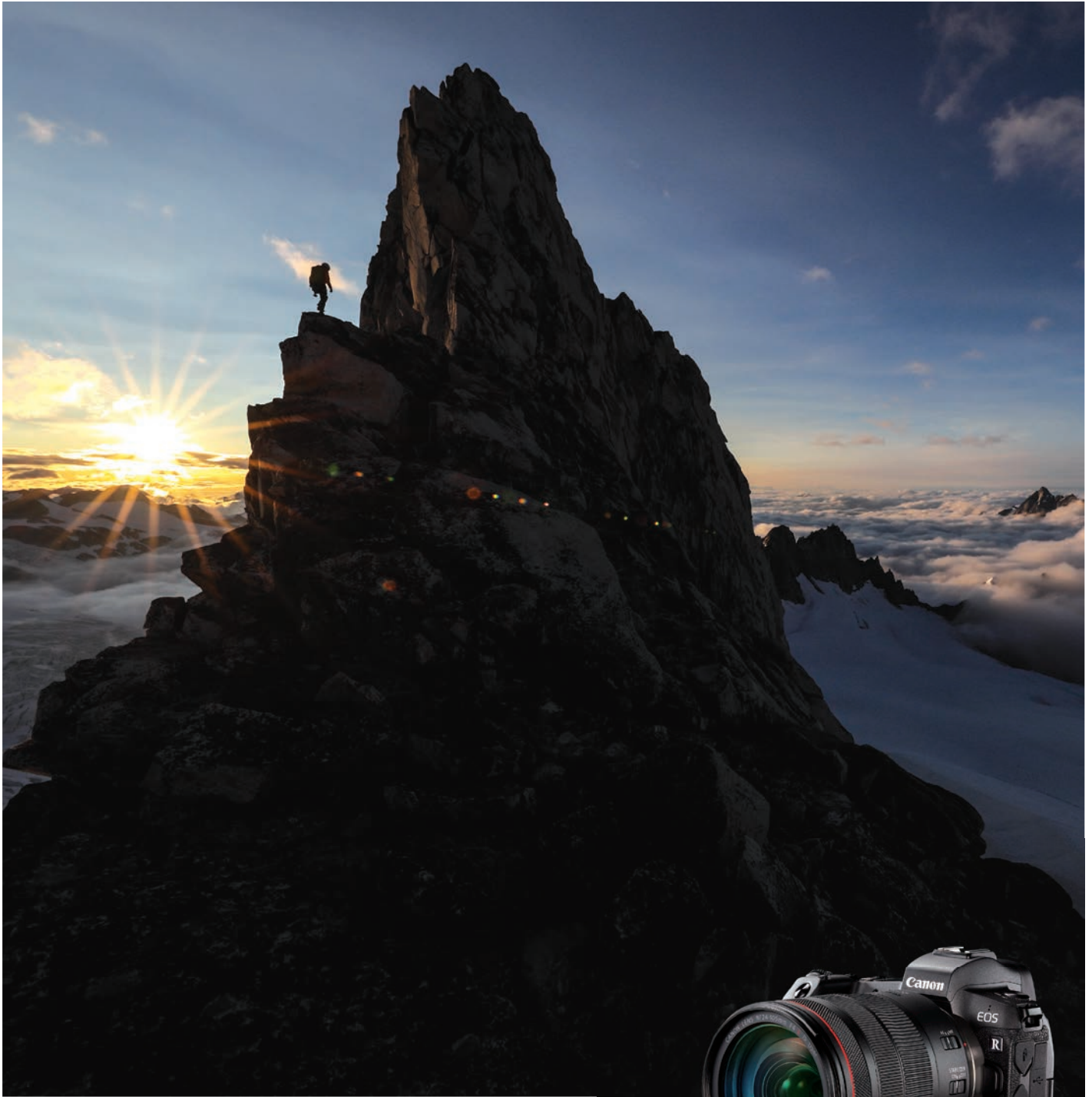


**PHOTOGRAPHED BY**  
Jimmy Chin

**LOCATION**  
Waddington Range, Canada  
45° / 6:18<sup>AM</sup> / 9053<sup>FT</sup>

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## CANON EOS-R

# Full-Frame Mirrorless



Canon Canada has announced the launch of a new line of full-frame mirrorless cameras, the EOS-R series, describing the introduction as "Evolution Meets Revolution".

The EOS R line will feature the newly designed RF mount, a versatile and powerful new system that supports all current EF, EF-S, TS-E and MP-E lenses through the use of mount adapters.

The Canon EOS R features Dual Pixel CMOS Auto Focus with 5,655 manually selectable AF points, supporting AF at up to f/11 with a 384 zone (24x16) real-time metering system. With a 30.3 megapixel CMOS sensor and the DIGIC 8 processor, you can shoot up to 8.0 frames per second, and you can capture 4K UHD video up to 30fps and record in 10-bit 4:2:2 (with an external recorder).

The EOS R is available for an estimated retail price of \$2,999.99 for the body only, and as a body-and-lens kit with the new RF 24-105mm F4 L IS USM lens for \$4,399.99.

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

## FUJIFILM GFX 50R

# Medium Format Mirrorless



The new FUJIFILM GFX 50R rangefinder-style medium format mirrorless digital camera, features a FUJIFILM G Format 43.8 x 32.9mm sensor with a 51.4MP resolution and high-performance X-Processor Pro image processing engine.

The FUJIFILM GFX 50R is a compact, lightweight rangefinder-style camera with a 0.77x3.69M-dot organic "OLED" electronic viewfinder. It is the first model in the GFX system to feature Bluetooth® compatibility. The camera has a rugged, weather-sealed body, that weighs 775g with built-in EVF, approximately 145g lighter than the GFX 50S. The body is just 66.4mm thick, 25.0mm thinner than the GFX 50S. The GFX system is compatible with a variety of software, including "Capture One Pro (FUJIFILM)," to provide added options for commercial and fashion photography. The GFX system supports tethering software "HS-V5 for Windows" and "Tether Shooting Plug-in PRO for Adobe® Photoshop®," to enable professional photographers to incorporate the GFX system into their regular workflow.

For more information, please visit [www.fujifilmusa.com/northamerica](http://www.fujifilmusa.com/northamerica)

## BRONCOLOR F160

# LED Lighting for Photo or Video Assignments



Broncolor has introduced a compact, affordable, and fully-featured LED F160, a continuous light source ideal for studio or field use, for photographic or video assignments. The LED F160 delivers adjustable colour temperature from 2,800 to 6,800 K in steps of 50 with an average CRI of 97 (99 at 5,500 K)—these settings match a range of light from tungsten to daylight, and a magenta/green adjustment to fine tune the output.

The LED F160 outputs up to 12,000 lumen (equivalent to about 650 W halogen), and the LED array has a diffusion dome that can be moved within the housing to offer adjustable point-to-flood lighting. The LED F160 has a standard broncolor mount, making it compatible with the full range of broncolor light modifiers. For ultimate convenience, the LED 160 offers Wi-Fi control using the bronControl app.

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





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## FRANÇOIS BRUNELLE

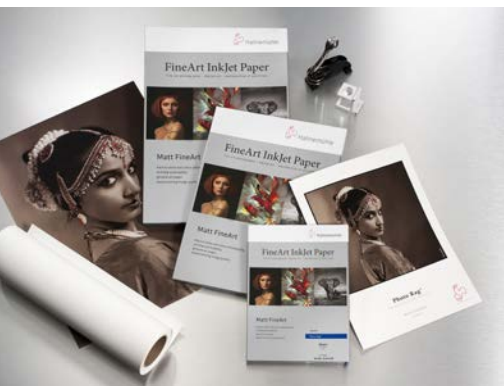
# Kedl Prints on Display in Quebec City

The Musée de la Civilisation, set in Old Québec City, has selected the Hahnemühle Photo Rag® 308 paper for their ex-

hibition "My 2000-Year-Old Double" that will run until May 12, 2019.

Photos are from Montreal photographer François Brunelle. The printing of over 90 pieces was entrusted to Kedl Visual Solution who picked the excellent Hahnemühle Photo Rag® 308 Paper recognized for its archival quality among other attributes. This paper produces outstanding prints that feature brilliant colours, deep blacks, striking contrasts and perfect reproduction of detail.

Visit [www.hahnemuehle.ca](http://www.hahnemuehle.ca) to find out more about this fascinating exhibition.



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

# Panasonic Announces Two New Lumix Cameras and a New Leica Lens

Panasonic has announced the development of two new LUMIX Digital Single Lens Mirrorless cameras and a new LEICA 10-25mm Lens. The cameras will feature the newly-developed 35 mm full-frame image sensor and image processing engine. Effective pixels: approximately 47M for the S1R and 24M for the S1. The LUMIX S1R and S1 are the world's first cameras to support 4K 60p/50p video recording and feature Leica Camera's L-Mount, with a 35 mm full-frame image sensor and Dual I.S. image stabilization system.



Panasonic Canada expects to release the LUMIX S1R and the S1 models in early 2019.

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



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# CHALLENGE

## The Blue Hour

The PHOTONews Autumn 2018 Challenge theme was "The Blue Hour".

The assignment was to photograph an image during the early hours of the morning, or at twilight, to illustrate the impact that ambient light has on a subject or a scene. We also suggested that the theme could be interpreted from a creative perspective, celebrating the colour blue as the main subject of the image.



### The Spirits Dance

Cheryl Hare of Rosetown, Saskatchewan, captured this auroral image using a Canon EOS Rebel T3i equipped with an 11-20mm f/2.8 lens. Settings were ISO 800, f/2.8, 8 seconds, Tungsten white balance. *"The Spirits Dance! - A magical December night that combined a full moon, trees heavily defined with dense hoar frost and the vivid dance of the Aurora Borealis!"*



### Composition in Blue

Michael Schwartz of Vancouver, B.C., captured this abstract image with a Canon 5D Mark III and EF100mm macro lens, shooting at 0.4 second and f/11, ISO 100. *"This is a table top shot, in front of my PC, of a clear crystal vase back-lit by one of my (mainly) blue images."*



**Cathedral**

Sinisa Popovic of Whitby, Ontario, captured this image of a cathedral with a Nikon D5600 and 18-55 mm kit lens, shooting at 18mm, 1/30 second, f/8, ISO 3200. "I shot this image when I was on vacation this July. It was taken at the main city square in Novi Sad, Serbia. I framed the cathedral with columns of the city hall building for additional sense of depth and contrast between the yellow columns and blue sky."

**Mistic Blue**

Bea Binka, from Kitchener, Ontario, captured this image of the pier at Fifty Point in Grimsby with a Nikon D600 and 50mm f1.8 lens, shooting at f/22, ISO 100 for 83 seconds. "This image was created on a cold and very misty October morning before the dawn. Fifty Point is a magical place that changes on every visit; never the same image twice."

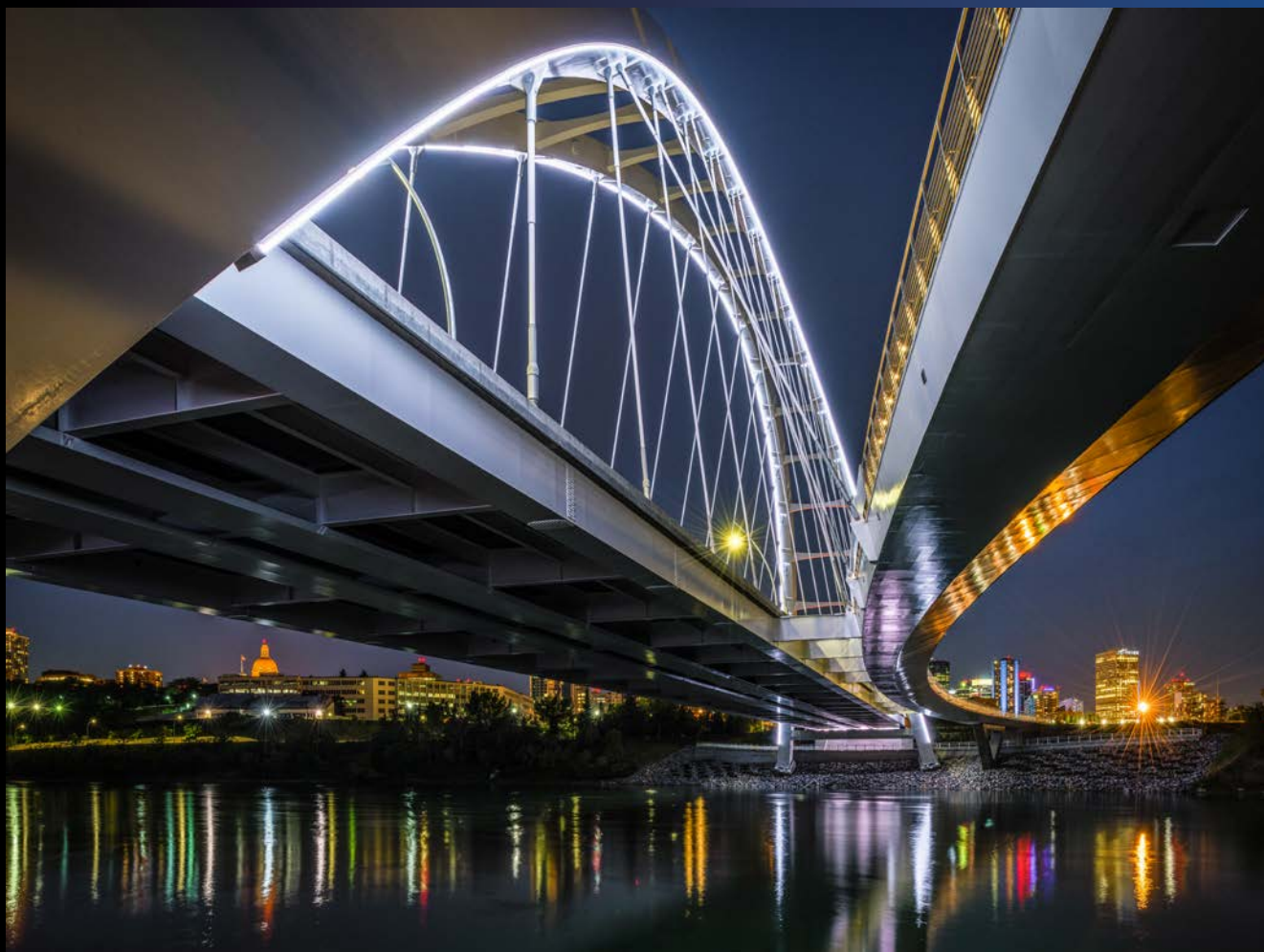


**Niagara Winter**

Andre Secours of Kitchener, Ontario, captured this image of Niagara Falls with a Nikon D4s and 24-70mm 2.8 lens, shooting at f/22, 2 seconds, ISO 50. "This was shot during the blue hour prior to sunrise."

