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PHOTO

NEWS

VOLUME 28, NO. 3 / AUTUMN 2019 / \$6.98

PORTFOLIO:

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The Essence of Travel Photography

MATHIEU DUPUIS

Discovering Nauyaca Falls

DANIEL DUPONT

Tips for Foul Weather Photos

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Capturing Picture Postcard Images

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**A Christmas Trip to
Bosque del Apache**

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**Advancing Nature Literacy - An
interview with Simon Jackson**

FLASH 101

Perfect Lighting for Perfect People

and more!

Dreamscapes

VIKTORIA HAACK - LIFESTYLE PHOTOGRAPHY

Photo by Viktoria Haack

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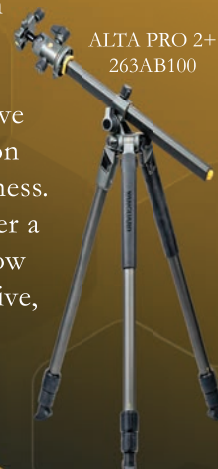
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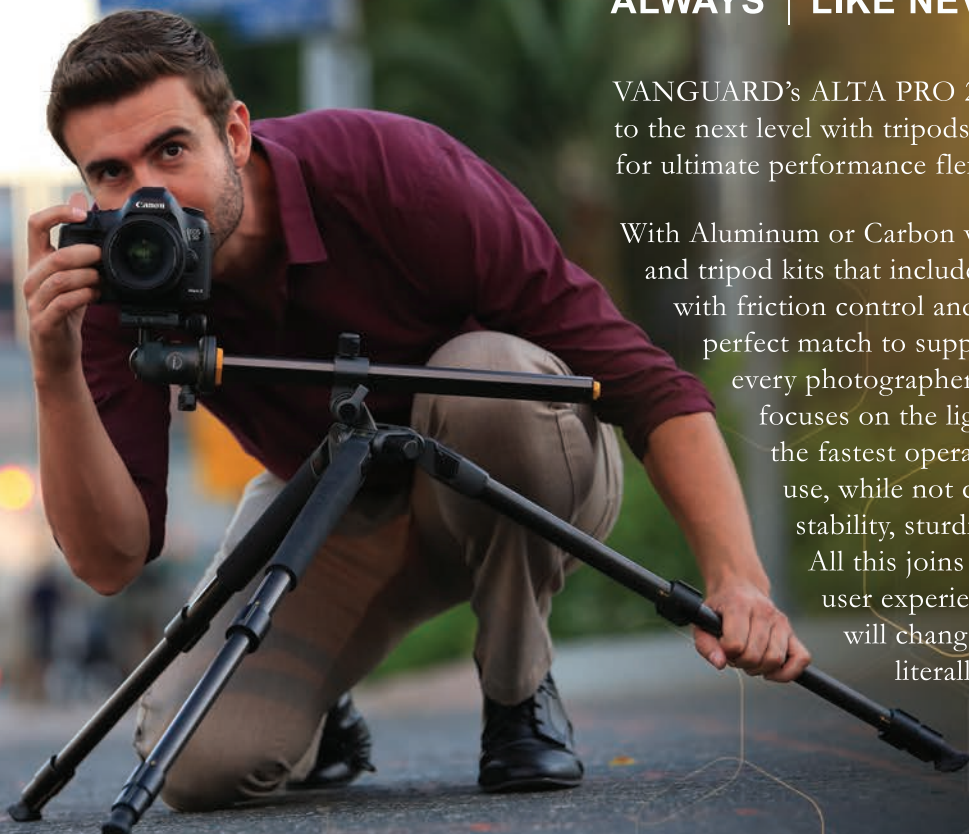


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FOCAL POINT

BY NORM ROSEN, EDITOR | editor@zakmedia.ca

Finding Inspiration

As an avid photographer, I sometimes find myself at a loss for inspiration. I know that I can capture an image that will embody all of the required elements of subject, composition, exposure, and perspective, but there just seems to be something missing... I can, in essence, create a perfectly crafted image that lacks the special ingredient that the PHOTONews creative team often refers to as "the WOW factor".

It is on this subtle nuance of creativity that we have focused several of the articles in this issue. We asked our team to provide tips and images that would help readers elevate their game to a new level of interest, and they certainly rose to the occasion!

Whether you tend to shoot landscapes or portraits, macro or telephoto images, there is always an opportunity to expand your horizons to explore a new technique or a different photographic genre. In this issue, three of the articles will have a definite impact on my personal "bucket list".

I rarely take the time to pose my subjects in a manner as artistic as the "dreamscape" images of our lifestyle photography specialist Viktoria Haack, but that has become #1 on my list of projects for this month. I would never have thought

to integrate my subject so thoroughly into the natural environment, but the impact of Viktoria's photos has certainly inspired me to see the world from a new perspective.

As we prepared this issue, my second wave of inspiration came from Kristian Bogner's mastery of lighting in his article on capturing "Picture Postcard" images. I have often taken photographs before sunrise and in the "blue hour" just before nightfall, but as extensive as my portfolio may be, I have never achieved results as dramatic as Kristian's photos... but I will be adding this project to my agenda, and I think I can dramatically improve my skills in this area.

Finally, I took a close look at the image and the accompanying YouTube video that Denis Rule provided for our PHOTONews "Trip the Night Fantastic" Challenge, and I think I can come close to this type of lighting effect using two or three shoe-mount flash units—it won't be as elaborate a lighting setup as Denis used, but I will be able to experiment with the gear I have on hand, and utilize the multiple flash capabilities of my camera system.

How many of the images in this issue will inspire you to explore new realms of creativity? Indeed, how many of the images in the photo pool at our flickr™ group might open the door to a new wave of photographic enthusiasm?

If this is your first encounter with PHOTONews, please take a few minutes to visit our website at **www.photonews.ca** to browse the archived issues, available in both French and English editions – your access to the magazine is FREE, there are no strings attached and no small type. Our goal is to share the passion for photography with readers throughout Canada, and we invite you to share the experience with friends and family.

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

PHOTONews Volume 28, Number 3 / Autumn 2019

ON THE COVER: Viktoria Haack takes us to new realms of creativity with her series of "Dreamscape" images.

PUBLISHER: Jacques Dumont jdumont@zakmedia.ca

EDITOR: Norm Rosen editor@zakmedia.ca

GRAPHIC DESIGN: Jean-Denis Boillat info@komconcept.com

PHOTO EDITOR: André Dal Pont

ADVERTISING: adsales@zakmedia.ca

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After more than 40 years in the business, **WAYNE LYNCH** is a veteran among Canada's professional wildlife photographers. Based in Calgary, Wayne has more than 60 books to his credit, and tens of thousands of his images have been published worldwide, spanning over 80 countries. His diverse career as a naturalist, science writer and wildlife photographer has led to him being honored as a fellow of both the Explorers Club and the Arctic Institute of North America, and since 1996 his biography has been included in the Canadian Who's Who.



JULIE-ANNE DAVIES is a professional photographer who lives with her husband and children, Winter and Moss, in the mountains of BC. We first encountered Julie-Anne's photos through a travel feature she submitted to our website at www.photonews.ca, and the visual impact of her images inspired our creative team to invite her to present a full portfolio in this issue.



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



Photo by
Nina Stavlund

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



Our close-up and macro tech expert, **CHRISTIAN AUTOTTE**, has been one of Canada's most respected photographers for more than 40 years, specializing in nature and scientific photography. A contributor to many books and magazines over the years, Christian's photographs have been exhibited in the National Museum of Nature in Ottawa, at the Cincinnati Museum of Science and Nature, and at the Insectarium of Montréal.



VIKTORIA HAACK, our *Photography Lifestyle* specialist, is originally from the UK and has been a resident of BC, Canada since 2007. Viktoria is heavily influenced by the beautiful environment that surrounds her. She has a background in fine art and anthropology, which, combined with her love of the natural world, brings a unique perspective to her photography: Her ethos is to tread lightly, observe and document the subtle visual story within whichever photographic genre she is working.



MICHELLE VALBERG is an award-winning Canadian Nikon Ambassador and Canadian Geographic Photographer-in-Residence. She has been a visual story teller for over 30 years capturing wild creatures, stunning landscapes and compelling portraits around the world. She has also published 5 books and is a member of the Explorers Club. Visit michellevalberg.com or follow on Instagram @michellevalbergphotography



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



DANIEL DUPONT is a professional photographer specializing in nature photography. He has taught photography at a CEGEP in Quebec City for nearly 25 years. The author of seven books, including three technical books, Daniel has been the host of many trips and workshops in North America, Costa Rica, Iceland and South Africa. See Daniel's photos at: www.danieldupont.ca



KRISTIAN BOGNER is a commercial photographer and a Canadian Nikon Ambassador. For great photography tips and videos check out Kristian's blog at kristianbogner.com and Instagram @kristianbogner or sign up for one of his photography courses. Coupon code for PhotoNews Subscribers is: **pnewsbogner75**

NEW PRODUCTS

Tamron 17-28mm F/2.8 Di III RXD Sony FE mount lens

LARGE APERTURE F/2.8 ULTRA WIDE-ANGLE ZOOM LENS FOR FULL-FRAME MIRRORLESS.

Step out of the normal lens zone and into the wilds of wide-angle. The 17-28mm F/2.8 Di III RXD (Model A046) is a large aperture ultra wide-angle zoom lens for Sony E-mount that was designed exclusively for mirrorless cameras and provides unrivalled portability and superb image quality. It's the smallest and lightest weight zoom lens in its class. The dramatic 17-28mm zoom range adds new dimensions to photographing landscapes, cityscapes, mountains and scenic vistas—as well as groups and building interiors. Despite its compact size, it offers outstanding optical performance. Strategically deployed LD (Low Dispersion) and XLD (eXtra Low Dispersion) lens elements thoroughly suppress chromatic aberration. With Tamron's legendary BBAR (Broad-Band Anti-Reflection) Coating to effectively reduce ghosting and flare, it provides excellent optical performance matching the latest high resolution image sensors from edge-to-edge throughout the entire zoom range.

The combination of ultra wide-angle focal length and an MOD (Minimum Object Distance) of 0.19m (7.5 in) at the wide-angle end encourages richly expressive and creative photography. The new 17-28mm zoom's AF drive system is powered by the RXD (Rapid eXtra-silent stepping Drive) stepping motor unit that enables it to deliver high-speed, high-precision operation. In addition, the new zoom lens features Moisture-Resistant Construction and a hydrophobic Fluorine Coating that



repels fingerprints and dirt. This compact but powerful tool will boost your mobility and drive your vision of capturing subjects in new ways.

This new lens is fully compatible with various camera-specific features including Fast Hybrid AF and Eye AF.

For more information please visit www.tamron.ca

Vanguard VEO Flex Bags

Having your Camera with you no matter where you are is the key to shooting that memorable experience. To that end, Vanguard continues to focus on designing new stylish bags that can accompany you anywhere and everywhere.

The VEO FLEX is a new series of bags from Vanguard, dedicated to Mirrorless/CSC/Hybrid Cameras – this series is distinctively different, featuring an exciting new "roll top" style.

The VEO FLEX is available in five models—three shoulder bags and two backpacks, and two colours – blue and black. VEO FLEX offers great flexibility to adapt to your ever-changing gear and personal needs. The backpacks can easily transform into regular day-packs, and the large shoulder bag has



a unique tripod compartment inside. All models offer great versatility to accommodate a variety of alternative gear, such as a small drone, a gimbal or video accessories.

Backpacks offer up to double the personal space with the roll top extension, quick access side opening and secure

full rear opening. Shoulder bags sport a uniquely wide mouth zipper opening, extra spacious main compartment and super easy extraction of camera. Each model comes complete with a rain cover for extra weather proofing.

For more information please visit www.vanguardworld.ca

Kenko International Filter Photo Contest

Kenko has announced the 2019 International Filter Photo Contest—The IFPC2019, focussing on photographic works that best show a creative and effective use of photographic filters.

