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PHOTO

VOLUME 26, NO. 3 / AUTUMN 2017 / \$6.98

NEWS



PORTFOLIO:

Canadian Women Photographers

Dr. Roberta Bondar • Sophie Thibault • Lizzy Gadd

MICHELLE VALBERG

How to Create Award-Winning Images

CHRISTIAN AUTOTTE
Fun in the Sun with
Laowa Lenses

TONY BECK
When to Photograph Wildlife
and more!

Photo by Michelle Valberg

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CAMERA: X-PRO2 LENS: XF18-55MMF2.8-4 LM OIS SHOT AT 55MM EXPOSURE: 1/125 SEC AT F4, ISO 400



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Focal Point

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

Autumn Adventures

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

As we glide into autumn, photographers across the nation will once again enjoy the opportunity to capture the spectacular displays of fall foliage that are the distinctive characteristic of Canada's signature season.

We asked our creative team to provide some tips that will help you create some of the best photos ever—and they responded with a range of techniques to expand your skills and inspire you to explore new ways to view the world.

Michel Roy covered the classic fall foliage techniques, with a few ingenious additions to the "standard" autumn images. Tony Beck shared his insights on when to photograph wildlife, Will Prentice focused on shooting with flash modifiers and Michelle Valberg offered suggestions on how to shoot award-winning images. With the days getting shorter, Daniel Dupont described the techniques for night photography. To round out the issue, Kristian Bogner offered some tips for achieving razor-sharp images, and Christian Autotte explored new ways to see the world through some amazing new lenses. All in all, a compendium of tips ideally suited for your autumn adventures.

This issue of PHOTO News is dedicated to the creative skills of some of Canada's foremost women photographers. We are delighted to bring you a special portfolio section featuring the work and thoughts of Dr. Roberta Bondar, Sophie Thibault, and Lizzy Gadd—three ladies who represent the finest minds and most creative perspectives of their generations.

This special tribute to Canadian women photographers coincides with Canadian Breast Cancer Awareness Month—please take a moment to think of all of the mothers, daughters, sisters and friends who have battled this challenge, and join us in making a donation to the Canadian Breast Cancer Foundation through the website at www.cbcbf.org to support research that will someday conquer this terrible disease.

If this is your first encounter with PHOTO News magazine, we thank you for sharing your leisure time with us. Please take a few minutes to visit the www.photonews.ca website, where we offer a FREE subscription to PHOTO News to any Canadian photo enthusiast, and provide easy access to our digital edition archives. For a multi-media experience from the PHOTO News team, take a look at our YouTube channel, PHOTO News Canada TV, where Will Prentice and the TV crew explore a wide range of photo techniques.

PHOTO News is dedicated to the passion for photography. We encourage readers to share their favourite photos and participate in our Reader's Challenge and Reader's Gallery projects through our PHOTO News Canada flickr™ group, www.flickr.com/groups/photonewsgallery/. It's a great way to expand your photographic vision and keep up with the many events and programs happening in the world of photography.

PHOTO News

Volume 26, Number 3 / Autumn 2017

Cover photo by Michelle Valberg.

Bear Cave Mountain. NIKON D810, 135 mm lens, f/5.6, 1/1000 second, ISO 400.

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

Canada Post Publications Mail Agreement
No. 40040669

Undeliverables to:

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

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

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SUBSCRIPTIONS - Address change

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

Subscription rates:

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

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



Published by

Zak Media

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

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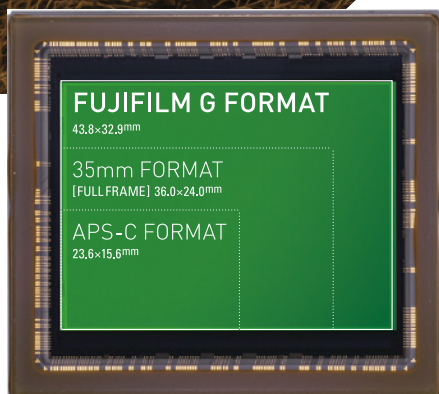
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ALTA FLY

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Award Winning Products

Tamron Wins Two EISA Awards

The prestigious EISA Awards, presented annually by the European Imaging and Sound Association, have been announced and Tamron has won "EISA DSLR Zoom Lens 2017-2018" for the SP 150-600mm F/5-6.3 Di VC USD G2 (Model A022), and "EISA Photo Innova-

tion 2017-2018" for the 18-400mm F/3.5-6.3 Di II VC HLD (Model B028).

This marks the 19th year Tamron has won an EISA Award, and the 12th consecutive year since 2006. Tamron has won a total of 22 EISA Awards since 1992.

EISA DSLR Zoom Lens Award 2017-2018



In the award citation, the EISA Award Jury described the Tamron SP 150-600 lens as follows: "The second generation (hence 'G2') of Tamron's SP 150-600mm F/5-6.3 Di VC USD ultra-telephoto zoom lens makes an attractive lens even better. The speed and accuracy of the autofocus system have been improved, as has the effectiveness of the built-in VC (Vibration Compensation) system. A 'Flex Zoom Lock' mechanism keeps the lens barrel fixed at any chosen focal length. The Fluorine Coating and Moisture-Resistant Construction make the lens less vulnerable to dirt, dust and moisture. The optional TAP-in Console allows the owner to easily update the firmware as well as customize features including fine adjustments to the autofocus and Vibration Compensation."

Tamron Model A022 also received the 2017 TIPA Award for BEST DSLR Telephoto Zoom Lens.

EISA Photo Innovation Award 2017-2018



The second of Tamron's awards, the "EISA PHOTO INNOVATION 2017-2018" was presented for the 18-400mm F/3.5-6.3 Di II VC HLD (Model B028). This lens is the world's first ultra-telephoto all-in-one zoom lens for APS-C DSLR cameras to achieve a focal length range of 18-400mm and a 22.2x zoom ratio

This is the first time Tamron has won an EISA Award in the Photo Innovation category.

The EISA Jury described the lens as follows: "The Tamron 18-400mm F/3.5-6.3 Di II VC HLD challenges our preconceptions about what we can expect from a super zoom lens. In addition to offering the broadest zoom range of any interchangeable lens in the world, at 22.2x, it also includes an effective image stabilization system to improve sharpness at lower shutter speeds, and weather resistant seals to allow users to keep shooting even in adverse weather conditions. Although especially suited to travel, safari and sports photographers, the Tamron 18-400mm F/3.5-6.3 Di II VC HLD will also appeal to any photographer looking for a single lens solution to cover all their shooting needs."

Vanguard Announces VEO 2 Tripod Series

The original VEO Tripod series received rave reviews worldwide, and now Vanguard is innovating and refining the product line. The VEO 2 series tripods, available in eight models and sizes, including 5 aluminium leg sizes and 3 carbon fibre leg models are compact, stylish and feature packed, making them your "best passport" for travel photography.



For more information please visit www.vanguardworld.ca



Features of the VEO 2 series tripods include:

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- All-weather tripod bag with shoulder strap is included with each tripod.
- Arca-swiss type Quick Shoe (VEO 2 QS 60S) fitted with D-ring screw.
- All-weather soft TPU handle on one leg to provide unbeatable grip.
- Magnesium Canopy, Rapid Column Rotation for compact size and instant set up.

Metz mecastudio Studio Lights



Whether it's portraits, product photos or artistic still life images, it is the light that makes the photograph. Metz TL Studio Lights are the perfect solution for professional results in studio. Metz BL Studio Lights are ideal for the enthusiast photographer and those on a budget.

Available in 300ws and 600ws versions, Metz TL lights feature metal housings for durability, fan-cooling for overheating protection and an easy-to-read intuitive touch-screen for controls. BL lights (available in 200ws and 400ws) are compact and easy-to-use, featuring 6 buttons and a large LED display on the back.

Metz mecastudio lights are available in complete kits, including carry case, light stands and light modifiers. There is a comprehensive range of softboxes, umbrellas and reflectors to shape your light. All mecastudio lights feature a standard Bowens S-mount, so they will work perfectly with any existing Bowens light modifiers.

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NEW! Tamron 24-70mm F/2.8 G2 Zoom



Tamron's world famous SP 24-70mm F/2.8 lens, winner of the 2012-2013 EISA Award, among many accolades, has been updated to produce even more impressive performance.

The "next generation" SP 24-70mm F/2.8 Di VC USD G2 (Model A032) for full-frame DSLR cameras delivers ultra-high image quality and superb performance even in backlit scenes. The lens features new Dual MPU (Micro Processing Units) to provide rapid autofocus with improved accuracy and the highest vibration compensation performance of any lens in its class (CIPA level of 5 stops).

Optical construction (17 elements in 12 groups) uses 2 XR elements, 3 LD elements, 3 GM (Glass-Molded aspherical) and one hybrid aspherical lens element. Specialized, high quality glass materials assure superior colour reproduction and greater sharpness. Tamron's exclusive nanotechnology-based eBAND Coating substantially curbs the ghosting and flare that are prone to occur in backlit photography.

The 24-70mm G2 lens is now available for Canon and Nikon mount cameras.

For more information please visit www.tamron.ca



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FROM THE
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PANASONIC LUMIX GH5

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

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

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

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



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

The Lumix GH5 is the future of photography.



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Photography © Johan Sorensen
www.johanphoto.ca

LUMIX



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

Our winning photographer will receive a special prize – a Lumix DMC ZS100S from Panasonic Canada, our PHOTO News Challenge sponsor for 2017.

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

Winner

House of Colours

Buddy Miles from Hamilton, Ontario used a Nikon D90 and kit lens at 22mm, f/8, 1/250 second, ISO 200 to photograph this house. "When you go exploring in the Niagara region you often find all the colour you can handle."



Wood Duck

Eduardo Baena of Surrey, BC, captured this image of a wood duck with a Nikon D7000 and a Nikon 70-300mm lens, shooting at 300 mm, 1/320 second, f/6.3, ISO 200. "Wood ducks are usually shy, making them somewhat difficult to photograph. I felt very lucky when this one perched on a fence for a few seconds, allowing me to take a couple of shots before it flew away."



Kaiwo Maru at Twilight

Harris Hui of Richmond BC took this shot with a Nikon D300 and 17mm lens, shooting at f/13, 1.3 seconds, ISO 500. "I set up my tripod and composed this photo of the tall ship Kaiwo Maru, which was visiting Steveston for the Ship to Shore King of the Sea Festival. I like the way the ship's lights and the reflection work in the evening light."



Poppy

Andre Lagace of Ottawa, Ontario, took this photo with a Canon T3i and EF-S 18-55mm lens at 55mm, f/16, 3.2 seconds, ISO 100. "I spotted this poppy soon after it lost its petals. A south facing window on an overcast day provided the soft light that revealed the beauty normally hidden in the centre of the flower."

Colours of Lunenburg

Denis Bresolin of Thunder Bay, Ontario, captured this image with his Canon EOS 5D Mark III and Tamron SP 90mm f/2.8, shooting at 1/60 second, f/11, ISO 200. "I arose early to shoot in the morning light in Lunenburg, Nova Scotia, so I could capture the sunrise reflecting off the buildings - this really made the colours pop!"





Special Feature
BY MICHEL ROY

The Magic of Autumn

Autumn images are always a challenge, but the magic of a spectacular fall foliage photo is not the result of a technical trick or a function of a pro-level camera or lens... successful autumn images are the reward you reap after careful planning.

Prime time for autumn photography goes by super-fast. Depending on where you live, the peak time for fall foliage may only be 8-12 days, so be ready to capture the beauty of colours before the wind blows all the leaves from the trees and you must hang up your camera and grab a rake!

Obviously, the key to super shots is to find a location where the landscape it is filled with leaves in full fall colours. You can scout the prospective areas in advance, then plan to return to capture the best light. In most cases, early morning light or the few minutes before sunset will produce winning images. If you shoot in daytime, use a polarizer to get enriched blue sky and eliminate unwanted reflections.

Autumn pictures often capture magnificent colours, but a good photographer will look for a great composition. I waited 20 minutes for a car to drive down this lonely road - but it was worth the wait! Canon EOS 5D Mark III, 200 mm at f/9, 1/160 second, ISO 200.

Bio

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





I first shot this tree with a wide-angle lens, then I switched to a zoom lens to achieve a compression effect. Canon EOS 5D Mark III, 70-200mm zoom at 70 mm, f/10, 1/125 second, ISO 100.