Each issue, PHOTONews presents a gallery of spectacular images from our readers, as posted in the pool at the flickr® group.

To view the full array of images from PHOTONews readers, please visit the pool at [www.flickr.com/groups/PHOTONewsgallery/pool](http://www.flickr.com/groups/PHOTONewsgallery/pool)



#### Walterdale Bridge

Jeff Wallace, of St. Albert, Alberta, captured this image of the newly completed Walterdale Bridge in Edmonton with a Nikon D850 and 24mm PC lens, shooting at 6 seconds and f/10, ISO 100. *"It was the first day the trails under the bridge were open and I wanted to show how the arches soared over the river."*

#### Sleeping on Ice

Steven Schwarz, of Yellowknife, NWT, captured this image with a Nikon D700 and Leica R 19mm lens, shooting at f/2.8, 30 seconds, ISO 640. *"We pitched our tent on clear ice, hoping for a Northern Lights show that would be reflected on the ice. Alas, the northern lights didn't cooperate, but it was a spectacular night to be outdoors."*





**Walking the Path to Big Hill, Entry Island, Quebec**

Angela Vezina of Belle River, PEI, captured this late afternoon image with a Nikon D5200 and 18-55mm lens, shooting at 1/250 second and f/8, ISO 400. "Big Hill in the distance is the highest point in the Madeleine's, standing at 174 M. The view from the top is incredible and well photographed. I thought it would be nice to take a shot that might highlight the "journey" there."



**Close**

Photographed by Gerry Pocha on the night of June 26, just west of Saskatoon, with a Canon EOS 6D and 16-28mm lens, shooting at 28mm, f/3.2, 20 second exposure at ISO 100. "Probably not a good idea to stand on the steel rails when a bolt of this strength comes crashing through!"



**Gaspésie**

Susy Coutu, of Montreal, Quebec, captured this image of a cliff in the city of Percé, in the Gaspésie area in Quebec with a Nikon 24-70mm F2.8 on a D750, shooting at 60mm, 1/250 second, f/8, ISO 100.

## THE MAGIC OF...

BY MICHEL ROY

# Metadata



You can use Adobe Bridge to add and classify Metatags for your images. You will have no problem searching for your images once they have been tagged.

*For many photographers, sorting images within their portfolio, and posting images online so that friends and clients can find them through search engines, remains a mystery.*

In this brief glimpse into the magic of photography, I will reveal some of the secrets of embedded data—the wonderful world of tags and metatags that make the digital age a great time to be a photographer!

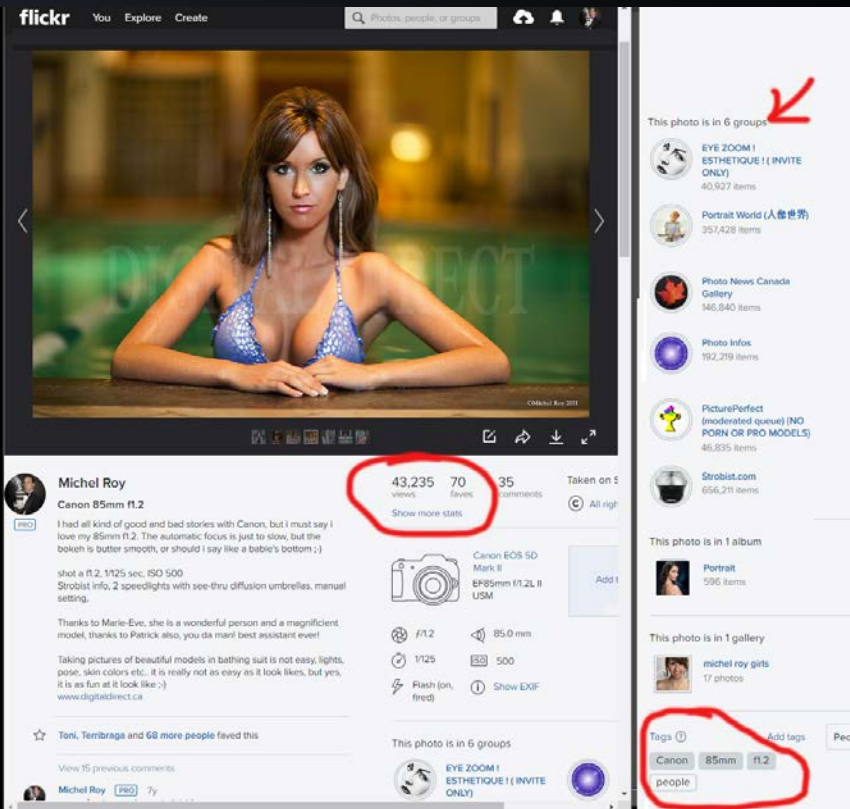
## Metadata and Keywords

Importing images into your computer can involve much more than simply transferring a picture. If you have left your default settings intact for many of the popular photo editing and file transfer programs, you will have already enabled the transfer of the image file metadata, such as capture time, shutter speed, and other camera settings. What the camera and computer cannot add are descriptions and meaningful tags for the images.



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





Sometimes the title of a photograph is very important—yes, photos of beautiful women always draw attention, but here the simple title "Canon 85mm f1.2" and a tag describing the camera and lens made this photo a very popular one on my stream, with over 42,000 views.

few keywords and pressing Enter—this will apply the keywords to the data portion of each image file in the batch.

Sync data is also available in many software programs. This can help you sort image files by any of the data characteristics.

### Search by Keywords

To start searching for keywords, press Ctrl / Cmd + F to search for and view images that match a keyword or a set of keywords.

### Filtering for Keywords

Filtering keywords using metadata is a very powerful tool that you can use to your advantage. Don't underestimate the value of taking the time to add data to your photographs—the best way is to program the camera to place the data in the metatag for each file, because you will not have to add the information later.

### Tags and Metatags: What's the Difference?

Metatags are part of the image file, embedded by the camera when you take a picture. A tag is use by third party software or a web page to add a searchable note to the file. When possible, use metatags set through the menu system of the camera to include important information, like your copyright, the GPS location and the time and date when you took the photo. Add tags in your photo editing workflow to provide additional information, like a brief caption describing the subject.

### Keywords Add Context

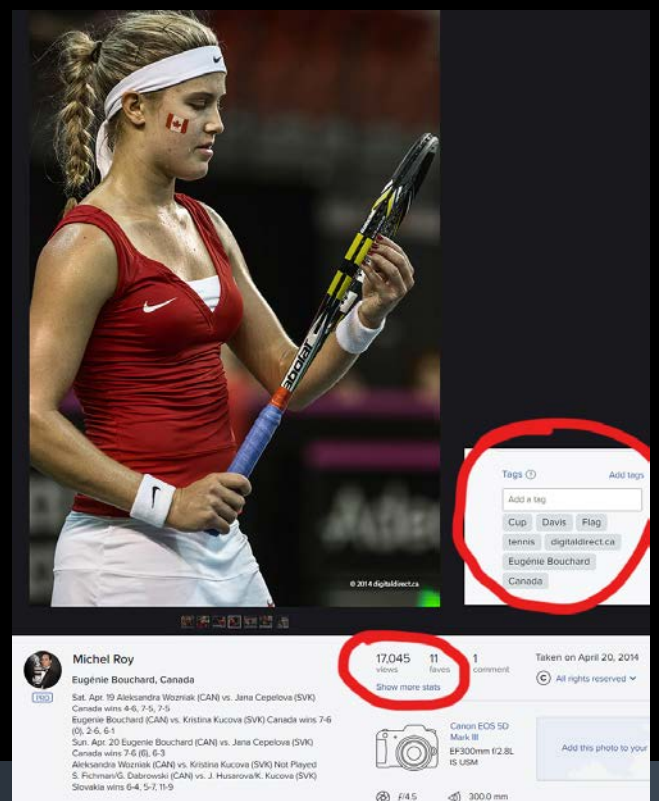
Keyword tags are a simple but powerful tool for adding descriptions of the content and context of your photos to the image files. Adding a tag to an image simply means that it is associated with a keyword, such as "wedding" or "dog" or "tennis". You can ad as many tags as you like, but keep in mind that it is not necessary to write a book with the tags—just keep it simple, but make sure to incorporate the important tags that will make it easy to search for the image.

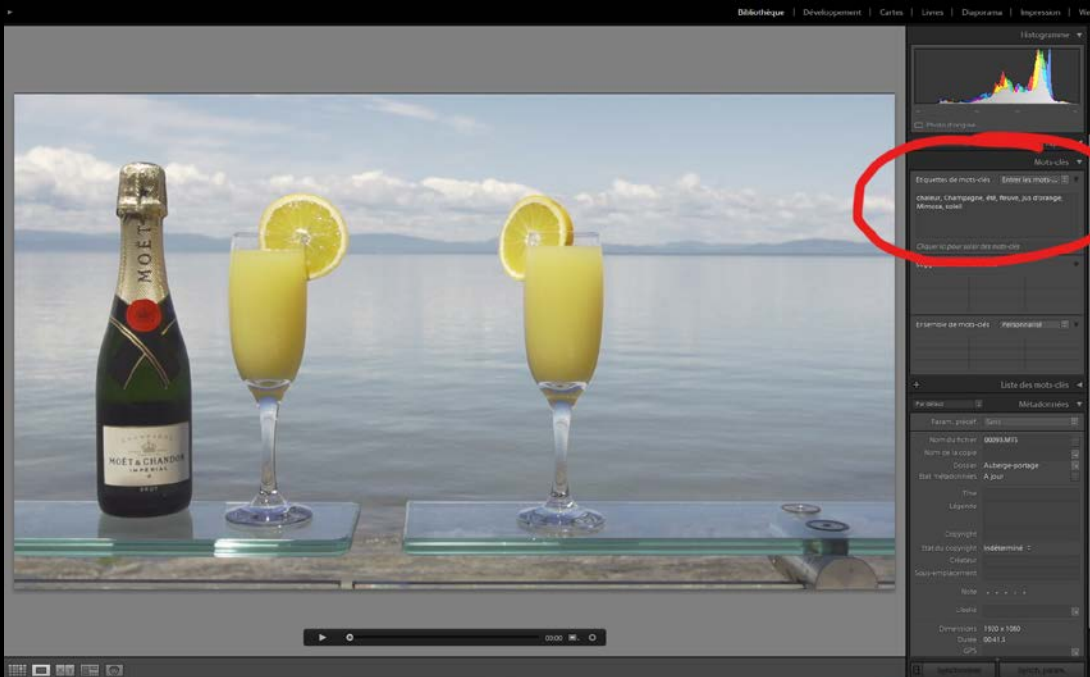
### Add Keywords Manually

The addition of keywords often takes place in the Lightroom Library module. People prefer the Grid mode in Lightroom to view multiple images simultaneously. You can add multiple keywords by separating them with commas.

When you have selected multiple images, you can add tags to all of the files in the same way as you would add tags to a single file. This "batch" process lets you tag a few photos, dozens of photos, or hundreds of photos by simply typing a

On my Flickr account, I have more than 17,000 views on a single photo, all because of good tags and descriptions. Google uses the tags as a key element of the search function.





In your favourite software, you can add tags and metatags to your images. Metatags are embedded with the images when you save the file.

Here is a suggested list of important information that you may want to add to your image files so they can be searchable through Instagram and Twitter.

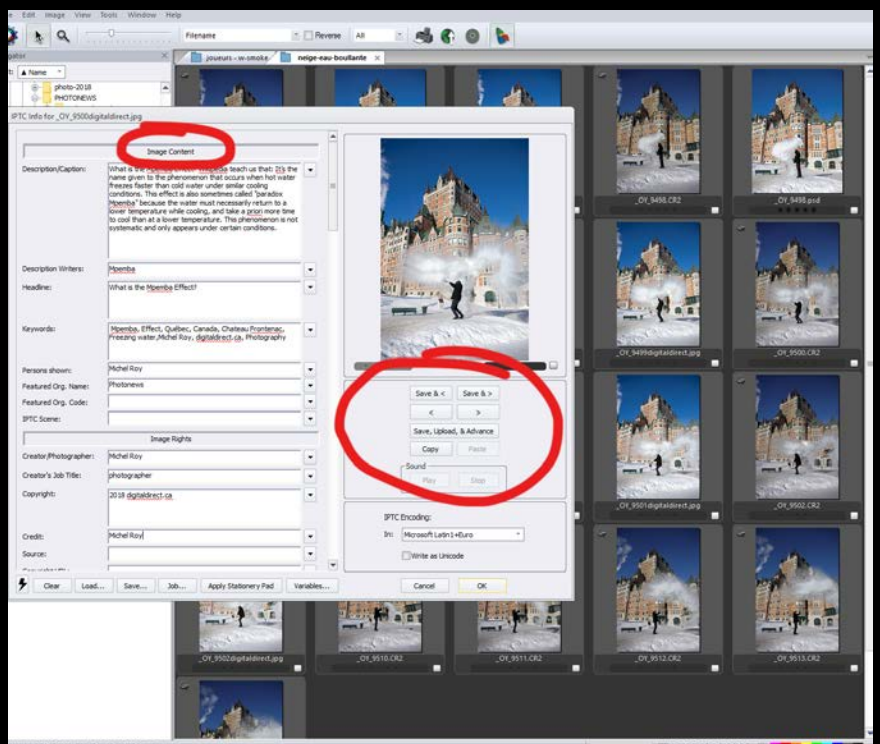
### #HASHTAGS on Instagram

You can add hashtags in the caption or comments of your post. If you add hashtags to a post that is set to public, the post will be visible on the corresponding hashtag page.

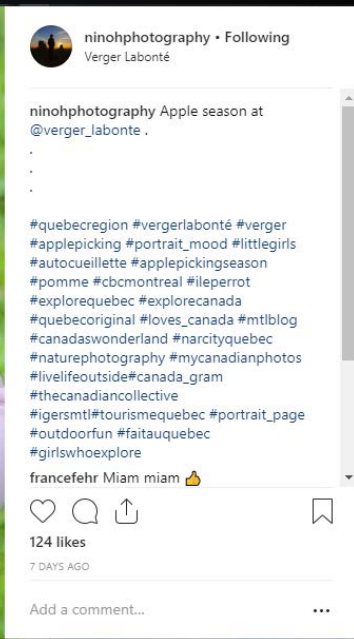
To tag a photo or video with a hashtag:

1. Take or upload a photo or video.
2. Choose to add a filter, then type # followed by text or an emoji in the Caption field (for example: #flower).
3. If you want to add a hashtag to a post you have already uploaded, edit the caption or include your hashtag in a comment on your photo.

