

YOUR SOURCE FOR CANADIAN PHOTOGRAPHY

PHOTO

25th
2016
ANNIVERSARY

VOLUME 25, NO. 3 / AUTUMN 2016 / \$6.98

NEWS



SPECIAL REPORT: IMAGE HONG KONG

The New Photo Destination

TONY BECK
How to Photograph
Birds in Flight

MICHAEL DEFREITAS
How Low can you Go?

MICHEL ROY
Tripod Technique

DR. WAYNE LYNCH
Nunavut Adventure

ERIC STEWART - PRINTING 101
Creating Custom ICC Profiles

and more!

Photo by Kristian Bogner

COMPLIMENTARY ISSUE • FREE COPY

Win a trip to  HONG KONG

SEE PAGE 22

FUJIFILM



CAMERA: X-T2 LENS: XF100-400MM AT 148MM EXPOSURE: 1/1000 SEC AT F4.7, ISO 320

“THERE IS NO WAY TO STOP THE
ACTUAL MOMENTS THAT ARE
UNFOLDING IN FRONT OF YOU.
BUT, I’M ABLE TO DO SO WITH THE
X-T2 & XF100-400MM
THE MOMENT I CLICK.”

Joe Ng, X-PHOTOGRAPHER
www.joengphotography.com



X-T2

XF100-400mm

F4.5-5.6 R LM OIS WR

A PREMIUM SUPER ZOOM LENS WITH AN IDEAL FOCAL LENGTH
SUITABLE FOR SPORTS AND WILDLIFE.

LEARN MORE AT: WWW.FUJIFILM.CA/X-T2



Focal Point

BY NORM ROSEN, EDITOR | editor@photonews.ca
25th
2016
 ANNIVERSARY

Let's Take Pictures!

Join the conversation!

facebook.com/PHOTONewscanada

twitter.com/PHOTONewscanada

 Tune in to our NEW
 YouTube Channel:
 PHOTONews
 Canada TV

 Visit the website at
www.PHOTONews.ca

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

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

It's time to pick up your camera and head out to explore the colours of autumn! As we prepare to celebrate Canada's sesquicentennial throughout 2017, PHOTO News readers have several opportunities to participate in the magazine. Our major travel photography contest "The World through My Lens" will be open for entries until October 31, 2016—you could win a trip for two to Hong Kong! We sent our team of experts to explore the scenes, the culture, and the lifestyle photo opportunities that abound in this spectacular city, so that we could provide tips and sample images to help you develop your travel photography skills. Please take a look at the special section in this issue, and then show us your favourite destination—it could be as far away as the other side of the world, or as close as the view from your front porch. For more information please see the contest promotion on pages 22-23.

The PHOTO News Challenge theme for autumn is "O Canada, Eh!" a celebration of the essence of the Canadian experience. The challenge is open to a very wide range of interpretations,

from spectacular autumn leaves to the smiling faces of children enjoying a maple sugar treat, or the fireworks bursting over the skyline of the nation's capital... hum a few bars of O Canada or The Maple Leaf Forever, and let your imagination go wild.

Our Reader's Gallery section presents a selection of images from our PHOTO News Gallery flickr® group, where 3,000 avid photographers have shared more than 100,000 images. If you haven't visited the flickr® group, please take a minute to drop by, and if you like what you see, and enjoy communicating with Canadian photo enthusiasts, you are most welcome to join the group—it's fun, it's FREE, and it is the source for all of our Reader's Gallery images.

This issue features several articles that will inspire photo enthusiasts to try some new techniques: Michael DeFreitas suggests that you look at the world from a bug's eye view in his feature on shooting from a low perspective; Michel Roy shows us why a tripod can help you get amazing images; Tony Beck explains how to capture the beauty of birds in flight; and Will Prentice shows how you can get better pictures with portable flash. All in all, a very informative issue filled with spectacular images!

If this is your first encounter with PHOTO News, we would like to thank you for sharing your leisure time with us, and invite you to visit the website at www.photonews.ca where you may access several years of archived issues, and sign up to receive the magazine. Our one-year subscription is FREE of charge for Canadian photo enthusiasts.

PHOTO News

Volume 25, Number 3 / Autumn 2016

Cover photo by Kristian Bogner

 A performer from the Cantonese Opera team
 at Ko Shan Theatre in Kowloon. Nikon D5, 165 mm,
 f/7.1, 1/3200 second, ISO 8000.

Publisher

 Jacques Dumont jdmont@zakmedia.ca
Editor

 Norm Rosen editor@zakmedia.ca
Graphic Design

 Jean-Denis Boillat info@komconcept.com
Photo Editor

André Dal Pont

Contributing writers/photographers

 Dr. Wayne Lynch, Kristian Bogner, Michelle Valberg,
 Michel Roy, Eric Stewart, Michael DeFreitas,
 Tony Beck, Peter Burian

ADVERTISING
adsales@zakmedia.ca

 © 2016 PHOTO News Magazine, Zak Media
 Printed in Canada • ISSN 1185-3875

 Canada Post Publications Mail Agreement
 No. 40040669

Undeliverables to:

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

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

All rights reserved. Reproduction of any material appearing in this magazine in any form is forbidden without prior consent of the publisher.

SUBSCRIPTIONS - Address change

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

Subscription rates:

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

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



Published by

Zak Media

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

www.zakmedia.ca

Contents



34

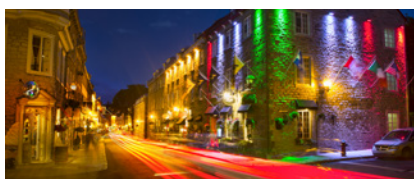
SPECIAL REPORT - TRAVEL PHOTOGRAPHY TIPS

The Hong Kong Photo Experience - by the PHOTO News team.

Photo by Michael DeFreitas. Chi Nin Nunnery and Nan Nian Garden, Diamond Hill, Kowloon.
Nikon D800, 24 mm, f/8, 1/60 second (+0.33 EV), ISO 200.

24

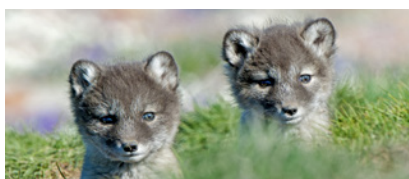
MICHEL ROY



The Magic of Tripod Photography

28

WAYNE LYNCH - DESTINATIONS



Victoria Island, Nunavut

52

SHOOTING TIPS



Michael DeFreitas - How low can you go?
Shooting from a low perspective.

FLASH 101

Will Prentice sheds light on flash techniques.

56

ERIC STEWART - PRINTING 101

Creating Custom ICC Profiles

64

Win a trip to



HONG KONG

SEE PAGE 22

IN THE FIELD

Tony Beck - photographing birds in flight

60

Focal Length: 552mm Exposure: F/6.3 1/2000sec ISO:200

SP150-600_{mm} G2

You're never too far from a great close-up.
Discover the next generation ultra-telephoto
zoom lens from Tamron.



TAMRON

www.tamron.ca

SP 150-600mm F/5-6.3 Di VC USD G2 (Model A022)

For Canon, Nikon and Sony* mounts

Di: For APS-C format and full-frame DSLR cameras * Sony mount model without VC

VANGUARD ALTA RISE

Form Meets Function



Vanguard has raised the bar for camera bag design and quality with a new range of models for 2017.

The bags feature innovative styling that blends form and function for a wide variety of applications.

Choose from three "messenger bag" models, two backpacks or a sling bag, to blend your camera carrying requirements with a host of everyday uses. The new light-coloured interior makes it easy to find your gear in any lighting conditions, and a "total coverage" rain cover protects your gear from inclement weather. The Alta Rise messenger bags feature compact and streamlined exteriors that expand up to 6cm to give you extra space.

The Alta Rise backpack models feature Alta Link that lets you attach an "Alta Action" tripod bag, or you can strap your tripod to the side of the bag. All of the models are carry-on compatible.

All of the Alta Rise models are user focused to provide quick and easy access to your gear.

For more information on the new Vanguard Alta Rise bags please visit www.vanguardworld.ca

KENKO FILTERS

Take your images from good to great with Kenko

Made in Japan with high-quality glass, REALPRO Filters AntiStain Coating repels unwanted dirt and grime. Featuring SLIM Black Almite, Knurling Edge frames for easy gripping and Black Rimmed Glass to minimize reflections, REALPRO Filters provide you with the right solution for your images with a complete line of Protectors, UV, Circular Polarizer, Neutral Density, Faders and Specialty filters in a wide-variety of sizes.

Value buyers appreciate SMART Filters with SLIM Black Almite frames and Black Rimmed Glass including the best-selling SMART Three Filter Kit. The kit includes a Clear, Circular Polarizer and a Neutral Density 8 in an easy-storage soft pouch.

Choose Kenko Extension Tubes to transform an ordinary lens to an exciting macro lens or Kenko Teleconverters to make that "too far away" shot a reality. Smartphones become smarter with Kenko LensClips, the perfect lens accessory for iPhone and Android smartphones.

View the complete Kenko product line at www.kenko-global.ca



AURORA LITE BANK

Strip Bounce SB35 & SB50

Unique and versatile, the Strip Bounce from Aurora Lite Bank gives you precise control over your light. Available in two lengths (35cm and 50cm), Strip Bounce provides soft, diffused and narrow light. It's perfect for adding dramatic light to your images - either as a main light or a rim/accent light.

Setup is simple: just unroll Strip Bounce from its carry bag, zip it together and pull the cover over the top. Strip Bounce fits over almost any speedlight.

Strip Bounce is made from the same exceptional materials used in Aurora softboxes for durability and even light.

For more information, please visit www.auroralitebank.ca



THE COLLECTION THAT KNOWS ITS WAY AROUND THE WORLD.

HORSESHOE BEND
PAGE, ARIZONA

©Keith Briley

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

THE VEO COLLECTION

TRIPODS | MONOPODS | BAGS



VEO AM-264TR

VEO 235AB

TRIPOD

- Patented rapid column rotation for compact transportation & quick setup
- 3 different leg angles for greater versatility
- Travel bag included
- Complete with low angle adapter
- Load capacity up to 8kg (Model 265)
- Rubber / Spike convertible feet
(Not on VEO 204AB)
- Available in Aluminum and Carbon Fibre models

MONOPOD

- Hand strap for added security
- Ball joint base allows smooth pan and tilt photo / video options
- Stronger leg locks for greater maximum loading capacity
- 3-leg stabilizing locking base
- Soft rubber handle provides an unbeatable grip in any weather
- Anti-slip rubber feet easily fold up and lock in seconds

See the whole collection at vanguardworld.ca

30 Years of Innovations

VANGUARD CELEBRATES THE LOVE OF PHOTOGRAPHY

For many PHOTO News readers, the art of photography is a life-long adventure in creativity. Every image captured, every challenge met represents an accomplishment - often surpassing one's "personal best" with every new assignment.

The same can be said of a very select group of suppliers to the photographic industry. Among these leaders in the photographic world the team at Vanguard stands at the top of the list of modern innovators.

Vanguard began in 1986 as a small independent tripod manufacturer when Anne Lee set out to create a product that would meet the needs of active photographers, and provide work for thousands of people around the world. As Founder and CEO of Vanguard, and General Manager of Vanguard USA, her dreams have been fulfilled as Vanguard's tradition of innovation, high quality, and family values has made the brand one of the most respected among photographers worldwide.

Anne Lee describes the Vanguard corporate philosophy in terms that one might expect to hear from a career philanthropist: "The key to success lies not in earning revenue but the positive impact the business has on the world. Vanguard provides a livelihood and unique career opportunities for thousands around the world, and creates products that help people do what they enjoy, better. This is Vanguard's greatest value and what drives my personal motivation."

From a single small factory in 1986, Vanguard has grown to become a popular and award-winning brand encompassing tripods, bags, and optical products enjoyed by hundreds of thousands of photographers of every level in 76 countries.

The Vanguard name has come to define innovation and excellence at a realistic price... and this is all attributable to a team of dedicated staff who design and manufacture products that are developed in consultation with leading experts in the field. This constant quest for products that will meet and exceed the needs of active consumers has resulted in an unprecedented number of satisfied customers.

The confidence that Vanguard users have shown for the products has been the foundation for a global reputation for quality.

After three decades of growth, Vanguard remains a woman-owned and family-led business. Vanguard carefully orchestrates every step of the product life cycle in its own facilities - from idea and design to launch and marketing. This control enables the brand to offer exceptional quality, backed by an exceptional guarantee.

As Vanguard celebrates the 30th Anniversary milestone, the company is enjoying widespread praise for its travel-friendly VEO collection and award-winning Alta Pro

Anne Lee



tripod line. Vanguard team leaders promise continued commitment to the corporate mission of providing high-quality products with game-changing features.