Autumn is, in my opinion, the best time to be creative. It is the time to use all the magic you have at your fingertips – a variety of lens focal lengths and apertures, the full range of shutter speeds, the fleeting effects of light and shadows that you can chase by changing your viewing direction. Don't be shy – try shooting silhouettes, reflections on water, water drops, and mist. Look for the magic of textures, try a little macro photography, and take portraits of your children posing in the piles of fallen leaves, just having fun. Don't limit your subject matter at this time of year – visit a zoo or a farm to take animal pictures, photos of old barns, and other environmental elements that lend themselves to autumn images with impact.

Always look for water to capture the magic of reflections—this is good advice for all seasons but especially at this time of year. If you want to capture amazing reflections from lakes or rivers, do not use a circular polarizer because this will eliminate the reflections you are trying to capture.

There is no time like autumn to use your creative mind to take amazing photographs. Invest in an ND filter to reduce camera speed so you can slow down the shutter for images of water flowing through an autumn landscape.

Autumn is the best time of the year to try new techniques—even abstract images can be cool.

If you photograph your kids, animals, or any important subject, you can open your lens to f/2.8 or use a zoom lens to capture great bokeh with the magnificent autumn colours in the background.



Water, leaves, rocks, and colours: I don't think you can make a better autumn photo than when you use an ND filter to take a long exposure on a tripod.



This scene presented a nice HDR opportunity, but with the wind blowing the leaves the frames would never be aligned. So I used one RAW image and made a pseudo HDR image with Photomatix.

HDR photography is a great technique for fall photos, but keep in mind that different exposures may not align perfectly in the postprocessing stage because the leaves move in the wind. For HDR autumn photos I prefer to use a single RAW file and work on it in Photoshop or Lightroom.

Often, the most amazing pictures you take will look even better if you push the saturation and the vibrancy a bit in post processing. Try it – you'll like it!

The best tips I can offer for autumn magic are to plan ahead, choose the ideal location, wait for the best photo opportunity, and be there at sunrise or sunset. Bring a tripod, a polarizer, ND filters, a range of lenses, and have lots of fun! Try some crazy angles, be creative, and don't miss the chance to capture the magic of autumn!



Using a wide aperture setting to blur the background is a wonderful idea. Marc-Olivier and Rocky never looked so good!



When shooting autumn scenery, try to integrate elements from different distances, this will give your image a 3D effect.



Photo Destination

BY WAYNE LYNCH

Los Glaciares: Autumn Splendour in the Andes

Autumn is that splendid season when the comforting greens of summer are traded for a few delicious weeks of fiery flamboyance. In temperate latitudes around the world, forests react to the shortening hours of daylight that foretell the coming of winter. Albert Camus, the French philosopher, perhaps said it best: "autumn is a second spring when every leaf is a flower."

Bio

Wayne admits that the autumn forests of Argentina were a delightful surprise but the 120-km winds from the Andes were his greatest challenge. You can view more of his work at www.waynelynch.ca

Fitzroy Massif, Los Glaciares National Park, Argentina



Here in Canada there are many locations where autumn colour is on full display, amply compensating us for the long leafless months of winter that follow.

Canadian Hotspots for Autumn Colour

- Gros Morne National Park, Newfoundland
- Cabot trail, Nova Scotia
- Bay of Fundy Coastline, New Brunswick
- Eastern Townships, Quebec
- Algonquin Provincial Park, Ontario
- Rocky Mountains, Alberta
- Tundra Barrenlands, NWT

Many photographers may not realize that a similar autumn spectacle occurs in the forests of southern Argentina and Chile, amidst the fierce winds that drain the flanks of the lofty Andes. One destination where you can experience this visual delight is in Argentina's Los Glaciares National Park, where the slopes of the mountain park ignite in flaming displays of red, orange and yellow.

In North America, it is aspens, birches, maples and others that add colour to the forests, but in South America it is mainly the southern beeches, a family of trees that are found only here and in Australia and New Zealand. The southern beeches are a 200-million-year-old reminder that at one time South America, Australia and New Zealand were connected; part of Gondwana, the ancient super-continent that eventually split apart.

I went to Argentina in April, when autumn colour in the Southern Hemisphere was likely to be at its peak. Autumn colour is at its best everywhere when the days are dry, warm and sunny and the nights are crisp and cool. Early frost can prematurely kill the leaves before they reach their peak of colour, and strong winds can strip a tree depriving us of the full autumn potential. Naturally, after travelling 12,000 kilometres and enduring more than 18 hours cramped in airplanes, I worried about these weather conditions, but I had absolutely no control over any of it. Fortunately, lady luck chose to smile on me and the southern beeches did not disappoint.

In the mid-1800s, the American romantic poet William Cullen Bryant wrote: "Autumn, the year's last loveliest smile." Here are six photo tips to help you get the best that a smiling autumn has to offer:

#1 Hope for Cloudy Days

There is nothing more cleansing to the human spirit than walking through an autumn forest ablaze with colour on a sunny, blue-sky day. The photographs taken on such outings, however, can sometimes be disappointing because of glare and harsh shadows. Colours are actually richer on overcast days. If the sky is clear, try photographing with backlight, and focus your efforts during early morning and late afternoon when the light is softer and warmer.

One of the downsides of a cloudy day can be a white, uninteresting sky which is distracting in a photograph. My rule of thumb is "sky bright, shoot tight", and keep the sky as a narrow sliver.

#2 A Polarizer Adds Pizazz

Most of us have used a polarizing filter at one time or another to darken a blue sky and reduce haze. They are equally help-

ful on cloudy rainy days because they can dramatically reduce the reflections from wet vegetation, rain-soaked rocks, and the surface of streams and lakes. By reducing the glare from the water, it makes the subject appear clearer and the colours more saturated.

#3 Concentrate on Composition - Not Just Colour

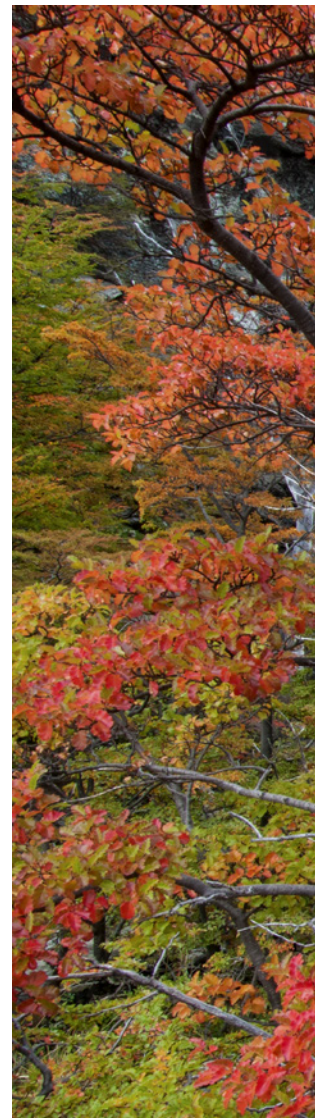
There is no question that capturing vibrant colour is the primary motivator for many of us in autumn landscape photography, but beware - a photograph that has *only* colour but lacks foreground interest or a strong composition will fail no matter how brilliant the colours are. This tendency is hard to overcome since the colours of autumn are so emotionally stimulating. One would think that colour alone should be able to carry a photograph, but it rarely can. I am no different than others, and I often get seduced into taking a photograph just because of the intense colour. Later, when I review the images, I can see how empty it is if I have not given any consideration to the composition. To avoid making this mistake, before you take the picture imagine the scene as a black and white photograph. Will it still have strength if the colour is removed? If it doesn't, work harder to improve the composition.

#4 The Wonder of Water

Adding water to an autumn landscape can enhance the scene tremendously. Reflections along a lakeshore are a good example, especially early in the morning when there is often less wind. Flowing rivers and waterfalls can also add great interest to an autumn scene. By using an extremely slow shutter speed, with the camera on a tripod, flowing water is transformed into liquid glass and creates a strong sense of motion. To produce this effect, try using shutter speeds ranging from a few seconds to several minutes.

With many of today's digital cameras it may be a challenge to use a slow enough shutter speed to generate the effect even when you use the camera's lowest ISO setting and stop down your lens to its smallest aperture. That's when you need the help of a neutral density filter that reduces the amount of light entering the camera by two, three, four or more stops.

Magellanic Woodpecker (Male)



#5 Take Along a Tripod

No one likes to tote around a heavy tripod, but besides helping to create sharp photographs under low light conditions, it can be critical in carefully evaluating a composition. In autumn landscape photography the subject is not likely to quickly disappear, so there is time for careful analysis. With your camera securely anchored to a sturdy tripod it is easier to make subtle shifts up and down, left and right, to strengthen a composition. As well, you can methodically search in the viewfinder for such common photo flaws as clipped edges, distracting highlights, and merges where the subject blends with unintentional elements in the background.

#6 Creative Close-ups

In your autumn photography, resist limiting yourself to grand sweeping landscapes; there is plenty of opportunity for macro photography as well. In fact, sometimes a creative close-up can be more effective in capturing the feeling of autumn.



Andean Condor



Chorrillo del Salto, Los Glaciares National Park



BY RICK HUNTER

Travelling Light!

MY OLYMPUS STORY

I have been a photo enthusiast all my life, starting out as a child with a Kodak Brownie Starflash, and moving up to a rangefinder and an SLR in my teens and college years. I learned the basic techniques, developed my own film, and printed my work in my darkroom—I photographed everything in sight, and loved every image.

After completing a Ph.D. in chemistry, a friend and I started a company building analytical instruments. We did well enough for me to retire early, and I was happy to once again devote all of my attention to photography.

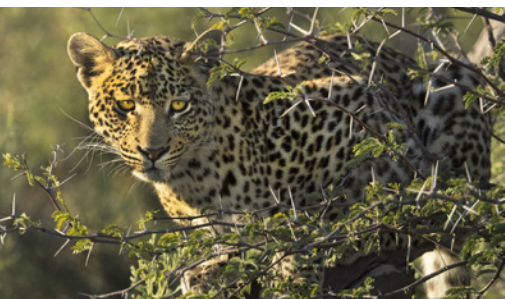
Like so many avid photographers, I bought a full-frame DSLR system. My travelling kit included several pro camera bodies, lenses from ultra-wide to super telephoto, and all the accessories that would fit in several bags. This was the equipment I thought I needed to capture the best in nature and wildlife images.

A few years ago, I realized that my DSLR system was weighing me down. I was carrying more than 50 pounds of gear—and more bulk than I could fit into the overhead storage bins on most aircraft.

It was time to find a better way to enjoy my life as a globetrotting photographer.

I researched many alternatives and consulted with several pros who had explored the new wave of smaller, lighter, camera systems. I checked out the Olympus OM-D cameras because I had always heard that the M.Zuiko lenses were superb. It was a revelation... I knew right away that I had dis-

Juvenile leopard (*Panthera pardus*), Chitabe, Botswana, OM-D E-M1, M.Zuiko ED 40-150mm F2.8 PRO + MC-14 teleconverter



covered the perfect combination of quality, portability, and versatility. I sold all of my bulky DSLR gear and switched to Olympus, and this has rekindled my love for photography!

With the OM-D system I travel light, and I don't have to wrestle with the bulky gear that weighs down so many pros and photo enthusiasts. I can easily hand-hold the camera with a long telephoto lens, and the electronic viewfinder is a pleasure to use, especially in difficult lighting conditions,



Snow monkey (*Macaca fuscata*) near Nagano, Japan, OM-D E-M1, M.Zuiko ED 40-150mm F2.8 PRO + MC-14 teleconverter

when I can glance at the real-time histogram and adjust exposure without taking my eye off the subject. The system build quality is outstanding. The M.Zuiko lenses are fast and sharp, and the focus peaking and manual focus clutches on the M.Zuiko Pro lenses are ideal for fast critical focusing—just what you need for macro work and scenes with complex components.

I generally travel with two or three OM-D E-M1 Mark II bodies and a range of PRO lenses including the 7-14mm f2.8 PRO, 12-100mm f4 IS PRO, 40-150mm f2.8 PRO, 300mm f4 IS PRO, and the MC-14 teleconverter. When the assignment calls for close-up work, I include the 30mm f3.5 macro, 25mm f1.2 PRO, and 12-40mm f2.8 PRO lenses, along with the FL-900R flash or STF-8 macro flash. For daily use, my "go-to" lens is the 40-150mm f2.8 PRO, often in conjunction with the 1.4x teleconverter.



I had to move quickly to capture this bear fishing in the river. Wearing hip waders to let me get closer to my subject, I used my OM-D E-M1 with zoom at 170mm, and shot at f/7.1, 1/1250 second, ISO 800. My second OM-D E-M1 was slung at my side, ready for a wide-angle shot—but the bear didn't hang around for a second take!