After you tag your post with a hashtag, you will be able to tap the hashtag to open a page that shows all photos and videos that people have uploaded with that hashtag.



Photomechanics is a professional software program dedicated to tags and metatags. It is the most popular software for press photographers.



On Instagram, hashtags bring ideas and people together. One of my good friends, Nino, is an excellent photographer who uses tags to promote his photos.

On Twitter, hashtags are very powerful. Just click on the tag to see all the images with the same hashtag.

### Things to keep in mind...

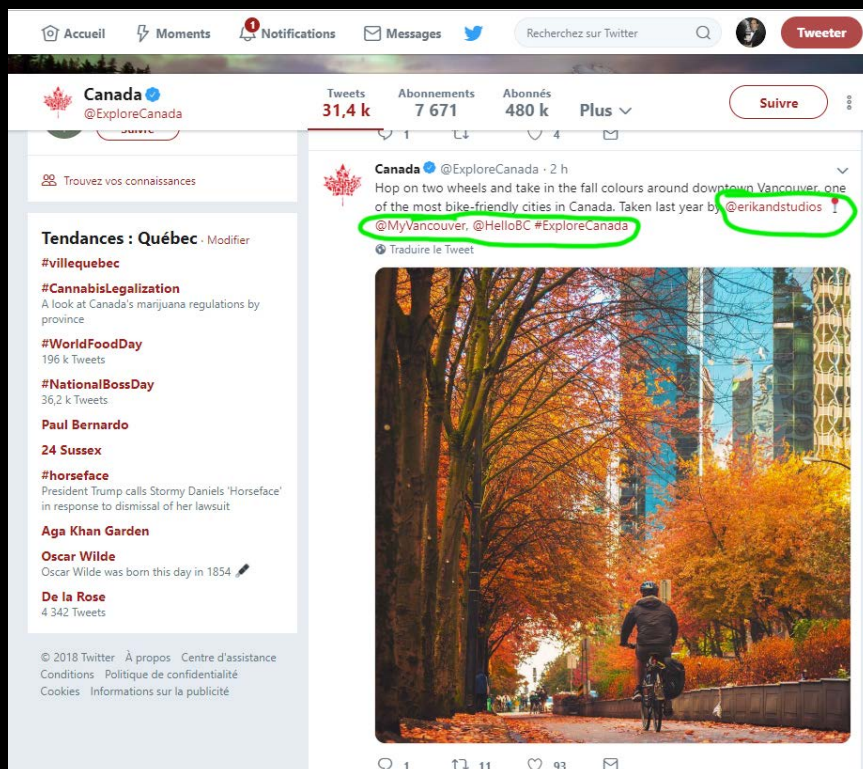
- When people with private profiles tag posts, they won't appear publicly on hashtag pages.
- Numbers are allowed in hashtags. However, spaces and special characters, like \$ or %, won't work.
- You can only tag your own posts. You can't tag other people's photos or videos.
- You can use up to 30 tags on a post. If you include more than 30 tags on a single photo or video, your comment won't post.

### HASHTAGS on Twitter

A hashtag—written with a # symbol—is used to index keywords or topics on Twitter. This function was created on Twitter, and allows people to easily follow topics they are interested in.

People use the hashtag symbol (#) before a relevant keyword or phrase in their Tweet to categorize those Tweets and help them be discovered more easily in a Twitter search.

- Clicking or tapping on a hashtagged word in any message shows you other Tweets that include that hashtag.
- Hashtags can be included anywhere in a Tweet.
- Hashtagged words that become very popular are often referred to as Trending Topics.
- You cannot add spaces or punctuation in a hashtag, it will not work properly.
- If you Tweet with a hashtag on a public account, anyone who does a search for that hashtag may find your Tweet.
- We recommend using no more than 2 hashtags per Tweet as "best practice", but you may use as many hashtags in a Tweet as you like.
- Type a hashtagged keyword in the search bar to discover content and accounts based on your interests.



All your photos should be tagged; sometimes it is as easy as adding 4-5 words. For this photo I used the tags: *Mathieu, Gaspésie, ocean, love, and vacation*. The dates and camera information was already in the metatags, captured in the camera at the instant I clicked the shutter.

PHOTO DESTINATION

BY WAYNE LYNCH

GALAPAGOS ISLANDS

# Lessons Learned

*Successful wildlife images are rarely the result of chance encounters. More often than not, it takes considerable energy and time just to locate your subject, and then there's the added challenge of getting close enough to capture an intimate moment without frightening your subject away, or worse yet, being physically attacked and possibly injured when you accidentally overstep an unspoken code of conduct. Once you are safely within camera range, there's the biggest challenge of all; trying to capture a sliver of natural behaviour that elevates the image from mere documentation to a coveted moment of artistic wild beauty.*



This past spring Wayne celebrated his fondness for the islands with the publication of *Galapagos: A Traveler's Introduction*, his 61<sup>st</sup> book. Check out the full range of Wayne's wildlife images at [www.waynelynch.ca](http://www.waynelynch.ca)



Espanola Island Marine Iguana



Bartolome Island, Galapagos Archipelago, Ecuador





Sea of Cortez

Straddling the equator, 1000 kilometres off the coast of Ecuador, lies a dream photo destination where all of these impediments to great imagery seem to disappear like the morning mist that sometimes veils the islands. Of course, the destination I'm talking about is the Galapagos Islands—where the wildlife is predictable, approachable, peaceable and endlessly fascinating.

My first visit to these World Heritage islands was nearly 30 years ago. Since that initial assignment, I have returned more than a dozen times as a leader of photo tours and natural history groups.

Naturally, the situation today is different than it was three decades ago. There are more people, more boats, and more protective regulations; nonetheless, the islands still offer one of the planet's greatest wildlife destinations. I know this for a fact, because I have personally experienced the changes over the years and as amazing as it sounds, my last photo visit to these beguiling islands in 2016 was the best one I have ever had and I am excited to be returning again in 2020.

If a Galapagos adventure is in your future plans, I have a few suggestions that may help you get the most from your trip.

### Go With a Photo Group

Virtually everyone travels to the Galapagos as part of an organized tour. The most important decision you will make as a photographer is whether to travel on a special-interest photo tour, or join a general natural history tour. Every group that visits the Galapagos must be accompanied by at least one local



Sea Lion Playing With Cactus Pad



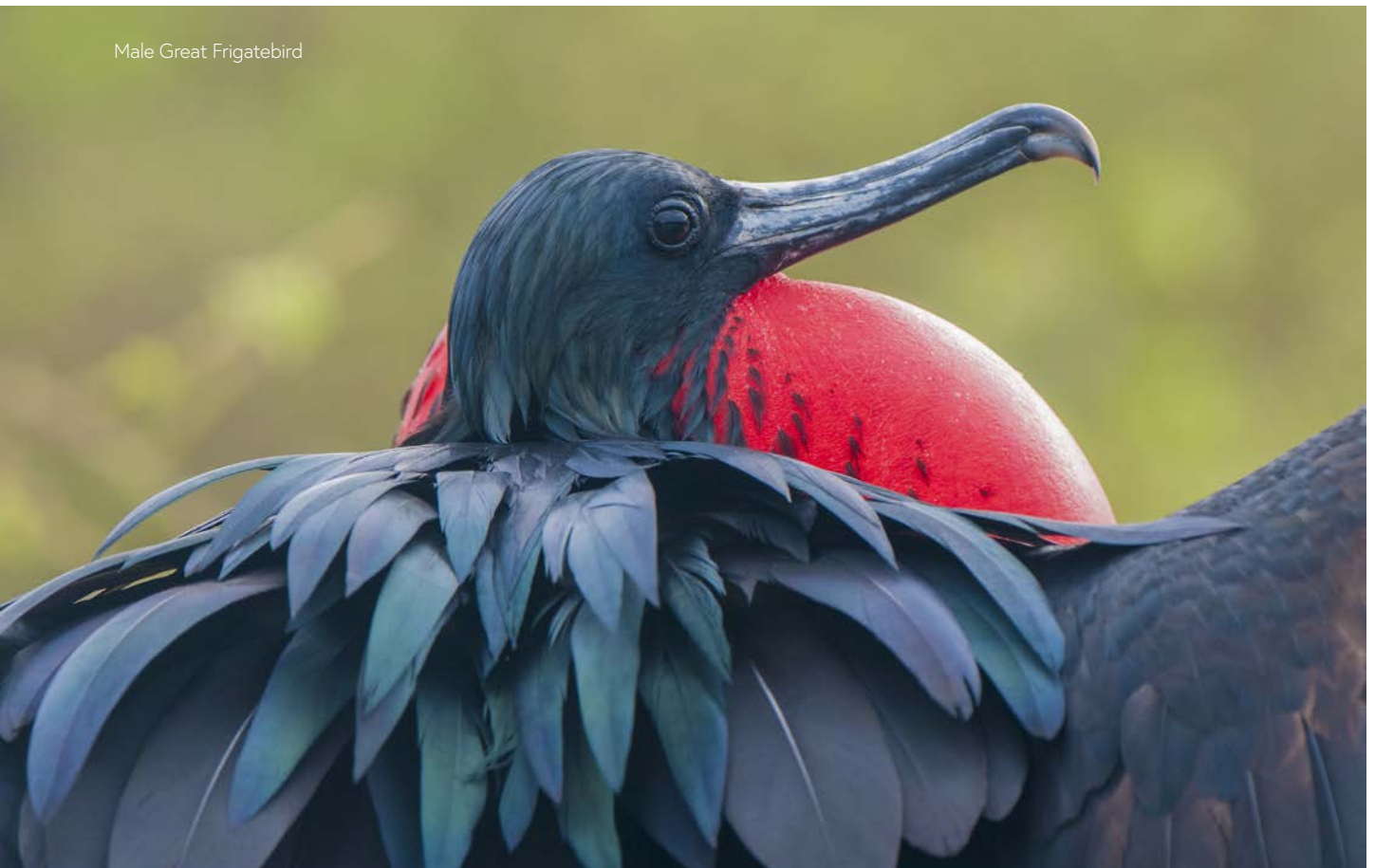
Galapagos Hawk

naturalist-guide licensed by the Ecuadorian National Park Service. Generally, on specialty photo tours there is also a professional or semi-professional photographer as a second leader. Although the second leader definitely adds to the cost of the tour, he or she can lobby on your behalf so that the timing and duration of your landings is based on the best available lighting conditions, rather than revolving around the meal schedule of the ship or the whim of the Ecuadorian guide. Most Ecuadorian guides know very little about photography or the special needs of photographers, and if he or she is your sole leader you may find yourself repeatedly rushed and frustrated. For example, on a photo tour I led a few years ago, our small group of photographers had breakfast before sunrise, went ashore as soon as we legally could (just after sunrise at 6:00am), and stayed on land until mid-morning when the light went flat. The non-photographic travellers with whom we shared our ship usually had a leisurely breakfast at 7:00am and then went ashore roughly two hours after sunrise, often returning to the ship before we did. I guarantee that any photographer trapped on a general interest tour will end up being disgruntled and disappointed. A photo leader can not only arrange the optimal time to be ashore, but also answer questions about photography and equipment during the leisure times on the ship.

### Getting Down and Dirty

Most of the wildlife in the Galapagos is on the ground or in the water at your feet, so the natural tendency is to photograph from a standing position. Don't do this! One of the delights of shooting in the islands is that the wildlife is so unwary you can experiment with different angles, and many of the island's critters won't be startled if you suddenly flop on the ground and wiggle your way towards them for an eye-to-eye encounter.

Male Great Frigatebird



Lying on the ground not only offers a more engaging point of view, it often simplifies the background, giving the subject greater visual impact.

## The Art of Seeing

Photography is about seeing, and the more you learn to see the better your photography will become. When confronted with a familiar scene or subject, the famous Canadian photographer Freeman Paterson wrote: "Don't ask yourself what do I see? Ask yourself what do I not see?" Ask yourself what it is about the subject that moves you emotionally. Is its shape, colour, texture. If you always photograph subjects in the same way, you will soon become bored with your own results; you may even quit photography because it no longer inspires you. It's not that photography has lost its creative potential—it's just that you have stopped seeing. Readers of my columns will recognize that I have given this same advice before, and that's because it needs repeating. In fact, I remind myself of it almost every time I pick up a camera and find myself struggling to compose a photograph.

## Backup, Backup, Backup!

Sadly, I've seen it all before. Cameras bouncing off the rocks; cameras going for a swim in the surf; memory cards



Elliot's Storm Petrel

suddenly corrupting and batteries dying—over and over again. The message here is a simple one: on any photo trip, especially to a costly destination like the Galapagos Islands: bring a second camera body, an extra lens, and lots of batteries and memory cards. I prefer to use multiple medium-capacity memory cards rather than one large-capacity card that can hold a lifetime of images. Using multiple cards means that you don't put all of your eggs in one basket—if the card corrupts, and eventually they all do, you only lose some of your images—instead of losing all of them.

Although I hate to burden myself like a pack horse with weighty carry-on luggage, I bring a small laptop computer on every photo trip and I strongly suggest you do the same. I download my photos at least once a day, and back them up on a thumb drive. Viewing the images on a computer serves to alert me to any problems that may have arisen with my camera and also lets me do a quick edit to see if there are any gaps in my photo coverage. This review helps me to think outside the box—after all, photography is about personal vision, something that makes each of us unique.

Marine Iguana & Sally Lightfoot Crab







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CANADA

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PORTFOLIO • PAUL ZIZKA

# Cutting Edge Images

*Paul Zizka is a full-time mountain landscape and adventure photographer based in Banff, Alberta. From the peaks of the Canadian Rockies to iceberg-laden seas off the coast of Greenland, Paul's journey to capture the "under-documented" is a testament to his passion for exploration, his creative vision and fierce sense of determination.*



Paul Zizka is an award-winning mountain landscape and adventure photographer based in Banff. He is frequently published in some of North America's top magazines and has two coffee-table photography books: *Summits & Starlights: The Canadian Rockies* and *The Canadian Rockies: Rediscovered*. Paul is the Photo Editor of *Canadian Rockies Annual*.