For a look at the latest innovations from Vanguard, please visit www.vanguardworld.ca



I AM A STORYTELLER



100
million
NIKKOR

Do you have a story to tell? Whatever it is, you can tell it even better with the AF-S DX NIKKOR 35mm f/1.8G. It's designed to capture stunning portraits in all their glory. So you never miss that perfect moment. And for sharp, beautiful, extreme close-ups, try the AF-S DX Micro NIKKOR 85mm f/3.5G ED VR. **Made for Generation Image.**



nikon.ca

THE B-GRIP BRAND

Innovation Inspired by Experience

by Andrea Corticelli

PHOTO News asked b-grip inventor Andrea Corticelli to describe the process of creating one of the industry's most intriguing new products.



Like many inventions in the world, the story of b-grip came from a personal need. I have always been passionate about travelling around the world, and since childhood my photography has always played a major role in my adventures.

Over the years, I have bought and tested a large number of bags, including many shoulder bags with various accessories that could let me carry my camera everywhere in maximum comfort.

In late 2008, on the way home from a trekking tour in Thailand, I decided to develop a belt holster for my camera—the concept was to design a quick-release system that would allow me to have the camera always available yet anchored safely to my body.

In April 2009, after months of research and development, the first prototype was ready. I patented it worldwide.

After a few months, a large company offered to buy me out. As often happens, the negotiations were long and exhausting, and led to a stalemate due to an excessive gap between my demands and the offer by this famous brand. During the course of the negotiations, someone said “Come on Corticelli! You can’t think you can manufacture it by yourself!”

This statement determined my future choices. My answer to this challenge was “Why not?”

It was a lot of hard work: research, study, business planning... despite having some experience in business management, the startup phase occupied all of my time for many months.

In 2010 we presented our first and unique “camera belt holster” at Photokina—one of the most important worldwide photography exhibitions, and it was a huge success!

At b-grip we are engineers, designers, and photographers... but above all, we are travellers, so we create unique accessories for the world of photography and the b-grip line evolves along with it.

Our mission is to help creative photographers and adventurers enjoy their camera in any environment, thanks to the b-grip line of unique, innovative and extremely comfortable carrying accessories.

Please take a few minutes to visit the website at www.bgrip.ca and take a look at how the b-grip line can make your adventure photography more enjoyable!



The b-grip UNO is a work of pure genius. Attach it to your belt or use the special wire device to clamp it to your backpack, and you are ready for adventure! The quick-release camera mount clips into the holster and has a safety lock - it also has a flip-out “kick stand” on the camera plate that allows the camera to sit flat on a table or any convenient surface. The long plate on the waist belt keeps the camera from banging on your leg. It’s a great way to carry your gear!

Take your Tele to the limit!

Tamron has announced mid-September availability for two new tele converters designed exclusively for select Tamron lenses.

These tele converters expand the versatility of the new SP 150-600mm F/5-6.3 Di VC USD G2 (Model A022) ultra-telephoto zoom lens. TELE CONVERTER 1.4x (Model TC-X14) increases the focal length by a factor of 1.4x, while TELE CONVERTER 2.0x (Model TC-X20) doubles the focal length.

The tele converters increase the effective focal length of the lens while the minimum object distance remains nearly the same, so the magnification ratio during close focusing is enhanced.

The Tamron tele converters are designed and constructed to preserve the original superior image quality of the lens. The 2.0x model uses one LD (Low Dispersion) lens element to suppress aberrations. BBAR (Broad-Band Anti-Reflection) coatings are

deployed on both models to help minimize ghosting and flare.

Autofocus functions normally with compatible lenses, and VC (Vibration Compensation) performance is maintained.

The new tele converters have special seals that are dust resistant and moisture proof—ideal for use in outdoor photography when matched with any lens that has a Moisture-Resistant Construction.



Model TC-X14



Model TC-X20



Please visit the website at www.tamron.ca for more information on Canadian availability.

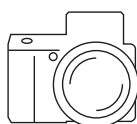
Cactus V6 II and V6 IIs

The second generation of the world's first cross-brand wireless flash transceiver now supports High-Speed Synchronization (HSS) with the Cactus V6 II and V6 IIs!

The original Cactus V6 allowed cross-brand power control and triggering of Canon, Nikon, Fujifilm, Olympus, Panasonic and Pentax flashes at the same time. In addition to HSS, V6 II/IIs add an auto-focus assist beam, remote zoom control and auto-detection of flash and camera systems. Cactus V6 IIs is a dedicated version for the latest Sony Alpha cameras featuring the ADI hotshoe.

Cactus V6 II/IIs allow you to use shutter speeds up to 1/8000s (depending on your camera). After applying a firmware update to Cactus RF60, you can shoot with the V6 II/IIs and RF60 with practically any camera system above that camera's native X-Sync.

For full details, visit www.cactus-image.ca



[**STAND OUT**]
PHOTOGRAPHIC FORUM

Get inspired, informed and motivated!

Toronto • November 9, 2016

HANGLOOSE
MEDIA

www.hangloosemedia.com

Speakers include:

Erika Blatt • Walter Borchenko • Joseph Cartright • Tim Kemple • Steve Richard • Renee Robyn

broncolor
THE LIGHT

EPSON
EXCEED YOUR VISION

RESOURCE

Wonderful
MACHINE

B3K Digital
EXCEPTIONAL EQUIPMENT FOR EXCEPTIONAL PHOTOGRAPHERS

EIZO



Hahnemühle
PAPER MAKES THE DIFFERENCE

wacom

Join our mailing list for more details: www.standoutphotoforum.com

Epson's New ET-3600 Printer and FF-640 Scanner

REFILLABLE TANKS AND SUPER FAST SCANNING!

By Peter K. Burian

During Epson Canada's annual product showcase in New York City, the company introduced several new items to the media. We were most impressed with two of these: a new high speed printer that can make literally thousands of colour prints with the included ink tanks, and an entirely new ultra high speed scanner for photographic prints. Both should be available in Canada soon after you read this.

Epson Expression EcoTank Wireless ET-3600

Faster than the current Eco-Tank models, this new four-colour printer ships with "up to two years of ink in the box". With this unit, that is said to be enough to make "up to 8500" colour prints or "up to 11,000" prints if using only black ink, based on the ISO standard. Note too that the tanks are refillable; a full supply of the dye-based ink costs under \$75 (\$18.29 each). That's a bargain compared to hundreds of dollars for the equivalent 50 (approximately) ink cartridges required by conventional machines.

This sleek, compact machine offers automatic two-sided printing on demand and a "complete wireless solution" making it easy to print from an iPad, iPhone, Android tablet and smartphone; Wi-Fi Direct8 for network-free printing is also provided. It's much faster than two earlier (similar) models, with an estimated speed of 13.7 prints per minute with only black ink or 7.3 in colour based on the ISO standard. To ensure long life, the Epson



print head is unusually rugged, so it should last for years. Based on the demo, print quality was excellent for a four-colour machine. Granted, the ET-3600 is expensive (\$529.99, list) compared to traditional printers, but it should provide good value for families and home offices that print high volumes.

FastFoto FF-640 Scanner

Billed as the "world's fastest photo scanner", this new unit was designed to digitize numerous photo prints at a mere two seconds for a 4x6 at 300dpi, using a new type of roller technology. During the demo, we watched a hundred snapshots scanned in just over three minutes. Scanning at 600dpi would have taken longer, as expected. Thanks to Epson's Perfect-Picture proprietary image-processing technology, the quality of the scans that we saw was surprisingly good.

An Epson rep demonstrated the Single-Step technology that automatically scans both the image and any handwritten notes on the back. They also showed examples as to how the Custom FastFoto Software was able to improve faded photos automatically with Smart Photo Fix (SPF) technology, remove red-eye, and generally enhance colours. In some cases, the benefit was dramatic.

Other features include the ability to easily create slideshows, displays, and more. This would be particularly useful during a gather-

ing for an important anniversary, wedding or family reunion when you want to display numerous photos on a monitor or a high def (including 4K) TV or projector. With the Document Capture Pro and ABBYY FineReader software (also included) it should be easy to set up an efficient file organization system for your scans. It also allows for uploading the digital images (scans) to the cloud for convenient photo sharing and archiving.

The maximum size of the original can be up to 8x10 inches, and the FF-640 was designed to accommodate panoramic photos as well as documents, children's art work, flat memorabilia, and so on. Thanks to the special handling sheet, custom rollers, and paper path, this scanner can also accept fragile photos such as those from your ancestors. Compared to Epson's conventional flatbed scanners, this unit is pricey, at \$899.99, list, however, anyone with thousands of photos, artwork and other flat objects to scan will find that the FF-640 will make such projects a breeze.



A PRINT ENSURES YOUR STORY
WILL CONTINUE.

PRINT YOUR LEGACY.

EPSON[®]
EXCEED YOUR VISION



STEVE McCURRY
PHOTOGRAPHED BY TIM MANTOANI

epson.ca/printyourlegacy

EPSON is a registered trademark and EPSON Exceed Your Vision is a registered logomark of Seiko Epson Corporation. All other product and brand names are trademarks and/or registered trademarks of their respective companies. Epson disclaims any and all rights in these marks. Copyright 2015 Epson America, Inc.



FIELD TEST | TAMRON SP 85MM F/1.8 DI VC USD

BY PETER K. BURIAN

An ideal portrait lens with many other uses

Opinions vary as to the ideal focal length for portraits, but with a full-frame DSLR, 85mm provides a highly pleasing perspective in a head-and-shoulders portrait from the typical camera-to-subject distance.

While many zoom lenses include this focal length, Tamron's new 85mm f/1.8 lens (in Canon, Nikon and Sony DSLR mount) provides a significant benefit: a much wider aperture of f/1.8. This allows for shallow depth of field to isolate the subject by blurring a distant background into a soft wash of colour. And f/1.8 offers another benefit vs. zooms in available light photography: the wider aperture allows for shooting at a much faster shutter speed to prevent blurring from subject motion and camera shake.

The lens is also fully-compatible with a DSLR with the smaller APS-C format sensor, providing a 127.5mm or 136mm equivalent (depending on the exact sensor size). That's very close to 135mm which is the second favourite focal length for portraits, providing a bit more compression of perspective for a flattering effect that many photographers appreciate. This fast (wide aperture)

short telephoto lens is not restricted to tightly framed photos of a single individual. In fact, during the test period, I used it often for group photos and action shots at colourful events. Indoors, where flash was not practical, I definitely appreciated the ability to shoot at ISO 1000 to 1600 at f/1.8 instead of using a much higher ISO at f/4 with my zoom lens.

Lens Construction and Features

In spite of the relatively affordable price, the Tamron engineers specified a high-grade optical formula with LD (Low dispersion) and XLD (Extra-low dispersion) glass. Flare is controlled with eBAND and BBAR multi-layer coatings as well as the deep lens hood. The very rugged barrel contains 13 large elements so this is not a lightweight lens but it's average in size and balanced very nicely on a Nikon D810.

This lens is equipped with the VC image stabilizer (except in Sony mount) and the fast, quiet Ultrasonic Silent Drive autofocus. Manual-focus override is available in AF mode. The 0.8m close focus distance allows for close-up shots of a small subject; that's not macro, of course, but remains useful. This is the only lens in its class with an image stabilizer; that was useful in low light, helping to compensate for camera shake.

In-Use Performance

The USD autofocus system was very fast, and highly effective. The nearly silent action of the AF and VC motors was useful whenever I decided to record video clips. Like any image stabilizer, VC needed time to spool up to full effectiveness, but that was under one second. Afterwards, I was consistently able to achieve a series of blur-free photos of static subjects at 1/20 sec. or faster.

At f/1.8 this Tamron lens delivered high sharpness in the central 75% area; the corners were surprisingly sharp too. The bokeh is beautiful: defocused areas in the background are smooth and creamy. Flare was minimal even in strong side lighting. Optical aberrations were well controlled but a bit of purple fringing was visible in some photos; that was





Specifications - Tamron SP 85mm f/1.8 Di VC USD

Angle of View:	28° 33'
Minimum Object Distance:	0.8 m
Maximum Reproduction Ratio:	1:7.2
Diaphragm:	9 blades, circular
Filter Threads:	67mm
VC Stabilizer:	In Canon and Nikon mounts
Autofocus:	Ring-type USD with full-time manual override
Dimensions:	84.8 x 88.8 mm
Weight:	700 g

easy to fix in RAW converter software. My best images made for 13x19" prints (using an Epson SureColor P800) that I would be proud to exhibit. By f/4 to f/8, sharpness across the entire frame was impressive; the images would make excellent 24x36" custom prints.