First held in 2009, each year, the winning entries in the IFPC represent a collection of the most amazing photographs from all over the world. Submissions to the IFPC will be judged by four famous photographers from four countries and the Grand Prize will be 500,000 Yen (or the U.S. Dollar equivalent, approx. USD 4700).

- Filters may be from any manufacturer.
- Filters such as protectors whose effects cannot be seen in the photograph are not permitted.
- Photos that have been heavily edited using retouching software (color swap, etc.) cannot be accepted.



Entries are restricted to unreleased and unpublished original photos for which the copyright is entirely owned by the applicant. Photos that have won prizes or are being screened in other competitions are not eligible (photos that have been entered in another competition but have not been awarded a prize are eligible). Photos that have been published in non-commercial publications such as club ex-

hibitions for which the photography was not remunerated, or websites operated by individuals are eligible.

Winners of the International Filter Photo Contest 2019 will be announced on Filter Zone in February 2020 and at the annual Asian camera show CP+2020 (Japan).

For more information please visit www.kenko-global.ca/filter-photo-contest-2019/

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2019/20

So many words that could be used to complete this sentence, we'd like you to choose one.

Photograph using conventional ILFORD or Kentmere black and white film and print the image yourself in the darkroom on either ILFORD or Kentmere traditional black and white photographic papers. Minimum print size 8x10".

Competition closes 31st January 2020

For more details and T&Cs visit www.ilfordphoto.ca/studentcomp2019



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Tamron Wins Two EISA Awards!



Model A043—the Tamron 35-150mm f/2.8-4.0 Di VC OSD Lens, for full-frame cameras, was selected as the EISA Best Buy Zoom Lens 2019–2020. This lens spans the focal length range that is ideal for scenic and portrait photography, from 35mm to 150mm and offers a fast f/2.8 aperture at the



wide-angle end while maintaining a bright f/4 at the telephoto end. The lens can also be used on compatible mount crop sensor cameras. The EISA Award citation describes the lens as follows: "The Tamron 35-150mm F2.8-4 Di VC OSD is a standard zoom lens

for Canon and Nikon full-frame DSLRs. Its somewhat unusual zoom range, combined with a minimum focus distance of 45cm, makes it particularly well suited for portraits, ranging from environmental studies to close-ups. Thanks to its compact size and light weight it is also a perfect travel companion. It offers an unusually fast aperture for such a range, from f/2.8 at wide-angle through to f/4 at the telephoto end. The lens incorporates Tamron's Dual Micro-Processing Unit system, which assures optimal auto-focus performance and effective vibration compensation, allowing for sharp handheld shots."

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Hahnemühle Photo Rag® Metallic is a silvery-shimmering, 100% Cotton FineArt paper with a specially formulated inkjet coating for FineArt use.

The natural white cotton paper contains no optical brighteners and has the characteristic Photo Rag® surface structure and sumptuous feel. The high-gloss premium inkjet coating with a unique metallic effect guarantees impressive printing results with bold colours, deep blacks and the perfect reproduction of colour and detail.



Tamron has won two prestigious awards from EISA—the Expert Imaging and Sound Association, an international group comprising editors of more than 50 of the world's most respected technical and enthusiast publications, divided into "Expert Groups" which focus on a wide range of electronic and optical products. The Photographic Group includes 17 technical editors from Europe and North America.



Model A046, is the new Tamron 17-28mm f/2.8 Di III RXD Lens for Sony E mount cameras. This lens was declared the EISA Wide-Angle Zoom Lens for 2019-2020. The EISA Award citation for this lens is as follows: "The Tamron 17-28mm F/2.8 Di III RXD is an affordable large-aperture wide-angle zoom



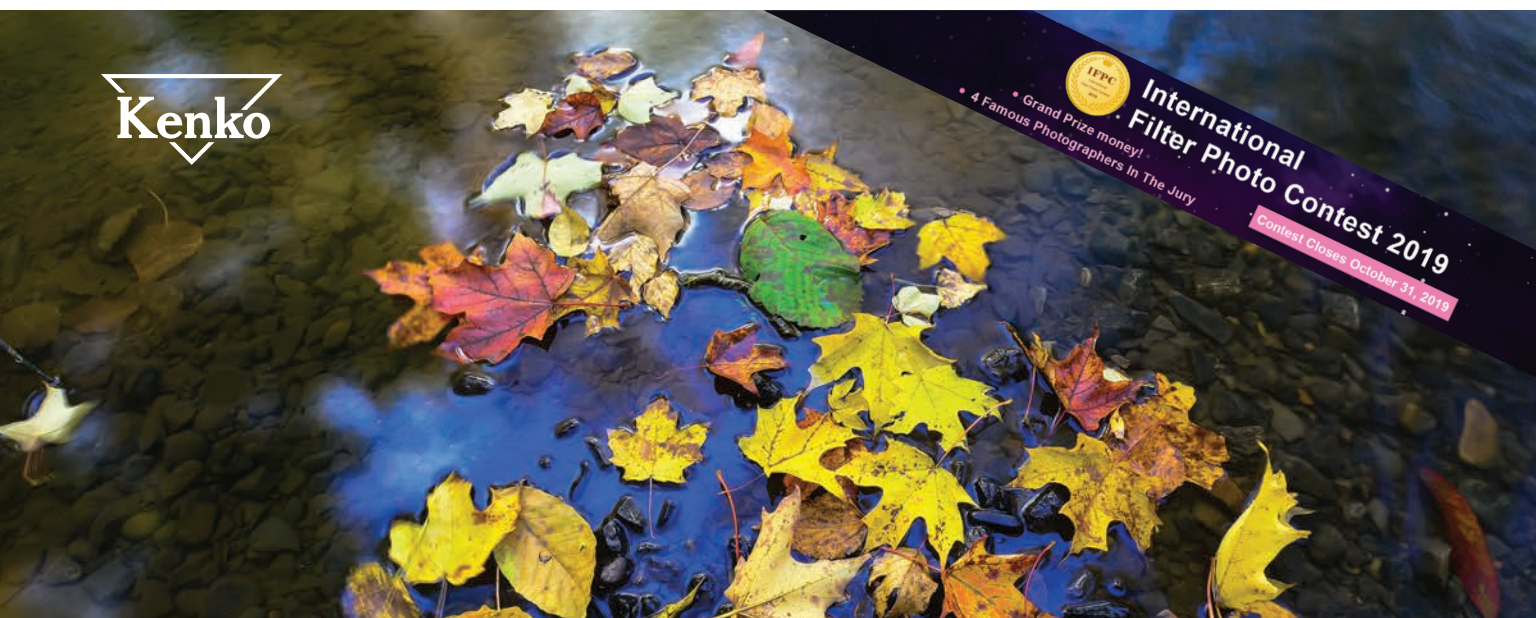
for Sony full-frame mirrorless cameras. Designed to complement the firm's 28-75mm F/2.8 Di III RXD, it features a similarly compact, lightweight design and weather-resistant construction.

It's a really strong performer in terms of image quality: resolution and con-

trast are excellent for its class, while the optical system assures outstanding colour accuracy with minimal chromatic aberration. The lens employs a silent and fast stepping motor for autofocus, making it very suitable for both stills and video recording."

Tamron has been honored with EISA Awards for 14 consecutive years and has been recognized with two awards each year for the past three years.

For more information on Tamron lenses please visit www.tamron.ca



International Filter Photo Contest 2019
 • Grand Prize money!
 • 4 Famous Photographers In The Jury
 Contest Closes October 31, 2019

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Choose Quality, Choose Kenko REALPRO.



Filter TeleConverter Extension Tube Lens Protector Lens Clip

www.kenko-global.ca | Made in Japan

NEW PRODUCTS

IN THE FIELD WITH THE NEW Yelangu A17 Gimbal tripod head

Wildlife and sports photographers frequently use long lenses to capture stunning close-ups of distant subjects. These telephoto lenses are usually quite large and heavy, so most photographers prefer to use them with a tripod. Choosing the right gear for long lens photography can make all the difference between a pleasurable outing and a gruelling day using heavy and awkward equipment. A tripod with a ball and socket head is ideal for stationary subjects, but what about action assignments? Classic pan and tilt or even fluid type video tripod heads do not allow easy movement when following moving subjects, especially birds in flight.



Most "serious" bird photographers use a gimbal head. This relatively simple device firmly supports a long lens, while allowing you to track moving subjects as easily as when you hold the lens in your hand. The head can be locked to hold the camera the way you want—ideal when waiting for a perched bird to fly away.

I have used these types of tripod heads for several years, with models ranging from the elite carbon fibre designs to



the classic styles. I recently had the opportunity to check out the newest (and among the most affordable) gimbal heads to arrive in Canada—a Yelangu A17. This elegantly simple design has all the features you need; including an Arca-Swiss type mounting plate to attach the lens to the head.

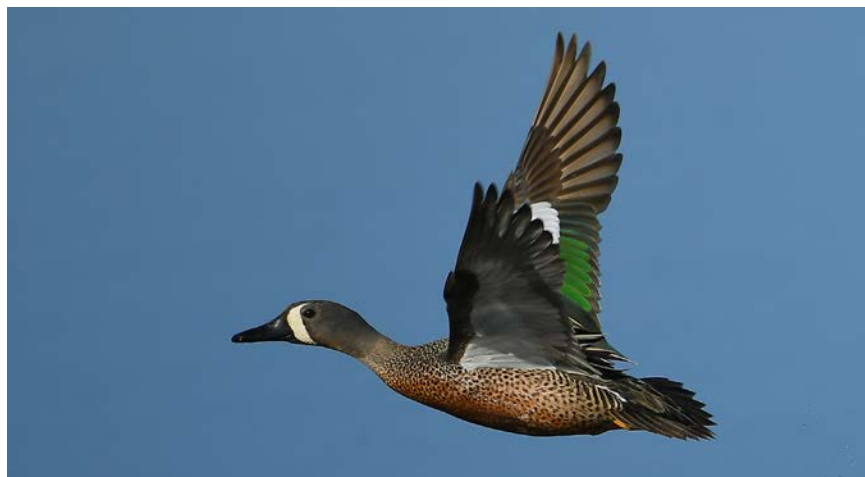
The key to successful shooting with a gimbal head is to properly balance the camera so that it revolves around its centre of gravity. Once the camera and lens combination is properly positioned on the head, you can literally move the lens with a single finger, yet the camera and lens will stay in place until you want to track a moving subject.

The Yelangu A17 head is easy to use. You just slide the lens mounting foot into the Arca-Swiss type clamp on the tripod head, then gently move the entire camera/lens combination backward or forward until it is in balance.

Take a look at this series of photos, taken with the Yelangu A17 head and a 200-500mm zoom lens on a full-frame DSLR. Testing the Yelangu A17 was a wonderful experience—even the birds seemed to smile for the camera!

Enjoy photography in the great outdoors this autumn!

Jacques Dumont
Publisher



Canada Post Issues "Bears" Collection



Here's a wonderful way to share four spectacular photographs with your friends and family—with Canada Post's latest booklet of four stamps, limited to a print run of just 250,000.



The stunning close-up images of a grizzly bear (*Ursus arctos*), a polar bear (*Ursus maritimus*), an American black bear (*Ursus americanus*) and a Kermode bear (*Ursus americanus*) comprise the collection designed by Andrew Perro, with three photos by renowned wildlife photographer and PHOTONews contributing photo-journalist Michelle Valberg and one (the grizzly bear) by Robert Postma.

The 36mm x 36mm lithograph stamps come in a booklet of 8 stamps, bearing Canada's Permanent™ (domestic rate) value. The booklet retails for \$7.20 while supplies last, from Canada Post.



Laowa 100mm f/2.8 2x Ultra Macro APO

Following the success of its 60mm f/2.8 2:1 Macro, the Laowa 100mm f/2.8 2X Ultra Macro APO is a unique, versatile prime lens featuring:



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- Close-focusing capability.
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- Available in Canon, Nikon and Sony FE mounts.