For a visual tour of Paul's images, please visit the following websites and social media links: [www.zizka.ca](http://www.zizka.ca), [www.shoppaulzizkaphoto.com](http://www.shoppaulzizkaphoto.com), [www.facebook.com/paulzizkaphotography](http://www.facebook.com/paulzizkaphotography), [www.twitter.com/PaulZizkaPhoto](http://www.twitter.com/PaulZizkaPhoto), [www.instagram.com/paulzizkaphoto](http://www.instagram.com/paulzizkaphoto) and Getting #WildlyCreative with OFFBEAT.

**Ice Dreams**

Night ice climbing at Haffner Creek, Kootenay National Park. Nothing like blue ice curtains leading up to a sky chock-full of stars. Here's John Price making his way up towards not one but two galaxies: our own as well as Andromeda (center of the frame).  
*Canon EOS 5D Mark III, 15mm f/2.8, 1 second, ISO 2500.*



*These qualities, combined with his keen eye for unique compositions, have resulted in an exhaustive portfolio of cutting-edge images. Whether it's wading waist-deep into a glacier-fed lake or chasing auroras from dusk til dawn, Paul is known for an adventurous spirit that draws him to the extraordinary.*

*We asked Paul to describe his journey on the road to photographic adventures.*

I picked up my first DSLR camera in 2007. Prior to that, photography was simply a practical way of documenting the mountain experience. But with time, I became increasingly fascinated with the interplay of light, weather and the landscape. I realized that photography allowed me to observe nature more closely, and at this point I gave up the point-and-shoot for a Canon 5D. With my new gear in hand, I began to pay attention to how sunlight filtered through the evergreens or how fast the clouds were moving. The process was entirely self-taught as I ventured into a career behind the lens, and this magnified way of observing the natural environment became indistinguishable with life as I had known it.



#### **Glacier Underpass**

A spectacular day ski touring inside the Opabin Glacier, Yoho National Park. This is a self-portrait to try to give perspective to the grand scale of this icy landscape.

*Canon EOS 5D Mark III, 15mm, f/11, 1/2000 second, ISO 800.*

Over time, I realized that, with enough intention, a photograph had the power to affect people. It amazes me how very different types of wild spaces can stir up similar emotions in people living on opposite sides of the world; how as photographers we have the potential to make an impact on others through an arrangement of colours and shapes; and how a single frame can come incredibly close to allowing one to experience snow or the aurora without actually witnessing these phenomena. This realization became a driving force in my photography after observing how much we as humans have essentially walked away from nature. My hope is that through my images, people will be reminded of what the natural world adds to one's life. I have no doubt that reconnecting with nature is a big part of solving our common issues, and by extension, I feel that I can play a role in preserving these special places so that the crucial connection with nature will remain possible for generations to come.

My approach to photography has a few facets. In some regards I feel that I have developed a second brain that constantly analyzes the world from a photographic perspective. Each scene is examined for its potential as a photograph. This happens routinely, albeit somewhat passively in the background, whether I am in the wilderness, running errands on Banff Avenue or on holiday in some exotic location.

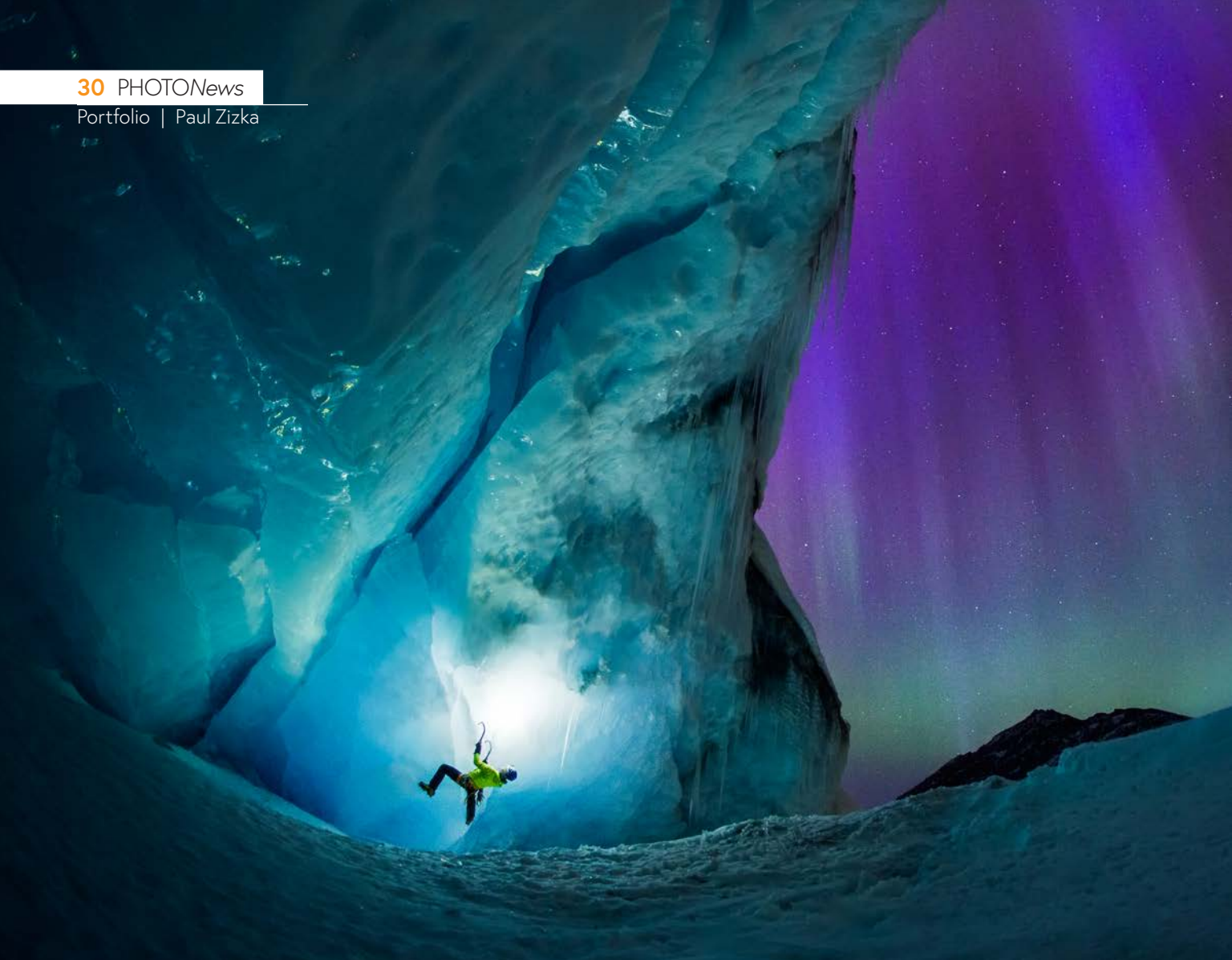
#### **Winter Reverie**

Yet another self-portrait from world-famous Moraine Lake! This time though, open water was nowhere to be found. This was January 9th, a cold night in the mountains, and the valley was in a deep freeze. I try to ski up to Moraine Lake at night in the winter every year. It provides a completely different experience of the lake. No generator, no light pollution, no traffic. Absolutely soundless and full of stars. The surface of the lake was rather featureless so I opted to add a little foreground interest by jumping in the shot. *Canon EOS 5D Mark IV, EF16-35mm f/2.8L II USM, f/2.8, 30 seconds, ISO 1600.*

**Prisoner**

An incredible night exploring a frozen waterfall featuring crazy ice pillars. Jeff Thom is shown here climbing surrounded by walls of ice. *Canon EOS 5D Mark III, 15mm f/2.8, 3 seconds, ISO 1600.*





#### Like a Dream

An incredible view for Mike Stuart as he clings to the ice of Athabasca Glacier, Jasper National Park. A green aurora danced above the ice, and the way the headlamps brought out the blue of the glacial ice was surreal.

*Canon EOS 5D Mark III, 15mm, f/2.8, 8 seconds at ISO 1600.*



#### Liquid Moonlight

A mix of water and ice created an incredible scene at Panther falls as the full moon illuminated the landscape with a magical light. Self portrait.  
*Canon EOS 5D Mark III, EF16-35mm f/2.8L II USM, f/16, 30 seconds, ISO 1600.*

The second part to my approach is determined on site and in the moment: background, foreground, lens, aperture, duration of exposure, and more. I believe the fickle nature of the landscape, light and weather lends itself better to this type of spontaneous photography. Of course, it helps to be very familiar with the environment, but dynamic conditions call for a dynamic approach.

More and more, I enjoy chasing images that are fully pre-visualized. I like the challenge of dreaming up photographs and then trying to figure out how to execute them and how to transfer them from the brain to the memory card. Often, because these shots require many factors to line up, they may take months or years to finally come together. Many will never happen, but when they do, they make the creative process immensely rewarding.

As far as creative direction goes, I have always gone with the flow, but I have found that my creativity is closely tied to curiosity and exploration. I am at my best creatively when I am able to wander around the corner. At home, in the Canadian Rockies, I never tire of exploring the area, and after ten years of photography in the mountains, I am still overwhelmed by the possibilities. Outside of my home ranges, I am drawn to wherever one finds remoteness. Not surprisingly, the destinations on the agenda for the coming months have two things in common: wilderness and difficulty of access: Antarctica, Greenland, Mongolia, Easter Island, Namibia, the Faroe Islands... I look forward to connecting creatively with those places, and in many cases, to introducing fellow photographers to the magic they hold.

#### Singled Out

A moment of magic captured at Two Jack Lake, Banff National Park. This is a place I've shot a lot over the years, but that morning a freak late summer snowstorm had made the iconic location completely unrecognizable. Mother Nature always has ways to show you a place in a way you've never seen it before, especially in the mountains where the dynamic weather can so suddenly emphasize certain features of the landscape.

*Canon EOS 5D Mark III, EF70-200mm f/2.8L IS USM, f/6.7, 6.0 seconds, ISO 50.*



# TECHNIQUE

BY MICHAEL DEFREITAS

# Unrivalled Peru

*In Peru, it's literally about perspective and culture*



**Michael DeFreitas** is an award-winning journalist specializing in travel and photography. For an unforgettable tour of the world through Michael's lens, please visit [www.iwritetravel.com](http://www.iwritetravel.com)





Macho Picchu, Sacred Valley, Peru.  
*Nikon D800, 24mm, f/11, 1/200  
second, ISO 200.*

With each step my breathing grew more laboured. Thank goodness for the cool breeze, as it is not easy climbing 200 unevenly spaced stone steps at 2,400 metres altitude while lugging 14 kilos of camera equipment! I wondered why I still did these things at my age. Sure, I'm in pretty good shape, but being over 60 takes its toll. As I reflected on how much easier the climb would have been when I was 40, I rounded a bend in the trail and my aches instantly melted away as I glimpsed the panorama below.

Mention Peru to most people and the conversation quickly turns to Machu Picchu, and well it should. As I surveyed the great Inca city, my first thought was "How did they build this?" Spread out below me was a 470-year-old city built entirely by hand, with giant stone blocks weighing tons... and I was complaining about carrying 14 kilos. This lofty expansive area covers almost 32,590 hectares.

I quickly set up my gear and started shooting, as our guide had mentioned that the weather can change very quickly at this altitude. The main concern with photographing Machu Picchu is doing it justice. After a few bland test shots I waited for a few hikers to walk into the foreground below me. They added just enough scale and perspective to help emphasize the size of the city.

For two hours, with a renewed spring in my step, I trudged up and down stone steps and terraces to document the city. I used window and door openings as frames, included people to help accentuate the size of the blocks, and shot as many details as I could. I even managed to get some photos of wild chinchillas and llamas before the clouds engulfed us.

The next day, on the way to Cusco, I visited the Moray Inca agricultural laboratory ruins near the small town of Maras in Peru's Sacred Valley. This is a huge ancient Inca complex of concentric circular terraces used for growing different crop varieties to see which ones worked best at this altitude. Without people in the frame, it was hard to get emotional about the image. I waited until some of my fellow tourists entered the scene—those two small dots on a terrace just left and above the center of the frame are people.

The next morning, after a long evening and a night of headaches—the result of breathing Cusco's thin air (it is, after all, at 3,400 metres elevation), I decided to take it easy by covering some of the region's less strenuous cultural attractions. Of course, that meant a stop at the city's large market, where I shot everything from "cuy" (pronounced kwee) or roasted guinea pig—Peru's most famous dish—to baskets of multi-coloured corn.

The ancient ruins of Sacsayhuamán, Cusco, Peru. Nikon D300, 200mm, f/5, 1/500 second, ISO 200.



Macho Picchu, Sacred Valley, Peru. Nikon D800, 28mm, f/13, 1/200 second, ISO 200.

Leaving the market, I photographed a range of subjects along the narrow cobble streets on my way to the Museo de Arte Precolombino. I ran into a number of interesting sidewalk vendors, including a young woman with her basket of dried corn who had her baby daughter tucked away in an 'awayu' (blanket) on her back, and a napping Inca lady selling 'oro pesa' or flat bread.

The aroma of the bread was irresistible, so I ducked into a small restaurant for a bite to eat. After a tasty light lunch of chicken 'ballotin' filled with goat cheese and mashed fava beans, I headed over to the museum. Inside were 11 exhibit halls with an incredible variety of Inca artwork. Not only were the Inca adept at handling gigantic stone projects, but they were incredible artisans, especially when working with clay and gold.

On my way back to the hotel I came across a low archway leading to a small grassy courtyard. I entered to see two Inca ladies in brightly coloured traditionally Andean clothing ('pollera' skirt and 'montera' hat) making wool textiles. They looked at me as if to say "What are you doing here?" so I flashed a quick smile, pointed to my chest and said "turista." The lady spinning wool into yarn smiled, so I pointed to my camera. Still smiling she gave the nod so I snapped a few pics. The one weaving a blanket on a loom didn't look up, so I composed a shot using the lines of the fabric.

Moray Incan agricultural laboratory ruins near Maras, Sacred Valley, Peru.  
Nikon D7100, 62mm, f/4, 1/160 second, ISO 100.



Inca woman using backstrap loom, Cusco, Peru.  
Nikon D7100, 40mm, f8, 1/160 second, ISO 400.



Baby in an awayu (blanket) on mother's back, Cusco, Peru.  
Nikon D7100, 70mm, f7.1, 1/200 second, ISO 200.



Inca lady in traditional Andean dress spinning wool, Cusco, Peru.  
Nikon D7100, 70mm, f5, 1/1600 second, ISO 320.