The Olympus Micro-Four-Thirds gear is light and compact, and with greater than 5-stops of image stabilization I no longer have to carry or use a tripod, even when I shoot at slow shutter speeds.

My kit, with two or three OM-D E-M1 Mark II bodies and all of these lenses weighs about the same as a full-frame DSLR with a long telephoto lens and tripod with a gimbal head. My Olympus kit gives me a 35mm full-frame field-of-view equivalence of 24mm wide-angle to 840mm super-telephoto with outstanding resolution and sharpness, and that's why I switched to Olympus, and I'll never look back!

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

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OM-D

E-M1 Mark II

Canadian Women Photographers

This issue of PHOTO News is dedicated to the creativity of Canada's women photographers, whose vision and perspective bring a world of inspiration to the nation, and the world.

Our three photographers selected for this special section span a wide range of talents and achievements.

Photo courtesy of NASA



Canada's first woman and the world's first neurologist in space (Discovery STS-42, 1992), **Dr. Roberta Bondar** is globally recognized for her pioneering space medicine research. She is an acclaimed photographer of the environment and author of four best-selling photo essay books. Her fine art images are in private, corporate and institutional collections in Canada and abroad. Dr. Bondar co-founded The Roberta Bondar Foundation, a not-for-profit charitable organization to connect us to the natural environment.

Dr. Bondar holds the NASA Space Medal, was inducted into the Canadian Medical Hall of Fame, the International Women's Forum Hall of Fame, is appointed to the Order of Canada and the Order of Ontario and has received many honorary doctorates from North American universities. In 2003 TIME magazine named her among North America's best explorers. In 2011, Dr. Bondar received her own star on Canada's Walk of Fame.



Sophie Thibault, journalist and television host, holds a BA in psychology and a certificate in information and journalism from the Université de Montréal. Her career began in 1988 when she joined TVA. In 2002, Ms Thibault became the first woman in North America to anchor a major television network newscast - TVA's 22 Hours. Over the years, she has won 9 trophies at the gala Métrostar and Artis as a personality of the Year (2003) and best host of a news program.

Her community activities are far-ranging, including tireless efforts as spokesperson for the Multiple Sclerosis Society of Canada's Journey of Hope.

Sophie's photo activities naturally lead her to support causes (Zoo Miller, Pierre-de Saurel Animal Centre) and to volunteer with various organizations: the Quebec Union for the rehabilitation of birds of prey, the D'Youville wildlife Refuge and the popular Museum of Photography in Drummondville.

A recipient of numerous awards and awards, including the Order of Merit for Broadcasting, awarded by the Canadian Association of Broadcasters, Sophie Thibault has been decorated with the title of Chevalier de l'Ordre de la Pleiade du Québec, presented by the National Assembly.



Elizabeth "Lizzy" Gadd, is a 24-year old Vancouver area photographer who first earned fame ten years ago for her hauntingly beautiful landscape self-portraits. She describes her magical interpretations of scene and mood as fairytale-esque, dreamy, peaceful and full of wanderlust. Lizzy combines her eye for exquisite composition with the mastery of remote control self-portrait technique - a skill that has brought her work to the attention of media world-wide.

PHOTO News first presented Lizzy's work in a portfolio section in the Autumn 2014 issue. Today, we will show you some of her latest work, as her skills continue to develop with every new assignment.



Photo courtesy of NASA

Captions for the photographs are based on the book *Passionate Vision—Discovering Canada's National Parks*, by Roberta L. Bondar, published by Douglas and McIntyre, Vancouver 1992; and *The Roberta Bondar Foundation Travelling Exhibitions*.

Dr. Roberta Bondar



To have seen Canada from space while listening to our National Anthem elevated my view of our country. It was not just the altitude of 300 kms and the immense pride of representing Canada as an international pioneer. The space perspective filled me with wonder as I saw intricate patterns unknown from the surface of Earth of the land and waters of Canada. My training prepared me to capture them from space while my soul resolved to explore them from the ground. The space perspective of oblique's and broad horizons continues to influence my view of the planet.

The Roberta Bondar Foundation, the repository of my images of the natural environment, partners with NGO's, educational institutions, corporations, art galleries, science centres, and various levels of government to connect us to the natural world. The cross-generational travelling exhibitions that feature biodiversity, and the signature photographic program, the Bondar Challenge, have reached hundreds of thousands of individuals who embrace a new view of life on Earth. (www.therbf.org)

My exploration of the natural world and love of flight favours my aerial photography of the environment, especially avian habitats, while my ground-based images concentrate on migratory activities of species such as the endangered Whooping Crane and the long distant migrant, the Arctic Tern, both of whom breed in Canada in special environments. This photography gives us a foothold from which to explore our ethical responsibility of minimizing our impact on other life forms—that they may continue to live and to make us wonder.

Red Maple Leaves, Canada

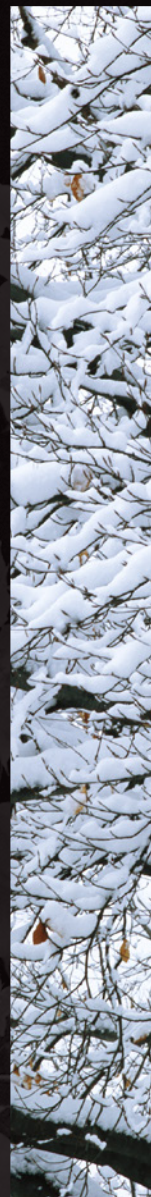
One misty fall morning, this Sugar Maple's red leaves exploded against its black trunk and branches in celebration of Canada. Although the maple leaf had been incorporated in crests and emblems from the mid 1880's, the maple tree was not officially recognized as Canada's aboreal emblem until 1996. *Tripod mounted Linhof 613 panoramic camera, Fuji Velvia film.*

© Dr. R.L. Bondar

Snowy Beech, Ontario

Breaking the duotone image of white and black, copper beech leaves from the fall season still cling to dark branches that crisscross the winter sky. Fresh snow, soon to fall, delineates each branch that flows out from the trunk across the white sky. Separation of branches is crisp to the far right lower corner. *Tripod mounted Linhof 613 panoramic camera, Fuji Velvia film.*

© Dr. R.L. Bondar



Medicine Lake, Jasper National Park, Alberta

A silver stream of water cuts across the empty bed of Medicine Lake in winter. The summer water from the Maligne River fills the lakebed and later drains away through sinkholes into an underground karst system extending twenty kilometers down the valley. *Tripod mounted Linhof 4x5 Master Technika view camera, BetterLight scanning back.*
Copyright Dr. R.L. Bondar



**Bison on Salt Flats,
Wood Buffalo National Park, Alberta**

From a helicopter, I spotted a herd of bison with their calves, travelling across the sweeping patterns of the Salt Plains. Saline waters forced to the surface evaporate leaving behind salt deposits of over a meter in height. This provides the bison with a diet of much-needed minerals and forage. *Aerial image, Hasselblad 205FCC, Fuji Velvia film.*

© Dr. R.L. Bondar



Red Outlet, Prince Edward Island National Park, PEI.

The red water flowing across this sandy streambed created patterns that reminded me of the sand dunes of the vast red Sahara Desert as seen from space. Water and wind continually sculpture sand, albeit on different scales. *Tripod mounted Hasselblad 205FCC, Fuji Velvia film.*

© Dr. R.L. Bondar



Peace Athabasca Delta, Wood Buffalo National Park, Alberta

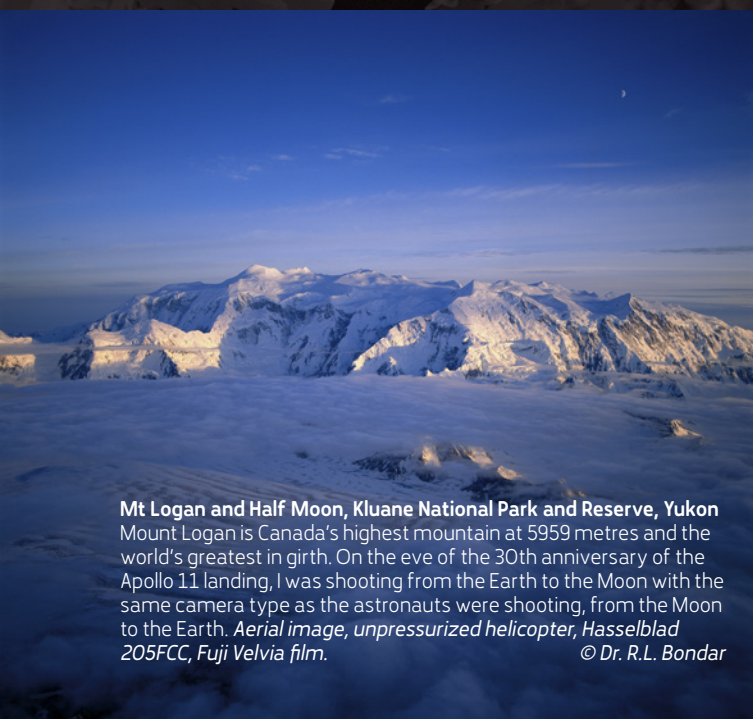
One of the largest inland freshwater deltas in the world, the Peace Athabasca Delta is formed by the convergence of the Peace, Athabasca and Birch Rivers. This aerial helicopter view reveals a vast wetland of lush greenery and fresh water in Canada's largest National Park, not overflowed by the International Space Station. *Aerial image, Hasselblad 205FCC, Fuji Velvia film.*

© Dr. R.L. Bondar

Saskatchewan River Crossing, Banff National Park, Alberta

Sunset at the North Saskatchewan River during a clearing storm make clouds and mountains reflect both force and beauty. Trees crowd together to watch the play of light on the sweeping surface of the river. *Tripod mounted Hasselblad 205FCC, Fuji Velvia film.*

© Dr. R.L. Bondar



Mt Logan and Half Moon, Kluane National Park and Reserve, Yukon
Mount Logan is Canada's highest mountain at 5959 metres and the world's greatest in girth. On the eve of the 30th anniversary of the Apollo 11 landing, I was shooting from the Earth to the Moon with the same camera type as the astronauts were shooting, from the Moon to the Earth. *Aerial image, unpressurized helicopter, Hasselblad 205FCC, Fuji Velvia film.*

© Dr. R.L. Bondar





Sophie Thibault



Photography arrived very early in my life, long before I made a career in front of the lens. Of course, this job as a journalist, where I have been working with images for almost 30 years, has influenced my visual perspective. But I have always been the "Kodak kid" upside down, fascinated by the great power of the image that outshines the passage of time by forever fixing moments of eternity which surrounds the ephemeral... as Cartier-Bresson observed: *"Photography is a cleaver that in eternity seizes the dazzling moment"*.

In my twenties, in the film era, I took a photography course at the university. I had my little black and white darkroom at home. With the advent of digital photography my passion for the image was reborn through the viewfinder of a Nikon D3100 that I received as a gift in 2012. I pursued a full spectrum of images and studied tutorials and online classes to find true happiness as a photographer: macro, wildlife, and landscape images quickly became my hobby as photography became a devouring passion. Magazines opened their pages to my work, I published a photo book, and presented exhibitions in Montreal, Laval, Quebec and Baie St-Paul.

I developed an interest in the volatile after a providential tête-à-tête with a chickadee: the call of nature manifested itself in all its intensity! Once a night owl, I became an early riser to explore the troubling light of the dawn, quietly chasing the loon as the wind rustled, sometimes coming back with a trophy in the form of a pixelated gray owl. Photography has changed my life: I see the world now in colours, in contrasts, and in white balance! It allows me to add to the joys of life: to immerse myself in nature, to discover the parks of Quebec and the customs of its fauna, to contemplate the beauty of the World (my revenge on the bad news that is my daily bread!). My camera lets me take a fresh look at life, to be perpetually on the lookout for the most beautiful light, and to hone my ornithological knowledge. When I follow a contemplative visual concept, I feel like I have won the lottery!

It was in this spirit that I decided, in 2016, to combine my interests and fulfill a long-term dream: to go to Africa on a photo safari. I took weeks to build up my equipment, carefully choosing the bodies, the lenses, and the gadgets needed for such an adventure. Nikon Canada lent me a 200-400mm f/4 zoom which I dared not dream of, and I spent 10 days in a dream world in front of breathtaking flora and fauna. It was a journey like a return to human origins, a truly transformational adventure

The old elephant (Ndutu)

Aging or injured animals die alone on the Savannah. This old elephant was going inevitably to his fate...

Nikon D810 with Nikon 200-400mm f/4 at 340mm, 1/400 second, f/4, ISO 400.