The Laowa 100mm f/2.8 2X Ultra Macro APO is one lens that does it all.



LAOWA

www.laowalenses.ca

The Ilford Photo Walk

A gallery of black and white analog images compiled from the photographs captured this summer during the Ilford Canada Photo Walk events, at locations across Canada.

"To see in colour is a delight for the eye but to see in black and white is a delight for the soul," according to photographer Andri Cauldwell.

2019 marks the 140th anniversary of Ilford films. Generations of customers have demanded the very best and this is why they continue to choose ILFORD. Operating from Cheshire, UK, ILFORD Photo products are shipped around the globe and into the

discerning hands of beginners, enthusiasts, students and professional photographers as well as leading labs, classrooms and darkrooms.

Photographers across Canada from Newfoundland to Vancouver grabbed their film cameras and explored their home towns with Ilford B&W films. These pages highlight some of best shots from these photo walks.



Marie Marcoux, Montreal QC — (Photo Service) **Movement**

What I liked about the scene was the combination of the reflection of the mythical Five Roses building with the cyclist that gives a movement effect. I think it represents our city well. Two beautiful symbols. Nikon FE, 50mm f/1.8, Ilford HP5+ ISO 400.



Karen O'Grady, Calgary AB
(The Camera Store)
The bicycle in the trash.

For additional examples of black and white photographic excellence, and more information on the full range of black and white film and chemistry, please visit the website at www.ilfordphoto.ca



A. Gammell, Toronto ON – (Downtown Camera) **Reflections**

A chance encounter with a series of mirrors. At some point, enough reflections feel more like pattern variations than a portrait. Canon F1, Carl Zeiss Jena Flektogon 25mm f4, Ilford HP5+.

Ashley Kwan, Edmonton AB – (McBain Camera) **The Cyclist**
A lone cyclist on the streets of Edmonton adds to the alley view behind the Mayfair building in the downtown area. Pentax K1000, Ilford FP4 Plus
For additional images by Ashley please visit her Instagram page @ashk.wan.



Sabiha Merabet, Montreal QC – (Photo Service)

The Passage

Upon discovering this passage, I knew right away that I had to set up my camera and wait for the perfect photo opportunity... Passers-by were surprised by my presence, and the film camera in my hands. The framing, the brick on the walls and the cobblestone pavement accentuated the depth of this photo.

Capturing reactions on the spot reveals and confirms that I am doing the most beautiful job in the world. Revealing these reactions is a moment of great happiness. Yashica, 50mm lens, Ilford HP5+ 400 ISO.

IN THE FIELD
BY CHRISTIAN AUTOTTE

Take a Hike

It's a great way to explore nature's photo opportunities!

Hiking is not only good exercise it's a great opportunity to take photographs; so much so that it may be difficult to decide whether we hike to take pictures, or take up photography as an excuse to hike...

Any trail can be the source of a multitude of photographic subjects, from landscapes to macro and wildlife. The problem is trying to decide what gear to carry to have the versatility to take advantage of these opportunities.

Carrying Your Kit

Most outdoor photographers will elect to use some kind of backpack. Some backpacks are designed to carry mostly photographic equipment: multiple bodies, several lenses, a flash or two, along with a tripod. Others are multi-purpose, with a section reserved for camera gear and an open section for clothes, food, and anything needed on a day hike. The most important element to watch for in a photographic backpack is its ability to withstand the elements: you never know when you might encounter rain or snow in the field – after all, this is Canada, and we proudly cope with a very wide range of weather conditions.

Needless to say, a loaded backpack can mean a lot of weight to carry all day. There are many ways to reduce the load of photographic equipment. A popular decision these days is to switch from a traditional DSLR to one of the mirrorless systems; cameras and lenses can be much smaller, depending on the chosen system.



Mushroom

Home Woodlot.
Olympus OMD E-M1,
12-40mm, 1/5 second,
f/10, ISO 800.



Blue Berry and Caribou lichen

Parc des Grands-Jardins. Olympus OMD E-M1, 60mm macro,
1/25 second, f/16, ISO 200.



American Beech Leaves

Parc de la Mauricie. Olympus OMD E-M1 II,
40-150mm, 1/160 second, f/5.6, ISO 320.

Lens Selection

For those who still prefer their DSLR systems, there are lenses like the Tamron 18-400mm that can do it all, from landscapes to wildlife, and even some close-up and macro images, with an extension tube or a close-up filter. A flash is an ideal accessory to open up shadows or take macro photos in deep shade. For landscapes and any shot of water don't forget to bring along a polarizing filter.

Steady Your Shots!

What about tripods? For macro photography and many types of landscape images, such as long exposures of waterfalls, a tripod is a necessity. To lighten the load, look for carbon fibre tripods; they may be more expensive, but they are much lighter than their aluminum counterparts. While it's great to have a set of legs that can extend to your height, shorter tripods will be lighter and take less space in your pack. A travel tripod is an ideal choice for travel or hiking. Lighter tripods tend to be less stable but unless you're shooting in gale force wind it should not be cause for concern. Some tripods have hooks at the bottom of the centre column to hang a weight, such as your backpack. On some long and strenuous outings, I have often carried a small tabletop tripod that I have had for years. While they can never replace a good tripod, you



Coral Mushroom

Parc de la Mauricie.
Olympus OMD E-M1 II, 12-40mm, 1/8 second, f/5, ISO 800.

may prefer a monopod, some of which can be used as walking sticks.

There are other ways to gain stability in the field. Find something solid to lean against: a tree, a rock, or even the backpack laid down on the ground. For subjects that are really low, placing the camera directly on the ground may be a solution. An old trick was to tie a string to a 1/4 inch bolt screwed into the tripod socket; holding one end of the string under your foot, pull the camera up to keep the string taut; this provides a certain amount of stability. A variation of this old trick is to use the camera strap to steady your shot, like a competitive marksman might do with a rifle sling.

Whitetail Deer

Parc Mt-Tremblant.
Olympus OMD E-M1, 300mm, 1/60 second, f/4, ISO 800.



IN THE FIELD

**Sentier de la Roche**

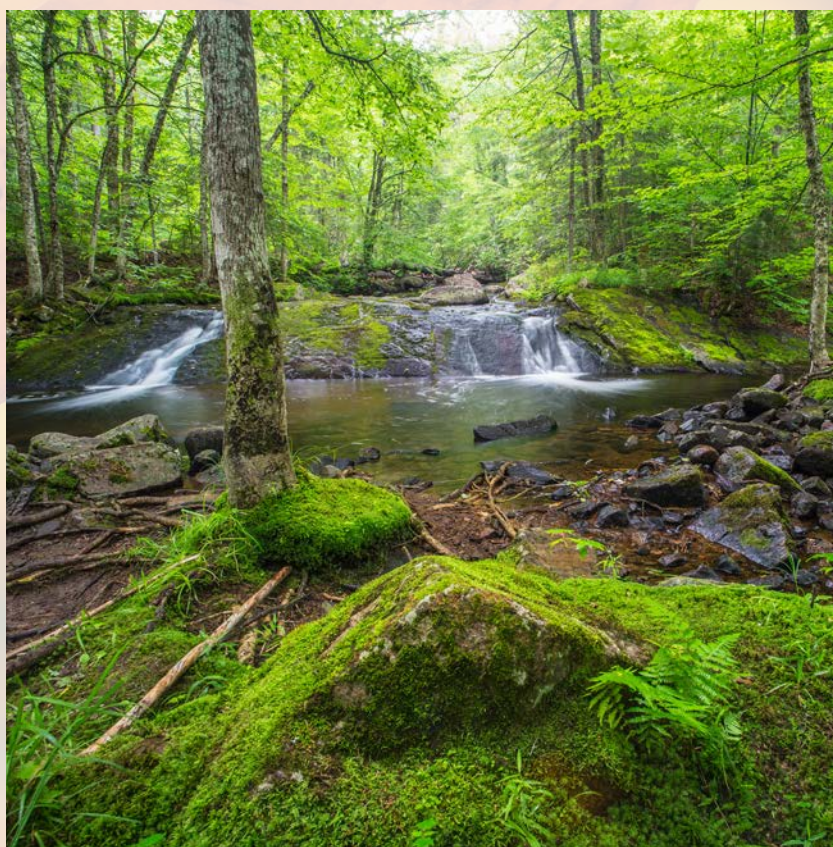
Parc Mt-Tremblant. Olympus OMD E-M1,
12-40mm, 1/80 second, f/10, ISO 400.

Stay Comfortable on the Trail

Don't neglect your own creature comfort. Make sure to have enough clothes for the planned hike: a rain coat or warm clothing worn in layers that can be put on or off as needed can make the difference between a wonderful day in the great outdoors and a challenging battle with the environment. Don't forget gloves. A good pair of hiking boots is always better than sandals or running shoes. As a precaution, I also include a first aid kit in my backpack, with matches, a Swiss army knife, and an emergency blanket. Better to be safe than sorry.

La Mauricie National Park:

Waterfall in La Mauricie National
Park. Canon 6D, Laowa 15mm, about
f/11, 2.5 second, ISO 100.



GETTING STARTED...

To get you started on your next hiking adventure here are a few suggestions for equipment aimed to reduce the weight of your kit.

Let's start with the backpack: it should be flexible to adapt to any need, and waterproof to resist anything nature can throw at you. The Vanguard Alta Sky 45D and the award-winning 51D backpacks are ideal examples. They can serve as 100% backpacks for day hiking with extra clothes and lunches, or 100% photographic bags to carry multiple bodies and lenses, and everything in-between. Both models can carry laptops (13 and 15" respectively). Multiple pockets can keep equipment organized and quickly accessible, and there is a way to securely attach a tripod—for many photographic situations this is an essential accessory.

The ideal tripods for hiking should be light, small, but able to extend high enough. Vanguard offers the new VEO 2 series. The 235AB weighs just 1.4 kg and can support 6 kg; for something even lighter, the 235CB is made of carbon

fibre and weighs just 1.2 kg, yet it can also support 6 kg. When folded, the new VEO models measure just 37.8 cm long.

As an alternative tripod choice when you use very long lenses, the 265AB weighs 1.53 kg and can support about 8 kg with a minimum length of 39.11 cm.

Choosing lenses for nature photography can be a lifelong adventure, and your choice will vary according to your photographic style and the anticipated subjects. Zoom lenses are always popular. For long hikes where "everything goes", a lens like the Tamron 18-400mm zoom can cover everything from landscapes to wildlife. It's also an excellent for basic macro photography of flowers and large insects.

Those who plan to shoot a lot of landscapes may consider adding a wide-angle zoom, like a 10-20mm for the APS-C format systems. For the full frame systems Tamron's 15-30mm G2 has earned a stellar reputation.

For the super wide vistas with full frame systems, Laowa has some very interesting options. Among my favourite lenses are the 12mm and the 15mm macro; the 15mm model is great for landscapes, as it has the added advantage of a shift feature to keep lines vertical when shooting tall trees. Another advantage of the 15mm is the possibility of using filters, which cannot be used on the 12mm. Both Tamron and Laowa ultrawide lenses are available to match just about all camera mounts on the market.

If you are a lighting aficionado, or if you want to dramatically increase the "wow" factor in your photos, it is a great idea to carry a flash on your hike. This can be used to shoot portraits, backlit birds, macro, and a wide array of subjects. A multi-purpose flash is an ideal choice, especially the new compact models. I like to carry a Metz M400. It is powerful enough, with a reach of 40 meters at ISO 100, while remaining small and light. If more power is needed, the Metz 52 is only slightly larger, with a reach of 52 meters at ISO 100. Both can also be used as a master flash as well as a slave that can be controlled by the built-in flashes of many modern cameras.

If you need filters, Kenko offers a neat kit in many diameters: this includes a lens protector, a polarizing filter, and a 3 stop neutral density filter, all in a case that can hold 4 filters.