Corn or Maze, Cuzco, Peru.  
*Nikon D7100, 60mm, f/9, 1/200 second,  
ISO 200.*

## PRO TIPS FOR BETTER TRAVEL PHOTOS

- Try to include people in scenes of the large ruins where perspective and scale will help to emphasize the size and area.
- Peru is a fairly friendly country, but many people, especially the indigenous Inca and others, tend to be shy. Make eye contact and smile to reassure them before you start pointing a lens their way.
- When shooting in any of the museums, always ask to speak with a supervisor and try to get permission before taking pictures. It's not as difficult as you may think.
- Enlist the help of a local guide. They are not expensive and they have lots of connections and speak the language.

Incan clay pot artifact at the Museo de Arte Precolombino, Cusco, Peru.  
*Nikon D800, 24mm, f/11, 2.5 seconds,  
ISO 100.*



On my last day, I took a bus up to Sacsayhuamán, the former capital of the Inca Empire from 900 A.D. The ruins are as impressive as Machu Picchu, except here they used even larger stone blocks. Apparently, the largest of the monoliths weighs in at more than 200 tons—so make sure you include a person for scale.

Peru should be on every travel photographer's bucket list, but don't expect to see it all unless you spend a few months there. I opted for five separate trips and I have still only scratched the surface.

## READY TO TAKE IT TO THE NEXT LEVEL? GEAR UP!

For markets and street scenes, especially in strenuous situations like Cusco's high altitude, I typically leave most of my equipment in the hotel and opt for two camera bodies with 14-24mm and 24-70mm lenses. I hang the 24-70mm rig around my neck and stash the wide angle rig in a small bag like Vanguard's Havana 21BL.

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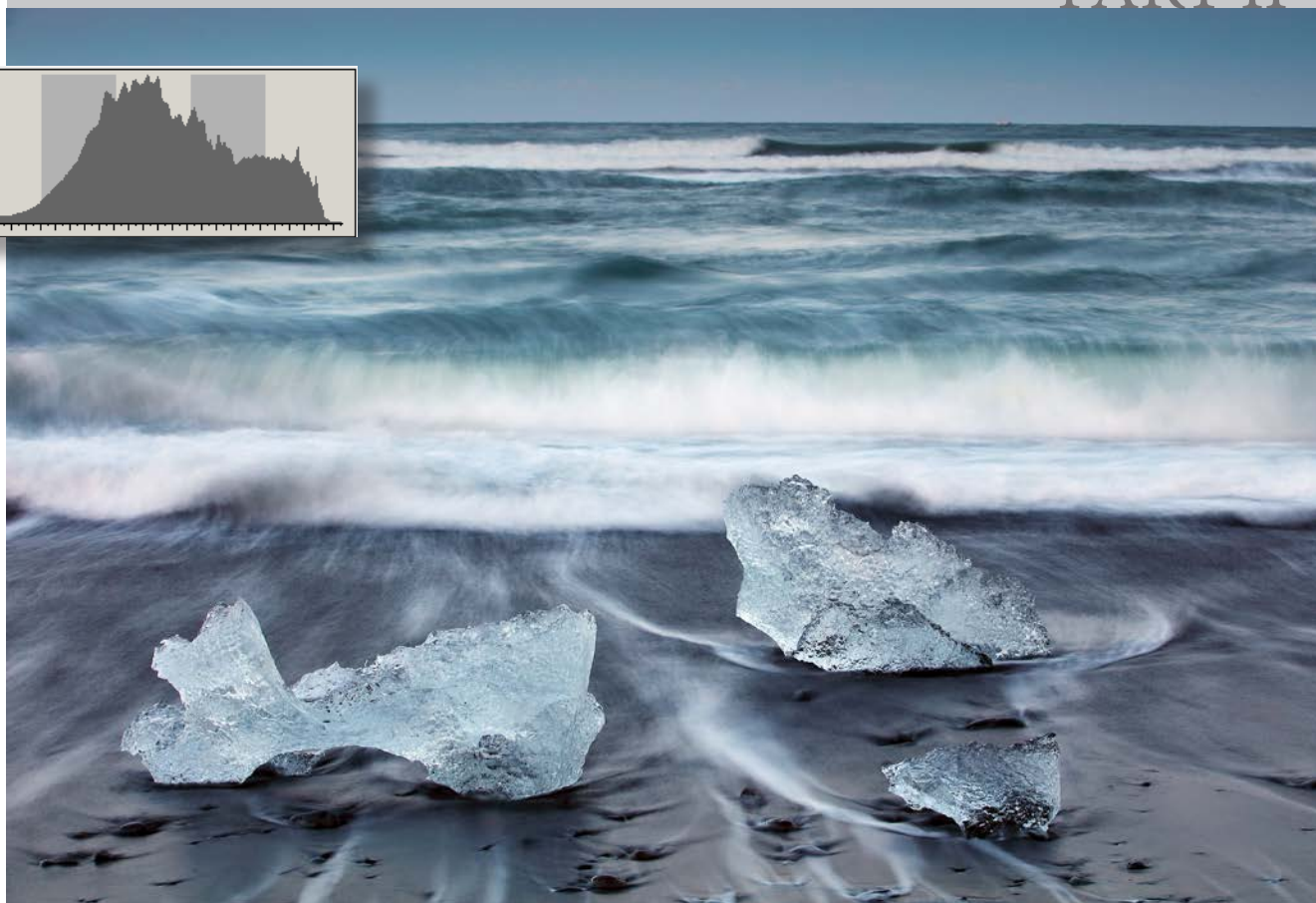
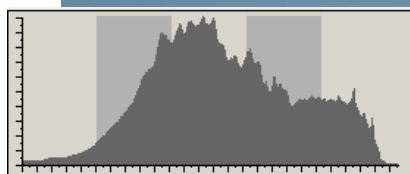
## TECHNIQUE

BY DANIEL DUPONT

# HOW TO UNDERSTAND AND ANALYZE

# The Histogram

## PART II



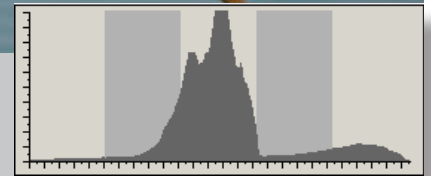
**Daniel Dupont** is a professional photographer specializing in nature photos. He has taught photography at a CEGEP in Quebec for nearly 25 years.

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](http://www.danieldupont.ca)

At first glance, this photo of Diamond beach in Iceland may seem dark, but by analyzing it carefully, we notice that the water flowing over the black sandy beach is a range of shades of grey and that the sea water appears to be medium grey. The histogram of this photo will be mainly in the centre of the graph, with a curve to the right representing the waves as well as the ice on the beach. To achieve the best exposure and retain details in the foam of the waves, the curve of the histogram should not touch right side of the graph.

*70-200mm f/2.8 II, 80mm, 0.8 seconds, f/14, ISO 100, with a 0.9 neutral density filter, and a graduated neutral density filter 0.6h. Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.*



To determine the number of spikes and the importance of each element of this scene, I tried to evaluate the percentage of the different tonal areas in the photo. By analyzing this image of the Yellow-billed Tantalum, I noticed that water accounts for more than 75% of the scene. The blue tone usually reflects almost 18% of the light, depending on the angle of the sun and the weather conditions. For this image, the main curve of the histogram will be in the central column. The feathers of the bird will be found in the columns on the right, and, depending on the reflection of the sun on the feathers, the more whitish shades will be on the far right, without the graph touching the extreme right edge of the graph, which ensures details in the almost pure white highlights. The narrow peak to the left represents the black feathers of the bird, but since the graph does not touch the left edge of the histogram, it ensures that we have details in the dark tones. 500mm f/4 II; 1/1000 second, f/5.6, ISO 250, camera stabilized with a window bag, lighting augmented by a flash and a Better Beamer.

*As I explained in the previous column, the histogram offers an undeniable advantage to anyone who is able to analyze it well. You can read the full contents of PHOTONews Autumn 2018 issue at [www.photonews.ca](http://www.photonews.ca)*

In summary, the center column of the histogram represents the average grey elements of your scene that reflect 18% of the light. The columns on the left correspond to the dark shades to total black, when the curve is mainly to the left side of the graph. The columns on the right represent the light shades up to white without detail, if the curve is skewed to the right.

## Using the Histogram

There are many ways to approach the use of the histogram to determine the ideal exposure for a scene. Some photographers prefer to expose by making sure that the histogram curve is always weighted to the right in order to have as much detail as possible in the whites. However, this requires more post-production work, since you will have to post-process each of your photos to restore the correct brightness.

From my perspective, I prefer to adjust the histogram and exposure according to each scene. This makes it possible to treat each photo as a specific lighting situation without having to make very many adjustments in post-production. I adjust the exposure so as not to burn out the whites, and the other shades in the scene remain generally well exposed.

If I am challenged by a very high contrast image, where the whites are almost pure and there are deep blacks, I expose for the whites and I post-process the black tones to lighten the shadows.

This technique of lightening the shadows in post-processing is interesting, but should not be your go-to solution. By lightening the shadows, you can contribute to the appearance of noise in your images. It is more important to adjust the

exposure to be appropriate for the shot, than to attempt to rescue the image in post-processing.

### The Zone System

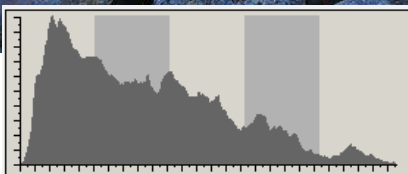
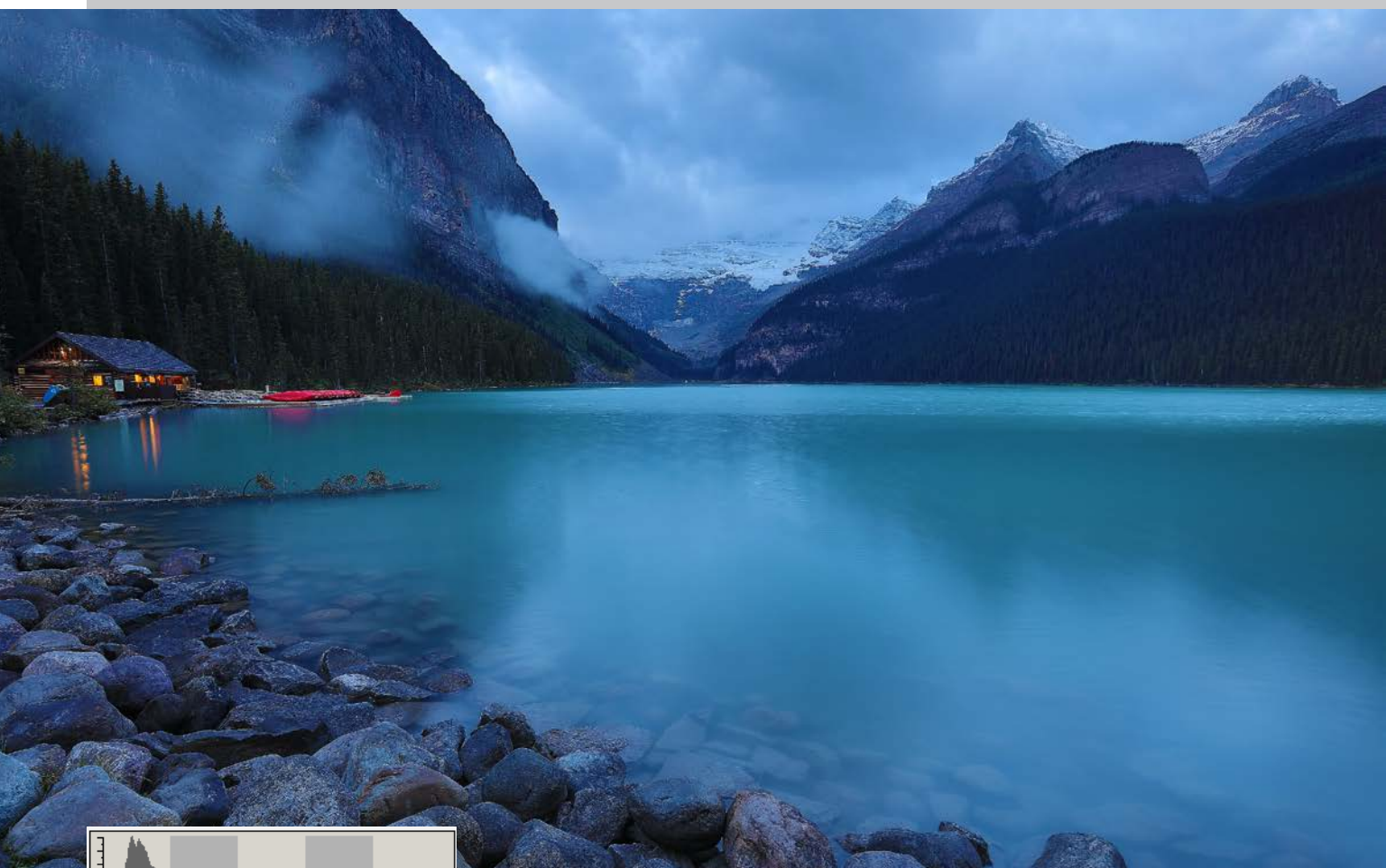
To properly adjust the exposure. I prefer to use the zone system developed by Ansel Adams, the legendary American photographer. The Zone System defines nine levels of tones, from pure black to pure white and it was used to determine the best exposure during the film era, providing very good results, especially for black and white images.

We can compare the columns of the histogram to the nine zones in Ansel

Adams' system. The middle of the central column represents zone 5 or medium grey. When the histogram curve touches the right, this represents pure white, the ninth zone. When the histogram curve touches to the left, this corresponds to zone one, pure black.

How would you apply this technique when taking digital pictures? To confirm the shape of the histogram of the photo, and to be able to predict if it should have one, two or three spikes, or if the graph should be skewed mainly to the right or left, we must observe the scene and determine in which areas light is distributed.

For a photo of a dark green conifer occupying 25% of the image, and located in a field of green grass representing 75% of the image, there would be two spikes. The first, on the left side of the histogram, might be less important, as it would represent the dark tree, while the main curve would



If we look at the histogram of this photo of Lake Louise at sunrise, we notice that the curve is about to touch both the left and the right extremes of the graph. This confirms that we will have details in the shadows and in the highlights of this image. The graph's curve is located mainly on the left, since the picture is dark. The curve lowers, however, to the right, which represents the lighting in the sky and on the glacier. We can confirm that the exposure for this scene is less than a one-third of a stop underexposed, and less than a third of a stop overexposed.