Final Assessment

This fast, versatile portrait lens is unique in its class because of the combination of image stabilizer and moisture-resistant construction. Considering those aspects – plus the overall rugged construction and superb optical performance – the price is incredibly competitive. If you're in the market for a short telephoto with a very wide aperture, this one should be high on your list to consider.



Aurora Lite Bank®



FIREFLY PAR

A 16-sided, almost circular softbox for strobes and speedlights. Opens like an umbrella - it doesn't get any easier. Ideal as a main light or a fill when circular catchlights are needed.

STRIPBOUNCE SB35 & SB50

Portable and easy to use so you can shape your light instantly. Creates a narrow strip of light - perfect for accents and precise lighting. Zips together and the top flips over.

To learn how we captured this image with FIREFLY PAR and STRIPBOUNCE, subscribe to PHOTONews Flash at www.photonews.ca/subscribe



Panasonic

INNOVATION... AND LUMIX



By Johan Sorensen

In my line of work, I need to constantly innovate to stay current.

My name is Johan Sorensen and I have been creating my art with a camera and lens for over 35 years. As a photographer, I often look to the art world for inspiration—music, movies, paintings, sculpture – they all fuel my creativity. However, technology can play a part as well in fueling my vision. In this case, I used the latest in projection technology along with Lumix cameras to create an innovative series of portraits.



In my job, my equipment is one of the keys to my success. I demand a lot from the camera bodies and lenses that I use in my day to day work. I need to have something small and portable as I shoot on location quite often. I also require sharpness and resilience from the lenses that are in my bag. That's why I enjoy using the Panasonic Lumix brand of cameras.

The Lumix bodies are packed full of features but they don't weigh me down. I can carry two bodies and four lenses in a small bag. That allows me to follow my creativity wherever it may lead me. The sensor delivers quality images in file sizes that don't bog down my computer. This is an added plus in my line of work—I can speed up my workflow and still deliver fantastic images. The Dual Image Stabilization on the GX8 and GX85 is incredibly advanced. I can hand hold the bodies, even with longer lenses and not worry about image shake.

Many of the Panasonic lenses are designed by LEICA. Any photographer knows that the LEICA brand means phenomenal quality lenses, very sharp and accurate. Whether I am outside or in the studio, I can rely on the ultra-fast focusing and superior optics of the Panasonic lenses to get the job done right. My images are crisp and sharp every time.

Panasonic Lumix... It's now my "go to" brand both personally and professionally.



LUMIX

Shop.Panasonic.ca/Lumix

Panasonic

Photography ©Johan Sorensen



THE POWER OF PANASONIC LUMIX

No one wants Shaky Shots. That's a fact. The LUMIX GX85 incorporates a new 5-axis Dual Image Stabilizer for more effective suppression of blur. This feature combines Body Stabilization plus Lens Stabilization for crisp handheld shots every time. The Dual I.S. is ideal for both wide-angle and telephoto modes, as well as challenging night shots and one-handed shooting. The 5-axis Dual I.S. works in both photo and motion picture recording including 4K video. **Say goodbye to blur with the Panasonic Lumix GX85.**

Shop.Panasonic.ca/Lumix

LUMIX



Congratulations to the winners of the PHOTO News "Macro Magic" Challenge, who participated in the contest thread at our flickr® group at www.flickr.com/groups/PHOTONewsgallery/

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

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

Winner

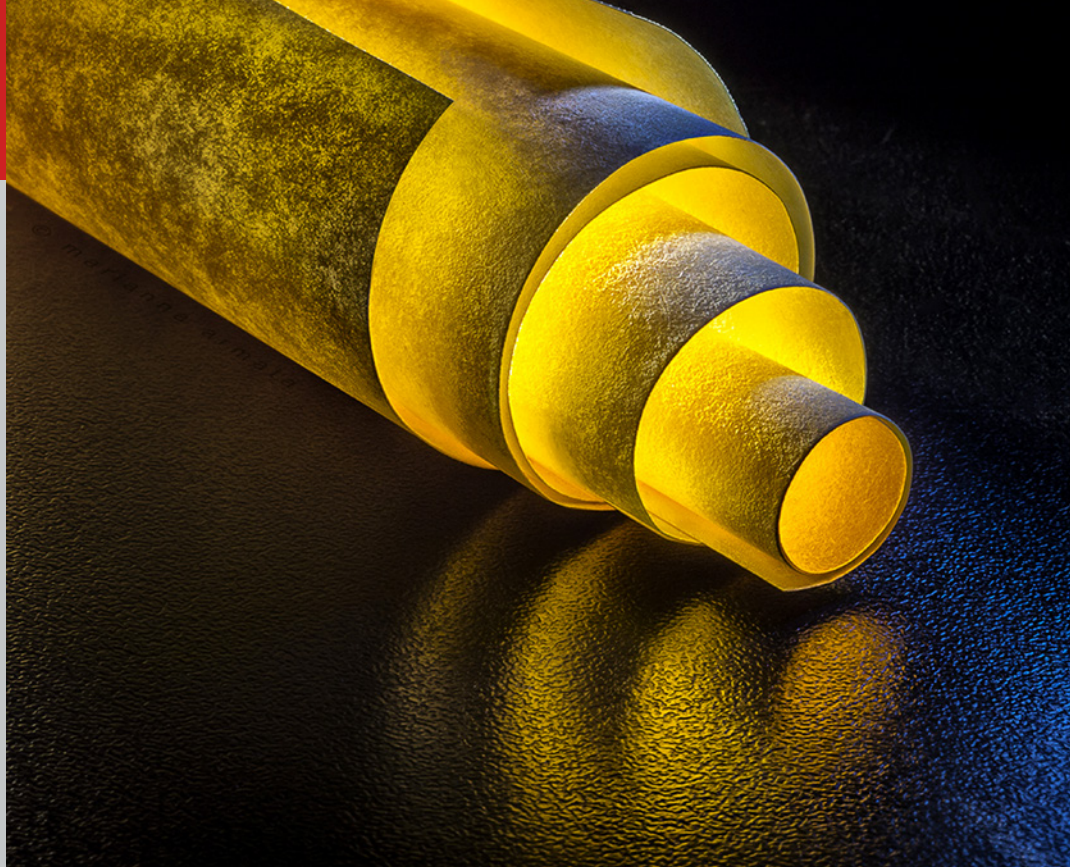
Getting Ready for Winter!

Eduardo Baena of Surrey, BC captured this image of a bee flying to a flower with a Nikon D90 and an 18-105mm Nikon lens, shooting at 105 mm, f/8, 1/1000 second, ISO 800. "It was an early Autumn afternoon and the sun was low in the sky, which gave me the perfect light for the shot. Of course the difficult part was keeping everything in focus!"



Voluptueux

Judy Hancock Holland of Nanaimo, BC, captured this image of a dried anthurium blossom with an Olympus E-M1 and Olympus 60mm macro lens, shooting at 1/13 second, f/6.3, ISO 400. "I took this shot in window light with in-camera focus bracketing, and stacked the frames using Helicon Focus."



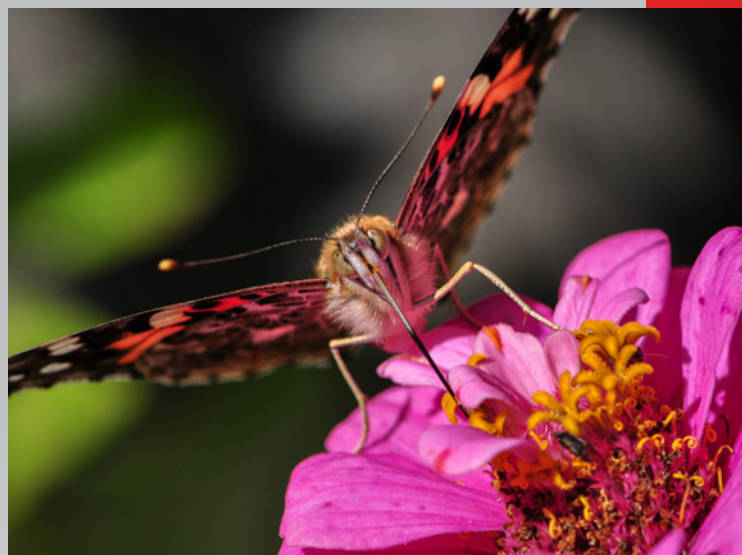
Golden Tunnel of Post-it Notes

Marianna Armata, of Montreal, Quebec, created this image of a golden tunnel using four sheets of yellow Post-it Notes rolled around a pencil, and back lit with a little spot light on a black Arborite table. "I used my mirrorless Panasonic Lumix GH2 and an Olympus 60mm f/2.8 Macro Lens, shooting at 1 second, f/16, ISO 160. Inspired by the outcome of this image, I continued my exploration into macro photography of paper and created a whole series."



Reminds me of a Bridal Bouquet...

Monica de Moss, of East Lawrencetown Nova Scotia, used a Canon EOS 5D Mark III, and an EF 100mm f/2.8 Macro USM lens to capture this image, shooting at f/2.8, 1/125 second, ISO 100.



Moth

Brenda Brand, of CREDITON, Ontario, shot this Moth in her backyard garden. I took this picture with my Nikon D90 and a 105mm lens, shooting at f/10, 1/640 second, ISO 200.

Poppy

Marion Buccella of London Ontario, captured this image of a poppy with a Nikon D7000 and a Nikkor 85mm macro lens, shooting at f/11, 1/160 second, ISO 400. "I focused on the intricate centre to capture all of its detail, but also made certain I had enough depth of field to show the ruffly petals".



Each issue, PHOTO News 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 PHOTO News readers, please visit the pool at www.flickr.com/groups/PHOTONewsgallery/pool



Heading Down the Dusty Trail

Ryan Courson, from Cambridge, Ontario, captured this image while visiting a ranch in BC, using a Nikon D750 with 70-200 f/2.8 lens, shooting at f/8, 1/1250 second, ISO 800. *"I really wanted to capture the power and motion of these incredible animals. The dust that they kicked up really helped to create the atmosphere that made the shot special."*

Canadian Road Cycling Championship

Nelson Mercier, of Gatineau, Quebec, shot this photo of Lex Albrecht leading the pack during the Canadian Road Cycling Championship on June 25, 2016 in Ottawa, Canada, using a Nikon D750 and Nikkor 24-120 mm lens at 105 mm, f/10, shutter priority mode at 1/1000 second, ISO, Metering Mode - Centerweighted average, hand held. *"The cyclists were going uphill and had to turn right just after me. They were going to slow down and get very close to the road curb. The sun was on my right and the background was free of crowds, cars or signs."*



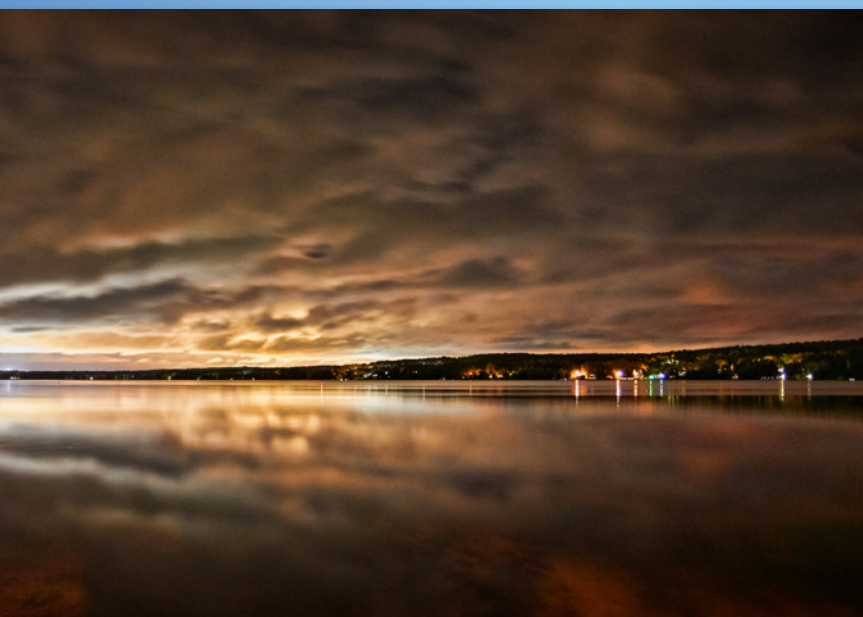


9PM Gun, Vancouver BC

Garry Johns of Port Moody, BC, captured this image with his Nikon D750, using a Nikkor 17-35mm f/2.8 lens with a Lee Big Stopper, shooting at 17mm f/13, 30 seconds, ISO 50. "I rose early in order to arrive at Stanley Park in Vancouver for a 05:30 shoot. Stanley Park is probably the most photographed area in BC, but seldom do we see sunrise photos. I was tired but excited to be able to capture this special moment. This photo was processed entirely in Lightroom."