For more details

Vanguard Alta Sky 45D
www.vanguardphoto.ca/product/alta-sky-45d

Vanguard VEO 2 235AB
www.vanguardphoto.ca/product/veo-2-235ab/

Metz M400 Speedlight
www.metzflash.ca/product/metz-m400/

Tamron SP 35mm f/1.4 Di USD
www.tamron.ca/product/35mm-f1-4-di-usd-sp

Kenko Smart Filter Kit
www.kenko-global.ca/product/kenko-slim-kit-clrcplnd8-67mm/

Laowa Lenses
www.laowalenses.ca/



TECHNIQUE

BY DANIEL DUPONT

Defying the Elements

When the weather gets wild, many photographers prefer to stay warm and dry inside their home. From my perspective, inclement weather offers a unique opportunity to create spectacular images. I often travel in countries with maritime climates and frequent precipitation, so I am often confronted with nasty weather. I like to challenge the elements and try to capture original images. The Canadian winter provides the opportunity to rub shoulders with Jack Frost and try to create some especially interesting photos.

"Tropicalizing" Your Camera

To be able to successfully challenge the elements, it is important to use the right techniques and the right equipment. The ideal is to have a "tropicalized" camera system, which is weather resistant in rain, high humidity and snow conditions. These weather resistant bodies and lenses do not allow you to go underwater, but they will be able to withstand a moderate rain or a splash at the beach.

Rain Protection

For landscape photography, in addition to the use of a weather resistant camera, I also make sure to use a protective cover to shield the gear from rain and snow. Some thin, translucent plastic models allow you to see and access your device's controls.

I use a Vanguard Alta Rain Cape to protect my gear from the elements. This unique product is available in four sizes to accommodate a wide range of cameras and lenses. It is made of a durable, waterproof fabric that wraps around the camera and the lens in seconds, with a flexible plastic window over the rear screen so you can see the image and easily adjust the exposure.



Eagle in a blizzard

500mm f/4 II-1.4x; 1/2000 second, f/5.6, ISO 500, tripod.



For wildlife photography with my 500mm f/4 lens, I use a lens cover made of camouflage fabric. This is quite resistant to the elements and covers the lens and the body. There are usually two sleeves into which I insert my hands to gain access to the camera and lens controls.

The Wind

No matter what kind of photography you prefer, and what type of subjects you focus on, it is always essential to protect yourself from the wind. When I took the picture of the bald eagle in the middle of a blizzard, I made sure I had the wind at my back. If the wind turned and became frontal, snowflakes would have settled on the front element of the lens and capturing clear images would have been impossible.

Shooting from your Car

In severe weather conditions, it is not unusual for me to take pictures from inside my vehicle. That's what I did to photograph a trio of horses on the side of a road in Iceland. The wind and driz-

zle made the shooting conditions difficult but the use of the lens hood offered some protection.

Keeping the Camera Dry

When I work in difficult conditions, I always carry a hand towel with me. If conditions change quickly and I don't have time to put a protective covering over my equipment, I drape the hand towel over the camera and lens and try to get the shot done quickly. I also use this towel to dry the equipment after returning to my vehicle. I keep some micro fibre cloths in my photo jacket to wipe the front element of the lens.

Sad dove

600mm f/4 II; 1/500 second, f/5.6, ISO 640, flash and Better Beamer (-3 IL), tripod.



TECHNIQUE

I photographed the coast of Anarstapi in Iceland under a light drizzle and a light wind that was swirling. No matter what precautions I took, water droplets were deposited on the front element of the lens. Before wiping the lens, I made sure there was no dust or sand residue that could scratch the glass. I keep these cloths in waterproof bags so they stay clean and free of dirt.

Adjust Exposure for Better Subject Detail

When the sky is overcast, the light is dim, and the contrast is virtually non-existent, it is important to adjust the exposure carefully. I recommend that you refer to previous columns on using the histogram in order to make the adjustment. Find the back issues Volume 28-1 and 28-2 at www.photonews.ca

Using Flash Outdoors

I use the flash sparingly when the elements go wild as the lighting may illuminate the droplets of rain or snowflakes. However, I used the flash for the photo of the sad dove that I photographed from a blind in my garden. Looking at the photo, you can see a burst of light in the bird's eye. To get this effect, I made sure to decrease the power of the flash output by -3 It so that the lighting effect is discreet without the snowflakes being distorted.

Using Neutral Density Filters in the Rain

When I use neutral density filters in rain or snow, I use a bellows sun shield under which it is possible to slide the filters. This protects the front element and the filters from the droplets. If the wind picks up, this solution becomes less useful as the wind against the large lens hood could create vibrations.

Under these conditions, I use a small pocket umbrella that I deploy to protect the equipment, and which I can direct to reduce the impact of the wind on my gear.

Find an Interesting Angle

When the weather goes wild, finding an interesting angle becomes a greater challenge as we have to take into account the direction of the wind and the intensity of the rain.

For the photo of Kirkufelle Falls in Iceland, I positioned myself to the right of the stream, while making sure to be some distance from the waterfall to prevent the spray from depositing on the front element of the lens. I also framed the shot by including the forest floor in the foreground, and I took advantage of the soft light that affects the rendering of colours.

Anarstapi, Iceland

24-70mm f/2.8 II-39mm; 1.6 second, f/11, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



Horses, Iceland

100-400mm f/4.5-5.6 II-360mm; 1/1000 second, f/5.6, ISO 800, hand-held from a vehicle.



Kirkufelle Falls, Iceland

16-35mm f/2.8 II-16mm; 1/2 second, f/16, ISO 100, Vanguard Alta Pro 283 CT tripod, BBH-200 head, remote control and level.



I use a Vanguard Alta Rain Cape to protect my gear from the elements.

PHOTO DESTINATION

BY WAYNE LYNCH

BOSQUE DEL APACHE, NEW MEXICO:

A Christmas Getaway for Scrooge

I'm a real Scrooge when it comes to my appreciation of Christmas, so every December I search for a photo destination to escape the crazy commercialism of the season. Last Christmas, I settled on Bosque del Apache along the Colorado River in central New Mexico—one of the most beautiful National Wildlife Refuges in the United States.

The name means "Apache Woods" and it was given to the wide floodplains by early Spanish explorers, who were frequently attacked by Apache warriors who camped beneath the cottonwoods along the river. The Spanish invaders and Apache encampments are now a distant memory, but the area is an excellent photo destination as it is a major wintering area for great flocks of clamouring snow geese, Ross's geese, and bugling sandhill cranes.

The cranes and geese begin to arrive from their Arctic nesting grounds in late October, and by Christmas there can be more than 10,000 cranes and 20,000 geese settled onto the refuge. The birds stay in the area until early February, when the first noisy throngs start to head back north. Corn and grain crops grown in the refuge induce the birds to overwinter and keep them from leaving the area and potentially damaging the surrounding farmers' fields.

This past winter was unusually cold in New Mexico, and on my first morning in the refuge the temperature hovered around -23C, this was colder than Calgary, where I live, 2000 kilometres to the north. So much for my hopeful intention to enjoy a Christmas break from the frigidity of a Canadian winter.



Bosque del Apache



I didn't know exactly what to expect on that first morning In Bosque, but after speaking with other photographers I was anticipating an awesome spectacle. I arrived before sunrise at the edge of one of the shallow ponds where the birds roost together overnight to protect themselves from predatory coyotes and bobcats. In the darkness nearby I could hear the loud murmur of geese, and I could see the shadowed outline of sleeping cranes. Overhead, the last stars in the black velvet sky were fading as the eastern horizon slowly flushed with gold. Suddenly the geese chatter intensified, and then, as if on cue, the birds lifted off. The thunderous roar of thousands of wings slicing through the cold morning air was mesmerizing. The spectacle was over in less than two minutes, but what wondrous minutes they were! Even though I experienced several morning liftoffs during my visit, I was always left smiling widely in delight at the sensory magnificence of the event.

Sandhill Cranes



PHOTO DESTINATION

The departure of the geese from their overnight roosting site was merely the opening act of sunrise. The cranes that had roosted in the same shallow ponds as the geese tended to hang around longer, sometimes for an hour or more, seemingly warming themselves in the glow of the morning sun. The majority of the geese and cranes in the refuge are habituated to people, so I was able to get quite close to photograph. I used everything from a 28mm wide-angle lens to a 500mm telephoto to capture the different moments. At sunset, a similar avian spectacle unfolded when the flocks returned to their overnight roosts after feeding in the fields all day.

Two loop roads, totalling about 25 kilometres, provide access to a great part of the refuge. In the hours between sunrise and sunset I explored these roads and I could view the geese and cranes feeding in the fields. As well, I searched the many cottonwood groves spread throughout the refuge where I found bald eagles, wild turkeys, javelinas, and rutting mule deer.

One of the photo rewards of a visit to Bosque del Apache is the opportunity to photograph birds in flight, and to do it over and over again. Add to that the fact that snow geese, Ross's geese, and sandhill cranes are big birds and relatively easy to follow in your camera's viewfinder, and you have a situation ready made for success.



Snow Geese Erupting at Sunrise

Blue Goose





Aperture-priority is a good choice when depth of field is an important component of the image; as in landscape photography, especially when you are using a wide angle lens. When I was shooting the birds in Bosque, depth of field was a secondary consideration and my priority was freezing the action with fast shutter speeds.

In shutter-priority the photographer selects the shutter speed and the camera then selects the correct aperture to produce a properly exposed image. The shutter-priority mode is ideal for fast action. For the geese and cranes in Bosque I used shutter speeds of at least 1/1600. Shutter-priority might have worked for me sometimes but would have failed when a snow-white goose or a pale grey crane flew in front of a dark background. Then the birds would have been greatly overexposed. The light meter would have detected the darkness in the background and brightened the overall image, washing out the pale birds in the foreground.

In manual mode I was able to select both the shutter speed and the aperture beforehand. First I took a light meter reading off the birds, and then I set the aperture to f/5.6-f/8 and the shutter speed to 1/1600 second or faster. When the birds took off it didn't matter what sky background I ended up with, the birds were always correctly exposed. The rest is history.

Birds in flight present a special exposure challenge of their own, since the background behind the birds may change repeatedly as you follow them across the sky. The birds may start off with a blue sky background, pass across a black storm cloud, then traverse in front of a shadowed hillside and end off landing on a backlit shoreline. When this happens, it is important to select the right camera exposure mode so that you don't overexpose or underexpose the bird as the brightness of the background varies. For the entire time I was in Bosque del Apache, I selected a manual exposure mode and here's why.

Everyone knows that most digital cameras offer four major exposure mode options: program (P), aperture-priority (A or Av), shutter-priority (S or Tv), and manual (M). A student once asked me if the P in program mode was an abbreviation for professional. I joked that the P is short for PhD- an acronym for "push here dummy". In program mode, the camera selects everything for the photographer and removes all creative decisions. This is the mode you select when you loan your camera to someone who knows nothing about photography and is not interested in understanding how to make better photographs.



Crane among Snow and Ross Geese

PORTFOLIO

Himalayan Sunrise,
early morning skyline
over the Annapurna
Range, Nepal. Nikon
D800, Nikon 70-
200mm f2.8, 120mm,
1/250 second, f/8,
ISO 1000.



Julie-Anne Davies

Julie-Anne Davies is a professional photographer who lives with her husband and children in the mountains of BC. We first encountered Julie-Anne's photos through a travel feature she submitted to our website at www.photonews.ca, and the visual impact of her portraits and scenic images inspired our PHOTONews creative team to invite her to present a full portfolio in this issue. We asked Julie-Anne to share some insights into her techniques for capturing the essence of travel photography.

I have always been drawn to capturing images of people. After university, I travelled and climbed and skied for a few years—I really got into shooting outdoor adventure. Then, when I had my daughter, I started documenting daily life, kids, families and babies, and shot my first wedding. For 10 years, I primarily focussed on lifestyle portraiture and weddings and documented our travels through Nepal, SE Asia, and Central America with the kids.