*16-35mm f/2.8 II, 17mm; 5 seconds, f/8, ISO 100, graduated neutral density filter 0, 6s. Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.*



be located in the central column and would represent the grass, which has a reflectance approximately equal to 18% grey.

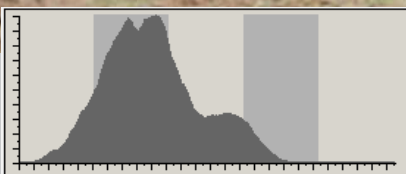
### Check the histogram before taking the photo!

If you are practicing landscape, architecture or night photography and you use a tripod and Live View in order to compose your scene, you can, by pressing the INFO button on your camera, display the live histogram. Using this technique, you will be able to fine-tune the exposure before you take the picture.

### How to quickly adjust exposure...

In some situations, you may have to determine the correct exposure without the luxury of time to review a test frame. In these situations, it helps to have a good idea of where the histogram curve should be for the scene in general, and where you would expect to see the highlight and shadow points on the graph. Your familiarity with the use of the histogram will allow you to quickly adjust the exposure—this will be very handy when you only have a few seconds to react, to capture perfect exposures when the light is fleeting or the animal you want to photograph is moving across a scene with varying tones.

With practice and analysis, you will master the art of using the histogram to achieve perfect exposure.



Observing this photo of a rhinoceros, we find that there is not really any white in the picture, so we can predict that the histogram curve will not hit the right side of the graph. We can also observe that the body of the animal is somewhat darker than 18% average grey, so the tip of the curve will be slightly to the left of the center on the graph. By analyzing the graph, we find that it finishes in the middle of the fourth column, which tells us that we have 1.5 stops of overexposure. This represents the reality of the image and the scene.

500mm F/4 II + 1, 4x III; 1/1600 second, f/5.6, ISO 640, hand-held.

CANADIAN  ANGLES  
BY MICHELLE VALBERG

# Photography & Philanthropy

*We all have them. Moments of clarity. Moments when you can see a straight line between your work and working for a higher purpose.*

My moment came in 1993, at a Ken Read ski event in Ottawa. A childhood friend had suffered from cystic fibrosis and the gala had raised \$18,000 for research into treatments and cures. This event hit home for me and ignited my desire to give back.

At the time, I had just lost a friend to HIV/AIDS. It was a struggle, not only because I lost a friend, but because of the stigma that this was a disease of gay men, already a vilified and marginalized group. That night, I left inspired to do a book on HIV/AIDS.

Molly - a beautiful young woman (and friend) who sadly lost her brave battle with cancer. I participated in a group exhibition called *Inspiring Change* at Wall Space Gallery in Ottawa to celebrate International Women's Day.



**Michelle Valberg** is an award-winning Canadian Nikon Ambassador and Canadian Geographic Photographer-in-Residence. She has been a visual story teller for over 30 years capturing wild creatures, stunning landscapes and compelling portraits around the world. She has also published 5 books and is a member of the Explorer's Club.

Visit [michellevalberg.com](http://michellevalberg.com) or follow on Instagram - [@michellevalbergphotography](https://www.instagram.com/michellevalbergphotography)

“Kindness is the language which the deaf can hear and the blind can see.”

*Mark Twain*

Jen Meike also participated in the exhibition I did for International Women's Day to celebrate these brave and beautiful women.





I have proudly donated many of my images to the Ottawa Hospital, the Ottawa Regional Cancer Centre, and the Children's Hospital of Eastern Ontario to brighten up their walls. Recently, they had an unveiling of my images in the halls of CHEO.

I had no idea what that meant. I had never done a book before, but I knew I wanted to show the world that it was not a gay disease, it did not discriminate, and it could affect every one of us. Through my photography, I wanted to show people living with HIV/AIDS, not dying from this disease. I wanted to show grandmothers, children, families, couples both straight and gay, women... all living with dignity and grace despite their burden. It took a few years and a lot of determination, but in 1996, I self-published *Look Beyond... The Faces & Stories of People Living with HIV/AIDS*. Proceeds from the book go to the Snowy Owl AIDS Foundation in honour of Louis. I thought I was giving back. What I didn't realize is that the book would transform my life and career.

Like every professional photographer, I struggled with being paid for my work. I worked hard every day to establish myself and my images as the foundation for my business. But I wanted more. I wanted to make a difference. After creating the book on HIV/AIDS, I was overwhelmed by the urge to continue giving back. I came to realize that, as photographers, we have a unique gift and position in society and both should be used to enrich the lives of those around us, and support causes that speak to us.

At the outset, I volunteered my time to charities, from hospitals to women's shelters. I sat on numerous foundation boards and donated my work, and because I joined those boards and committees, I suddenly found myself looking at the world through a different lens, one that pulled me into conversations and social action that I never would have witnessed had I not focused on philanthropy.

Doing my community work also changed the direction of my professional work. I began making decisions based on ways to give back, expecting nothing in return. As an Arctic photographer, I could see first-hand what communities needed. From that perspective, I co-founded Project North, a not-for-profit organization that has become a charity that has supplied more than \$1 million dollars of sporting equipment to more than 30 Inuit communities in



Nunavut, Nunavik, Nunatsiavut and the Northwest Territories. I have been on parallel paths with work and charity – one leading the other and vice versa.

This penchant for philanthropy is something I also admire in Paul Nicklen and Cristina Mittermeier, who co-founded and lead Sea Legacy. A sustainable pristine environment is important to all of us and to wildlife photographers in particular. "Hope is empowerment, hope is a solution, hope is a game-changer," says Cristina Mittermeier. "This is the story that Sea Legacy tells. This is the

Nikon has provided Project North with cameras to give to the youth in the communities that we visit to deliver hockey equipment.





story that sparks a global conversation, and the story that inspires people to act. We believe that producing powerful media and art that gives people hope is imperative."

No matter what your calling is, what you believe in, or where you choose to donate your time, you have the opportunity to inspire, change and ignite the spirit within. I invite you to embrace it and share with your community and beyond.



Belarus - 10 years ago, I was part of a humanitarian mission with Canadian Aid for Chernobyl. I photographed people living in Belarus who still suffer today from the devastating effects of the Chernobyl nuclear disaster. I produced an exhibition called *In the Shadow of Silence* and it was exhibited in Brockville, Ontario, and New York City in hopes of raising awareness to help the people who have been so badly affected by this devastation.

I am extremely proud to have co-founded Project North, a not-for-profit organization dedicated to delivering sporting equipment and opportunities to Inuit communities in Arctic Canada. This image is from the community of Taloyoak, Nunavut, during a hockey tournament, played with equipment provided through the efforts of Scotiabank and First Air.



## PERSPECTIVES

BY KRISTIAN BOGNER

# Capturing Speed on Snow

*One of my favorite sports is skiing, it's one of the reasons I moved to the Rocky Mountains!*

I have photographed our Alpine Canada athletes at both the World Cup Downhill and Giant Slalom events, as well as Ski Cross, and I want to show some of my favourite images and share some great techniques for capturing high speed action in snow or winter conditions.

### Be Prepared

When you photograph sporting events in the winter it is critical to be prepared. If you plan on getting on the course or close to it, you may not be able to leave your spot until the entire race is finished. As you hike up to your designated location you may get very warm carrying all your gear, but once you are stuck in one spot for several hours your body temperature can drop dramatically. To be comfortable in the winter cold you must layer your clothing—hike up the hill wearing light winter garments, so you will stay chilled while climbing, and carry heavier clothing in your pack. Ideally, you don't want to perspire. Once you arrive at your location, you can layer up to stay warm, especially your core, head and your trigger finger!



This year marks the 75<sup>th</sup> Anniversary of Bogner Photography. For more photography tips and videos check out Kristian's photo blog at [kristianbogner.com](http://kristianbogner.com) and Instagram [@kristianbogner](https://www.instagram.com/kristianbogner) or sign up for one of his photography courses in the Rocky Mountains and throughout Canada. Coupon code for PhotoNews Subscribers is: **pnewsbogner75**

Focus on the eyes to draw your viewer into your sports image. I like to use single point focus, point it at the eyes and then track the athlete with the focus point right on their eyes throughout the image sequence.

*Nikon D5 with 500mm lens, f/7.1 at 1/5000 second, ISO 900.*





Always bring extra batteries, as cold temperatures can drain your power supply much quicker than you might expect. Keep your batteries inside your jacket and warm them with your body temperature. If that is not an option, you can put hand warmers in your camera case, placed close to, but not in direct contact with the spare batteries.

Frost, snowflakes, and condensation are always a challenge. It is a really good idea to have several lens wipes with you. I put a few extras in separate Ziploc bags just in case it starts snowing.

### Capture Speed with Speed

Fast action sports like skiing require fast shutter speeds to freeze the action, especially if you are using a long lens. I recommend at least 1/2000 second and 1/3200 second if you can do it without making your ISO too high. Using the VR (Vibration Reduction) featured on some lenses, and on the sensor of many new cameras like the Nikon Z7, works extremely well for reducing camera shake. A monopod or a tripod with a vertical movement or a video head also works very well to balance a long lens and help you get nice stable shots.



Ski Cross is so exciting to shoot because you sometimes get tight packs like this one. I had the opportunity to ski the course myself a few times and get a feel for where the athletes would be on edge at a maximum and my instincts paid off, this was a spectacular location to capture the action. Make sure to focus on the lead racer for the most impact. Nikon D5 with 600mm lens, f/6.3 at 1/3200 second, ISO 640.

## Focus like a Pro

Sharp focus is one of the most important aspects of sports photography. I recommend trying to focus on the eyes of the athlete. To accomplish this, I precompose using single point focus, and make a mental note of where I want the subject to be in my frame. As soon as I see the subject, I try to get that single point autofocus red dot right on their eye, and then I continue to follow the subject while the camera tracks the focus. I don't just start firing shots at that point, I wait until the athlete is at the peak of the energy or moment, and then I start shooting on continuous mode, capturing several frames to ensure that I have the best body position and an image with the least possible distracting elements.

I suggest getting to the race early, so you can practice your technique and composition with the forerunners, that way picking a focus selection point will be easier. If you find that it is too difficult to follow the subject with a single point autofocus, you can try a small group or cluster of points which

will enlarge the focus area and give the camera a bit more leeway as it tracks the subject. Today's cameras have a variety of focus mode options, try them all and see which ones give you the best results.

## Frame Rates

Set your FPS (Frames Per Second) to the fastest setting and use AFC mode (Autofocus Continuous) so that your camera will fire when you push the button down, regardless of whether the camera thinks it is in focus or not. You may also want to try using both back focus and front focus settings on your camera and see what option works better for you. If you are using a long lens, it may have an option to limit the focus range—this will speed up autofocus and reduce hunting for focus, especially in difficult weather situations.

Once you lock focus take a few extra images to ensure you have nice body position and are clear of distracting elements in the background. At 1/5000sec I am really freezing the action and trying to even pick up the wobble in the skis. Nikon D5 with 600mm and 1.4X teleconverter at 850mm, f/7.1 at 1/5000 second, ISO1250.







I love these images where you have multiple racers in the air. If you can't see the racers focus at the edge of the jump, so when they come into frame you are in focus and then follow the lead racer with focus from there. With long lenses and relatively shallow depth of field to draw you in to the image and minimize background distraction I can't stress enough how critical good focus is for a great sports image. *Nikon D5 with 600mm lens, f/6.3 at 1/4000 second, ISO 800.*



I really like that the background is nice and clear here and there is nice contrast between the background and the snow which leads you to the racer. The intensity of the expressions of the athletes further enhances the story. *Nikon D5 with 600mm lens, f/5.6 at 1/3200 second, ISO 800.*

## Metering on Snow

It can be difficult to get the perfect exposure for winter shots because the snow is often so much brighter than your subject. For this reason, I normally use manual exposure settings and dial in my aperture, shutter speed and ISO. After a few test shots I evaluate my histogram and I enable highlight display to see if a lot of the snow is blown out or not. Ideally, in highlight display, the readout will show a few small dots flashing, which designates out of gamut or pure white, or pure highlights. It is good to have a few highlights flashing, like glare on the snow, but not good to have the whole snow area flashing, that means you have no detail in the snow and you will likely not be able to get that back, even in post-processing if you shoot RAW.



Here I am using a 2X teleconverter to double the focal length of my lens and get me closer to the subject. I have increased my shutter speed here because I am hand-holding the monster of a lens and want to ensure that there is no camera shake. I would recommend a monopod for most shooters and I sometimes use a monopod with a video head for up-down movements. Nikon D5 with 600mm and 2X teleconverter at 1200mm, f/8 at 1/6400 second, ISO 640.

With a manual setting you can adjust your exposure via ISO or aperture/shutter speed accordingly. You can also go into your picture control settings and try to reduce contrast to -1, I find sometimes this helps.

If you want to leave the exposure metering to the camera, or if you are working in quickly changing environments, I suggest using auto-ISO. This way you can set your desired depth of field through aperture and choose the shutter speed you need to freeze the action, and you can let auto-ISO compensate for changes in exposure. Many newer cameras have a highlight metering mode, I would select that and set exposure compensation to +1/3 stop, so that you have a few flashing highlights, but only where they should be.

Finally, I would only use a polarizer if you absolutely need it to reduce reflections. Most newer lenses have fantastic coatings which reduce glare. You generally lose 2-stops with a polarizer, so use it sparingly.

### Mindset

For me, capturing our Canadian athletes has always been an honour and it is very important to me. I have found that when I know an Alpine Canada athlete is coming down the mountain, I seem to raise my game and get even better shots than I do when the competitors are from other countries. The only difference is my mindset – I feel that I must nail the image perfectly for the Canadians. It may sound silly, but this has been the case for me year after year, Olympics after Olympics. One of my favourite sayings is "The Bigger the Why, The Smaller the How!" Amp up your own personal reason for getting an exceptional image and see if you can achieve the best winter sports shots of your life this year!

Happy Shooting!

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## IN THE FIELD

BY TONY BECK

### TROPICAL TIPS

# For Nature Photography

*Like many Canadians, we long to escape our excruciatingly long winters. We dream of warm temperatures, lush vegetation, sandy beaches and colourful wildlife.*

All this can be found in the tropics – the zone between the Tropic of Cancer and the Tropic of Capricorn that includes the Equator.

#### Hippopotamus – Botswana

Photo opportunities, like this threat display from a Hippopotamus, are difficult to capture from land. This photo was taken during a commercial river cruise on the Chobe River in Botswana.