Stripes (Tarangire Park)

I deliberately chose a large opening and focused on the Zebra at the center of the image. The gaze of the animal is imprisoned in the bars formed by the stripes of the herd.

Nikon D500 with Nikon 200-400mm f/4 at 400mm, 1/800 second, f/4.5, ISO 450.





Lioness (Serengeti Park)

A gaze that freezes the blood and fascinates the viewer. This lioness was resting under a tree where she stopped to eat. I cropped strongly to accentuate her majestic face.
Nikon D500 with Nikon 70-200mm f/2.8 at 180mm, 1/500 second, f/5, ISO 160.

Hunting (Serengeti Park)

My most beautiful hunting trophy, even if the image is cruel. The ruthless law of the jungle: survival of the fittest. A mother showed her young how to hunt gazelle. I love freezing such a fleeting moment.

Nikon D810 with Nikon 200-400mm f/4 at 200mm, 1/2000 second, f/4, ISO 360.



Wildebeest in the sunrise (Serengeti Park)

Our last sunrise in Tanzania, with wildebeest in the foreground. I love taking photos into the rising Sun and capturing silhouettes.
Nikon D810 with Nikon 200-400mm f/4 at 400mm, 1/320 second, f/9, ISO 500.



Family (Serengeti Park)

Nothing is more touching and graceful than a family of giraffes moving silently in the Savannah.
Nikon D810 with Nikon 200-400mm f/4 at 270mm, 1/640 second, f/6.3, ISO100.

To view more images by Sophie Thibault,
please visit the website at
www.sophiethibault.ca

Beauty and the beast (Lake Manyara)

This beautiful red-headed barbican was resting on the skull of a Buffalo. I clicked at just the right time, using a shutter speed that captured the movement of the wings.
Nikon D500 with Nikon 70-200mm f/2.8 at 95mm, 1/1000 second, f/3.2, ISO 100.

Dependency (Lake Manyara)

Mama Baboon and her offspring. I opted here for a tight framing that accentuates the relationship of extreme dependence between two baboons.

Nikon D500 with Nikon 70-200mm f/2.8 at 122mm, 1/400 second, f/5, ISO 250





Lizzy Gadd



Some thoughts on how photography has impacted my life and love for Canada...

I grew up around Vancouver, BC, and I have always loved the surrounding nature and landscapes, but I soon developed an even deeper appreciation for the land when I started photography about 10 years ago at the age of 14. After experimenting with lots of different photographic styles over the years, in 2010 I fell into this niche of combining portraiture (usually self-portraits) with landscapes, portraying positive and peaceful human interaction with nature and creating images that showcase the emotions I feel out there, such as awestruck wonder, calmness and the peace that I find in solitude.

Setting up my camera on a tripod and using a remote controlled shutter release, I find that shooting self-portraits in these landscapes is a therapeutic experience for me, drawing me in and deepening my love for the beauty that this country has to offer.

To this day, I love travelling and documenting the different places of beauty around the world (Iceland being one of my favourites), but I am endlessly grateful for my roots in Canada, and I will always call this incredible country my home.

"Take It In"

A self-portrait and part of my ongoing Red Dress series (started in 2014), which is described as: "The red dress series is a symbolization of my wish to live wholeheartedly. It's a reminder to myself to let go of fear and doubt, to embrace who I am, and especially to focus on a life lived in gentle love, gratitude and absolute wonder of the world and everything in it."

This image was taken with the mountains across from Fjallsarlón Glacier Lagoon in Iceland. One of the most magical moments of my life, watching the sun create this beautiful soft golden light across the stunning landscape as it slowly dipped down behind the mountains. A stitched panorama taken with a Canon 60D and 50mm f/1.8 lens.



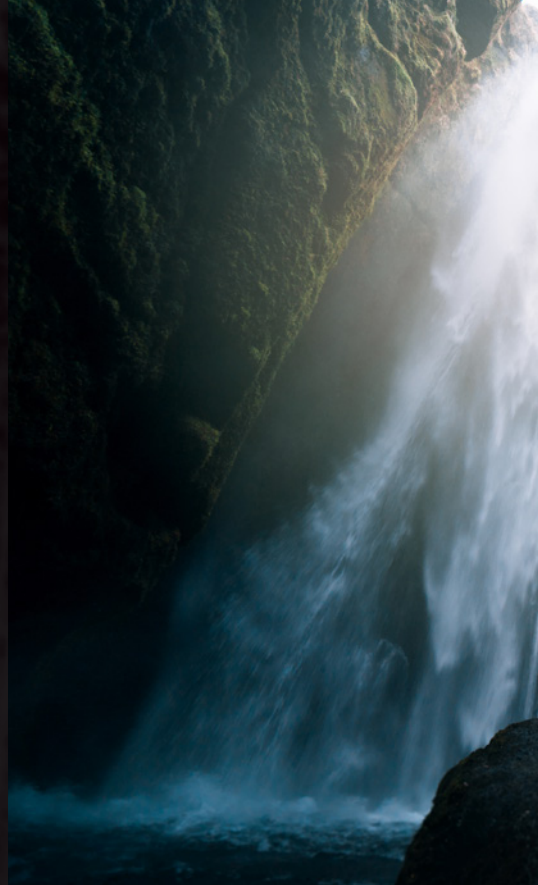
"Dreamer"

A self-portrait taken near the peak of Golden Ears in B.C. Seeing this mountain every day from my backyard, it holds a very special place in my heart, making me feel at home. Taken with a Sony a7R II and Zeiss 16-35mm f/4 lens.



"The Encircling Embrace"

A self-portrait taken at about 2:am in northern Iceland. This was the first night I had ever seen the Aurora dancing through the sky so strongly. I was absolutely blown away by the beauty. Taken with a Sony a7R II and Zeiss 16-35mm f/4 lens.



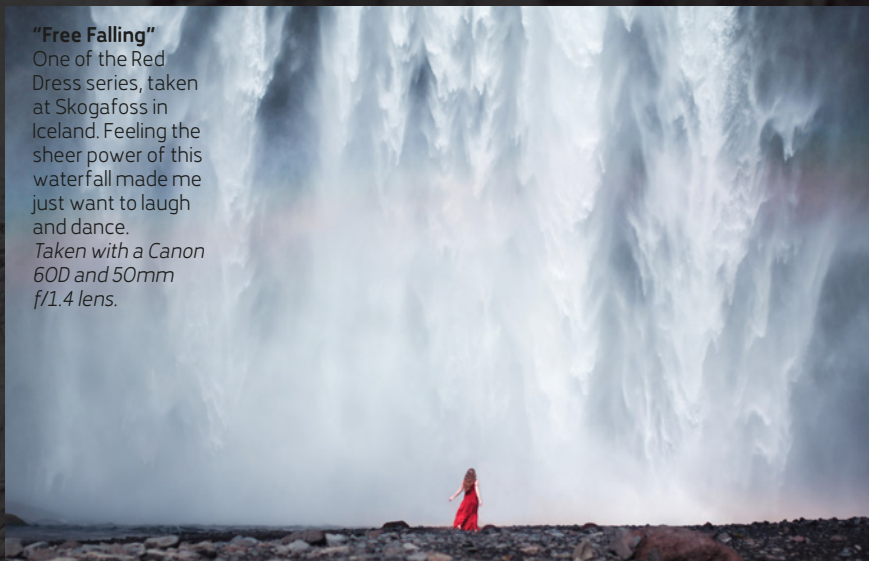
"Woodland Magic"

A Red Dress series self-portrait taken in my favourite mossy forest in Golden Ears Provincial Park, B.C. I love going to this place in the morning when the mist floats through the woods while the sun rises, creating beautiful sunbeams. Taken with a Sony a7s and Zeiss 16-35mm f/4 lens.



"Free Falling"

One of the Red Dress series, taken at Skogafoss in Iceland. Feeling the sheer power of this waterfall made me just want to laugh and dance. Taken with a Canon 60D and 50mm f/1.4 lens.





"Light Pours Down"

Another one of the Red Dress series taken at Gljufarar foss waterfall in Iceland. The mist from the waterfall filled up the whole cave, making it feel like a giant shower. I was soaked instantly, but it was worth it!
Taken with a Sony a7R II and Zeiss 16-35mm f/4 lens.



"Wonderment"

A long exposure self-portrait at Godafoss waterfall in Iceland. Part of the Red Dress series.
Taken with a Sony a7R II with Zeiss 16-35mm f/4 lens.

"Mystical Waters"

A self-portrait in the early morning fog at one of the most magical Joffre Lakes in BC, Canada.
Taken with a Sony a7R II with Zeiss 16-35mm f/4 lens.





Technique
BY MICHAEL DEFREITAS

AMAZON ADVENTURE...

Jungle Fever!

The Amazon brings true meaning to the word adventure and offers an abundance of unique photo opportunities

The late afternoon sky geared up for another spectacular tropical sunset as we glided slowly up a small feeder stream of the Rio Negro. The overhanging jungle engulfed us, making it easy to spot wildlife. Amazon kingfishers darted back and forth across the water, and the calls of squawking blue and gold macaws and raucous howler monkeys echoed through the surrounding jungle.

Shooting from a moving boat is challenging—especially in lower light conditions, but with few roads, they are the region's transport of choice. In these shooting conditions I use a 70mm-200mm zoom lens and preset my speed to 1/60 second and ISO to 400. I always use a small beanbag when I use part of the boat to brace my lens or camera. It helps to dampen the vibration from the boat engine.

Fishermen at sunset on the Amazon River. Nikon D2X 1/50 second, f/12, ISO 100.



Blue and Gold Macaw,
Amazon, Brazil.



As we slowly motored around a bend in the river our guide pointed to a blue and gold macaw perched on a branch. I composed my shot so the bird's tail formed a leading line to its head, and got off a few shots before it flew away. A few minutes later a pod of six pink river dolphins approached the boat and I quickly grabbed my other camera with its 24-70mm lens and shot handheld at 1/60 second. I was able to capture about 20 frames before they swam off. I managed to get a few sharp images.

On the way back to our mother ship, Iberostar's Grand Amazon, we came across a couple of fishermen in a dugout canoe. I used the low sun and its reflection on the water as backlight and placed the men in the bottom left third of the frame. My 70-200mm zoom lens allowed me to easily compose the scene. Since I was handholding my camera, I used a higher shutter speed of 1/400 second to minimize camera shake.

Besides wildlife, the region offers a fascinating culture and indigenous people. During our rainforest adventures we met dozens of native people, like the young Amerindian girl paddling her dugout canoe. I asked our guide to swing the boat a bit so I could use the sun to sidelight her and include some of the background to place her in her environment. I used a bit of



Young native girl paddling canoe.
Amazon, Brazil.



Black spider
monkey,
Amazon, Brazil.

fill flash to help light her face and shot at 1/125 second and f/8 with my 24mm-70mm zoom lens.

The Amazon people are beautiful, friendly and very accommodating, but that doesn't mean you can just jam a camera in their face. If you don't speak Portuguese just smile at them, point to your camera and then at them. They usually nod their head. Since most have dark skin and brown eyes it is best to use a bit of fill flash to add a twinkle of light to their eyes. I typically use aperture priority set at f/5.6, then set my flash to manual and f/2 so it doesn't overpower the ambient light.

On our rainforest wildlife viewing hikes I also kept a lookout for natural plant patterns and other details. I shot clumps of variegated leaves and the intricate patterns on an owl butterfly wing. I opted to use a tripod and slow shutter speed to get the depth-of-field and sharpness instead of a higher ISO to reduce digital noise. I used a remote shutter release for my 2 – 3 second exposures, but if you don't have a remote release your camera's self timer will work too.

Nestled in the center of the jungle, Manaus, the capital of Brazil's Amazonas state, is a fascinating town located at the confluence of the Solimões and Negro rivers where they join to form the Amazon River. It's the cultural hub for the region and its Renaissance inspired opera house, built in 1896, seems out of place with the surrounding jungle. After documenting the elaborate interior and grand dual staircase, I used the swirling mosaic tile patterns of the adjoining square to accentuate its grandness. I placed my camera with wide-angle zoom on the ground and shot at f/22 for maximum depth-of-field.

Across town, overlooking the river, is the Adolpho Lisboa Municipal market with its fish and produce vendors. The bags of spices and the agreeable vendors made interesting subjects and a wide-angle lens gave me the ability to shoot without bringing the camera up to my face—this is less intimidating for your subjects. I used fill-flash, an ISO of 400 and slower shutter speeds of 1/30 -1/60 second. I shortened my camera

PRO TIPS MORE AMAZON SHOOTING TECHNIQUES

- When hiking in the rainforest travel as light as you can. The heat and humidity will take its toll on you.
- When shooting from a boat don't brace your camera.
- Use a bit of fill flash to add some catch-light to an animal's eyes.
- Manaus is a fairly safe place, but never leave your equipment unattended and never hand your camera to a stranger and ask them to take your picture. One of my travelling partners did and the guy ran off with their camera.
- If you get condensation in your lens, put it in a zip lock bag and send it in for repair/cleaning when you get home. Don't try to fix it yourself.