In the last few years, I have transitioned away from weddings and more into documenting cultures through extensive travel. In the last year and a half I have been to the Galapagos, the Amazon, the Baja, the desert of the

Young Buddhist
Monks chanting dur-
ing Puja, Lamayuru
Monastery, Ladakh.
Nikon D850, Nikon
24-120mm f4,
120mm, 1/125
second, f/4.0, ISO
4000.





Green eyed girl, Leh, Ladakh. Nikon D850, Nikon 50mm f1.4, 50mm, 1/500 second, f/3.5, ISO 1000.

South Western US, Bhutan and Ladakh. I have always been interested in vanishing cultures and the human condition, and what binds us all together across religion and race. I am fascinated by people and traditions, and especially by lives that are intricately connected to the land. I lead photography tours for UK based Wild Images (www.wildimages-phototours.com) and teach photography via Skype sessions.

I used to daydream as a child about train hopping across Canada, sleeping on boxcar roofs, watching sunsets and sunrises, capturing it all with my little Pentax 35mm film camera. My parents gave me that camera on my 10th birthday and although they didn't realize it at the time, that was the one gift that would shape the direction of my life. I believe that photography is very much about intuition and connecting with your subjects, be they people, animals or something as fleeting as light and shadows—and about simply being there. It's about more deeply understanding life and our place within it.

When I reach a remote village, I begin by slowing down my pace. Much of the world exists in a sense of time opposite from the rush and frenzy of Western life. Soon, you begin to notice things you may not have noticed otherwise—the real life moments within a culture, rather than just a "scene that would make a good picture".

PORTFOLIO

Look around you and assess the light. Check the settings on your camera. If you know you are after portraits, set your f-stop to roughly $f/3.5$. This is a beautiful f-stop as it allows enough depth of field for the nose and eyes to be crisp, with a nice blurred background to isolate your subject. Set your ISO high enough to deal with the available light. Make eye contact with the villagers. Smile at them. If they smile back, your foot is in the door. If they look away, or seem visibly annoyed, do not pressure them in any way. Move on. After a few moments of smiles, I "ask" via hand signalling to the camera, if they are open to being photographed. If they are, I place my focal point on one eye and fire off 5 or 6 rapid shots and immediately lower my camera. It is critical to shoot and lower your camera as fast as possible. If you stall while pointing the camera at a person, even just long enough to adjust focus, your subject will likely stiffen up. If this happens, lower your camera, smile, and show your subject their image. This will often loosen them



Elderly woman in stone walkway, Shyok Valley, Ladakh. Nikon D850, Nikon 24-120mm $f/4$, 24mm, $1/640$ second, $f/4.0$, ISO 1600.



Lamayuru Monastery and Tibetan Prayer flags, Lamayuru, Ladakh. Nikon D850, Nikon 24-120mm $f/4$, 24mm, $1/640$ second, $f/8.0$, ISO 800.



Whirling monks, Jakar Dzong Buddhist Festival, Bumthang, Bhutan. Nikon D850, Nikon 70-200mm $F2.8$, 120mm, $1/1000$ second, $f/4.5$, ISO 2500

up. Take the opportunity to quickly fire again, as this is when the most natural portraits occur.

I like to be as unencumbered as possible when I travel. I bring my Nikon D850 and I love it for its stunning low light capabilities. Many of my favourite images were shot in dark stone huts or during the evening, as festivals often begin late in the day. I am not afraid to 'crank' my ISO and often shoot at 4000 ISO and above.

I rarely ask a subject to move, but if I have to, I simply gesture for them to turn to face a window or look in the direction of the most prominent light source. Even a tiny window, a hole in a wall, or a crack in a ceiling can add enough light to make the difference in the image. As for lenses, I never go anywhere without my 14-24mm f2.8, an incredible "story telling" lens; my 50mm f1.4 for portraits; and my 24-120mm f4.0 "travel lens". My 70-200mm f2.8 always proves itself to be worth its weight in gold for speed and sharpness.

Woman selling apricots, Leh Market, Ladakh, India. Nikon D850, Nikon 24-120 f4, 48mm, 1/640 second, f/4.0, ISO 1250.



PORTFOLIO

Due to the remoteness of the areas I travel, I carry at least four batteries and I charge them every time there is an opportunity, as there can be days on end without access to power. My memory cards are kept tucked securely in my camera bag, which literally never leaves my side. I even sleep with my bag nestled in beside me, and have, on a few occasions, looped the strap around my wrist during the night just to be sure the bag will not disappear.

I sometimes ask myself "what am I trying to capture with this image?" or "is there a story or message to convey through this scene?" If I can't answer these questions, I lower my camera and simply enjoy the moment through my own eyes. Documenting cultures that are thousands of years old, but on the edge of vanishing into modernity, can carry a heavy weight of urgency to "capture it all before it is gone." Despite this sense of urgency, or maybe because of it, I find my work and travels to be infinitely rewarding and I am honoured to have witnessed so many of the world's people and places.



Pashmina Goats heading out to graze, Tso Kar, Changthang, Tibetan Plateau. Nikon D850, Nikon 24-120 f4, 120mm, 1/1000 second, f/8.0, ISO 320.

For a stunning visual experience, visit Julie-Anne's website at www.julieannedavies.com, check out her Instagram site at: [julieannedaviesphoto](https://www.instagram.com/julieannedaviesphoto), her Facebook page at **Julie-Anne Davies Photography**, and her photography tours at www.wildimages-phototours.com.

Terraced fields, Ghorepani, Nepal. Nikon D800, Nikon 70-200 f2.8, 160mm, 1/640 second, f/5.6, ISO 250.





ADVENTURE
CANADA

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LIFESTYLE PHOTOGRAPHY

BY VIKTORIA HAACK

Dreamscapes

I very much enjoy creating a feeling of mood; something almost dreamlike in my images. I want to capture a timelessness that takes the viewer beyond their everyday reality. Images that could be part of a story, or perhaps have some story to tell.



As a lover of nature and the landscape, I am regularly inspired by my environment. This often fuels my interest in creating an image, adding a human element to this and considering how to do that can be challenging and inspiring for me also.

Mood and storytelling can be captured and created in many ways. Altering our everyday experience of our environment and using long exposures is a great way to do this! As a generalist photographer, long exposures are a staple part of my landscape arsenal and I enjoy bringing these skills into my portrait work. Placing the human form into a landscape where time has been frozen can bring a unique and interesting look to an otherwise everyday image.

Lauren lying in water

I persuaded my daughter to model for me for this shot. It can be quite difficult to lay a body in the water where it is shallow enough for them to be visible but not to capture the shoreline in the image. My solution was to purchase a wooden table in the thrift store and submerge it so that my daughter could lie just deep enough to still be fully visible but far enough away from the shore for me to shoot without capturing the shoreline and having to use a wide angle lens. I supported the camera on a tripod and used an ND filter.

Nikon D4, Nikkor 70-200 2.8 lens at 135mm, 15 seconds, f/11, ISO 100.



Krystal on her back in white dress at the end of a wharf.

This was taken during the mid summer when the days are very hot and bright. I wanted to wait until close to nightfall to shoot, so that I could capture the lake without bright sun and with no people on the dock. You will notice that the ISO is very high because of this. I darkened the area surrounding Krystal in post production to keep the viewers attention solely on her.

Nikon D4, Nikkor 70-200 2.8 lens at 100mm, 1/160 second, f/2.8, ISO 2000.



LIFESTYLE PHOTOGRAPHY

A tripod is obviously a necessary tool for this kind of image. We need to steady our camera so that we can open the shutter for 2, 3, 4 or more seconds. If the light is still too bright for a long exposure, then think about neutral density filters to stop light reaching the camera sensor. Remember that when you ask your model to hold still for a number of seconds, it's often a good idea to have them close their eyes or turn their head away to prevent capturing a strained look as they hold still while the shutter is open. I find that turning the head away or eyes away from the camera can add to that sense of mystery and dreaminess.

Many times, I have used props to help me capture these long exposure, dreamscape style images. In one instance, I found a chair abandoned on a beach. I figured it would be a great prop to photograph before it was removed and so I dragged it into the water. On another occasion, I persuaded a local business to lend me a small wooden/metal bed as a prop to use in the water with a model. I am always looking for a way to hold my model still with a long exposure so a prop like the bed or chair work well. I generally try to find clothing that will not date the image too much so the thrift store can be a wonderful place to dig around and find something timeless.

Kyrstal on metal bed frame in water – pink.

This was the same borrowed metal bed frame with rocks under each foot to keep it level and prevent it from sinking in the sand. For this image I pulled back to allow the landscape to become a greater part of the image. We were shooting around sunset but sunset light hadn't looked too promising. Suddenly however, the sky erupted into a pink light show which was also reflected in the water of the lake. I used a tripod to hold the camera still and an ND filter.

Nikon D4, Nikkor 70-200 2.8 lens at 70mm, 62 seconds, f/5 ISO 100.



Krystal on metal bed frame with finger touching water.

I borrowed the metal/wood bed frame from a store that sells reclaimed furniture. We waded out into the water and placed the bed on some rocks to hold it still and stop it sinking in the sand. I chose to shoot in evening light, just before sunset. I waited for the water to become still and composed to include the model's reflection.

Nikon D4, Nikkor 70-200 2.8 lens at 140mm, 1/160 second, f/2.8, ISO 100.



LIFESTYLE PHOTOGRAPHY



Cate lying on the rocks with white skirt.

My client was a yoga teacher looking for some meditative style portraits. We were up a forest service road exploring an area of rock which is only revealed when water levels subside in late August. I noticed a dip in the rock which was close to the water. It looked like a great spot for her to curl up and echo the rounded lines of the rocks around her. I liked the contrast of the slow shutter speed for the water here which created a beautiful, soft blur. I used a tripod to allow the camera to be supported for the longer shutter speed which was created by using an ND filter.

Nikon D800, Nikkor 17-35 2.8 lens at 26mm, 1.6 seconds, f/10, ISO 100.



Self portrait in rocky canyon with blue water.

I discovered this rocky area up a forest service road. For most of the year the rock is under water but later in August when the water levels lower, these beautiful rocks are revealed. I thought this would be a great spot to add a human element and as I was on my own, I stepped into the frame. You can see the remote camera release in my right hand. I used a tripod to hold the camera steady and a ND filter to keep the shutter open longer. *Nikon D800, Nikkor 17-35 2.8 lens, 25mm, 5 seconds, f/9, ISO 200.*



Long exposures are not the only way I love to create 'dreamscape' style images. Sometimes faster shutter speeds that capture the flow of hair or fabric in the wind can be a great way to capture mood. I always keep in mind that anything that obscures or partially reveals is another good way to create mood and add an element of storytelling or mystery to a shot. Not allowing everything to be clearly seen in the image, allows the mind of the viewer to fill in the blanks. This can be achieved by using a very shallow depth of field $f/1.4 - f/4$ or even by keeping some areas dark while editing. I very much enjoy shooting in rough weather: stormy or windy conditions. Where I live, we have very little wind. In spring-time, I know the waterfalls are so big with spring run-off that they produce lots of wind and spray. This is a wonderful environment to capture a moody shot! In these kinds of places, it is the freezing of motion, the capturing of hair and fabric flying in the wind that helps create the feeling of time suspended.

As I mentioned before, my greatest inspiration is the environment, and it changes all the time....water levels change, weather changes, it's a constantly shifting canvas so I like to return to places over and again at different times of the year to see what nature is providing as a backdrop and inspiration.

What would be your perfect dreamscape? It's a lot of fun trying to create these visions with our photography!

Sweet dreams and good luck!