Wings Up

Gary Fairhead, of Ottawa Ontario, photographed this Great Blue Heron with a Canon 7D MKII and Canon EF 500mm f/4 IS USM lens, shooting at f/8, 1/3200 second, ISO 1250. "I spotted this beautiful Great Blue Heron shortly after it caught a catfish on the Ottawa River at Petrie Island in the East end of Ottawa. The bird then flew to a drier spot to consume the fish, and that is when I was able to take this photo."



Night on the Lake

Michel Filion from Magog, Quebec, made this waterscape image at night, shooting at 12 seconds and wide open at f/2.8, ISO 1600. "I used the live view function to lock the mirror up, thus preventing unwanted shot vibration for this long exposure. the 12 second exposure time was perfect for the mirror-like effect of the water."

PHOTO
NEWS

25th
2016
ANNIVERSARY

Photo Challenge

"The World Through

"The World Through My Lens" is a travel themed contest open to all Canadian photo enthusiasts.

Your assignment – to photograph the sights and scenes of your favourite destinations – your subjects could be as close as the view from your front porch or as far as the other side of the world... so grab your camera and get ready for a photo adventure!

Hong Kong is one of the world's premier travel destinations. Enjoy the vibrant culture and exotic flavour of this amazing city. Enter the PHOTO News "The World Through my Lens" contest to win! Contest is open to Canadian residents 18 and older.

Entries close Oct. 31, 2016.

For full contest rules and information please visit hongkong2016.PHOTONews.ca

Follow the adventures of our team of Canadian Nikon professionals

Kristian Bogner, Michael DeFreitas, and Michelle Valberg – online and in the pages of PHOTO News magazine, as they explore the wonders of Hong Kong and share a wealth of knowledge on the techniques of travel photography. Check out the special section in this issue of PHOTO News showcasing the amazing sights of Hong Kong.

SUPPORTED BY:



THE LANGHAM
HONG KONG



Deadline for entries:
October 31, 2016

Win a
trip to



HONG
KONG

My Lens"

A TRAVEL THEMED PHOTOGRAPHY
CONTEST CELEBRATING OUR
25th ANNIVERSARY

GRAND PRIZE Return economy airfare for two from a major airport in Canada to Hong Kong courtesy of Cathay Pacific; 4 nights accommodation in Hong Kong courtesy of The Langham Hong Kong; selected tours courtesy of the Hong Kong Tourism Board; a Nikon D5500 with a 18-55mm VR II Lens Kit and a Vanguard Kinray 53 Purple Backpack (Model VAK53PR) and Vanguard VEO 234 Monopod (Model VAVEOAM234). Total approximate retail value of the grand prize is **\$7500**.

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

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

For more information on Hong Kong, visit DiscoverHongKong.com



Hahnemühle
PAPER MAKES THE DIFFERENCE





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

Tripod Technique

I have been a professional photographer for quite a while now, and through all those years the most frequent questions that people ask me are "should I buy this camera?" and "should I buy this lens?"

Yes, there are some cameras and lenses that are better than others, but believe me—I could use a less expensive camera and lenses, sharpen the images in Photoshop, and achieve pretty much the same results in the end.

Other than your choice of camera and lens, there is one piece of equipment that can really make a difference in the quality of your photographs—a good sturdy tripod!

I went for a walk around old Quebec City at blue hour the other day, with my dog Rocky, my camera, and my tripod. The light was spectacular—it was the perfect time of day for photography—just before dusk.



Bio

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

When we arrived at the Fountain of Tourny, I saw a group of 8 or 9 photographers, but only one of them was using a tripod. While I did not see the results of their work, I can guarantee that the other photographer with a tripod and I had the best pictures.

Why? Because in low light and in many other shooting conditions the tripod is the most important part of your equipment, it will help you create the photo of your dreams. With a tripod, you can take your time to compose and frame the picture, and think more about the whole process of taking a photograph.



Colourful Rue St-Louis in Quebec City is looking great with a slow shutter speed on a sturdy tripod. Yes, I could have gone with a high ISO and hand held technique, but the image would not have been as beautiful and artistic.

Using a tripod is not just a matter of setting it up and taking the picture. Many people use their tripod at eye level far too often. You should always keep in mind that a good tripod will help you get low for dramatic angles, or go high to shoot over a crowd. The possibilities are virtually endless.

It is very important that you “become the camera” before you set up your tripod. Bend your knees, go low, move around, find the perfect angle for your shot, and then set up your tripod for a rock solid shot. Put one of the legs in front (in line with the lens) so the camera and lens are most solidly supported, and you have space to stand or kneel directly behind the camera. Always use the larger diameter leg extensions first if you don’t extend the legs fully. These sections are more solid than the thinner sections. If you have a level built-in to your tripod, you can use it to set up the most accurate shooting platform, but the most important adjustment is to level the camera after the tripod setup is rock solid.

Some tripods have a centre column that you can extend—use this only in when absolutely necessary, your camera will be less stable when this is extended. Extend the legs instead if you need to get higher.

One thing I do when my camera is on a tripod is to switch to live view mode on the LCD, so I can adjust the framing faster than bringing my face to the viewfinder. To make sure that you are not imparting any vibration to the camera when you hit the shutter button, use a remote control, or do like me, and use the 2-second shutter delay on the camera – this works perfectly.

I cannot overemphasize that you should take your time composing the shot and adjusting the camera settings. Invest a few seconds to do everything right, and it will save you lots of money. Rush when you set up a camera on a tripod and bad things can happen. I learned this lesson the hard way—I got out of my car in a big hurry to catch a beautiful snowy owl that was perched next to the road. In my haste, I did not take the seconds required to set up the tripod on solid ground, and in a split second my Canon with a 500mm lens fell to the ground.





That mistake cost me a \$1,650 repair. It has been 10 years since this happened and I am still angry at myself for this, so please learn from my mistake!

If you are using a heavier lens, always make sure to mount the lens on your tripod using the tripod collar on the lens, instead of mounting your camera and letting your lens hang off the mount. The camera and lens will be more stable and easier to balance.

On a tripod, image stabilisation can be turned off. I don't think about it all the time, but many say it is a good thing to do.

My trusty tripod is always in the trunk of my car, I never go to an assignment without it, and if you aspire to become a great photographer, invest in a good tripod, they last forever and they retain their value. I feel like crying when I see someone with an expensive camera and lens mounted on a cheap tripod! Everything could fall at any time... would you put cheap tires on a Ferrari? I don't think so.

Getting the perfect shot often means waiting for your subject to pose, or waiting for the light to be change. In nature photography as well as studio and location assignments, waiting is part of the work, and a tripod can save your back in the long run.

When the time of day and the light is perfect, your sturdy tripod is the only way you can use the perfect shutter speed for photography. This is the Fountain of Tourny in Quebec City, HDR from 5 exposures.

With a good tripod you can perfectly frame the picture to your taste. I used f/5 because I wanted a separation between the fountain and the Price building. And yes, it is a 5 exposure HDR image shot on a solid tripod.



The Fairmont Chateau Frontenac is the most photographed hotel in the world, but only the photographers with a good technique and a tripod can catch all its beauty. HDR from 5 exposures.



There are many opportunities to use a good tripod

I shoot tons of HDR images. To get the best results from my camera, a tripod is absolutely necessary. I want the best alignment from the different HDR exposures, and only a tripod can guarantee that.

I love long exposure photography, you should love it also, it has a "look" that is so cool.

Creating amazingly sharp photography at dawn, dusk or at night is the tripod's bread and butter, since you can combine a low ISO with a small aperture and long exposure.

A tripod lets you shoot a scene with exactly the same composition time after time. This makes it easy to mask people or swap smiles in Photoshop if necessary.

With an interval timer you can easily create amazing video using the time lapse photography technique.

Bring a neutral density filter as well as a polarizer with you, they are light accessories, and an easy way to create long exposure images that can only be captured with the help of a tripod.

If your tripod was made in the last century, be a sport and give it away—the days of the old bulky metal and heavy tripods are over! Go out and get yourself a brand new carbon-fibre or lightweight but sturdy tripod, and you will forever change your approach to photography!

Take a few minutes to share your beautiful pictures of the world at our Photo News Gallery flickr® group, let's see your best shots!

Asta la vista baby!



Photo Destination | Victoria Island-Nunavut

BY WAYNE LYNCH

The Art of Seeing

Victoria Island is one of my treasured arctic photo destinations. As Canada's second largest island after Baffin Island, it is nearly double the size of Newfoundland and larger than Great Britain.

For several decades I have been going to this arctic oasis to photograph herds of woolly muskoxen, spirited arctic fox pups, exotic yellow-billed loons, and flamboyant king eiders, perhaps the most colourful bird in the Arctic. In years when lemmings are plentiful, the island's midnight sun enhances the chances of capturing snowy owls at the nest. On a recent trip I spent a long day slogging over the wet tundra near my camp and found three nesting snowy owls. In the late afternoon I set up a blind at the most photogenic of the three nests and hid inside for five hours. I recorded the events in my journal:

3:40 pm—The female is incubating her six white eggs while facing into the sun, her eyes shielded behind black squinting lids. Five mosquitoes are clinging to the feathers along the side of her beak. I revel in the soothing sounds of nature I hear from inside the blind and try to decipher the natural events occurring outside around me: the tinkling whistle of a territorial male horned lark, the raspy rattle of a red-throated loon flying overhead, the rhythmic gurgle of water lapping along the shore of the lake only 40 meters away and the jingle of candle ice collapsing in the afternoon heat.



Arctic Fox





4:47 pm—The male snowy owl has landed behind my blind, resting on an upturned shelf of ice on the lake, possibly cooling himself in the warm afternoon.

6:25 pm—The female hoots softly while she moves the eggs beneath her with her bill and then shifts about 15 degrees on the nest.

7:05 pm—The female flies off the nest and mates with her partner on a nearby ridge after he offers her a lemming. She swallows the entire animal in a single convulsive gulp. Afterwards she wipes her beak back and forth on the tundra and within a minute she is back on the nest warming her eggs.

8:30 pm—The female flushes from the nest when I accidentally sneeze. She is back again within three minutes. I'm happy that my presence is not too great a disturbance to the mother owl. Capturing these candid moments with a camera has always been of secondary importance to me and the greatest reward has always been experiencing the natural wealth of the moment.

On my trips to Victoria Island I always camp near the base of Mt. Pelly, 15 kilometers northeast of the small community of Cambridge Bay. Mt. Pelly is a 200-m high esker rising above the surrounding landscape of hummocky tundra and small shimmering lakes. The conspicuous hill is the center-piece of Owayok Territorial Park. Two smaller eskers are visible north of it, Baby Pelly and Lady Pelly. An Inuit legend claims that the three hills are a family of starving giants that died while crossing the island hunting for food. Aside from the wildlife richness of the area there are also several archeological sites within the park that include ancient food caches and tent rings from Thule campsites, suggesting that the area has been inhabited for over 1,000 years.

Going back to the same location always challenges me as a photographer. Rather than comforting me with its familiarity it pushes me to be more creative. It forces me to “see”.

Seeing is very different than looking, and both are influenced by preconceptions. Psychologists recognize two kinds of preconceptions. Personal preconceptions influence what we photograph and whether a subject is worthy of consideration or is simply ignored. Most of these preconceptions are acquired as we grow up, absorbed from the attitudes and values of our family, friends, teachers and other influential people in our lives. For example, when I was growing up I learned from the people around me that snakes were to be feared and avoided. After all, they were cold, slimy, ill-tempered beasts to be shunned rather than admired for their biological beauty. Consequently, for a long time I never considered snakes, or any other reptiles, to be a worthy photo subject. My preconceptions stifled and limited my creativity. Thankfully, we as photographers, and everyone else for that matter, can change our personal preconceptions by conscious analysis and re-evaluation. Today, reptiles are among my favorite subjects and continually challenge me artistically.



Willow Catkin

Muskoxen Calf





Tundra Flowers, Victoria Island

The second type of preconceptions are artistic ones. For me, artistic preconceptions are like a set of questions I use to help me break old habits. What time of year should I photograph a particular subject, which lenses should I consider using, which angles are likely to yield a fresh approach, which shutter speeds and apertures have I never considered trying?