*Nikon D4s, AF-S Nikkor 80-400 VR zoom, f/7.1, 1/800 second, ISO 800.*



Nature and wildlife enthusiasts will find great diversity and lush environments throughout the tropics, and a relaxing vacation adventure for the average tourist. For photographers however, these areas pose countless challenges. While photo opportunities abound, you will have to adapt quickly to the bizarre wildlife, their unique habits, and the varied habitats they occupy.

While open areas like beaches, barrens and grasslands are often blessed with lots of sunshine, many tropical areas suffer from unpredictable weather and ever-changing light



Photo by  
Nina Stavlund

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



### Equipment for Tropical Photography

It's not easy travelling light. But it's important to minimize the amount of equipment you bring. This image reveals what I pack for a typical visit to a tropical destination.

conditions. Depending on location, issues like humidity, excessive cloud cover, rain and stifling heat can spoil your day. On top of this, you might encounter antiquated work environments. Fortunately, there are a few tricks to help make the most of a tropical photo adventure.

### Do Your Homework!

Do your research before you go. Study your itinerary and the wildlife you expect to see in the regions you visit. This will help you recognize potential photographic opportunities. Don't just store your information on electronic devices. Back up your notes with hard copies. This includes field guides, phone numbers, addresses and anything important. If you plan on using GPS, bring detailed maps as your backup. Don't expect the internet to bail you out. Many tropical locations receive weak signals or suffer from intermittent internet blackouts, especially in remote areas.

### Travel Light

While it is often difficult for photographers to travel light, do the best you can to minimize your load. Taking heavy photographic gear through airports is an annoying hassle that cannot be avoided. Adopt a "keep it simple" attitude. Determine what you absolutely

need, rather than what you might use. Having said that, in case of technical difficulties, loss or damage, consider bringing backups of your most critical items like cameras and telephoto lenses. Since travel security continues to evolve, before you depart, check with your carrier regarding acceptable travel items.

### Be Prepared

Protect your equipment from the elements. If the weather doesn't cooperate, use commercially available rain covers, sleeves, jackets or even a simple garbage bag. Other helpful items include umbrellas, towels, desiccant packets and Zip-Loc bags. Avoid moving from air conditioned environments into the heat. A dramatic change of temperature will cause condensation to form inside your equipment. This could potentially kill your gear, at least for short periods. Before storing cameras and lenses in air conditioned areas wrap them up and keep them zipped tight in your camera bag. To prevent dust from settling on your sensor, keep lens changes to a minimum. If you must change lenses, turn your camera off first and avoid changing lenses in dusty environments.

Don't take chances with your precious images. Back them up at least twice. I always travel with two spacious hard drives and a laptop. Each evening, back up your day's work, once in each external drive, and format your memory cards before starting your next day. While on the road or in the air, keep the drives packed in separate bags.

Make sure you bring all the right devices to charge your batteries, including AC converters and proper AC adapter plugs for the country you visit. It helps to bring a power bar or multi plug, especially if you are staying in older accommodations. If you have a lot of electronics and rechargeable batteries, you will need the extra sockets.

### Mother Cheetah and Cub – Tsavo East Park–Kenya

If possible, avoid changing lenses in dusty environments like grasslands, deserts and savannahs. You don't want to unnecessarily expose your sensor to airborne particles—they can potentially spoil your precious images.

*Nikon D4, AF-S Nikkor 80-400 VR zoom, f/8, 1/1250 second, ISO 400.*



**Adult male  
Purple-throated  
Mountaingem –  
Costa Rica**

Many tropical lodges cater to photographers by purposely attracting wildlife with elaborate gardens and feeding stations.

*Nikon D850, AF-S  
Nikkor 200-500  
F5.6 VR zoom, f/7.1,  
1/1000 second,  
ISO 640*



Always stay cautious and alert, especially in busy tourist areas. Don't draw attention to yourself by showing off your fancy equipment. You will make yourself a target for clever thieves. In some tropical destinations, be prepared to tolerate poor infrastructure and uncomfortable transportation. Although English is commonly used throughout the world, you will probably encounter language barriers. Minimize all these risks by travelling in groups led by a reputable guide who knows the area.

## Close Encounters

Absence of ice and snow creates ideal conditions for an abundance of flora and fauna. In the tropics, you can always expect to see small animals regardless of the season. This means unlimited opportunities for macro photography, especially around lush vegetation and water, even at night. Take advantage of this with external

**Tufted Capuchin –  
Brazil**

Flash can help when used in low light situations like heavy overcast in dark forests. This

Tufted Capuchin was photographed along a forest edge in central Brazil.

*Nikon D7200, AF-P  
300mm f4 PF VR,  
f/4, 1/250 second,  
ISO 400.*





**Adult Keel-billed Toucan – Costa Rica**

Tropical regions harbour great wildlife diversity. Some of the bizarre-looking creatures include colourful birds like this Keel-billed Toucan.  
*Nikon D7500, AF-S Nikkor 200-500 F5.6 VR zoom, f/7.1, 1/800 second, ISO 800.*

flash systems like ring flash or butterfly brackets. Single flash macro systems work best if you soften the light with a diffuser. Flash also works with small birds and mammals. For subjects a little farther away, consider using a flash extender. Be aware that flash can disorient many nocturnal animals, and even cause temporary blindness.

### Choose Destinations Wisely

Many lodges cater to nature lovers and photographers. Some destinations welcome wildlife to their property with feeding stations, watering holes, nesting boxes and photography blinds. Some also have trail networks venturing into pristine habitats. Choosing the right lodge will greatly enhance your productivity, but you should book your accommodations as

**Montezuma Oropendola – Costa Rica**

Tropical animals welcome rain and the relief it offers. Take advantage of the increased activity by protecting your gear with rain shields and covers.  
*Nikon D7500, AF-S Nikkor 200-500 F5.6 VR zoom, f/7.1, 1/800 second, ISO 1250.*



early as possible. The best lodges fill up fast. Alternatively, you might consider going off-season. You might have the entire lodge to yourself!

Where there's water, there's life. Regardless of your destination, take every opportunity to explore wetlands or open seas, especially with an experienced boat tour operator. You will always see things you can't see from terra firma.

Let wildlife come to you. Although it is tempting to visit many spots during a tour, images often materialize when you move slowly or patiently. Wait. Relax. After all, you are on holiday in the tropics!

**Orange-rimmed Firetip – Costa Rica**

Tropical destinations have abundant opportunities for close-up and macro photography. Tiny animals like butterflies, frogs and assorted invertebrates are easily photographed in a variety of habitats during all seasons.  
*Nikon D4, AF-S Nikkor 300mm F4D and TC14E teleconverter, f/8, 1/250 second, ISO 400.*



## FLASH 101

BY WILL PRENTICE

# How Many Lights are Enough?

An 8 light setup was used to craft this portrait of Karissa. Check out [www.photonews.ca](http://www.photonews.ca) for full BTS and more images.



**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 PHOTONewsTV on YouTube. For more of his work and bio, check out [www.capturaphoto.ca](http://www.capturaphoto.ca)





*How many lights does a photographer need? This is a question for natural light photographers as well as strobists.*

Natural light photographers use the Sun (or Moon) as light sources, but some will add reflectors or mirrors or diffusion. Strobists use either single or multiple artificial light sources, including speedlights, strobes or reflectors. In this issue, we will show how the number of light sources can change your image to help you create in the camera what you see in your creative mind!

### The Power of One

Every photo has a "key" or "main" light. No matter where you position it, that single light will always create the most impact in your image. It doesn't have to be literally right in your face – it can be off to one side or behind your subject. It is the most important light—and you need to be mindful of where you position it, and how the light from it falls on your subject.

For natural light photographers, you can use the Sun as your key light, but that's not your only light source. You can also use a mirror or reflector to reflect sunlight as your key light.

Strobists will place their key light, speedlight or strobe, where they want it and choose the right modifier (see last issue) depending on their needs.

One light images can be very dramatic and are used to highlight one particular point, detail or subject in an image. The single light technique can draw your eye to something very important and create a unique "focus" in your image.

Key light is 75cm Octabox, slightly above and three feet away. Set to f/8, the Key provides most of the light.

### Two's Company – Adding Fill

It's not often that you only want to highlight one thing in an image. There will be other important details and features that you want to show, but you may not want to highlight them. This is where "fill" is important. A fill light is less dominant than your key light.

For natural light images, it is almost impossible to use the Sun as a fill light. It's just too bright. The Sun becomes your key light and fill can be provided by a simple reflector. Strobists also benefit from a simple reflector for fill.

A reflector is anything that reflects light – no matter if it's a fancy twist and flip "disk reflector" you bought, or a piece of foam core, a mirror or a wall. The colour of the reflective material is extremely important. Silver is more

Fill light is provided by a 65cm silver umbrella. The Fill intensity (f/4) is much less than the Key light.





The Background Reflector with white frosted diffusion has an oval shape to create a natural vignette (f/7.1).

reflective and stronger than white; gold adds a colour cast that you may or may not want. I have seen images taken against a green wall. Guess what colour the fill light is? Choose your reflector wisely or you will end up with Kermit the Frog in your photos.

### The More the Merrier: Separation Lighting

One of the techniques for a finely-crafted image is the use of separation lights: "hair lights" or "rim lights". Hair lights softly illuminate the top and side edges of your subject to separate it from the background. Rim lights brighten your subject from behind – creating a "rim" of light around it.

Controlling the power of your separation lights is vital – too little light and there's no separation; too much light and your subject will have unflattering highlights. With a darker background and/or a subject with lighter hair, you need less power for your separation lights; darker hair requires a touch more power. Be mindful that too strong a hair light on dark hair could give your subject a "skunk stripe".

Power and position are especially important when photographing someone without hair. If you can, move your lights farther behind your subject.

Small rectangular softboxes are excellent for overhead hair lights and long, narrow stripboxes work perfectly for rim lights.

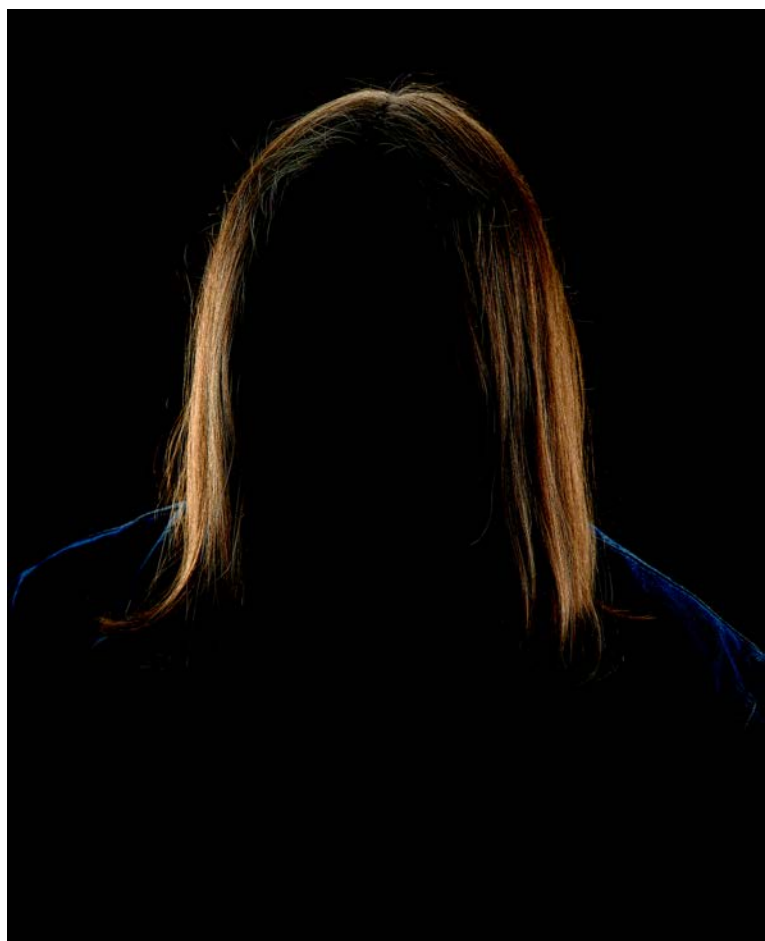
### Look Behind

Many studio portraits feature a shadow-free background and the subject seems to pop. This is achieved by adding a light or two pointed at the background. I like to use a single background reflector or small gridded softbox. If you can't place the light behind your subject, use two lights with large softboxes from the sides and behind for even illumination.

### Highlight the Highlights

"Accent" or "kicker" lights draw your attention to specific points of your image – whether it's to highlight a tattoo, a piece of jewellery, a detail in clothing

Two 60x60cm softboxes on the sides (f/4) and 30x120 above (f/4.5) create separation from the background. The effect is meant to be subtle.





Two picolites (one with a CTO warm gel on the left, no gel on the right) create some added dimension. The warmly gelled left kicker adds a slight warm glow to Karissa's hair and face on one side while the other kicker adds some pop and texture to her hair.

or to add some pop to hair. Accent lights are normally small light sources – a small strobe or a speedlight. I like to use snoots to get a nice, tight spot of light for accent lighting.

### Wrapping your Lights Around

How many lights are enough? This is only the start of the conversation and you, the photographer, are the only one who can answer that. Do you have to use key, fill, separation, background and accent lights on every image you create? No! You will always have a key light, but you can add any combination of the other lights or none at all. It depends on what type of lighting effect you want to create.

Now that you know what each light does, you can craft the image in your mind. In the next issue, we will look at more advanced lighting techniques for you to practice. If you have any questions or suggestions, please reach out.



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## PRINTING 101

BY JASON DIMICHELE

# Fine art printing

*The world of fine art printing is an exciting one! Creating high-quality prints of your images brings photography full-circle and is a very rewarding experience. For many photographers, the thought of learning how to make prints can be daunting. Although creating prints of museum caliber requires lots of practice, technical knowledge, and skill, you can still make some great prints with knowing the basics. Over a series of articles, I'm going to introduce you to the concepts of fine art printing. I'll cover everything you need to create prints that you can proudly hang at home, in a gallery, or sell. Welcome to the beginning of your fine art printing journey!*

I'll start by defining what a fine art print is, and why you might want to print them yourself. For most photographers, a fine art print (often called a *giclée*) is defined as an inkjet print made with archival pigment inks, and an acid-free substrate (paper, canvas, metal, etc). Ensuring the print is displayed in reasonable conditions (such as not beside a sunny window) the combination of these inks and substrates will allow for a print that maintains its initial print quality (or very close) for decades (usually at least 50 years). The best reason for making your own prints is to have control over the entire photographic process. When you get more experienced at printing you will even save money by not having to pay a pro to print for you. The journey to creating fine art prints will require an investment of time and money (consumables and perhaps equipment) and I highly suggest making notes of what works and doesn't work to make the learning process significantly quicker, easier, and cheaper!