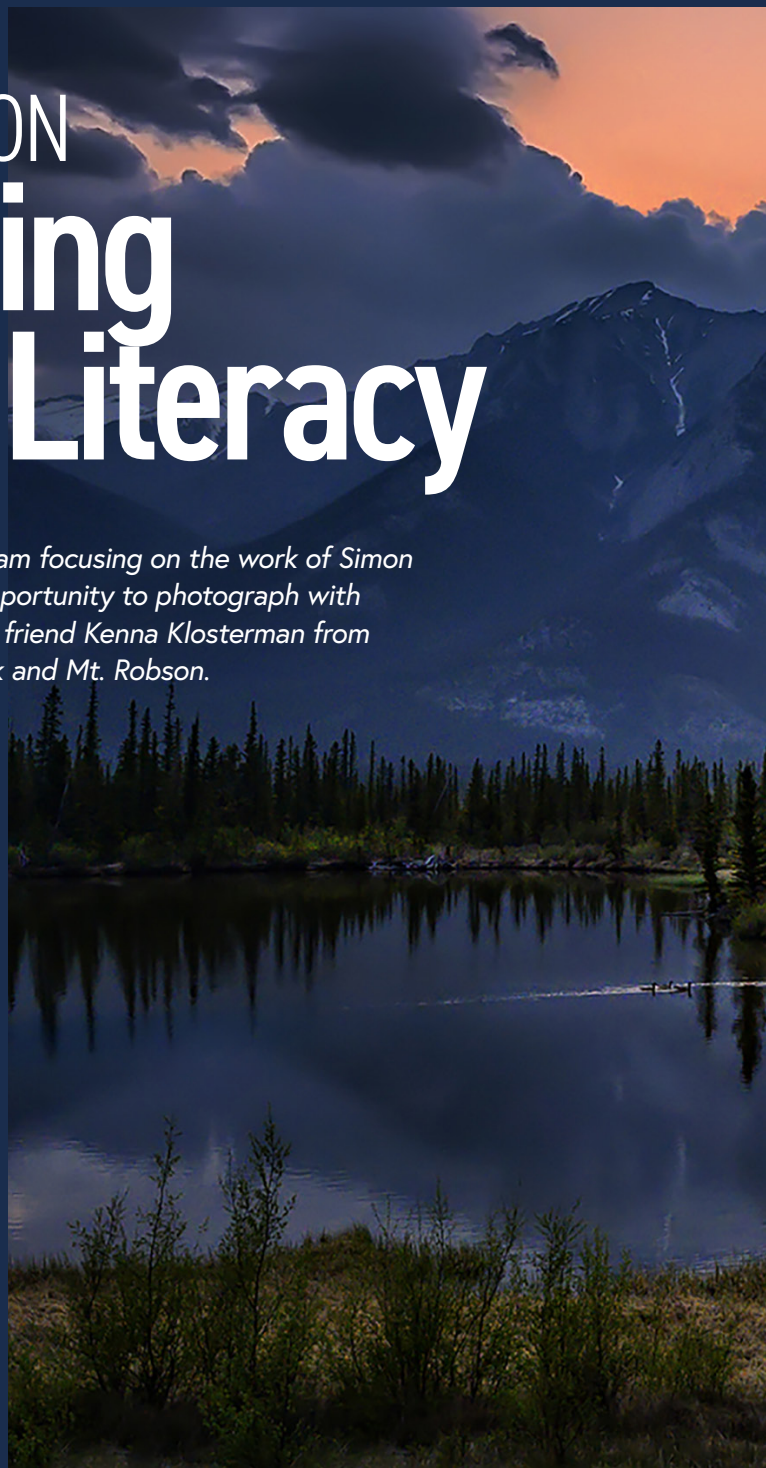
BY MICHELLE
VALBERG

SIMON JACKSON Advancing Nature Literacy

For this issue of Canadian Angles, I am focusing on the work of Simon Jackson. This past May, I had the opportunity to photograph with Simon alongside his wife Jill and my friend Kenna Klosterman from Creative Live in Jasper National Park and Mt. Robson.

Simon has dedicated his life to finding a better balance between the needs of people and nature. At the age of 13, Simon founded the Spirit Bear Youth Coalition in the quest to unite the voice of young people to save Canada's endangered white Kermode or spirit bear. Through the Youth Coalition, Simon helped raise international awareness about the plight of the rare bear, building the organization into the world's largest youth-led environmental movement, with a global network of more than 6 million. After almost two decades of work, the spirit bear is now saved, with its last intact habitat having been protected through one of the largest land protection measures in North American history. Today, as the co-founder of the Ghost Bear Institute and its signature project, Nature Labs, Simon is working to advance nature literacy.

Here is our in-person interview, conducted by Kenna Klosterman.



Photos from the
Simon Jackson
Nature Collection





Simon where are we? Why are you here?

I'm here with my wife, Jill Cooper, in the heart of Canada's Rocky Mountains: BC's Mount Robson Provincial Park, to create the stories that will form that backbone of Nature Labs – an innovative, virtual high school textbook that allows students to use nature as a real-world example of class lessons.

What sparked your passion for nature?

When I was young, my parents couldn't afford exotic vacations, but they always made time to take me camping; to show me my world. Before one of our longer trips across the American west, for my birthday, they gave me my first camera – a simple point-and-shoot. My parents wanted to ensure I would remember the sights I saw, and we saw many, but it was a grizzly bear sow with two cubs grazing in a far-off meadow in Yellowstone National Park that really captured my imagination.

Coming home from that camping trip, I was more aware of stories focusing on bears and it was one night on the news that I learned about the plight of Alaska's Kodiak bears and the plans being drawn up to develop their home. I wanted to help.



CANADIAN ANGLES

(Photos on these pages are by Michelle Valberg)



Elk – Our days were full photographing in Jasper National Park and Mt. Robson from sunrise to sundown. My mission was to find the right light to photograph elk. I used the backlight from the rising sun to create a mood and the rim light to outline the animal. Nikon Z7, 70-200mm lens.

I had a lemonade stand—raised a few dollars and wrote a few letters – and the bear was saved. It had nothing to do with me, but suddenly I felt that my voice mattered. I realized I could make a difference for the animals and places I loved, and at the heart of making a difference was telling the stories that could capture the imagination of the world. It was the start of a twenty-year journey to give that rare bear a voice.

What did you do through those 20 years?

I got involved with the spirit bear at 13, starting with asking students at my school to write a letter to the premier of BC requesting the bear be saved. Though we mailed 700 letters, we didn't save the bear! I began to realize that much more work was required

and that to succeed we needed to build broad support across ideological divides. We had to be innovative and use economics, not just science, as a tool to solve the issue. Although it took far longer than I imagined, today the spirit bear is truly and meaningfully saved – and we did so with the support of more than 90% of British Columbians.

Where does visual storytelling come into the successes you've had?

Most people will never be able to see the spirit bear in person. Yet to spark a movement, individuals must feel a sense of ownership of the issue. Storytelling – visual storytelling – is the best tool we have to convey emotion and connection to a world we have little understanding of and may never see for ourselves. Being able to capture photos – slides, at the time – and present them with a compelling, positive message that could resonate with young people the world over is how we created a coalition that numbered greater than six million. With each student who saw a photo and heard the story of the spirit bear and took ownership of the issue, the bear's voice grew louder and more diverse than I could ever have imagined. I didn't save the spirit bear. Millions of people who were willing to be inspired by an idea that we could do better, ensured a place for the bear on our planet for generations to come.

Tell me how we can help the spirit bear...

The spirit bear wasn't the most pressing issue facing the world. It was important, certainly, but when it comes to safeguarding our biodiversity, there are too many issues to count. We need a new generation who can act with a foundation of nature literacy in order to create a more thoughtful society that will strive to balance the needs of people and nature. We need to expand on what students learn in their primary years to help them carry forward an understanding and appreciation of nature. If the Youth Coalition taught me anything, it's that any vision for change must start with a story. For Nature Labs, a student's journey on the platform will begin with the story of Mt. Robson's most dominant grizzly, Chocolate. With a partially paralyzed lower back caused by being hit by a semi-trailer, he uses water to



Simon and Jill review a map at their campsite as they continue their quest to find Chocolate - the grizzly bear who was the main character for Nature Labs.



navigate his land in order to manage his pain and maintain his dominance. It's an incredible, unexpected story of resilience that – we hope – will force students to rethink what they know about nature and realize that our natural inheritance isn't just a unit for science class – it's social studies, it's language, and it's art. We want this story to act as a metaphor for all that we have and all that we stand to gain by working together, through every discipline, to write the next chapter of Chocolate's story. And Chocolate's story is Canada's story. His future, our future, will be determined by the future each of us creates.

What have you learned from Chocolate's story about resilience?

I think our greatest lesson from Chocolate is to try. Don't quit. Keep going.

Eagles Nest

An eagle's nest, at Medicine Lake in Jasper National Park. I used the Nikon Z7 with a Nikkor 800mm lens - fortunately we had a glimpse of the new born chicks. I composed a vertical shot to draw the viewer in and up to the eagles.



Keep trying. This bear is living in incredible pain, yet remains patient in the face of aggravations like people and traffic and railways. For all of the times we feel pessimistic and hopeless about our own life or about our world, Chocolate helps us believe that there is still hope.

Tell me about this term nature literacy.

Being nature literate is understanding why nature matters to each of us every day; why we're all interconnected and so too is every action we take. We are all part of a global ecosystem, made-up of mini ecosystems, inclusive of the communities where we live. If we come together as a community and work together as a community, we can help each other think critically, act creatively and demand better of ourselves and our world in all that we do.

How can people follow and support what you are doing?

If you believe in the vision and you want to see what we're creating, join us! We can't do this alone. Be a part of this story by becoming a patron for Nature Labs at patreon.com/NatureLabs. Of course, you can learn more at NatureLabs.ca.

Simon, thank you so much for sharing your story.

Goats and Glaciers

This landscape was photographed at Goats and Glaciers lookout with the Nikon Z7 and the new 14-30mm S series lens.

Mountain Goat

We waited six hours to photograph the mountain goats in Jasper. They didn't make an appearance so we went back the next morning and thankfully they came down to the side of the road and we were able to capture them. The wait was well worth it!



PICTURE Postcard Images

Capturing the colours of autumn can lead to the creation of magnificent images. Here are few photography tips to help you get vivid, postcard-like photographs at home or while travelling on your next adventure.

BY KRISTIAN
BOGNER

It's all about the Colour

I often hear comments that people love the dramatic saturated colour they get with their new cell phone cameras. That may be fine if the phone is all you have at hand to record the scenes of autumn... but think of how spectacular those tiny images could be if you used a camera system that lets you bring out the very best image quality under these magnificent conditions!

Many photographers don't know they can capture the incredible saturated colours of autumn by tweaking a few settings right in their DSLR or Mirrorless Camera. On my Nikon cameras, I increase the saturation in the Picture Control Settings menu to +2 or +3. I usually use the Standard profile, but if I want even more colour I use the Vivid profile but reduce the contrast by -1. Seeing your images nicely saturated and full of vibrant colour while shooting can really get you excited about the shot. Not only can this positively impact your shooting experience, but it can also save you time enhancing your images on your computer.

Look for contrasting colours to fill your frame to create even more impact. Colour can change the mood of your shot, and you can change the warmth or coolness of a photo by adjusting your white balance settings. Try the cloudy setting to warm things up, or switch to incandescent to give your landscapes a unique early morning blue look. Experiment with saturation, contrast and white balance on your next shoot and watch your images pop—just remember to reset the white balance to your usual preference so you don't have an unexpected surprise during your next portrait assignment!

Three Sisters Morning Brilliance

A splash of brilliant morning colour on Three Sisters Mountain. I had my picture control settings set to full saturation in standard mode for this one. This colour and alpenglow don't last long, so get to your location and set up early. I used my tripod for this shot and it is one image shot in RAW for anyone wondering. I used a really low ISO and longer exposure time to smoothen out the water and clouds a bit.
Nikon Z 7 with Nikkor Z 24-70mm f/4, f/11 at 2.5 seconds, ISO 50.