Hiking in the Amazon rainforest, Brazil. Nikon D2X, f/4.2, 1/200 second, ISO 100.



Owl butterfly with eye spots on wing, Amazon, Brazil. Nikon D2X, 35mm lens, 1/15 second, f/7.6, ISO 200.

strap so I could firmly press the camera against my chest to reduce shake.

CAUTION: The Amazon is hot and humid while most rooms and cabins are air-conditioned. This combination can quickly ruin your camera equipment if you are not careful. After each day of shooting I placed my cameras inside garbage bags and removed as much air as possible before taking them into the air-conditioned room or cabin and I waited a couple hours until the cameras reached room temperature before removing them from the bags. Each morning I re-bagged the cameras in my room and placed them on my outside balcony to acclimatize before removing them from the bags. A few of my travelling companions didn't follow this procedure and fogged up the inside of their lenses.

The Amazon is breathtaking and my adventure ended all too quickly. However, each time I view my images they remind me of that memorable adventure.



Wild pink river dolphin, Rio Negro, Amazon, Brazil.

GEAR UP!

Most pro cameras now sport a small handy pop-up flash. Although it may work well for a short normal lens, it doesn't sit high enough above the camera to avoid "lens shadow" when using longer or wide angle lenses. I highly recommend getting a detachable speedlight that sits higher on the camera body and has a much wider coverage. Metz makes an array of speedlights like the 44AF-2 or 36AF-5 (\$160-\$300 range) that work well with any camera body.



SPECIAL FEATURE | PHOTO TECHNIQUE

BY DANIEL DUPONT

Night Photography

I discovered the genre of night photography while I was studying at Cégep de Matane in 1988. At that time, I often used a 4 x 5 view camera to make long exposures of more than four minutes. Over the years, I refined my shooting techniques, and images that were once rather difficult became far more accessible thanks to the advances of the digital camera technology.

Techniques

There are two popular techniques for capturing night images. The first is to select a high ISO value (1600) in order to work with a hand-held camera at relatively fast shutter speeds and large aperture settings. The second approach is to select a low ISO value (100) and use a tripod to create long exposures at long shutter speeds and apertures in the mid range for your lens.

Hand-held Technique

The first technique is very convenient when travelling, especially when you don't have a lot of time to create images or if you don't have a tripod with you. After selecting a high ISO value (1600), use a large aperture (f/2.8 or f/4) and choose a speed greater than the focal length of your lens – this will allow you to use an exposure combination that will produce properly lit images with minimal camera shake. It is often useful to enable image stabilization for the best results when shooting at relatively slow shutter speeds.

Confirm the exposure by reading the histogram. Depending on the brightness of the scene, it is not unusual for the graph to show two or three sharp points. The first one on the left will represent the dark parts of the scene, the center of the histogram corresponds to

the medium gray areas, if present in your composition, and the right side of the histogram represents the highlights. In general, I recommend that the histogram curves do not touch either right or left extremes of the chart, but, in night photography, it is normal and acceptable that the curves reach the ends of the graph.



The choice of tripod head is important in order to get the stability necessary for your night shots. I use the Vanguard BBH-200 head which is compatible with the ARCA Swiss system. Two levers make it possible to control the movements. The smallest controls the lateral movements, while the larger knob locks the ball joint. This head is strong enough to support a pro body with a 24-70 mm f/2.8 lens.

Tripod Technique

For the second technique, a tripod is highly recommended, although you could use a clamp or any device that allows you to keep the camera rock-steady for long exposures. Select a low ISO value (100), use a low-light aperture (f/16 or f/22) and choose a shutter speed that will produce the correct exposure. Confirm the exposure by reading the histogram – which could also show several marked points. From my perspective, I prefer to use a tripod for night photography as it allows me to be more creative with lens and shutter settings as well as composition.

The selection of a low ISO value also reduces the presence of digital noise. However, it is possible to select the “Noise reduction” function in the exposure setting menu.

Bio

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

The author of seven books, including three technical books, he has hosted many workshops in North America and South Africa. To view more of Daniel's work, please visit www.danieldupont.ca



The tripod allowed me to set a small aperture for greater depth of field. If I had shot handheld, even with an aperture of $f/2.8$, the image of Niagara Falls and the wet foreground could not have both been sharp. The artistic rendering of the photo would have been much less interesting. 70-200 mm $f/2.8$ II @ 200 mm; 5 seconds, $f/22$, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.

When recording night photos utilizing the camera's noise reduction mode, the images will be processed in the camera to decrease the noise. Do not be dismayed if the processing time seems to be as long as the duration of the exposure. I rarely activate this function unless I really need it to handle difficult subjects.



Exposure Modes

Regardless of the type of photography, I always use manual exposure mode. For night photos, it becomes even more important. If you choose a semi-automatic mode as a priority—either aperture or shutter preferred, the camera's meter will be influenced by the available light in your scene. If, during an exposure, a car enters the frame, its headlights will influence the duration of the exposure. You may have a lot of difficulty getting an overall night scene properly exposed.

On the other hand, if you work in manual mode, you can determine the correct exposure for the scene and set your camera accordingly. Let's say that the duration of the exposure should be 15 seconds. If the headlights of a car enter the frame during the exposure, the camera will not automatically compensate for the added light, and the overall image will appear to be properly exposed. If you use a flash to brighten a portion of the scene, the duration of the manual exposure will not be affected.

Aperture Selection

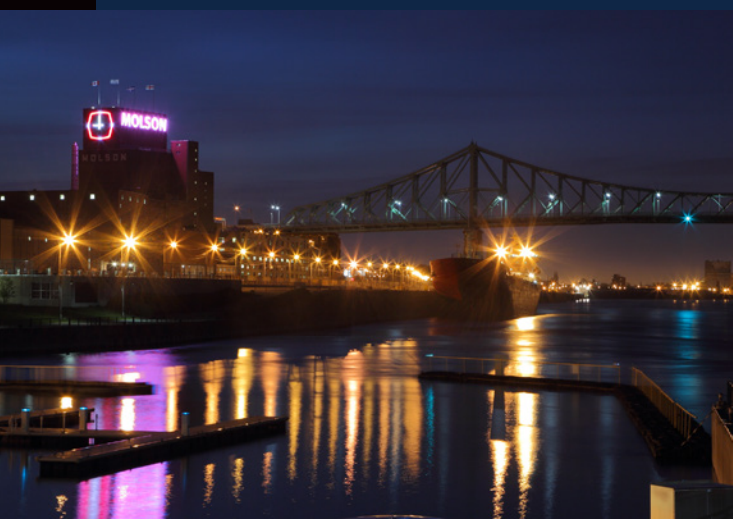
I prefer to use an aperture of $f/16$ or $f/22$ in order to get greater depth of field. This setting permits the use of long shutter speeds to achieve more artistic images. Despite the slight loss of optical quality at these lens openings, the creation of spectral rays around light sources often results in a more artistic rendering of the scene.

Using an aperture of $f/2.8$, $f/4$ or $f/5.6$, light sources will create a mass of light rather than a defined pinpoint. If you use an aperture of $f/8$, the optical quality from your lens may be optimal, but the artistic rendering be much less spectacular.

The use of a small aperture ($f/16$) offers a greater depth of field, and allows you to create rays around the lights that would have been absent with an aperture between $f/2.8$ and $f/5.6$. 24-70 mm $f/2.8$ II @ 24 mm; 8 seconds, $f/16$, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.

Shutter Speed Settings

I select the shutter speed to balance the exposure of the scene. I prefer to use a fixed speed, usually between 1 and 30 seconds, rather than the indefinite speed available by selecting B (bulb). This "B" allows exposures as long as desired, but in order to have control over the images, I prefer to limit myself to a maximum of 30 seconds. With too long an exposure time, images could become overexposed masses of light.



I selected the automatic white balance in order to balance the different sources of light. Depending on the scene, I sometimes use the Kelvin white balance, and I select the white balance depending on the image shown on the rear LCD screen of my camera. Higher Kelvin white balance levels produce hotter (reddish) colours, the lower settings produce cooler (bluish) colours. 24-70mm f/2.8 II at 67mm; 30 seconds, f/18, ISO 100, Vanguard Alta Pro 283 CT tripod with BBH-200 head, remote control and level.

White Balance

In night photography, it is common for scenes to be illuminated by light sources with different colour temperatures. To get a better result, I select the automatic white balance. When converting the photos, I adjust the white balance by using the Kelvin, which allow a more precise rendering of the colours.

RAW or JPEG

I always use RAW mode to get maximum resolution, as well as better colour rendition. The ability to adjust the white balance during post-processing is also a determining factor.

Adding Light

The use of the hot-shoe or "Cobra" type external flash allows you to add light to a scene in order to add detail to a dark area. It also allows for a more artistic rendering of the photo. In order for the results to be most effective, we often aim the flash at a surface that offers a certain reflectivity, such as snow.

After adjusting the three exposure parameters (aperture, speed and ISO value) so that the scene is well exposed, take a sample photo without flash. Then, while holding the flash in your hand, make a test image by triggering the flash five



After adjusting the exposure, I used a flash to illuminate the snow on the ramparts. I positioned the zoom head of the flash to the 35-mm setting so that the various flashes are properly superimposed and the lighting is uniform. I carried out several tests, and even with 25 flashes the light did not seem to be quite sufficient – so this photo was made by triggering the flash 35 times.

I moved around the scene while triggering the flash order to properly illuminate the whole building. It is important not to trigger the flash in the direction of the camera you might risk creating stars in the photo. 17-40 mm f/4 @ 23 mm; 30 seconds, f/16, ISO 100, Vanguard Alta Pro 283 CT, TBH-100 head, remote control and level.

times during a long exposure by repeatedly pressing the "Flash Test" button. Note the number of the photo and the number of times you triggered your flash.

If the scene is not bright enough, take another photo by doubling the number of times you trigger the flash. Remember to note the number of the photo and the number of flashes. Retest until the result is right for you. For better control, adjust the zoom head of the flash to 35 mm and use it in the TTL mode (even if it is not controlled by the camera) at power level 0.

Taking Pictures

The idea is to arrive at your photo location before the sunset in order to determine the ideal spot to position your tripod. With a little bit of luck, you could discover some spectacular photo opportunities.

The Blue Hour

The blue hour is definitely the best time to make night photographs. With the sky still partially illuminated, it remains bluish and adds an artistic rendering to the images. This period lasts only a few minutes. You will need to be efficient and manage the exposure to get the most out of the photo opportunity.



I was conducting a fireworks photography workshop in Quebec City when 30 minutes before the start of the event, a thunderstorm erupted over the town. We were in Lévis, on the opposite shore, and the St. Lawrence River seemed to make a natural barrier because rain and lightning only fell on Quebec City.

I recommended that the participants should adjust their exposure to obtain relatively short shutter speeds for night shots, approximately 6 seconds. Luck played a major role for some of the results. We triggered the cameras continuously to try to capture a lightning bolt. I managed to catch three photos with lightning, and this one is the most spectacular.

When the storm moved to Lévis, we went to find shelter. It is important to never stay right under the storm as there is a real risk of being struck by a lightning bolt. 70-200 mm f/2.8 II @ 85 mm; 6 seconds, f/8, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



I made this picture in Newfoundland last June. I was there on a workshop trip and we decided to take night photos of the Port of Bonavista. I arrived there a few minutes before sunset and I noticed the artistic rendering of the reflections of the Sun on the water. The ice that was still present in the harbour adds an interesting touch. It is often best to get there before sunset to take full advantage of the blue hour. 70-200 mm f/2.8 II @ 200 mm; 5 seconds, f/22, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.

Artistic Results

A colourful subject will add artistic interest to your images, just like the light threads. Photos shot after a rain will have reflections that can also add interest.

Photograph Lightning

Most photographers dream of someday photographing lightning bolts, but it requires mastery of technique, being in the right place at the right time, and a great deal of luck! I waited several years to realize this dream. The only way to succeed is to get out in the storm and try your luck!



Perspectives | Pro Tips for Shooting

BY NIKON AMBASSADOR **KRISTIAN BOGNER**

HOW TO GET

Razor Sharp Focus

One of the things that makes an image stand out is the presence of a sharp focal point to draw the viewer in and show the technical quality of the photograph. Here are some pro tips to get razor sharp images.

Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, sports photographer, and brand Ambassador for Nikon Canada, Broncolor Canada, and other manufacturers. For some inspiration and more pro tips check out kristianbogner.com or attend one of his photography workshops: photographicrockstar.com



Mountain Goat - The shallow depth of field at f/5.6 and focus points on the eyes of this Mountain Goat draws you in to the face and softens the trees in the background. Nikon D5 with AF-S Nikkor 70-200mm f/2.8 ED-VR II lens, f/5.6 at 1/1600 second, ISO 640.



Ice – I always look for patterns of colour and texture. I focused on the water droplets but used a higher f-stop to ensure I had sufficient depth of field for all the layers of texture. *Nikon D5 with AF-S Nikkor 70-200mm f/2.8 ED VR II lens, f/11 at 1/1600 second, ISO 125.*

Tweak Your Gear

This may seem obvious, but a smudge on your lens can really cut down your sharpness. Clean your lenses regularly and if you use a UV or Clear front filter to protect your lens, like I do, then I highly recommend spending a bit more and getting one that is higher quality and slim enough so you avoid vignetting.

Test your lenses for sharpness and if the focus seems off you can use in-camera autofocus fine tuning to tweak things. Also, test your lens at different apertures—you will find that each lens has a sweet spot, usually around f/5.6 to f/11, where the images will be the sharpest at the focal point. Getting to know your lenses will help you decide how best to use them. The old thought that you have to shoot at f/22 for the sharpest results is incorrect because most lenses aren't nearly as sharp at the smallest apertures. Finally, make sure your viewfinder diopter setting is adjusted to match your eyesight so *you can actually see* when the image is in focus.

In-Camera Sharpening and Picture Controls (pre-sharpening)

This is a very important adjustment to make when you first set up your camera body. Whether I am shooting in RAW or in JPG I pre-sharpen every image right in-camera with my Nikon Picture Control settings. I generally have mine set to about 6 out of 10. I will go higher if I want more sharpness and detail, and a bit lower if I want the image to appear softer. You can adjust clarity by +1 or +2 to have the image appear a bit crisper as well.

Autofocus

The autofocus system in newer cameras is truly incredible and I use it most of the time. I generally use *Single-Point Focus* selection mode and I use my thumb to move the thumb-joystick around the image to select a point to focus on. I also use this to precompose my image and decide where in the image I want my focus point to be. If I am shooting something with complex movements like a bird, or shooting at a sporting event, I use the *Group Focus* selection mode which uses several points to track movements around my single focus point. There are other modes for different situations, but these are my two favourites, and I would recommend you give them a try. It can take some practice to use the joystick to move around and pick your focus points, but when you tell your autofocus system exactly where to focus it works exceptionally well.



Badlands of Drumheller

This image is a great example of colour contrast to create impact. I shot at $f/11$ to ensure sufficient depth of field to capture all the detail.
Nikon D800E with AF-S Nikkor 70-200mm $f/2.8$ ED VR II lens, $f/11$ at $1/200$ second, ISO 100.

Back-focus vs Front-focus

There are a lot of discussions on the various photography forums and blogs by people who say that focusing with the back-focus button is better than using your trigger button to focus. I personally use *front-focus* 95% of the time, and I use my thumb to move the joystick. I get great results this way and I am used to it. I use *back-focus* on some occasions, but I really prefer front so that my thumb can stay on the joystick instead of the back-focus button. Some people feel much more comfortable with back-focus and that is good too. One method isn't better than the other, so try both and see which feels better and which is more effective for you.

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



Greenland

In this shot I was trying to compress the perspective by shooting with a longer lens to bring the appearance of the ship and icebergs closer and larger, while using more depth of field to ensure the foreground, middle ground and background were all in focus.

Nikon D5 with AF-S Nikkor 70-200mm $f/2.8$ ED VR II lens, $f/13$ at $1/500$ sec ISO 100.



Old Woman

Capturing this beautiful face with lots of detail, and some extra in-camera sharpening, really adds to the story.

Nikon D3X with AF-S Nikkor 70-200mm $f/2.8$ ED VR II lens, $f/5$ at $1/200$ second, ISO 125.



Vibration Reduction

With higher megapixel cameras, shake and vibrations show up more than ever. If you have a VR (Vibration Reduction) function on your lens you should use it most of the time to reduce shake. Just make sure that you are in the right VR mode if you have more than one. Also, be aware that VR sometimes has issues, for instance, heat waves coming up from pavement or moving water can sometimes throw off the VR sensor.

Camera vibrations can also be reduced significantly by consciously holding your

camera with a firmer grip, or by using a tripod and wireless remote, cable release or exposure delay mode.

Speed Up Your Shutter and Slow Down FPS

Another thing that causes out of focus images is shooting with too slow a shutter speed. I recommend 1/500 second for longer lenses and 1/2000 second for sports photography. You may shoot with manual exposure like I do, or you can use shutter-speed mode, where you can set the shutter speed and let the meter adjust the aperture. On newer high-ISO capable cameras you can try auto-ISO, where you set the shutter speed and aperture you want to use, and let the camera compensate to get correct exposure by changing the ISO. Then you can use exposure compensation to fine tune exposure as needed. This is a highly effective mode for fast changing lighting conditions when you want to maintain a look and feel while relying on the meter without much compromise.

Another trick is to slow down the FPS (Frames Per Second) of your camera a little bit to ensure that the camera can properly autofocus in-between each frame and so you can properly see and follow your subject, especially if you are using a DSLR.

Evaluate On-Site and At Home

I am continually evaluating my focusing to ensure that my images are sharp—starting right on the shoot. I set my playback display defaults on the back of my Nikon to show the focus point in a red square as I look at my image. That way, I can zoom in quickly and directly to the focal point (preferably to 100% magnification) and evaluate if my focus point is where I wanted it to be and if it looks sharp or not. I also set my focus point to show up in my Nikon software on my computer, so I can zoom in and evaluate the image and learn what I did well and what I didn't quite accomplish on an unusual or difficult shoot. This also helps me quickly decide between two or more similar thumbnails to determine which is better just by seeing if the focus point is in the right spot, like on a person's eye, where I want to draw the viewer in to the image.

Post Production (output-sharpening)

I always apply a final unsharp mask to the image in photoshop as my very last step. However, I always size the image to its final print or web size first, then zoom in to 100% so that I can see the actual pixels properly, and *then* I fine tune unsharp mask perceptually to what looks good to my eyes. If I am sizing for different applications, I sharpen them all individually. This little step makes a huge difference in the final product.

I hope these tips will help you get sharper, more compelling images that you can be proud of and allow you to get the most out of your gear.

Enjoy shooting the fall colours!

Model

I used the new Nikon 105mm lens to capture this image outdoors using a silver reflector to light the subject. With a relatively shallow depth of field and focus point on the logo on the glasses, your eye is drawn in to the wording and the metal background provides some nice out of focus colour contrast.

Nikon D810 with AF-S NIKKOR 105mm f/1.4E, f/4 at 1/2000 second, ISO 200.





CANADIAN  ANGLES
BY MICHELLE VALBERG

HOW TO CREATE Award-Winning Wildlife Photographs

For most photographers, the goal of capturing that award-winning image feeds our dreams, fuels our passion, and keeps us moving forward—endlessly searching for that perfect moment.

Steve McCurry's "Afghan Girl", Karsh's Churchill portrait, or Paul Nicklen's leopard seal are a few of the iconic images that have had enormous impact on the world of photography. The quest to capture an image with that unforgettable impact is a key driver in my devotion to my craft.

I act as both participant and judge in worldwide photo competitions. To be honest, I find them both to be very tough positions to hold. As a participant, it isn't easy to choose which images you think will have the most impact. Our personal connection to an image can sometimes cloud our judgment on what might work best in a competition. I like to "test drive" my images before submitting them. This is one reason why I love and use social media – I can gauge whether my image has high impact value by the viewers response and interaction.

As a judge, choosing the winning images is a very difficult task. Once you get beyond the technical merits, it becomes subjective. I may like one image more than another judge simply because of the subject matter. It is fascinating to be on this side of the competition and I am always inspired by the amazing images I view.

Not everyone feels comfortable revealing their photographs to the world. It can be daunting. In this highly visual world with all the social media channels, I think it can be a way to learn, develop your craft, and allow your photos to have a voice. Spread across the world so easily, there are more eyes on images than ever before.

Bio

Michelle Valberg has built a reputation for capturing unnoticed details that change our perception, as well as the implausible vast landscapes that alter our perspective. Internationally renowned and sought after as a landscape, wildlife and portrait artist on the global stage, Michelle's stunning, and at times haunting photographs are sought after by art collectors the world over. Her images have been showcased in exhibits across North America, including Los Angeles, New York, Toronto, Montreal and Ottawa, where her work was the subject of a critically acclaimed three-month solo exhibition at the Canadian Museum of Nature. She is one of seven Canadian Nikon Ambassadors and the first to be named Canadian Geographic Photographer-in-Residence.

An Arctic fox runs directly to us on the tundra in Cape Churchill within Wapusk National Park, Manitoba. Photographed with the Nikon D5 and Nikkor 800mm lens. I used a bean bag on the bus window ledge and had to act quickly.

Penguins in Antarctica porpoise out of the water as they swim in groups to avoid being eaten by leopard seals. It became my mission to capture this action. It took a lot of tries and mistakes to get this shot. Photographed with a Nikon D4S with 200-400mm lens.



I asked my friend and photographer I admire greatly (like many others), Paul Nicklen, for a quote for this story. *"Once I take a good photograph my job is just beginning. It is then time for that photograph to go to work and create impact. To me, photography without purpose is just pictures. A photographic career with purpose and passion drives me to work a hundred times harder than if I was just trying to take pictures to earn a living."*

Create an Opportunity

Award-winning photographs can be taken in your own backyard, at a park, or in your home. You don't have to go to exotic locations to capture amazing imagery. Look, listen, smell – heighten your senses to help you find the wildlife. Stay aware of movement and in tune to sounds. As I am writing this, I am listening to the sound of loon chicks close by and watching kingfishers move quickly around their nest. I am distracted and trying to stay focused on writing. You never know when another opportunity will arise so take it when you can.



A large male grizzly bear in the Khutzeymateen takes a big bite of grass in the pouring rain. I always look for that perfect expression. In the low light I appreciated the high ISO capability with the Nikon D5 and 200-500mm lens.

I always try to photograph animals in a way I haven't before or seen before. Monkey's feet in Manuel Antonio Park, Costa Rica.

Preparation

Going north or south, in the snow, rain or sun, you have to be prepared. If you are going out in severe cold, you need the proper gear to brave the elements. Gloves are as important as your equipment. I use the Heat3 Smart Gloves that help keep my hands warm while offering dexterity with their multi-layer system. I also use the lens coats to keep my camera and lens dry in rain or snow. Hand/foot warmers, warm clothing (Canada Goose is my best friend), boots, drybags, and cleaning cloths are a few key fundamental items you need in your kit. Being physically prepared wherever you are allows you to be a better photographer.

Having the right equipment for wildlife photography is, of course, im-

portant. My favourite combination is the Nikon D500 with the new Nikkor 200-500mm lens. With the 1.5 crop at 22 megapixels, the 750mm strength gives you more reach and better flexibility to move around easily. It is especially great for little creatures. I often take photographs from my kayak so this combo is perfect for the mobility I need, and it is easy to take it in and out of the kayak. I also use the longer prime lenses like the 600mm or 800mm, but only when the situation is right and I can use my Vanguard tripod with a Wimberley head. In lower light situations, I will use the Nikon D5 and push my ISO so I can get a faster shutter speed. With moving subjects, in moving vehicles and with a long lens, my shutter speed is always the priority.

Timing

Some of my best work is from the early morning hours. Getting out of bed just before sunrise is not easy for most, but this is when you find the best light. Animals are active then as well.

Light can make or break your image. Search for it, look at your light and change your position to make the most of it. Later in the day is also ideal for light in the golden hours. To get the very best results you have to be in the right place at the right time.

Composition

As in all photography, composition is a critical factor in making your award-winning image. Changing your vantage point, being acutely aware of your background, looking for texture, patterns and detail are elements you can focus on while creating your masterpiece. While close-ups are wonderful, photographing animals in their natural environment and showing sense of place can be captivating.

Macro photography gives a glimpse into a tiny beautiful world rarely seen by others.





Bison roaming on a winter day in Grasslands National Park, Saskatchewan. Photographed with my favourite combination - the Nikon D500 with 200-500mm lens.