Before I begin discussing the physical aspects of printing, there are a few things that need addressing. Although the printer itself is obviously an important aspect of the printing process, it's definitely not the only important consideration.

The first critical aspect of making a great print is capturing a great photograph. The criteria for a great photograph will vary with each photographer, but the goal is to capture the best quality image you can in your camera. Your post processing workflow should be used for tweaking and perhaps creative editing, and not damage control. You should try and capture a properly exposed and well-composed image. For many styles of photography, a tripod/monopod will be your best friend. I also suggest shooting in RAW to retain every bit of tonal nuance that your camera sensor is capable of. You'll quickly discover that the larger you make a print, the larger and more obvious any existing flaws or lack of tonal quality become.





The second critical aspect of making a great print is the environment that you are processing and printing your images in. Being able to work in a controlled environment will allow for the most consistent results, especially when you are learning. You essentially want to work in a room that allows you to control the lighting. The worst case would be editing your images on a laptop all day beside an open window where the colour temperature, quantity, and quality of the light can change dramatically. I will expand on this topic in a future article, but your easiest/cheapest solution is to use daylight balanced light bulbs (LED, CFL, etc) with a temperature of between 5,000-6,500K (which is often written on the box or the bulbs). If you must share your image processing area with others, you can temporarily swap the room light bulbs, or use a dedicated daylight balanced desk lamp.

The third key component of successful fine art printmaking is the monitor. You want a monitor that reproduces at least the full sRGB colour gamut, and even better, AdobeRGB. The monitor surface type should ideally be an anti-glare, matte surface to minimize colour and light reflections (using dimmer room lighting will help with glossy screens). My monitors of choice are the ViewSonic VP series, with my main monitor being the VP2785-4K, a

27" AdobeRGB 4K model. Monitor calibration is essential for both colour and B&W photos, and will be a key point in the next article. However, the reason for calibrating your monitor is to ensure that the colours and tonal brightness the monitor displays are that of a known standard, eliminating the guesswork when editing a photo. A great solution for calibrating your monitor is one of the X-Rite products, which make the process relatively simple, using software that guides you step-by-step.

When it comes to choosing the type of substrate to print on, there are lots of options! Covered more in-depth in an up-coming article, there are essentially two main types of surfaces, matte and glossy. There are then variations of these surfaces, such as smooth and textured for matte, and varying levels of gloss (pearl, luster, high-gloss, semi-gloss, etc) for glossy. I'm a huge fan of the Hahnemühle FineArt products ([www.hahnemuhle.ca](http://www.hahnemuhle.ca)), and they offer sample packs that will allow you to very affordably try a selection of their papers/canvases. In conjunction with using these sample packs, the Hahnemühle website provides information and settings on using these papers. If you're eager to get printing, follow the provided settings which will include tasks such as choosing the paper type, printer specific settings in the printer driver, and using the ICC printer profile. I'll be sure to expand on all this in the next article, but consider picking up a sample pack and trying your hand at printing!

In the next article, I'll get into the details of choosing a printer, and making all of the pieces work in the process of making a print. Now that you have a good understanding of the supporting ingredients required for successful fine art printing, you'll be able to hit the ground running when we meet again!

## BEHIND THE SCENE

BY MATHIEU DUPUIS

# The Mountain Inn of the Chic-Chocs at the Blue Hour

*As a professional photographer, there are some projects that are more difficult than others. After several years of manipulating the equipment, the real challenges are not at the technical level; they come from the subject, the geography of the place, and the desired atmosphere. You have to be creative while respecting the artistic direction of the assignment, the budget and the time allotted to a project! This is the life of a professional photographer.*



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



Location: Chic-Chocs Mountain Inn  
Camera: EOS 5d MK III  
Lens: EF 70-200mm f/4 IS USM  
Exposure: 5 seconds at f/8  
ISO: 160



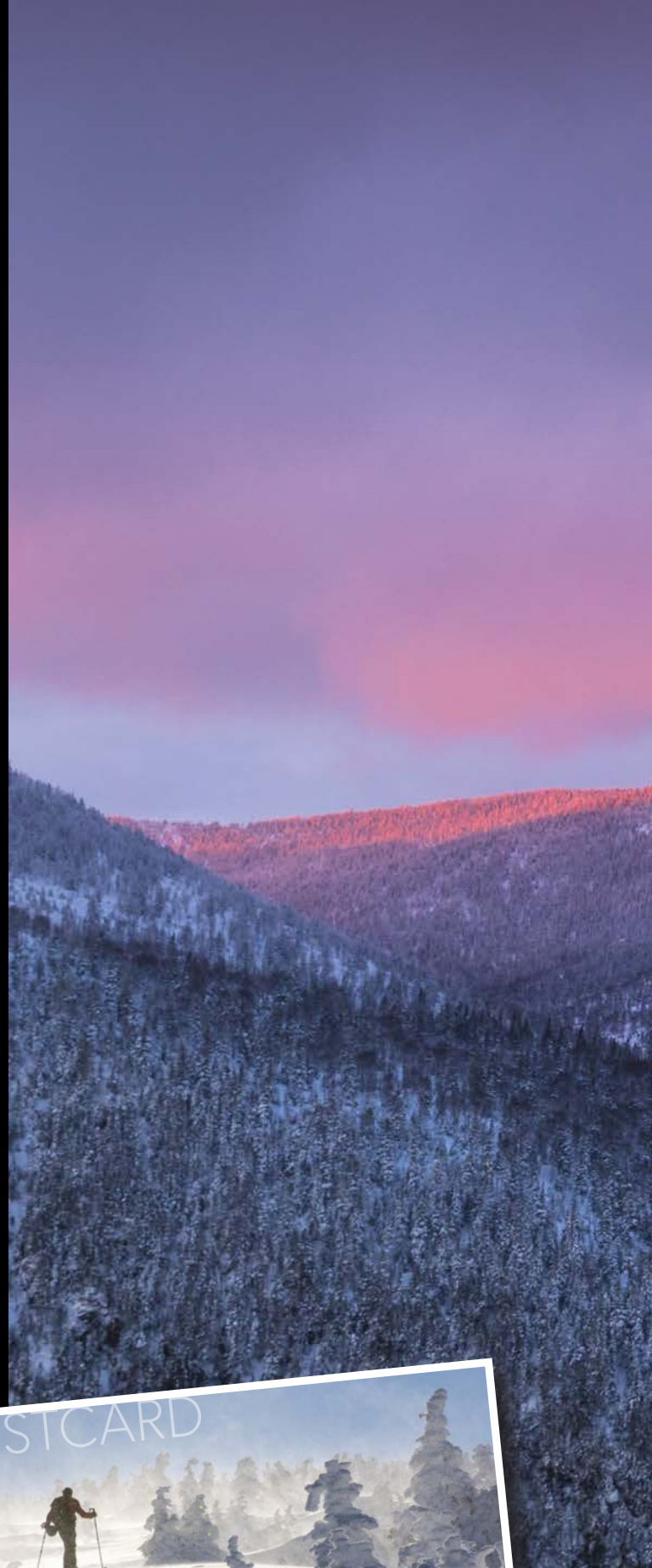
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When Sépaq assigned me to photograph the Mountain Inn of the Chic-Chocs, the challenge was not simple—it was not just because of the size and location of the landmark hotel—the goal was to reveal the magic of this unique place. An inn spectacularly perched at 615 meters elevation, between the mountains of Gaspésie. As I do not retreat from any challenge, I set sail for the Gaspésie.

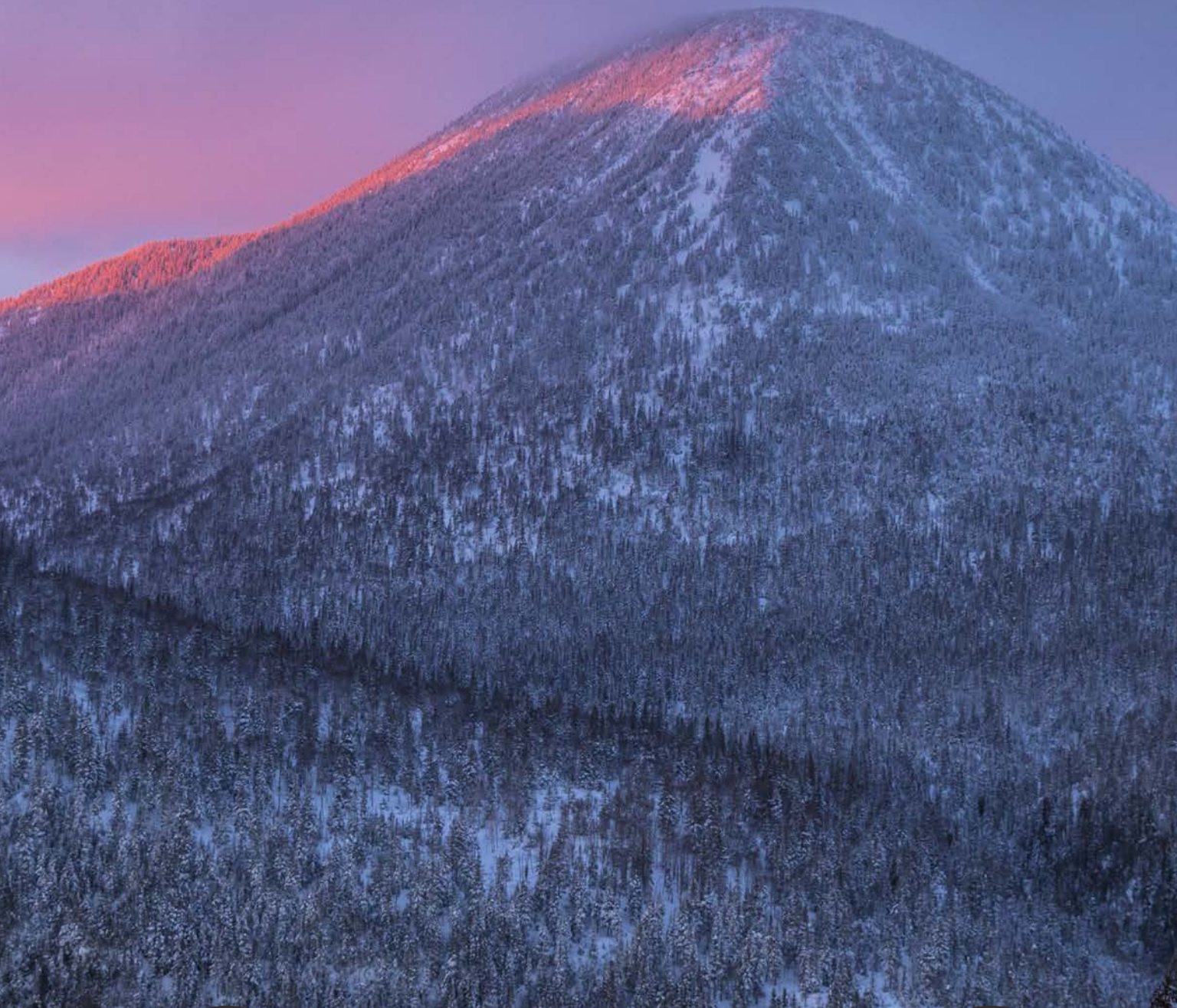
During the ascent to the Mountain Inn from Cap-Chat, I discussed the project with my guide, Vincent. He suggested a few vantage points that we would see as soon as we arrived. These were very good suggestions, but I was still in unknown terrain! Back at the Inn, I scanned the mountains with a telescope from the living room. I informed Vincent of the time when we would have to perch on the other side of the valley, near Mount Coleman, in order to capture the best light. "It's a great idea and there's only one way to reach that spot", he said, "cross-country skiing."

Quickly, backpacks were filled with gear and clothing and we traversed the slope towards the first ascent with "seal skins." I crossed my fingers, hoping the weather would not change until dusk. I wanted a cloudless sky when I took the picture at nightfall. I had advised everyone at the Inn to open the curtains and turn on the lights in their rooms, so the photograph would have the desired impact.

After skiing a few kilometres, we arrived at our destination on the other side of the valley. My guide was definitely more fit than I was! I could hardly keep up with him. We quickly selected the best vantage point, and I had just enough time to set up my tripod as the contrasting light of the sky and the mountains intensified. The massive Chic-Chocs appeared in my viewfinder in all their splendour at the Blue Hour, and majestically cut the horizon. The Inn, with all the lights showing through the windows, glowed with a magical aura as it appeared nestled in the valley at the lower centre of my composition. We had only a few minutes to capture the image before nightfall, and then it was time to ski home in the icy cold, guided only by the moon and the glow of our headlamps.







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# Winter Wonderland



## Sunrise over Mont Megantic

Mathieu Dupuis captured this spectacular sunrise on a visit to Mont Megantic National Park, Quebec.  
*Canon EOS 5D Mark IV, 16mm lens, f/14, 1/100 second, ISO 320.*

Your assignment: to photograph an image that showcases the Canadian winter experience. The concept is to capture the essence of the season—you could focus on a stunning landscape, a celebration of the many activities we enjoy during the winter, or simply a still-life of snow or ice formations.

You may submit images photographed prior to the Winter of 2018/2019.

If you need help in posting your entries, please refer to this thread—How to upload and post your pictures—<https://www.flickr.com/groups/photoneWSgallery/discuss/72157664701976982/>

The challenge is open to all Canadian photographers. Please enter by joining this flickr® group ([www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/)) and post your entries in the PHOTONews Winter 2018/2019 "Winter Wonderland" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the PHOTONews "Winter Wonderland" Challenge is January 15, 2019.

You may post up to 5 images per week in the "Winter Wonderland" Challenge.

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

## See your pictures in print!

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

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SEE THE FUTURE IN DETAIL



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The new full-frame mirrorless Z 7 sees the world the way you do. Capture stunning details in stills and videos that are true to your vision in high resolution with the new state-of-the-art Quad VGA electronic viewfinder. Built for even the most demanding of users, the Z 7 and NIKKOR Z lenses deliver revolutionary optical performance via an all-new mount system. Seek new creative possibilities in a compact yet robust body with the Z 7 today.

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UP TO 9 FPS | OVER 360 COMPATIBLE NIKKOR F LENSES\*

\*Limitations may apply to some lenses.