Before my most recent trip to Victoria Island this past summer, I studied my copy of Freeman Patterson's classic 1985 book *Photography and the Art of Seeing*. Freeman challenges photographers to ask a simple question each time they are confronted with a photographic subject, especially a familiar one. Rather than ask yourself: "what do I see?" he suggests asking yourself "what do I not see?" This kind of lateral thinking can be liberating and very exciting. When you fail to challenge your artistic preconceptions and limit yourself to old habits, your photography becomes predictable and boring. Consider the beauty of a sunset. Most of us still find the vision of a crimson setting sun igniting a carpet of clouds to be a beautiful visual experience. Every photographer I know has such images, but unfortunately many of



Snowy owl



Red-throated loon



Drake King Eider

Even after 35 years as a pro wildlife photographer I still catch myself mired in the familiar.

us stop photographing sunsets even though we continue to be emotionally moved by them. I suspect we are bored with our own results because we always tend to photograph sunsets in exactly the same way. By asking yourself what you are not seeing in the beauty of a sunset you can rekindle your passion for the subject and revitalize your photography.

From childhood we learn that life is full of rules. But there are no rules in art, only guidelines. Don't be afraid to fail. It takes conscious work to change one's artistic preconceptions but the rewards are immense. Even after 35 years as a pro wildlife photographer I still catch myself mired in the familiar. It's like the old expression "it's hard to teach an old dog new tricks". Returning to Victoria Island was like returning to the warmth of an old friend's home. I knew what I would see, but I made myself a promise to see what I had missed on so many previous trips.



Sabine's Gull

Bio

Author Wayne Lynch has published four books on the beauty and science of the Arctic. His most recent is *Planet Arctic: Life at the Top of the World* praised by the American Library Association as "breathtaking in its detail and startling in its warmth."

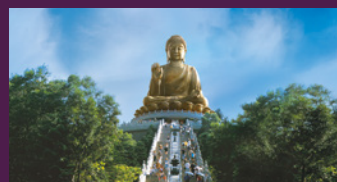
7:35pm Hong Kong

MY TIME FOR CITY WONDERS



Discover a temple, sail across the harbour,
dine under the sunset, lose yourself in
the neon... Experience all the wonders of
a city like no other. Discover the wonders
of Hong Kong.

DiscoverHongKong.com



My Hong Kong Guide

[f](#) Discover Hong Kong [i](#)



SPECIAL REPORT – HONG KONG PROJECT

BY JACQUES DUMONT

A World of Photo Opportunities!

View from the Peak

If a single image could represent Hong Kong, it would be the panorama from Victoria Peak. Looking down at the city from this famous vantage point, you will see one of the finest harbours on Earth. Nikon D800, 24mm lens at f/4, 1/80 second, ISO 200.

In April 2016, in collaboration with the Hong Kong Tourism Board, I had the pleasure of leading a team of Canadian photographers on a four-day PHOTO News "Image Hong Kong" tourism adventure.



Photographers Michelle Valberg, Kristian Bogner, Michael DeFreitas and I set out to capture images while Hayley Ohlig, our logistics and technology consultant, coordinated the schedules and equipment that we would need to capture four key aspects of the Hong Kong tourism assignment. Our goal was to capture the visual essence of the attractions, the culinary experience, the outdoors, and the living culture of this magnificent destination.

The PHOTO News team compiled a portfolio of spectacular images that will be exhibited throughout the year by the Hong Kong Tourism Board. The following pages include a selection of images from our expedition, which we present in conjunction with our 25th Anniversary "The World Through My Lens" photo challenge. Please take a few minutes to discover Hong Kong with us, as we reveal the tips and techniques that the pros use to cover a major travel and tourism assignment.

Hong Kong is one of the most dynamic cities in the world and one of the easiest to visit. After more than 150 years of colonial immersion and 5000 years of Chinese culture, this city offers the opportunity to experience a vibrant culture displaying a unique fusion of "East-West" elements.

Dining in Hong Kong is a very special experience. You can excite your taste buds and sample the dim sum and a host of regional specialties at an endless variety of locations, or enjoy a gourmet experience at one of 57 highly rated Michelin restaurants. It is not surprising that Hong Kong is often referred to as the *Culinary Capital of Asia*.

Hong Kong is an outstanding destination if you enjoy shopping. One moment you walk in front of a row of traditional Chinese medicine shops and then you suddenly find yourself in the cool splendour of an exciting shopping centre.

The Challenges of Travel Photography

With only four days on location, we took advantage of every opportunity to take pictures. When the weather was rainy and cloudy we created a different range of images than what you usually see in the travel promotions. Our team quickly adapted to the challenge of overcast skies, using the soft light to create beautiful photographs.

Photographing a very large and bustling city can be quite a challenge. With more than 7 million residents, Hong Kong is one of the busiest places on Earth, yet it is a clean and safe city with an incredible bus/train/subway transit system. We found the people to be extremely polite and helpful—they love welcoming tourists, and seem to be especially fond of Canadians!

Hong Kong is the #1 city in the world for architectural images. With 7,685 high-rise buildings, and more than 300 skyscrapers (buildings over 150 meters), you often find yourself looking up. The tallest of the skyscrapers is the 118-storey International Commerce Centre, which stands 484 metres (1,588 feet), the ninth-tallest building in the world.

You could take pictures in Hong Kong 24 hours a day—and we certainly did! The Hong Kong skyline is spectacular—widely considered to be the finest in the world. The architecture stands in harmony with the surrounding mountains, with Victoria Harbour gleaming in the foreground. Every night, more than 40 of the skyscrapers and surrounding buildings coordinate their lights to create a visual attraction called the Symphony of Lights. The Guinness Book of Records applauds this lighting spectacular as the largest permanent light and sound festival in the world.



Hong Kong or "Fragrant Harbour" is situated on the south-eastern coast of China and covers an area of 1,104 square kilometres (425 square miles). It comprises Hong Kong Island, Kowloon and the New Territories, which includes 262 outlying islands with a total of 7.2 million inhabitants and an area of 2,700 km². Travel in the spring and you can expect pleasant temperatures with some humidity. During the summer, the weather tends to be hot, humid and sunny, with occasional showers and thunderstorms. The daytime temperature may exceed 30°C. Autumn is a beautiful time to visit, with pleasant breezes, plenty of sunshine and comfortable temperatures. Winter tends to be cool, dry and cloudy, with average temperature around 15°C in urban areas.

Getting around town is incredibly easy despite this amazing population density. The Mass Transit Railway, or MTR, was founded in 1979 and comprises 155 stations on nearly 220 km of rails. The system is air-conditioned, clean and very safe. A traditional Tramway that started operating in 1903 uses double-decker trams. It covers parts of Hong Kong Island on a circular route around the Happy Valley Racecourse and is a great way to see some of the older parts of town. A network of busses also operates in and around the New Territories, allowing residents and visitors alike to reach destinations such as the Aberdeen Fishing Village.

Since Hong Kong is built around a deep harbour, the transportation system would not be complete without ferries. A must-see, these ferries provide a great view of both Kowloon and Hong Kong Island from the water!

Transport is relatively inexpensive, particularly with the versatile Octopus card. This tap-enabled card is accepted on all the above systems and counts down based on the distance travelled. Easily reloaded and with no expiry date, this card is an invaluable travel companion. Taxis are also reliable and affordable. When you are ready to travel, download the app: "My Hong Kong Guide"—it is an excellent way to features and attractions.

For more information on travel to the area, please visit the Hong Kong Tourism Board website: www.discoverhongkong.com



1. Buddhas at Po Lin Monastery. Nikon D800, 55mm lens at f/4.5, 1/80 second, ISO 400.

2. Double-decker Tram. Nikon D800, 34mm at f/5.5, 1/10 second, ISO 360.

3. Po Lin Monastery. Nikon D800, 46mm at f/5.6, 1/125 second, ISO 640.

4. A performer from the Cantonese Opera team at Ko Shan Theatre in Kowloon. Nikon D800, 112mm at f/4.5, 1/100 second, ISO 400.

唐園

T'ANG
COURT



CELEBRATE IN THREE MICHELIN STAR STYLE

IN THE FASHIONABLE HEART OF HONG KONG,
EXPERIENCE AUTHENTIC CANTONESE CUISINE IN TRUE STAR QUALITY.

1/F, The Langham, Hong Kong, 8 Peking Road, Tsim Sha Tsui, Kowloon.
T (852) 2132 7898 F (852) 2132 7536 tlhkg.tang.court@langhamhotels.com
langhamhotels.com/hongkong

THE LANGHAM
HONG KONG



Hong Kong: "Simply Surprising"

Instantly recognizable by its world-famous skyline, Hong Kong is one of the most exciting and photogenic cities in the world. With its glimmering skyline, eclectic night markets, neon cluttered streets, picturesque harbour, secluded hilltop temples, laidback out islands and its peaceful bucolic countryside, you'll find surprising photo ops everywhere in this culturally diverse and colourful destination.

I love photographing people going about their daily life and there are no better places to do this than in Hong Kong's local markets. These bustling oases of commerce, tucked amid the towering skyline, provide a peek into Hong Kong's fascinating melting-pot culture and people.

Over the years I have found that people usually alter their behaviour when someone points a big obvious and intrusive lens in their direction. That's why I opt for a wide-angle lens (14mm-24mm) so I can get close to the action without intimidating anyone. I seldom bring the camera up to my eyes, relying instead on wide-angle close-ups to record the scene. I usually wrap the camera strap around my wrist and shoot from a low angle, pointing at the products while still including the people.

When language permits I always try to communicate with my subjects (English is widely spoken in HK). Showing an interest in a vendor's product or a buyer's purchase generally puts them more at ease resulting in more natural looking photos. Wide-angle lenses work great for close-up shots of food, jade charms, calligraphy brushes, prayer tags and other detail worthy subjects.

One of my favourite spots for photographing people was the small fish market on Nelson Street. A few steps from my hotel (Cordis Hong Kong at Langham Place), it hums with activity all day. I struck up a conversation with one of the fish vendors and before I knew it, I was getting a lesson on fish identification and some cheesy posed shots. After establishing a friendly connection it was easy to get more spontaneous shots around his stall. Other people hotspots include the Ladies and Goldfish Markets on Tung Choi Street, the indoor Jade Market on Battery Street, and the Flower and Bird Markets near Flower Market Road.

I love Hong Kong because it stimulates all my senses. The glittering neon studded skyline, the delicious aromas, colourful temples and fascinating markets. It's like three or four great cities rolled into one. I can't wait for my next visit!



Michael DeFreitas

1. I used my wide-angle lens and shot from a low perspective to capture this image at the food market.

2. I photographed a performer checking makeup by shooting his image in the mirror.
Nikon D7100, 58 mm, f/3.5, 1/100 second (-0.33 EV), ISO 400.





1. Nikon D7100, 70 mm, f/5, 1/100 second (-0.33 EV) ISO 200.

2. Tropical fish are a popular item at the market.

3. Shooting movement at the MTR station, using a slow hand-held shutter speed with my D7100, 48 mm, f/6.3, 1/1.3 second (+0.33 EV), ISO 100.

4. Now that's dinner! Nikon D7000, 38 mm, f/3.2, 1/30 second, ISO 400.







A Dream Destination!

When I was asked to join the Image Hong Kong photography team, I immediately thought "dream job!"

This week-long adventure, a unique collaboration between PHOTO News magazine and the Hong Kong Tourism Board, with sponsorship from Vanguard and Nikon, would be my first opportunity to visit Hong Kong. It was a wonderful assignment with Kristian Bogner, a fellow Canadian Nikon Ambassador and Michael Defr-eitas, a travel writer/photographer as well as Jacques Dumont, the publisher of the magazine. I have traveled around the world (including all 7 continents) but never to Hong Kong. It was clear right from the start that this was going to be an amazing experience full of exploration, learning and collaboration.

We had numerous outings brilliantly planned for us by Hong Kong Tourism who made sure that we had ample opportunity to photograph the diversity and beauty of the city and countryside.

The weather forecast gave us little chance of blue skies, so I had to shift my mind's eye to be creative with rain and fog. I had decided that I would primarily focus on colour, lines, patterns and textures.

On our first day we went up the tram to "The Peak" and got caught in a downpour. We could see that the fast moving clouds were going to lift, so we stood in the rain with our umbrellas while everyone else went inside. In one instant, the sun peaked through and the colours became brilliant as the buildings began to emerge through the clouds. This created a breathtaking view of the city and Victoria Harbour and demonstrated why Hong Kong is known for its magnificent skylines.

One of my favourite spots was a small fishing community called Tai O. This is the home of the Tanka people, who for generations have built their houses on stilts above the tidal flats of Lantau Island. The fog and light rain created an atmosphere that lent itself to the colours and textures around us. I particularly loved how the colours popped as my photo of a fisherman working on his nets.