Animal Behaviour

There is no doubt that patience is needed with wildlife photography. Anticipating behaviour and being patient are key elements that will improve your imagery. Showing your characters' personality with humour, or creating emotion between a parent and their young can capture a special energy that can be unique, fun, inquisitive or provocative. It is important that we are always respectful to the animals and ethical in our approach.

Spread the joy of nature. Be one with nature, and showcase the glory and beauty of our surrounding world. As Nicklen said, taking the photograph is only the beginning. So take it beyond and see what happens.



Staying in tune to our senses and taking chances from our opportunities is the key to a great wildlife photograph. The walrus went on the move on an island near Hall Beach, Nunavut. I was walking away when I heard the noise - I turned and began shooting without hesitation. In seconds it was over, and I found myself with this award-winning photo.



Photo by Nina Stavlund

IN THE FIELD | WILDLIFE

BY TONY BECK

When to Photograph Wildlife



Scarlet Ibis flying into their roost – Caroni Swamp, Trinidad

For a variety of reasons, many animals become active at dawn and dusk. At dusk, in neotropical wetlands, shy Scarlet Ibis come out of hiding and fly to a nightly roost. The spectacular flight of brilliant red birds just before sunset is a highlight of any visit to Trinidad.

Nikon D7200, AF-S Nikkor 200-500 f/5.6 VR zoom, ISO 400, 1/1000 second, f/7.1.

Bio

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

As digital cameras continue to improve, wildlife photography becomes progressively easier, but regardless of the quality of your equipment, finding cooperative wildlife remains a major challenge.

Basic survival means avoiding potential danger. In an environment of predator versus prey, any animal demonstrating curiosity, fascination, or focused attention toward another animal is usually interpreted as predatory behaviour. So it makes sense that wild animals are wary of humans – the world's top predator. No matter how altruistic our intentions may be, wildlife's fear of being eaten makes it difficult to observe or photograph them. Simply put - animals avoid trouble by being furtive and elusive.



Osprey - Ottawa, Ontario

When the sun is low, the atmosphere filters blue and transmits an attractive warm cast. During these times, your image can appear to be shrouded with gold-coloured tones. *Nikon D700, AF-S Nikkor 300mm f/4D with TC14E II teleconverter, ISO 400, 1/1000 second, f/7.1.*

Don't let this discourage you. You can maximize photographic opportunities by recognizing that certain times are better than others for capturing great wildlife photos. Although photography isn't limited to time-of-day, and there is always some form of wildlife activity regardless of time, there are peak times when the best images occur.

First - determine your objectives. If you need photos of something specific, you will need to research your subject in order to determine the best opportunities. However, this article assumes that readers have one all-inclusive objective - a general desire to capture prize-winning wildlife images.

One of the first photography lessons I learned is "the best tool for a nature photographer is an alarm clock". Productive nature photographers work when weather conditions allow. With favourable conditions, you want to get into field position before dawn, or shortly after. Although dawn and dusk lack brightness, transitional light has the potential to be genuinely warm and inviting. When low atmosphere filters sunlight, it tends to suppress the blue end of the spectrum, transmitting mostly warm-coloured wavelengths. Ultimately, this light casts an attractive golden hue on the scene. This character is most prevalent with the sun on your back, and both your shadow and camera pointing toward your subject. Twilight hours often bring calm and quiet conditions. Cool temperatures tend to balance out air pressures, resulting in less air movement.

Silence and tranquility improve your awareness of subtle movements and sounds, especially of shy creatures. In areas with water, this increases chances for reflections. Most importantly, many animals stir during the transitions between night and day, typically moving into open environments. There are many reasons for this, and often it depends on the species and its circumstances. Not only will you notice more wildlife, but at dawn, there are usually fewer people present. Most humans don't become active until well after sunrise. Fewer people means less chance of wildlife being disturbed.

Condensation can greatly enhance your photographic subjects. Morning dew or hoar frost will add delightful textures to any surface or scene. But you must work quickly. Once the temperature rises, the fragile textures melt or evaporate.

Connecting to nature comes with many intangible rewards. Even without capturing a photo, the experience of wilderness can be ethereal and therapeutic, but photographers need to adapt to the challenges posed by limited light and timid animals.

Tripods steady the camera during low light situations, letting you open the aperture and raise the ISO to keep the shutter fast for freezing action. Whenever you are around wildlife,



Grasshopper Sparrow perched on Mullen stock shortly after dawn - Ottawa, Ontario

When the sun is low on the horizon, low atmospheric interference tends to filter blue light frequencies while allowing amber light to transmit. This casts an attractive golden light on your scene.

Nikon D700, AF-S Nikkor 300mm f/4D with TC14E II teleconverter, ISO 200, 1/1000 second, f/8.

regardless of time, always move slowly while maintaining a relaxed, non-predatory presence.

With the sun low on the horizon, beware of long shadows showing up in your frame.

Taking advantage of transitional light means working fast. The earth's rotation can quickly change light levels and colour temperatures. As the day progresses, you can run into a number of issues including heat haze, smog, wind, low wildlife activity and increased human activity.

High overhead, the midday sun tends to radiate harsh, contrasting light. During times of intense sunlight, many animals prefer to hide in the shadows, protecting themselves from harmful ultraviolet rays, but as evening approaches, air cools, returning conditions similar to those experienced at dawn.

Although dawn and dusk are best for wildlife, intense midday sun can still reveal a multitude of photo opportunities. Summer sunlight brings out cold-blooded animals like frogs, turtles, butterflies and many insects. Deal with unattractive and contrasting light with set-ups like dual flash systems, butterfly brackets, and reflectors. Even a simple single fill flash can help soften the harsh midday light.

Every day should bring with it a different parade of characters and photo opportunities. With each season you will have different animals, each engaged in different activities depending on a great variety of factors. These can all vary dramatically depending on location, weather and subject matter.

We can improve our chances of capturing great images by understanding a few basic environmental dynamics. Let's break some of these down into seasons:

In fall (September through November), mammals often look their best since many grow fresh pelage prior to winter. Fall's southward migration reveals new species and increased bird activity. While some birds and insects migrate, some mammals engage in breeding and courtship. Fall foliage transforms the landscape into attractive warm colours – great for scenery and wildlife backgrounds.



During Canadian winters (December through March), there are fewer species present. They are either hibernating or have left the area entirely. Those that remain active are indeed hardy and resilient. A few animals turn white to blend in with the snow. Expect animal activity around feeding areas and open water. Winter months have short days and scenery usually lacks colour.

Spring (April through June), my favourite season, flourishes with life. Wildlife activity erupts as temperatures rise, snow melts and plants grow. Hibernating animals emerge and birds return from the south to their breeding grounds. Most birds are decked out in their breeding plumage while courtship and breeding ensue. With a high level of plant growth, colour returns to natural habitats. Unfortunately, some mammals look rough with their winter coats shedding.

Summer (July and August), brings with it long days and warm temperatures. Natural environments become lush green with many different plants mixed with variable tones. There's an abundance of food everywhere, and animals of every sort thrive. The season is blessed with a variety of animal activity, especially youngsters of the year.

Fortunately for nature lovers, the greatest virtue of field photography is that there is never a wrong time to do it. It's just that some times are better than others. Most of the fun is simply getting out there and discovering the endless beauty of the natural world.

Greater Snow Geese and Canada Geese in spring migration - Eastern Ontario

Become familiar with the seasonal dynamics of your area. Learn when and where the animals are active. Migrating birds have reasonably predictable timings and patterns. Birds like these geese can appear in large numbers in agricultural fields of Southern Canada, but only in spring and fall.

Nikon D7200, AF-S Nikkor 300mm f/4 PF VR, ISO 200, 1/1000 second, f/5.6.



Map Turtles sunning themselves - Eastern Ontario

Although many animals are active around dawn and dusk, some cold-blooded animals, like these Map Turtles, come into the open during midday to absorb the sun's rays.

Nikon D3s, AF-S Nikkor 300mm f/4D with TC14E II teleconverter, ISO 800, 1/1250 second, f/8.

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FLASH 101 | TAKING THE MYSTERY OUT OF...

BY WILL PRENTICE

Speedlight Modifiers

In recent issues, we have learned about speedlights and strobes - how to use them on and off camera, and tips to set up a home studio. This month, let's look at some clever attachments for your speedlight and how they affect your light.

If you go into any camera shop to look at speedlight modifiers, you will find an overwhelming collection of magical attachments. Some look like yogurt containers or pieces of cardboard, some look like they came right from the studio lighting section and others twist, fold or unroll like fancy origami. What is a photographer to buy?

Each of these gadgets will do something to your light and it is up to you to figure out what you want your light to do. Here, we are going to look at the most popular modifiers and compare them back to back to back to ... you get the idea.

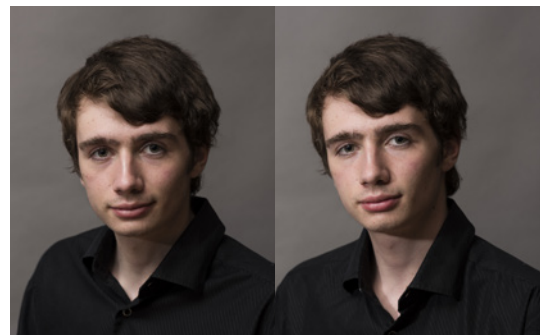


Bounce Cards



Integrated Bounce

The small integrated bounce card that is often built in to your flash softens and fills the shadows a bit more. The larger Aurora Portaflex further softens the shadows and lightens the background – it creates a more pleasing image. These images are significantly warmer, due to the flash bouncing off the ceiling (which must be a warmer white than I thought).



Integrated Bounce Card (left); Aurora Portaflex (right)

Bio

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

Here's the lighting set-up

Speedlight is 45° from the model, the centre of the modifier is just above head height, angled slightly down and the front of the modifier is kept at the same distance. Each modifier is metered for a consistent f/4 output. The camera is tripod mounted and we are shooting with a Tamron SP 85mm prime lens. Camera settings in manual mode are 1/160 second, ISO 64, f/4.

Let's start with a straightforward direct flash image as a reference. This is fairly bright with lots of highlights, deep, hard shadows, and tiny catchlights. The nose shadow is very defined.

Plastic Bouncers



DC60 (left); Lambency (right)

The Cactus DC60 and large, soft plastic bouncers do a good job of softening the shadows. However, as they spread light in every direction, I had to raise the speedlight to $\frac{1}{2}$ power for the big “lambency”-style bouncer and almost $\frac{1}{2}$ for the DC60. This will drain the batteries faster and heat up the speedlight, potentially causing thermal protection to intervene if you use it a lot. That's not good for the flash. This big bouncer also felt the heaviest. The shadows on the face are less pronounced and the light is much warmer. The double nose shadow, formed because of the way the diffuser bounces light everywhere, is not very flattering.

Small Softboxes



Softbox III

The LumiQuest Softbox III creates some pleasing shadow transitions and nice catchlights. It was also one of the most efficient modifiers, as I could lower the speedlight power down to $1/8.2$. Lower power means your batteries will last longer and heat should not be an issue.

The light created by the smaller Aurora Microbox is a little harsher than a softbox, but not as harsh as direct flash and it creates nicer catchlights to show some life in the eyes. Power was raised to almost $\frac{1}{2}$ due to the small size of the Microbox, however, it is small enough and folds flat to easily fit in your camera bag. The Microbox would work better for food or product photography than portraits.



Aurora Microbox

Large Softboxes

The LumiQuest Ultrasoft is one of the largest “mount on speedlight” modifiers and it acts like its name suggests – shadow transitions are nice and soft, while maintaining good depth in the shadows. The shadow on the background is a little more pronounced... move your subject away from the wall to reduce or eliminate this effect.



Ultrasoft

The Cactus CB60 is the ubiquitous nylon 60x60cm softbox – neutral colour, soft shadows, nicely sized catchlights and lower contrast than the smaller modifiers. Like the Ultrasoft, you may see a pronounced shadow on the background so position your lighting and your subject to avoid this.

Does the shape of the modifier change the look? When you are using smaller modifiers like these, shape is less important. You will notice the difference in the catchlights in the eyes, which is the reason octaboxes are preferred by many portrait photographers.



Cactus CB60

Round Softboxes

The Aurora Speedbounce 30 is collapsible and perfectly circular. Shadows are soft with good contrast and detail. The larger Aurora Firefly2 Octa 50 is a favourite among portrait photographers because it is very portable despite it's large open size. It opens and collapses quickly like an umbrella. Firefly creates near circular catchlights and soft shadows that wraparound more than a smaller or square softbox.