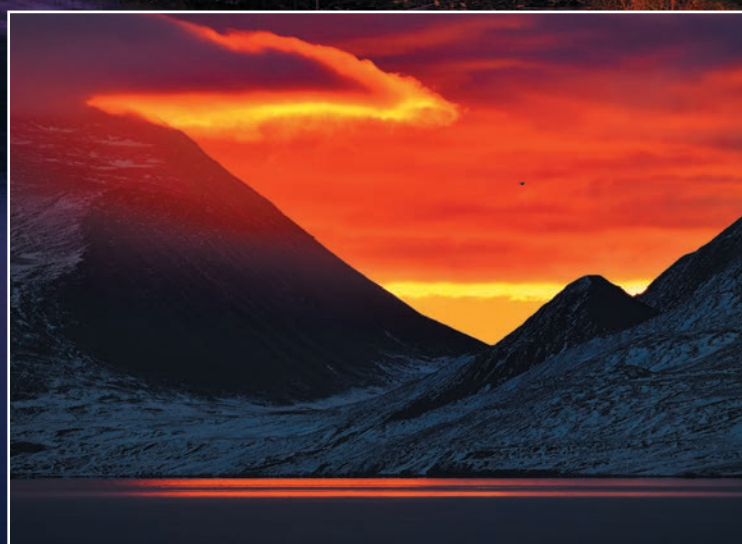


Arctic Sunrise

This was just a spectacular sunrise from the water. I used a 600mm lens which created a nice subtle flare and gave me a unique perspective on the mountains. Don't underestimate longer lenses for fantastic and different-looking landscapes.
Nikon D850 with 600mm lens handheld, f/6.3 at 1/1000 second, ISO 1250.

Lead the Viewer

Most great landscapes have depth – look for scenes with a distinct foreground, middleground and background to draw the viewer into the image. This is often achieved with a wider lens choice, but not always. The important part is that your composition and focus point lead the viewer on a journey into the image. Negative space, leading lines, and the rule-of-thirds are some examples of ways to further direct your viewers' attention. Having a sharp focus point and a level horizon line are also critical elements of a good landscape image, so I use virtual horizon overlay and single point autofocus settings in-camera.





Moraine Lake Glow

Moraine Lake was at one time on the back of our Canadian \$20 bill. It is a wonderful location, but getting a blue sky day and perfectly still water can be tricky. In this instance I was creating an 8K timelapse, but I still wanted to be able to use any single RAW images at full res, so I used the intervalometer to take a shot every few seconds. This also made finding a shot with really flat water and the sunlight glow on part of the water easier. *Nikon D850 with 20mm lens, f/9 at 1/160 second, ISO 100.*

Lighting

The key to a great photograph is always lighting. Light is what we use to paint our photographic canvas! Early morning and evening light are usually the best for landscapes because the light is lower and warmer. Before sunrise and after sunset the sky can turn amazing colours. Here in the mountains we get amazing alpenglow which really adds a focal point.

Set up a tripod and be patient after the sun sets to see how the sky changes colour, and try some longer exposures. Experiment with light-painting your scene with a flashlight or use flash over a long exposure for an interesting effect. You can shoot multiple exposures on a tripod to blend in post or with in-camera HDR.

Digital Darkroom Finesse

My personal motto is "Excellence-in... Excellence out – get it right in-camera". You can certainly "fix" things like straightening your horizon line and saturating, white balance, etc.

Slains Castle

Slains in Aberdeen, Scotland was an incredible location. I was lucky to have dark skies and sunlight on the Castle and foreground rocks, along with sharp edge-to-edge detail with my new Nikon 14-30mm S lens on my Z7! It was my favourite lens in Europe.
Nikon Z 7 with 14-30mm S lens, f/11 at 1/400 second, ISO200.



after on your computer, but for me that takes some of the joy out of the photographic experience and means I have to spend a lot more time on the computer doing unnecessary corrections. The more I get perfect in-camera, the less destructive my enhancements will be, and the better the final image will appear.

While getting everything just right in-camera is a goal, there are some fundamental "darkroom" techniques like burning and dodging with either the burn/dodge tool or a soft light layer mode and a soft brush, that allow you to darken the top or bottom of the image and any spots that need toning down. You can also "paint in" a few strokes of brightness to add some brightness/contrast to midtones and highlights. This can really add to the impact of the image. I remember seeing an Ansel Adams exhibit in New York City many years ago... I was fascinated to look at his original prints up close and see all of the burning and dodging he did in the darkroom. Even if you are a master with your camera, there is still mastery required in the finishing touches, whether you use a traditional darkroom or a digital one.

You can experiment with adding vibrancy to your image. You may also try painting in a few spots of saturation with the saturation brush. Make sure that you work on a separate layer or with the brush opacity turned quite low and build the effect. Try using Adobe Camera RAW or your camera's proprietary software to increase your dynamic range by brightening the shadows and darkening the highlights. Many new cameras have an outstanding range to their RAW files, but make sure you zoom in to 100% and assess the dynamic range enhancement to see if it is increasing noise to acceptable levels or not for your specific camera and RAW file. Remember—"Less is More"... for that reason I usually do any adjustments or enhancements with an adjustment layer or a copy layer, so I can fade the opacity back afterwards and soften whatever enhancement work I have done.

I hope these tips will help add some picture postcard impact and excellence to your next landscape or travel shoot.

Sign up for a weekend course with Kristian Bogner in the Canadian Rocky Mountains or see more images, tips and Nikon Z series work along with shooting information on each photo at www.kristianbogner.com or Instagram: [@kristianbogner](https://www.instagram.com/kristianbogner)



The Cliffs

I had to climb down much further than the rest of my group and carefully hold my Z 7 out over the edge to get this shot. I have virtual horizon showing on my screen so that I can properly line up the horizon line for shots like this one. I am thrilled with the ability to shoot at 14mm for shots like this. Notice there is a large bird in the shot which gives it an additional element of interest. I will often try to look for a human or wildlife element like this to include in my composition.
Nikon Z 7 with 14-30mm S lens, f/9 at 1/500 second, ISO 200.



Puffins

Puffins are absolutely adorable to watch and photograph. We had a spectacular opportunity to shoot them on a recent Adventure Canada trip in Scotland and here is one of the images. The lovely purple flowers and rolling green grass really added to the feel of this image. I used the new 500mm PF lens and was able to shoot handheld the entire time with ease. Puffins can move very quickly so I was shooting at 1/1600 second and faster to ensure sharp results.
Nikon Z 7 with 500mm PF lens, f/5.6 at 1/1600 second, ISO 400.

Photographing Waterfowl

Gregarious, resourceful and well-adapted to human influences, waterfowl are among the most visible of all birds. For nature photographers, they can make animated, colourful and cooperative subjects.

As a family group, waterfowl includes all ducks, geese and swans. From majestic Trumpeter Swans with a wingspan of 2.4 metres wide, to the diminutive Bufflehead, slightly more than 34 centimetres long, they've evolved to be incredibly diverse, especially in size, shape and colour.

Photographing waterfowl follows the same techniques you'd use with any other life forms. Most important however is gaining knowledge about them. Don't head into the wilderness blind. Instead, learn about migratory routes, staging areas, feeding locations and the timing for when they're most active. Studying their behaviour will increase your chances of catching them in action. During the breeding cycle in spring and summer look for tame adults caring for young. Be aware of huge flocks passing overhead during migration periods. Memorizing individual species calls will also make you more efficient in the field. There's plenty of information available regarding waterfowl in your specific area. Check the internet, your local library or your local nature and camera clubs.

Look for waterfowl almost anywhere and anytime. From coast to coast to coast in Canada, and in many different types of habitats, they even occupy extreme High Arctic regions. During a harsh Canadian winter, hardy waterfowl find refuge where there's open water.

During spring and fall migration, they sometimes form enormous flocks that number in the hundreds of thousands. Goose migration along several of Canada's flyways ranks among the most dramatic natural phenomenon in the world. Nothing in nature compares to the spectacle of these great flocks, especially as they explode into the sky with their thunderous wingbeats.



Adult male Wood Duck – Ottawa, Ontario

This drake Wood Duck was photographed in the month of May, just before molting its feathers. In summer, most ducks go into an eclipse plumage that causes the males to lose their vibrant colours. They molt again in fall retaining their colourful plumage into the spring.

Nikon Z7 Mirrorless, AF-S Nikkor 500mm F5.6 PF ED VR, 1/1000 second, f/7.1, ISO 800



Adult Whooper Swan – Iceland
Look for lines, patterns and curves in all your subjects. When you find a cooperative bird, manoeuvre into position to capture images like this adult Whooper Swan in perfect sunlight complete with reflection and curved neck. *Nikon D500, AF-S Nikkor 200-500 f5.6 VR zoom, 1/1250 second, f/8, ISO 200.*

TONY BECK • WILDLIFE TECHNIQUE

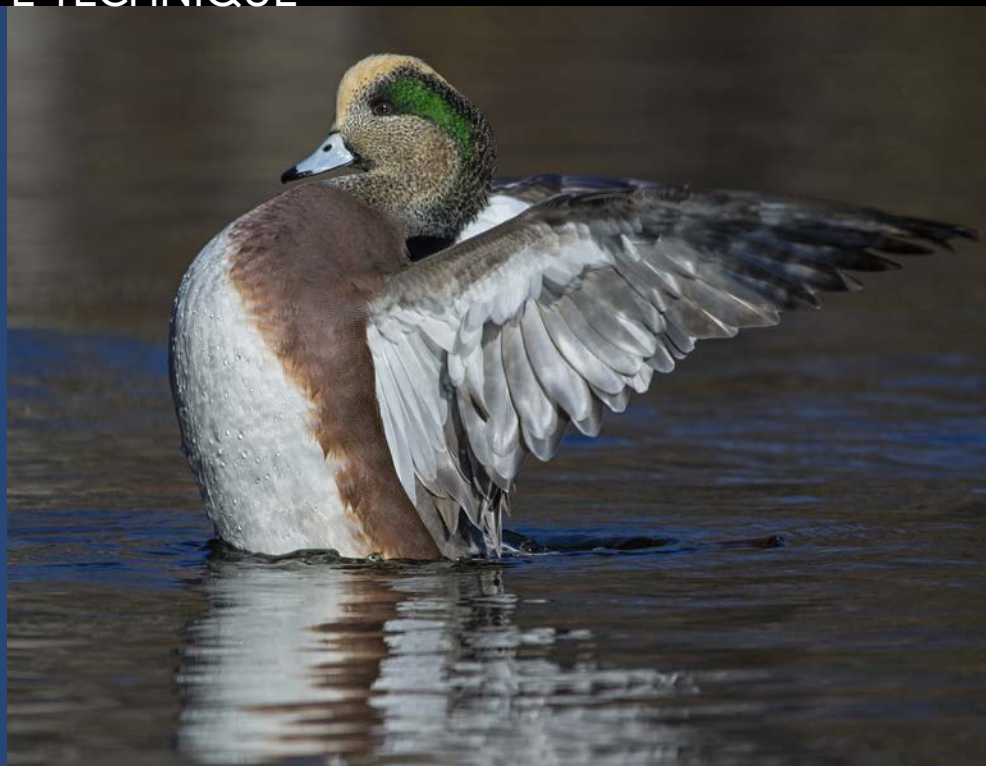
It's difficult to tell the gender of swans and geese. They basically look the same throughout all seasons. Male ducks however, typically wear colourful plumage characters while the female looks more cryptic or plain. Most waterfowl molt in summer when for a few months, the males look as drab as female or young of the same species. To capture vibrant images of iridescent drakes, look for them from late fall into early spring when they wear their freshest feathers.

As the name suggests, waterfowl are most comfortable when water is close by. The chicks move off the nest almost immediately after hatching, then taking to the water without hesitation. Outside the breeding season many feed in open grassy fields or harvested farmland. Some prefer to meander through marshes, swamps and other wetlands. Others dive for various foods deep below the surface of a lake, pond or river. The easiest ones to approach are those that become used to humans in park-like settings, even those in our largest cities. In the wild however, it might be best to conceal your presence as you try to get close.