I was thrilled to be shooting with the new Nikon D5 camera. The ISO capability surpasses anything I ever imagined in a camera and the clarity and colours it produces are brilliant. This camera exceeds all expectations. With the D5 I would switch between the 24-70 and 14-24mm lenses, while my Nikon D4S would most often have a longer lens like the 80-400mm or 70-200mm.

Hong Kong is an incredible place made up of diverse arts and culture, wonderful people, stunning skylines with extraordinary architecture. I hope someday to have the opportunity to go back as I know there is so much more to discover.

Night view of Kowloon from Fei Ngoi Shan Park.
Nikon D5, 28 mm, f/7.1, 1/6 second (+1 EV), ISO 1000.



Michelle Valberg

Kowloon Park Aviary in Tsim Sha Tsui, a city oasis.
Nikon D5, 24 mm, f/7.1, 1/125 second, ISO 640.





1. Tai O Fishing Village, Lantau Island. Nikon D810, 180 mm, f/7.1, 1/250 second, ISO 800.

2. Mountain view from Tai O, Venice of Hong Kong. Nikon D5, 24 mm, f/8, 1/400 second (+1 EV), ISO 2500.

3. Freshly made Cantonese dim sums. Nikon D5, 24 mm, f/4.5, 1/60 second, ISO 1250.





Seated Big Buddha statue at Po Lin Monastery, Lantau Island.
Nikon D810, 200 mm, f/4.5, 1/640 second, ISO 640.



A World of Stunning Images!



Kristian Bogner



Panoramic view of Hong Kong from Victoria Peak.
Nikon D5, 24 mm, f/8, 1/160 second, ISO 320.



Skyline. Nikon D5, 58 mm, f/8, 1/500 second, ISO 1600.



My Hong Kong photo excursion was a spectacular trip with even more amazing sights to capture than I could have imagined. I love to be able to switch gears or “photographic cross-train” on assignments, focusing on a range of very different types of subject matter, and Hong Kong was the perfect place to do this. From beaches and fishing villages to dramatic architecture, markets and monasteries, to delicious cuisine and cultural experiences, there was always something wonderful to photograph. Even though we had a great deal of rain the week we were there, we still were able to capture some unique, mysterious and moody images that in some ways made the trip even more exciting.

It is important to see the photographic opportunities available to you in the moment. Solving the rain problem was as simple as buying an expandable umbrella, wearing a good rain jacket that can cover your camera if necessary and bringing enough dry lens wipes to clean your lenses from any water droplets or condensation. I recommend keeping some cleaning cloths in Ziploc™ bags just to make sure they stay as dry as possible. Also, if you change lenses in the rain make sure that you find shelter first-or at least tip your camera down and do the lens change as quickly as possible. If you have a hot-shoe cover it is a good idea to have it in place during the rain, unless you are using a flash.

This was a really fun assignment for me because I was able to test and push the limits of my favourite new camera, the Nikon D5, in low light and a variety of challenging lighting conditions. It was great to travel with other amazing photographers on this trip. You always learn something by observing other photographers in action – how they shoot, how they see the world, and how their unique perspective produces different results in similar situations.

Without a doubt, my favourite photo ops on this trip were the monasteries. Man Mo Temple and Chi Lin Nunnery were stunning, especially when viewed through my wide angle lens.

Capturing the evening skyline from high vantage points was another one of my highlights. I shot a combination of RAW and in-camera HDR images from a tripod with my in-camera picture control settings set to full saturation.

I loved the people and friendliness of everyone we met in Hong Kong. While walking through the markets and streets in the rain I captured some wonderful faces and illustrative still life images. I often paused to show my subjects the image I took of them and this helped me make a personal connection with the people.

The transportation systems in Hong Kong are very impressive. It was great to be able to get around efficiently and safely, and the subway made zipping around underneath the city a breeze.

The food was incredible and we were able to taste and photograph some amazing cuisine. I am really looking forward to going back again soon to enjoy more of what this wonderful photo destination has to offer!



1. Chinese garden in Chi Nin Nunnery & Nan Nian Garden, Kowloon. Nikon D5, 24 mm, f/7.1, 1/400 second, ISO 1250.
2. One of the many open air markets in Mong-kok, Kowloon. Nikon D5, 70 mm, f/2.8, 1/500 second, ISO 2000.
3. Serene Chinese garden in a Buddhist nunnery, Kowloon. Nikon D5, 34 mm, f/7.1, 1/800 second, ISO 1000.
4. Hong Kong Observation Wheel in Central harbourfront. Nikon D5, 14 mm, f/13, 4 seconds, ISO 100.
5. Star Ferry, the cheapest harbour cruise in the world. A must ride in Hong Kong. Nikon D810, 175 mm, f/6.3, 1/1250 second, ISO 800.





PMQ, a multi purpose heritage building
& a creative hub for local design
talents. Nikon D5, 24 mm, f/4,
1/125 second,, ISO 2500.

Quotes from the photographers

"I love Hong Kong because it stimulates all my senses. The glittering neon studded skyline, the delicious aromas, colourful temples and fascinating markets. It's like three or four great cities rolled into one. I can't wait for my next visit!"

Michael DeFreitas



"Hong Kong is an incredible place made up of diverse arts and culture, wonderful people, stunning skylines with extraordinary architecture. I hope someday to have the opportunity to go back as I know there is so much more to discover."

Michelle Valberg



"Hong Kong is the perfect place for a photo adventure. From beaches and fishing villages to dramatic architecture, markets and monasteries, to delicious cuisine and cultural experiences, there is always something wonderful to photograph."

Kristian Bogner



"You could take pictures in Hong Kong 24 hours a day-and we certainly did! The Hong Kong skyline is spectacular-widely considered to be the finest in the world. The architecture stands in harmony with the surrounding mountains, with Victoria Harbour gleaming in the foreground."

Jacques Dumont





Cathay Pacific Airways Limited

Travelling well means rest assured.

Explore other travellers' **#lifewelltravelled** experiences
and share your own memorable moments.

cathaypacific.com/lifewelltravelled




CATHAY PACIFIC
Life Well Travelled



TECHNIQUE
BY MICHAEL DEFREITAS

How Low Can You Go?

Getting down for more dramatic images

Making travel images more interesting is a never-ending task. Every day, dozens of beautiful travel images pop up on our TVs, Internet and cell phones, so creating images that stand out in the crowd can be challenging. That's where shooting from a low angle can help.

Except for a few glances up or down, we typically view life from eye-level and sadly most of today's imagery lacks real interest because it tends to mimic that perspective. Things start to get interesting when we stray from our normal perspective. For example, when we look down on subjects that we usually look up at, like an aerial view of the Eiffel Tower, or when we look up at subjects that we usually look down at, like a small dog, the unusual perspective tends to make those subjects more interesting. After all, you seldom see people with their cheek pressed to the sidewalk looking up at their *dachshund*.

Milwaukee, Wisconsin, may not be the most photogenic city, but that doesn't mean you can't make it interesting. While on assignment there last summer, I took some time to grab a few shots at a circus. Over the years, I have collected thousands of circus shots, so I decided to document this circus from a different perspective. Since chartering a helicopter for aerial views was not practical, I opted for a low perspective.

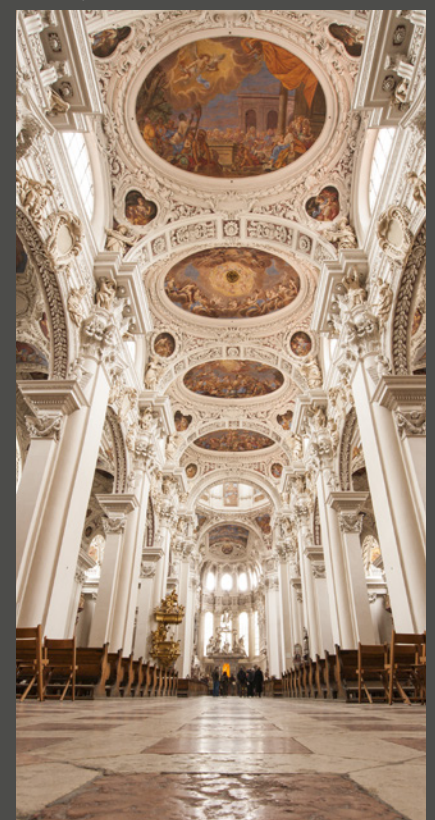


Dome of the Rock temple, Jerusalem, Israel.
Nikon D700, 14mm, f/16, 1/80 second, ISO 200.

The resulting low angle shots of people waiting in line at the Ferris wheel, the camel riders, and the acrobats practicing behind the big top made for an interesting day of shooting. I was so impressed with my low-angle shots, I used the same technique to capture some of the city's other attractions, including the most photographed building in town, the Quadracci Pavilion at the Milwaukee Museum of Art.

The big question I get from students about this technique is, "how low do you go?" and my answer is usually "as low as you can" depending on safety concerns for you and your camera equipment. I would hardly recommend positioning yourself and your camera at the surface of an icy cold river unless you and your equipment were in waterproof housings. The same is true for very hot, greasy or corrosive surfaces. Barring these concerns, I often rest my camera directly on the ground for most of my low-angle shots.

Interior of St. Stephan's Cathedral in Passau, Germany. Nikon D800, 14mm, f/11, 0.6 second, ISO 200.



Men playing alpenhorn or alpine horn, Switzerland. Nikon D700, 14mm, f/14, 1/160 second, ISO 200.

While shooting stock in Switzerland I came across four men blowing those huge wooden alphorns.



While shooting stock in Switzerland I came across four men blowing those huge wooden alphorns. After a few uninteresting shots from eye level, I placed my camera on the ground close to one of the big horns and got a more dramatic image. I used the same approach when shooting a couple of small dogs on a Paris street, the interior of Passau's St. Stephan's Cathedral in Germany, the exterior of the Dome of the Rock mosque in Jerusalem, and sea lions on a beach in the Galapagos.

You don't have to get down to ground level for every subject to get the same effect. For example, if your main subject is a glass of smoked beer on a bar table in Leipzig, or an Arab juice vendor in Israel's Akko market, or a coffee packer in Guatemala, you can place your camera on the table or bench top. As long as the angle you select is not one that people typically view from, you will usually create a more interesting image.

Galapagos sea lions, Gardner Bay, Isla Espanola, Galapagos Islands, Ecuador. Nikon D700, 17mm, f/14, 1/125 second, ISO 200.



The Quadracci Pavilion of the Milwaukee Museum of Art, Milwaukee, Wisconsin. Nikon D800, 17mm, f/16, 1/160 second, ISO 100.



PRO TIPS MORE SHOOTING LOW TECHNIQUES

- To capture more background and reduce the amount of ground/table in the frame, raise the front of the lens a bit off the surface.
- With lenses wider than 24mm you sometimes risk being "in" the photo if you hold the camera so preset everything and prop the camera on a bean bag and use the camera's self-timer to take the photo.
- Vertical low-angle shots tend to work better because they produce a more "uplifting" perspective.
- A lens hood will help protect the front element of your lens from dust and raindrops when shooting from a low angle.
- Incorporating leading lines helps to accentuate the upward perspective.



Smoked beer at the Hotel Post Restaurant in Burghausen, Germany.
Nikon D800, 17mm, f/4, 1/13 second, ISO 200.

Wide-angle lenses in the 14mm to 35mm range provide the ideal field of view and depth of field needed for great low perspective shots. For better results try to place your main subject in the foreground and include enough background to connect your subject with their surroundings. The shot of the people standing by the Ferris wheel would still have worked without the wheel, but including the wheel helped “place” the people at the fair or circus.

Mastering low-angle shots takes practice, but it’s worth the effort. It also helps if you’re okay with getting down and dirty at “street level” and don’t mind the awkward glances you’ll get from onlookers.

GEAR UP

Ready To Take It To The Next Level?

Besides a wide-angle lens in the 14mm to 35mm range there are a few gadgets that can make taking low angle shots easier. I spend a fair bit of time on my knees when shooting low so I use a set of volleyball kneepads. A small beanbag is great for raising the front of the lens off the ground and a mini/tabletop tripod will keep your camera off sandy, dirty, or oily surfaces. Some tripods like my Vanguard Alta Pro 254CT have a multi-angle centre casting that allows you to position the camera close to ground level.



Footprints on the beach at Warwick Long Bay, Jobson's Cove, Bermuda.
Nikon D800, 14mm, f/20, 1/160 second, ISO 100.



The annual Great Circus Parade, Milwaukee, Wisconsin. Nikon D800, 17mm, f/16, 1/160 second, ISO 100.