Speedbounce (left); Firefly Octa (right)

Specialty Light Modifiers

The Aurora Stripbounce 50 is a strip softbox – it is long and narrow. It would not be my first choice as a main light for a few reasons: if you look at the neck and nose, you can see how it fills in under the neck and the bottom of the nose. Due to the height of the Stripbounce, it also creates a double shadow on the face. This is due to the light being at the bottom and flashing up. These are better suited for use as accent lights or softer fill lights.



Stripbounce



Firefly Beauty Dish

Another great feature of the Firefly is that you can add an optional Deflector Plate and remove the white diffusers to turn the Firefly into a beauty dish. I use the larger Aurora Firefly Duet 75cm, which is the largest speedlight modifier I typically select. The Duet does have the advantage of being able to use two speedlights, but for this article, I only used one. The catchlights are large and

defined and shadows are nice and crisp with some soft qualities. The Firefly Beauty Dish was also the most efficient of the flash modifiers in this collection – I had my flash set to just a tenth over 1/8 power.

Results

The photos show how each modifier affects light. Compare the catchlights, the shadows on the subject and background, and the overall shape of each light to see which one meets your needs.

Lambency diffusers and plastic bouncers are some of the least light efficient, along with small softboxes. They will do in a pinch. The bouncers are also omni-directional, spraying light everywhere. This is perfect if you are trying to light a room or a large group, but you can't shape the light.

Bounce cards make a big improvement to your images compared to bare flash. They are either integrated into the flash, or small enough to fit in any camera bag.

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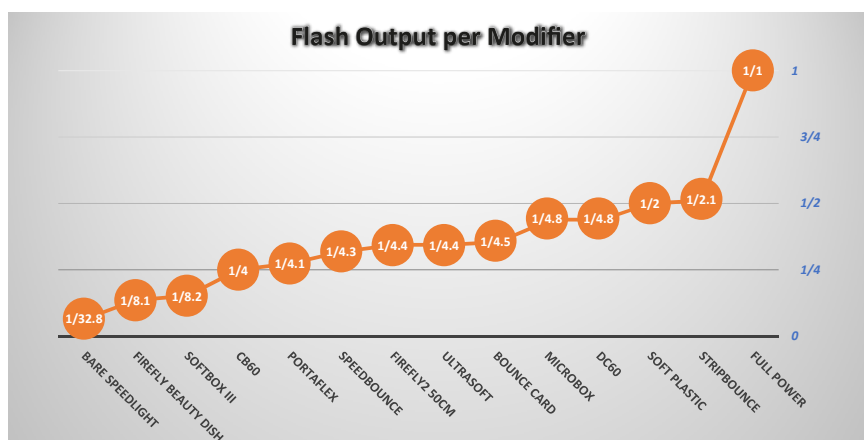
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The most versatile and efficient modifiers for controlling shadows, creating appealing catchlights, and light shaping, are the larger softboxes, such as the Firefly, CB60 or Softbox III. Except for the Softbox III, these don't fit in your camera bag as easily as the smaller lighting accessories.

If you are putting together a kit for portability, I would suggest that you grab a Portaflex, a Speedbounce, or an

Ultrasoft. For a location portrait lighting kit, I recommend a Firefly or CB60. For real estate or architecture shoots, a DC60 or similar dome and/or a Stripbounce would be a good choice.

Bear in mind that to maintain a steady aperture, some of these modifiers are more efficient – which means that more of the light from your flash-tube affects your image. The Firefly Beauty Dish and Softbox III are the most

efficient modifiers in this group, with the soft plastic Lambency dome and Stripbounce being the least efficient. These highly specialized modifiers will use up batteries faster and generate more heat.

Next issue, I will look at *Event Photography* and using speedlights and strobes to get the right light. We will focus on the best modifiers for the assignment, and how to use them to their best advantage.

Check out the lighting tutorials at the PHOTO News TV YouTube channel – where you will see many of the flash units, triggers, and light modifiers in action, and learn how to make the most of portable lighting equipment. <https://www.youtube.com/channel/UCo-ESomEK0cToQLEOLkhEag/videos>

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Tech Tips | EQUIPMENT
BY CHRISTIAN AUTOTTE

FUN IN THE SUN With **Laowa** Lenses



The “dramatic mode” on my Olympus OM-D E-M1 Mark II coupled with the 7.5mm Laowa lens combined to produce an impressive picture of clouds over a lake in Mt. Tremblant Park.

Over the past few months, I have had the opportunity to work with many of the Laowa lenses. They have accompanied me from the Maritimes to the Outaouais on quite a few kilometers of hiking, and I had a ball producing some excellent pictures.

You can create spectacular images with these superb lenses that are designed for optimal image quality. Laowa manual focus and aperture lenses feature rugged metal construction and excellent optical elements, in focal lengths that bring a new perspective to your photographic adventures.



The Laowa line up: the 12mm f/2.8 Zero-D, the 15mm f/4 1:1 macro, the 60mm f/2.8 2:1 Ultra-macro, the 105mm f/2 Smooth Trans Focus STF.

I captured some of the pictures shown here by using the camera's live view; zooming-in made fine focusing a breeze. When you use the manual lenses on the increasingly popular mirrorless cameras you can use focus peaking as an aid to focusing. A quick glance at the depth of field scale on the lens makes it easy to see the hyperfocal distance to confirm your depth of field.

Let's take a look at the world through some of the Laowa lenses.

LAOWA 7.5mm MFT: The cherry on the sundae...

While I was looking forward to trying out all of the lenses in the Laowa line, I really had my eye on the new Laowa 7.5mm. This is the most exciting new lens on the market, and one of the widest lenses made for Micro Four-Thirds cameras. It is equivalent to a 15mm on a full frame camera. Its field of view is an impressive 110°, with outstanding optics and virtually zero distortion resulting in spectacular results.

It is amazing how the 7.5mm expands your view of the world – and it brings a fascinating new perspective to the Micro Four-Thirds camera systems.

Two versions of the Laowa 7.5mm are available: a regular model and an ultra-light lens that is designed to be used for cameras mounted on drones.

Like most prime lenses for Micro Four-Thirds cameras, this one is quite small, measuring 50mm by 55mm, with a weight of 170 grams (just 150g for the light version). It is compatible with Panasonic, Olympus and Black-magic cameras with Micro Four-Thirds mount.



LAOWA 12mm: Go Super Wide!

The Laowa 12mm is one of the widest lenses ever made for a full frame camera, covering 122° with almost no distortion and negligible chromatic aberration. It is amazing that the tall trees and buildings in your images will appear straight rather than being curved with the typical ultrawide lenses. You will have crisp, sharp images with virtually no colour fringing.

I found the 12mm to be extremely sharp and very to use. I used hyperfocal focus technique to achieve the best depth of field – this is easy – just choose the aperture (usually around f/11 for landscapes), turn the focusing ring until the infinity mark (∞) is placed in line with the indicator to the left of the f/11 mark; at the opposite end of the depth of field scale the corresponding f/11 mark is close to the 0.5 metre distance indicator. In other words, everything from half a metre away to infinity will be sharp. No need to focus. No bother. Just point and shoot...

With a very prominent front element, Laowa offers an optional 100mm filter holder system that can accept square glass filters. There is a slip-on lens hood that protects the front element.

When the sky is this impressive you need a lens to take it all in. The Laowa 12mm f/2.8 Zero-D set at f/11 did the job. (P.S., yes, I did get wet, but I saved the lens...)

There is one special technique to master when using super-wide angle lenses: you should compose so that the scene includes key subject elements at various points across the frame, or the resulting image may look “empty”; try to find a strong foreground or a fantastic sky to create a strong and different picture.

LAOWA 15mm: Macro with a twist...

As a keen macro photographer, I was eager to try the unique Laowa 15mm macro, the world's widest 1:1 macro lens. This is also a great lens for wide angle landscapes and architecture photography.



The Laowa 15mm f/4 1:1 macro can focus so close that your subject can almost touch the front element. This makes it possible to shoot macro photographs with a very unique perspective.



Small in size but big in performance - the Laowa 7.5mm f/2 MFT for Micro-Four-Thirds cameras.

I found myself looking at the macro world from an entirely fresh perspective and I had a great time discovering the world through this unique macro lens! When you combine the extreme close focusing with the wide-angle perspective, you discover a new world of photo opportunities. As an ultrawide macro, it can get very close to your subject while including the background – something no other lens can do.

The Laowa 15mm Macro has a special feature that makes it an ideal choice for architectural and landscape photography - the front element can “shift” up or down to correct the perspective distortion often seen in wide angle images. Push the small lever on the left side of the lens barrel to unlock the mechanism and you can shift the optical path of the lens to shoot tall subjects, like buildings and trees, without the “falling backward” perspective normally produced by wide angle lenses that are pointed upward. It is so easy to use this feature – just keep the camera vertical, flip up the front element, and most or all of a tall subject will be kept in the frame to create a more pleasing image.

As an added advantage for landscape photography, the 15mm can be fitted with 77mm filters, something I did with many of my pictures. Using a polarizing filter made it possible to remove reflections on water and wet rocks.

LAOWA 60MM: More Macro!

Most macro lenses can focus close enough to render a subject with a 1:1 magnification ratio. In other words, a subject measuring 1cm will produce an image of the same dimension

Unlike most macro lenses, the Laowa 60mm f/2.8 2:1 Ultra-macro can go beyond the standard 1x (life-size) magnification to reproduce a subject at 2x.



on the sensor. Exploring the world of insects and plants at magnification beyond 1:1 usually requires the use of extension tubes or expensive and cumbersome bellows, but the Laowa 60mm focuses quite a bit closer than 1:1 all on its own: it can get close enough to give a 2:1 magnification ratio, so the image on your sensor is twice the size of the actual subject. This is achieved with an entirely internal focusing system, so the lens doesn't change length as it focuses closer. The working distance is also a comfortable 5cm from the front element at 2x magnification.

Combine this extreme macro magnification with the outstanding optics of the lens, and the Laowa 60mm Macro becomes a must-have lens – at an affordable price!

LAOWA 105mm: Smooth Trans Focus!

Of all the Laowa lenses, the 105mm is the one that intrigues me the most. This lens features a new concept - Smooth Trans Focus. To put it simply, an extra "Apodisation element" is included in the optical formula, next to the aperture. This acts somewhat like a neutral density filter, gradually reducing the amount of light towards the periphery of the image to produce softer bokeh than most other lenses.

Another interesting aspect of this lens is that it has two aperture rings. Since both of the aperture rings are fully manual, it is possible to set the aperture anywhere between stops. The T-stop aperture ring starts at f/3.2 while the regular f/stop ring starts at f/2. This is because of the Apodisation element: because it darkens the edge of the image when the aperture is set wide open, the actual amount of light that reaches the sensor is

equivalent to f/3.2, but the depth of field is that of f/2. The aperture rings should be used one at a time.

The 105mm is meant to be used wide open to get that creamy bokeh. When proper focus is achieved, the subject comes out very sharp even at f/2. Like any mid-range large aperture lens, it is very unforgiving if the focus is slightly off. I shot many excellent pictures with this lens on a full frame camera, and it was a breeze to use the lens with a Micro Four-Thirds set to focus peaking.

Full Frame VS APS-C

All of the Laowa lenses are designed for use with full frame cameras. However, two of them have characteristics that you should be aware of. On a full frame camera, the 60mm macro will display some vignetting when its diaphragm is closed down to the smaller apertures, something we normally do in macro photography. With the 15mm a small amount of corner vignetting can be visible when using some filters or when shifting the lens up or down. These characteristics disappear entirely when you use the lenses on an APS-C camera.

Used wide open, as it should be, the 105mm f/2 Smooth Trans Focus STF produces one of the best bokeh effects in the industry.



On The Road Again

For images that depict a sense of travel and adventure...



Manvir Singh, of Regina, Saskatchewan, captured this iconic scene of the Canadian Rockies on the road between Banff and Jasper, shooting with a Nikon D750 and Tamron 70-200mm f/2.8 lens at 92mm, f/5, 1/2000 second, ISO 320. *"While my friend drove the car, I raised my camera through the open sunroof and used the tilt screen to compose this photo".*

The PHOTO News Canada Autumn 2017 Challenge theme is "On the Road Again..."

Your assignment: to photograph an image that conveys a sense of travel and adventure—scenes may include classic composition, interesting perspectives and lighting, or the sense of movement that one equates to travel.

You may want to interpret the theme from a creative approach, using selected shutter speeds to achieve the effect, or you may simply enter images that show the world around us—but travel and touring is the key for this assignment.

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

The contest is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photoneWSgallery/ and look for the Autumn 2017 "On the Road Again..." 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 "On the Road Again" Challenge is October 15, 2017.

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