FLASH 101

BY WILL PRENTICE

On-Camera Flash

When I worked in a camera store, I would often be asked to suggest the best gifts for a photographer. After a few questions to determine the photographic skill level of the gift recipient, there was a quick list of gear I would suggest: filters, memory cards, speedlight and speedlight modifiers, a camera bag, and a tripod were the first to come to mind. If the lucky photographer didn't have a speedlight, the choice was obvious—dollar for dollar, the speedlight (or hot shoe flash) offers the most potential to enhance the photographer's ability to capture great pictures.



Red Eye Reduction off (L) and on (R)



Nikon (up) and Canon (bottom) red eye setting identification



The questions followed quickly: “Do I have to buy a speedlight from the company that made the camera? What about your house brand? Have you heard of X, Y or Z from one of those internet stores?” I would explain my thoughts on each option and let the customer decide. (See the sidebar)

So what happened to that wonderful new speedlight? In many cases, the new speedlight owner would drop by the store with their speedlight safely nestled in their camera bag. It may have been used once and returned to the bag. You see, the use of any artificial light source has a bit of a learning curve—whether you start with an on-camera speedlight, or a set of studio strobes, you have to learn about lighting technique to achieve the best results.

I have found that photographers who try flash for the first time have three common complaints: “the eyes are red”; “the images are too bright”; and “I hate the shadows on the wall!”

Here's how to fix each of these problems.

Red Eyes – One way to reduce or eliminate the red eye effect in photos is to set the flash to “Red Eye Reduction” – the flash fires just before the exposure to make your subject's pupils contract, and then fires again a split second later to take the photo.

With most of today's cameras, you can access this feature by pressing the flash button and spinning one of the wheels or by pressing <Menu> and scrolling to <Flash Settings> and changing the Flash Setting to Red Eye Reduction (Fig. 3). You have to read your manual. Seriously!

Bright Images – Images come out too bright because your camera thinks it is smarter than you are. With TTL “automatic mode” turned on, your camera and speedlight are trying to create a balanced exposure. Your camera looks at the background and thinks it is as important as your subject, and the camera meter tells the speedlight to blast light out there. Your subject gets overexposed and looks awful. Your speedlight goes back in the bag.



Nikon (L) and Canon (R) Flash Exposure Compensation



Metz 64 AF-1 with bounce card extended and rotating flash head.



Metz 64 AF-1 with Cactus DC60 diffuser

But wait—get that speedlight back out—we can fix this! There's a function called "Flash Exposure Compensation (FEC)" and it's not as scary as you might think. Find this function on your camera or flash and turn it to a negative number. Most speedlights don't have this control built-in – I set my cameras to "-0.7" or "-1.0" to take pictures with - 2/3 to one full stop less exposure, or light, from my flash, and I use this for every photo. That way, any time I use flash, whether it's built-in or a speedlight, I get less light from the flash and the camera compensates with slower shutter speeds.

You can also set flash compensation on some speedlights – this is a cumulative setting. If you set the speedlight to "-1.0" and the camera to "-0.7", the flash output is underexposed by -1.7 stops of light. If you usually use the **P-S-A-M** or **P-Tv-Av-M** modes on your camera, set FEC on your camera; if you usually use "Green Auto" or the preset modes, you normally have to set FEC on your speedlight.

What does this mean? If I take a photo with FEC reduced (less light from my speedlight), my subject doesn't get scorched with flash and overall exposure is more balanced. My photos look so much better that I want to use my speedlight more often. Maybe I can outthink my camera!

Shadow Control – Now that our family and friends no longer look like ghostly zombies in our photos, what about that nasty dark shadow on their nose or behind them? FEC adjustments made that a little better, but anyone posing too close to the background will have a dark shadow behind them. This shadow effect is even worse when you turn the camera for a vertical composition.

You can diminish the shadow effect very easily. Most speedlights have

a white card built into the head – it slides out at the top. You may even find that your speedlight head tilts and swivels. A great way to reduce or eliminate that shadow is to angle your speedlight head to 45° to 60° to use the wall or ceiling as a giant reflector, and slide the flash's white card out. This lets you bounce some light off the ceiling and some off the card to light your subject and whatever is behind them. (Fig. 5)

Light Modifiers – Your speedlight may come with a white "dome" accessory that pops onto the speedlight head to diffuse the flash output, softening it and spreading the light over a greater area. These light modifiers are great tools for reducing the shadows created by the flash. I like the Cactus DC60 as it does the same thing, comes with 2 colour correcting domes and it is economical: I can keep a few around.

For shots where I want to use a vertical or "portrait" orientation, I like to use the LumiQuest Pocket Bouncer. Since it attaches with a Velcro strap, I can pop it onto my speedlight quickly. It folds flat so it stores easily in my camera bag.

Aurora Lite Bank makes a light modifier called the "Portaflex" – this is like a white card on steroids. Portaflex features a sewn-on Velcro strap to fit almost any flash, and you can bend the Portaflex to put light where you want it! These are a great addition to your kit—they are very flexible (literally!) and inexpensive.

There are two other advantages to using a bouncer with your flash – they reduce red-eye as you are not burning any retinas with direct flash and they soften the flash exposure for less harshness.

Another way to reduce red-eye, soften the light, and remove shadows, is to get your speedlight off your camera and away from your lens. Next issue, I'll share my favourite gear and tips for using your speedlight off camera.

Show us your favourite photos taken with a speedlight at our Flickr® group—look for the discussion thread "Let There Be Light!"

There are some advantages to the clones: their low cost leaves money for spare speedlights and more flash modifiers; they are an inexpensive way to learn flash photography; and when one speedlight dies, it doesn't sting your wallet as much.

As you move into paid work where consistency and reliability are as important as your reputation, quality speedlights are worth every penny. You never want to say to a client who is paying you, "Hold on right there while I swap out my flash".

The bottom line is simple... you may not need the best of the best when it comes to portable flash units, but you should have the best speedlight you can afford. Your work deserves that much.

How to Choose a Speedlight

The number of speedlights available today is staggering. A quick search of online retailers shows 582 results for “speedlite flash”. Choice is not the problem, but how do you make the right decision? Let’s wade through this quagmire and see if we can “find the light”.

The first decision is “how much light do I need?” I always recommend that you buy the most powerful speedlight for your needs, as you can always dial down the power, but you can’t make a speedlight more powerful.

Camera manufacturers provide a selection of dedicated speedlights, with models available giving photographers a range of price points and features to choose from.

Camera manufacturers’ speedlights normally work with any camera from that brand. They are usually plug’n’play. However, the camera manufacturers love to add features that may not be backwards compatible, like built-in radio triggering, which requires the latest camera to fully co-operate. In some cases, the newest cameras require the newest flash units, and last year’s flash may not be 100% compatible with this year’s camera, so please confirm your selection with your local photo retail specialist before you invest in new equipment.

There are several highly regarded aftermarket flash manufacturers. These include familiar brands like Metz and Quantum, specialists of the potato masher and bare bulb flash respectively. These manufacturers have earned a first-rate reputation for quality, durability, and innovation that makes them an excellent alternative to the camera manufacturer’s models, which often carry higher prices for similar features.

There are many “no-name” flash units on the market today. A quick search of any online retailer yields an alphabet soup of “Made in China” brands – literally A to Z.

The cheaper models and “house” brands seem to be carbon copies of each other. The factory makes brand “A” on Monday, Tuesday is brand “B” day, and so on. You can buy a speedlight starting at \$15! What a great deal! Until you realize that it only puts out a bit more light than your camera’s built-in flash. Some of the more expensive clone flashes offer more power, full TTL and radio triggering – several even look identical to the camera brand speedlight!

Great results with the Portaflex



Are all of these speedlights the same?

Build quality is always a consideration – clones may appear to be very similar to the name brand speedlights on the outside, but the plastics may be thinner and cheaper and the internals – where the lack of quality is really hidden – could be glue and clips instead of solder and screws. Take a look at the country of manufacture – German and Japanese build quality is legendary. Chances are that the house brand flash from your favourite retailer is made at the same factory with the other clones.

Camera brand flashes work well, but the cost seems to increase with every generation of technology, and they aren’t always backwards compatible. The better speedlights can be repaired (not just a 30-day replacement, if you want to ship it back overseas). The best speedlights include a USB port for do-it-yourself firmware updates to keep your speedlight working when you upgrade your camera.

Consider the value of a flash warranty – most of the camera manufacturers offer a one or two year warranty on their speedlights. Metz speedlights now offer a five-year warranty and they are serviced in Markham, Ontario.

Is there a difference in the light?

You may think that light is light, right? Not always... comparing the different brands, there are differences in light quality: budget speedlights are less accurate and less consistent with light output; colour temperature changes shot-to-shot and light coverage is rarely ideal.

Metz 44 AF-2 is the perfect first speedlight – only 5 buttons for ease of use, lots of power and great features, like an LED video light and durable metal hotshoe. It’s also very affordable.



Cactus V6 II

Siros L

**Battery Powered.
Studio Quality.**

Up to 440 flashes at full power per battery charge, consistent colour and fast flash duration. Available in 400 and 800 watt versions.

Easy to control with the bronControl App from your smartphone or tablet.

This is Siros L.



broncolor®
THE LIGHT
www.bron.ca

Go High-speed Sync!

**The WORLD'S FIRST Wireless Flash Transceiver
that supports CROSS-BRAND HSS!**

The Cactus V6 II supports cross-brand high-speed sync and can control both power and zoom of Cactus RF60, Canon, Fujifilm, Nikon, Olympus, Panasonic and Pentax system flashes all at the same time.* Auto-detect camera and flash, AF assist, Multi-master and firmware update, all packed in a compact body with swift controls.

There is also a dedicated **Sony** version V6 IIs that supports cross-brand high-speed sync with the Cactus V6 II and Cactus RF60.



**Explore more possibilities at
www.cactus-image.ca**

*Restrictions applied. Check cross-brand compatibility at www.cactus-image.ca/v6ii.html

Cactus®



Photo by Nina Stavlund

TECHNIQUE

BY TONY BECK

Photographing Birds in Flight

*With the latest digital cameras making it easier than ever to capture high-quality images, it's no wonder that nature photography is so popular. However, some aspects of nature photography present considerable challenges—**capturing birds in flight** is particularly difficult.*

Birds are typically energetic, erratic, shy, uncooperative and unpredictable subjects. In most cases, it seems that they just don't want to be photographed. Capturing images of birds in flight (BIF) involves shooting from a distance and focus tracking fast-moving subjects, often in difficult lighting situations. Overcoming these challenges requires some awareness, a bit of practice and a few special field techniques.

Telephoto lenses between 200 and 400mm function best if your goal is to fill the frame with shy animals. In the field, you need equipment that is versatile and portable. Although it is easier to fill the frame with longer lenses, flexibility decreases when you use bulky and heavy lenses, especially those longer than 400mm, so you may want to find a balance between size and reach that suits your style. If your lens has image stabilization or vibration reduction, make sure it is activated. This valuable feature helps steady the image while you keep the subject in the frame as you pan with the action.

Bio

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



Cape (Pintado) Petrel—Drake Passage, Antarctica

Although most images of flying birds have appeal, the quintessential "bird in flight" shot shows it at eye level, with much of the upper side filling the frame, and with a degree of eye contact.

Pintado Petrels are a striking species found of the southern oceans. They often follow ships, and inspire me to take many photos specifically looking for compositions like this.

Nikon D4, AF-S Nikkor 300mm F4D, f/8, 1/1250 second, ISO 200.

**Adult Red-tailed Hawk - Eastern Ontario**

Capturing birds like this Red-tailed Hawk as they fly toward the camera requires fast focusing, quick reaction, and steady panning. To achieve images like this, there is no substitute for practice and persistence.

Nikon D4s, AF-S Nikkor 80-400mm F4.5-5.6 VR, f/8, 1/1000 second, ISO 200.

For sharp images, set your exposure to include a fast shutter speed. Even if you have to raise your ISO or open your aperture to create a proper exposure, top priority should go to a fast shutter speed. I prefer to shoot around 1/1000th of a second or faster if possible. These speeds freeze the action while preventing camera shake from softening the image. Some automatic cameras offer a “sports” or “action” mode. Look for the “running man” icon on your camera’s dials or in the camera’s menu. This automatic setting defaults to a fast shutter speed, suitable for any type of fast-action photography.

Focusing on moving subjects requires some practice. Many new cameras offer a variety of intelligent auto focusing options like Predictive Focus Tracking or 3D tracking. Some of these sophisticated systems lock onto your subject, adjusting focus as you follow the subject along its path of movement. Experiment with different focusing styles to see which system works best for the situation at hand, and how it fits your working comfort zone.

For fast and erratic subjects like birds, you will want as much freedom as possible to move around. It's like a dance, where your photographic subject is your partner. The best images happen when you synchronize your rhythms and movements with those of the bird. "Panning" is a simple technique of keeping your subject in the frame as it moves. Once you find the bird in your frame, follow it as it flies. When you are confident that the bird is in focus, blast off a number of frames while continuing to move with the flow of action. If your panning is perfectly in sync with the bird's flight, your image should be razor sharp, especially when you use fast shutter speeds.

If you are feeling creative, try panning with slower shutter speeds around 1/30 or 1/15 second. This causes blurry backgrounds and shows the motion of wing beats while the bird's body remains relatively sharp. Whatever shutter speed you select, set the camera to "continuous" or "burst" mode. You will want to take as many consecutive images as possible when the action peaks.

If you need additional support, try a monopod or gunstock. When using a tripod, I recommend coupling it with something quick and responsive like a fluid video head, joystick or gimbal head.

Exposure

Expect to deal with exposure issues when the sky is your background. Under blue skies, pay attention to where the sun is relative to your bird, and whether the bird is reflecting sunlight or not. Ideally, you will want the sun at your back, and your subject in front of you reflecting the sun. Your meter will read the exposure fairly accurately in this situation.

If the bird is mostly in shadow, you will have to add some light for a proper exposure. Gray or cloudy skies typically trick meters into underexposing. Compensate for this by adding one or two stops of light.

Point of View

Take lots of photos, and shoot from several angles. Cameras with huge buffers and high frame rates work best. Compositionally, the most appealing images show eye contact with your subject at eye level, either coming toward you, or profiled from the side. When your subject flies away from you, the composition loses most of its impact. If you can't fill the frame with just a single bird, look for a large, tight flock.

Perfecting Your Technique

While wild birds in flight present the most challenging and impressive subjects, you can work your way up to great BIF images by practicing with easier subjects. It is easy to find willing subjects to photograph. Take advantage of the many ducks, gulls and geese in your local park. I am sure they will be happy to model for you.

It pays to carefully observe your subject's behaviour. Look for patterns in their movement so you can anticipate the best moments. Look for aerial courtship displays, territorial boundaries, feeding style and interactions with other wildlife. Since bigger birds are heavier and slower than small ones, they are often easier to photograph.

Combine these techniques with lots of practice, and you will be able to add some dramatic, prize-winning images to your portfolio.



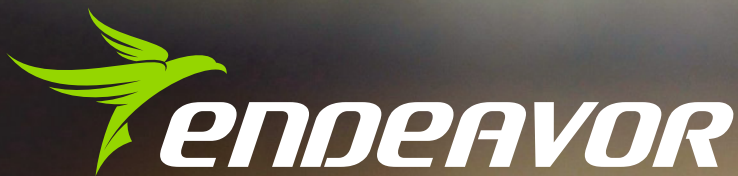
Common Nighthawk-Saskatchewan

Swift and erratic flyers, like this Common Nighthawk, challenge even the most seasoned wildlife photographers. During the breeding season on the Saskatchewan prairies, they conduct energetic aerial displays over established territories. Improve your chances of capturing a sharp image by using a fast shutter speed combined with panning. *Nikon D7200, AF-S Nikkor 300mm F4 PF ED with TC-14E III teleconverter, f/6.3, 1/1250 second, ISO 200.*

Greater Snow Geese - Eastern Ontario

If you can't get close enough to fill the frame with just one bird, search for an edge-to-edge, frame-filling flock. Each spring and fall, huge numbers of gregarious waterfowl, like these Greater Snow Geese, migrate through Quebec and Eastern Ontario, sometimes in staggering numbers. *Nikon D7200, AF-S Nikkor 200-500 VR zoom, f/8, 1/1250 second, ISO 200.*





Designed for Birding



Kingfisher

The Endeavor Bags

The new Endeavor Bag Series is designed specifically for birders and features dedicated in-the-field carrying and watching solutions. These bags are perfect to carry a spotting scope, binoculars, camera gear, tripod and guide book alongside your personal essentials such as water, food, laptop/tablet and more.

- Water repellent and durable fabric
- Ergonomically shaped and well-padded
- XXL Silicone zipper pullers
- Modular dividers and dedicated pockets for ultimate flexibility to store your gear
- Water tight pocket to keep essential personal effects secure, clean and dry
- Water resistant, easy to clean, anti-scratch and durable material on the bottom
- Total coverage rain cover



Endeavor ED Binoculars

Endeavour ED binoculars are built with a rubber coated magnesium body, are 100% waterproof / fogproof, and are lightweight, so Mother Nature gets tired before you do! Endeavor ED also provides crisp and bright viewing thanks to its extra-low dispersion glass. When the moment of truth arises and that rare bird flies into your field of view, you need to trust your gear.



VANGUARD

vanguardworld.ca



SPECIAL FEATURE | PRINTING 101

BY ERIC STEWART

Creating Custom ICC Profiles

For photographers who are particular about colour, or for those who like exploring different papers from companies like Hahnemühle or Awagami, creating your own custom ICC profile will ensure perfect colour in your prints.

With the high quality of downloadable ICC profiles, it may seem an unnecessary expense to get into creating custom ICC profiles for your printer, but the range of media that you can use and the quality of the prints makes the expense worthwhile.

When you download a generic ICC profile from a paper manufacturer's website, what you are getting is a profile that was created for the brand and model of printer that you own, but not your actual printer (the one that is sitting on your desk). Downloaded profiles are usually very accurate, but creating a custom ICC profile for the actual

printer that you use for your photographs means absolute colour accuracy no matter the manufacturing tolerances of your printer.

The process of creating a custom ICC profile starts with the choice of profile device called a spectrophotometer. If you are just getting into colour management in your workflow, a spectrophotometer will allow you to obtain perfect colour across your printers, computer monitors, projectors and your mobile devices. A good spectrophotometer can even take into consideration the ambient lighting in the room. I use two different spectrophotometers. The ColorMunki Photo is one of the cheapest spectrophotometers on the market and does a decent job. The i1Photo Pro 2 is significantly more expensive, and looks at a larger number of colours when creating ICC profiles. The ColorMunki Photo creates 100 unique patches, while the i1Photo Pro 2 can create up to 1600 individual patches.

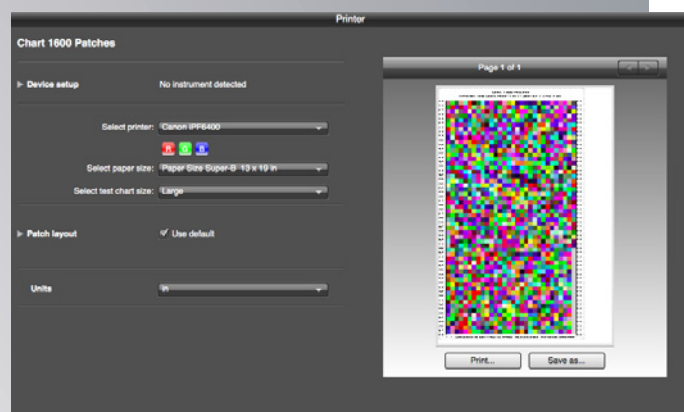
For profiling printers, a target is printed with no colour management applied to the file. Printing with no colour management would normally produce terrible results, but in this case, you are looking for a printed target with no adjustments. The target is read by the spectrophotometer by sliding the device along each row of colours. The device takes a reading from every colour in the row and compares the results to what the printer should be printing. Once each row is read, the software calculates the difference between the actual colours and what should have been printed and applies an opposite colour shift, thus creating perfect colour.

In my own printing workflow, not every new paper that I try gets its own custom ICC profile. There are situations where the downloaded ICC profile is good enough for my needs, however there are several specific situations where a custom ICC profile is a must. Some papers do not have downloadable ICC profiles for all printers. Some photographers coat their prints with protective coatings which may change the colour of the

The ColorMunki Photo is a simple to use spectrophotometer for photographers who are looking for better colour from their prints.



The i1 Profiler software gives the user lots of control. The device will even read the patches under two different light sources to ensure correct colour no matter what the colour temperature of the lighting conditions will be for displaying the final print.



print. I also find that some manufacturer's ICC profiles are not as accurate as they should be. A custom ICC profile means perfect colour no matter what paper or printer is being used.

Awagami has a unique line of textured inkjet paper. While they have profiles for many Epson printers, my Canon printer does not have a downloadable profile. There are many images in my library that look really cool on this ancient Japanese inspired paper, and I have to create custom ICC profiles in order to get those images to look their best.

When printing on Hahnemühle canvas, I often coat the canvas with a clear liquid to ensure that the corners of the canvas don't open up when they are folded around the stretcher bars. The coating that I use adds sheen to the print and slightly changes some of the colours. Hahnemühle makes a protective spray for digital fine art prints that doesn't change the colours in the print, but other protective coatings can

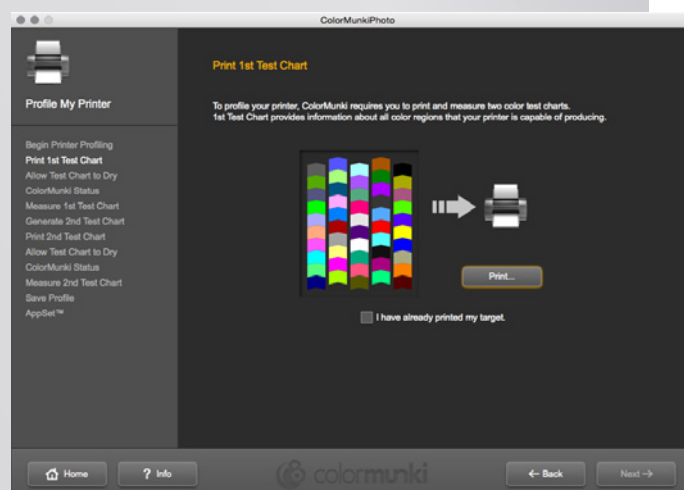
change the colours slightly. For profiling these papers, all of the treatments are applied to the tests targets and once dry, the targets are read to create the custom ICC profile. Because of the personalized nature of coating papers, a custom ICC profile is necessary.

For some photographers, downloaded ICC profiles will be good enough for their needs, but for those photographers who demand accurate colour, a custom ICC profile is the way to go.

While you may choose to buy your own spectrophotometer, there are companies across the country that specialize in creating custom ICC profiles for their customers.

While "really good" is often good enough for many photographers, sometimes "perfect" is what is necessary. A custom ICC profile will give you perfect colour.

The ColorMunki Photo software is a simple wizard based program. The software walks users through the process of creating a custom ICC profile. Part of the process is a timer while the ink dries.



The 1600 colour patches of an i1Photo Pro 2 target creates very accurate custom ICC profiles.



O Canada, Eh!



A Comfortable Paddle through the Wetlands – John McCrae of Edmonton, Alberta captured this idyllic Canadian scene with a Pentax K5 and a 10–24mm zoom shooting at 10mm, f/9, 1/160 second, ISO 100. *"It is a slow and comfortable canoe ride on the Columbia River just north of Invermere, B.C. as the river leaves Lake Windermere."*

The PHOTO News Canada Autumn 2016 Challenge theme is "O Canada, Eh!"—a prelude to the celebration of our sesquicentennial (150th Anniversary) in 2017.

Your assignment – to photograph a subject that you feel symbolizes the essence of Canada. Images may be scenic landscapes, portraits of the multicultural nature of Canadians, photos of our national pastimes, distinctively Canadian sports, or any picture that literally screams "this is Canada—eh!"

You may submit images photographed prior to the Autumn of 2016.

The contest is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photonewsgallery/ and look for the Autumn 2016 "O Canada, Eh!" 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 "O Canada, Eh!" Challenge is October 15, 2016.

See your pictures in print!

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

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



FOLLOW US ON THE NET



[facebook.com/
PHOTONewscanada](https://www.facebook.com/PHOTONewscanada)



[twitter.com/
PHOTONewscanada](https://twitter.com/PHOTONewscanada)



Tune in to our NEW YouTube Channel:
[PHOTONews Canada TV](https://www.youtube.com/PHOTONewsCanada)



©Lee Jong Kyu

REAL Images, REALPRO Filters

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

Choose Quality, Choose Kenko REALPRO.



Filter



TeleConverter



Extension Tube



Lens Protector



Lens Clip

SOMETIMES FEELING SMALL MEANS
LOSING YOURSELF IN THE BIG PICTURE.

I AM GENERATION IMAGE



nikon.ca