Thankfully, throughout the continent, there are conservation groups creating and maintaining significant wetlands. Many have boardwalks, trails and photography blinds that can potentially bring you close enough for good photos.

Adult male Northern Pintail – Ottawa, Ontario

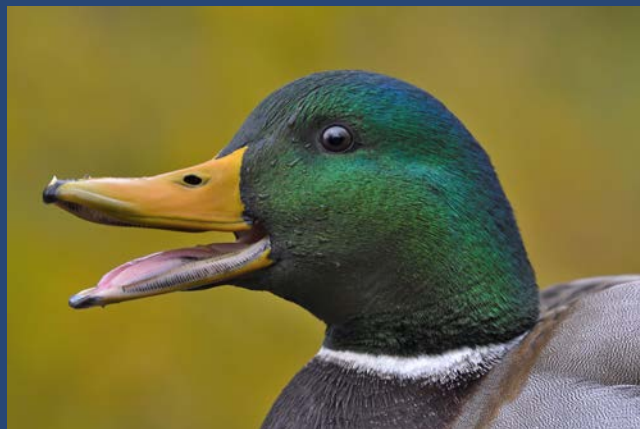
When they're at rest, most waterfowl remain low. Wildlife portraits have more impact if the photographer gets down to their eye level. *Nikon D7200, AF-S Nikkor 200-500 f5.6 VR zoom, 1/1000 second, f/7.1, ISO 200.*



Adult male American Widgeon – Ottawa, Ontario

By carefully observing waterfowl behaviour, you'll learn to anticipate their actions. I watched this drake American Widgeon preening its feathers – a common grooming behaviour for all birds. Anticipating some action to follow, I was poised and ready to capture this image of the bird flapping its wings. *Nikon D7200, AF-S Nikkor 200-500 f5.6 VR zoom, 1/1000 second, f/8, ISO 200.*

Although waterfowl activity occurs during any hour, they're mostly active in daylight. They sometimes form large communal roosts around ponds, shorelines and various wetlands. If you want to catch some flight action, be in position with your camera at these roosting sites before dawn, or a few hours before dusk. When they're not flying, they normally rest on the water or land. For the best angles, it's best to be on the same level as your subject. You can't be afraid of the water if you want good shots. Dress for wetlands, get down as low as you can and expect to get dirty. Slow-moving and quiet boats might help you approach a raft of waterfowl sitting on the water surface. For adventurous types, hip waders will get you into deeper water, but make sure you keep your equipment dry. For most situations however, waterproof boots are all you need.



Adult male Mallard – Ottawa, Ontario

Common waterfowl like this beautiful drake Mallard, are easily located in busy city parks throughout the northern hemisphere. They've adapted to human environments, and are often easy to photograph. *Nikon D500, AF-S Nikkor 200-500 f5.6 VR zoom, 1/640 second, f/7.1, ISO 1600.*

Even though many waterfowl are large and tame, a telephoto lens of 300mm or longer will help you fill the frame.

For razor sharp birds in flight, put your auto focus on continuous, pan with the movement of your subject, and keep the shutter speed as fast as possible. I recommend 1/1000 of a second or faster.

Unleash your creativity. Some waterfowl have bold and showy plumage, especially the adult drakes. If you get close enough, look for repeating lines, curves and patterns in the feathers. Look also for interesting lines and shapes in migrating flocks. Consider filling the frame with as many individuals as possible. To capture the magical effect of blurry wing beats, try panning with a slow shutter speed of 1/15 of a second or slower.

Waterfowl are considered game birds. Be aware of hunting seasons in your area and take precautions accordingly. Fortunately, photographers get to shoot birds any time they want, provided they use a camera.



Adult breeding male Ruddy Duck – Kindersley, Saskatchewan

Ruddy Duck is a common species in Western Canada. Unlike most waterfowl however, male Ruddy Ducks molt into their most vibrant colours during summer. With its tail cocked up and its neck curved back, this courting male was displaying for a nearby female. *Nikon D7200, AF-S Nikkor 300mm F4 and TC14E teleconverter, 1/1000 second, f/8, ISO 200.*



Adult male Common Eider – Iceland

Look for different perspectives. This adult male Common Eider struck an unusual pose when it turned around to make eye contact with me. *Nikon D500, AF-S Nikkor 200-500 f5.6 VR zoom, 1/1250 second, f/8, ISO 400.*

Adult male (drake) King Eider – Nunavut, Arctic Canada

Some waterfowl can handle extremes like those found in the Arctic. If you want to photograph spectacular birds like these drake King Eiders, you'll want to visit coastal areas in Canada's north. *Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1000 second, f8, ISO 200.*



FLASH 101

BY WILL PRENTICE

Perfect Lighting for Perfect People

I took the images of my granddaughter Cassy with my Nikon D810 and Tamron SP 85mm f/1.8 lens using a broncolor Move with Beautybox 65 as a key light and a Siros 800 L with broncolor 85cm soft silver umbrella, metered with a Gossen Digisky. All images were taken at f/8, 1/250 second, ISO 64.

Our job as portrait photographers is to make our subjects look their best. If you want return customers, you need happy customers. Let's be honest – the average Canadian doesn't have the figure of a supermodel, although we're all pretty darn attractive. Some of us are slender, some used to be slender. Some wear glasses, some have attributes they prefer to hide. We are all different and we are all perfect in our own way. There are ways we can help record this perfection by managing light correctly. If knowledge is power, then you'll be "Super Photo Dude/Dudette" after this issue.

Short Loop Light

Short loop light creates a nice shadow around the nostril and a shadow under the chin to separate the head from the neck. Facial features will have soft shadow definitions.



In a previous issue, we looked at how lighting direction and height can affect your image. In this issue, you'll learn how to use that to your advantage. Let's quickly review the common lighting patterns:

- Broad lighting, where you light the side of the face closest to the camera,
- Short lighting, where you light the side of the face farthest from the camera,
- Flat lighting, where you light each side of the face equally,
- Split lighting, which lights half the face,
- Rembrandt lighting, which creates a triangle of light under one eye,
- Loop lighting, which creates a defined "loop" shadow around the nose, and
- Butterfly lighting, which creates a "butterfly" shadow under the nose.

Most of the tips and techniques in this article apply to indoor photography, as it's a lot easier to control light in a studio. However, if you are shooting outdoors, you can still apply a lot of what you will learn.

Choosing the Best Lighting Pattern

Let's start simple – short lighting is the most suitable lighting pattern for most people, no matter the shape or size of their face. Short lighting flatters men, women and children. One of the keys to perfect short lighting is a nice soft large fill light for the near side, as your key light is illuminating the far side of the face.

If your subject has a few wrinkles and is self-conscious about them, use flat lighting. Flat lighting could be set up in any lighting pattern. The easy way to setup flat light – you're



Flat Light

Flat light removes shadows and definition – it's most noticeable around the nose. Flat light can help reduce the appearance of blemishes and wrinkles.



Rembrandt Light

Very contrasty with dramatic shadows, Rembrandt light highlights a face's character. Dimples and creases are more defined.



Split Light

This very harsh lighting pattern, with hard shadows, doesn't work as well on young faces as it paints shadows all over a face. Try this lighting pattern on an older person to help bring out their character.

eliminating most shadows on their face. You risk losing the dimensionality of the face as the nose and eye socket shadows get filled in. Instead of metering both lights to be perfectly equal and lose all shadows, I prefer to use two different light shapers – an Octabox for key and an umbrella for fill – and I meter the fill about $\frac{1}{3}$ to $\frac{1}{2}$ stop less than the key. This leaves some shadows, but they are certainly softer and less defined.

For older faces with lots of character – those who embrace their laugh lines – choose split or Rembrandt lighting. These are more dramatic light patterns that help define features and character lines with shadow. You can

adjust your fill up or down to control the amount of shadow. With split lighting, you're only illuminating half the face. Short split lighting is preferred to broad split lighting. Rembrandt lighting requires that perfect triangle of light below the eye on the shadowed side of the face. Again, short lighting is preferred.

Loop lighting creates a "loop" shadow around the nose. Many photographers may refer to "Short Loop Lighting" as their "go to" – it means they are short lighting the face and creating that shadow loop.

Butterfly lighting works very well on slender and oval faces. It's also preferred by most female fashion photographers as it will reduce a lot of shadows. One of the things I like about butterfly lighting, even with certain men, is it helps define the jaw line and diminish some of the extra chins we tend to accumulate as we get older. It is important to use some fill for the neck area, as you don't want a nice bright face floating in the image.

Butterfly - no fill

With my main light positioned high and centred, I get a beautiful light that creates a classic butterfly shadow under her nose and a dark shadow under her chin.



Butterfly - flat fill

Even output from both lights, along the same centre line to your subject, adds some fill to the neck but also removes the definition along the chin line.



Butterfly - Correct

I prefer a 2:1 ratio for my butterfly lighting – I want a touch of fill to lighten the neck, but the key is to retain that jaw line.



FLASH 101

**Glass glare**

The nemesis of many photographers, glass glare (the reflection of your light source in their glasses) can usually be fixed in two ways.

**Glass glare - almost fixed...**

A quick fix that usually works to remove glass glare is to raise the light that caused the glare. I can tell from the shape and position, it was only my main light that glared, so I raised it 12 inches. If I raise it any higher, I may get some unflattering shadows

**Glass Glare fixed**

I corrected most of the glass glare by raising the light, but the little bit left required a slight pose adjustment. I had Cassy lower her chin.

The Least Flattering Lighting Pattern

Broad lighting is the least flattering lighting pattern for most faces. When people say the camera adds ten pounds, it isn't the camera; it's a bad lighting choice. An average face, not a slender model's face, will look much wider and heavier when broad lighting. Compare the images here and decide for yourself, now that you know a bit more about lighting patterns.

Broad Light

Broad light, lighting the side of the face closest to the camera, widens the face. It can work on smaller or oval faces, but square faces like Cassy's look wider. Dimples and other facial features can appear darker and more defined



Lighting Tips for Tricky People

I've shared some tips for people with wrinkles and extra chins. What about people with glasses? Eyeglasses can be some of the trickiest objects to light properly. One of the times I ALWAYS use my modelling lights is when someone wears glasses. You should be able to see that nasty reflection glowing in their glasses just by using modelling lights. This allows you to tweak your lighting to eliminate or reduce the "glasses glare". One caveat – some of the lens coatings to defeat glare may not appear until the full light from your strobes is triggered.

Check which light is causing the glare. Is it your key light or fill light? Once you've identified the offending light source, you can move your light or move your person. This article is on lighting, so let's move the light! Usually, you can simply raise your light and angle it down a bit. In some extreme cases, you may need to change the lighting pattern you wanted and move from a short loop lighting pattern to split lighting and add a bit more fill.

Next issue, I will expand on these lighting tips for perfect people by sharing "Perfect Posing for Perfect People". Practice your lighting patterns and feel free to share on our Facebook page and Flickr, using the hashtag #perfectlightingforperfectpeople and tag PHOTONews Canada!

Catchlights

Bonus Tip! You want catchlights in the eyes! The shape, size and number of catchlights is dependent on how many light sources you use.

Catchlights add life to your subject and a sparkle to their eyes. More than one catchlight is okay. What's not okay is removing the catchlights! Repeat after me "I will never remove catchlights!"



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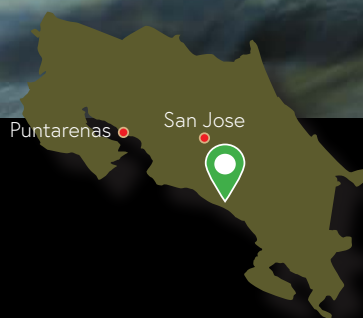
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BEHIND THE SCENE
BY MATHIEU DUPUIS

Nauyaca Falls

On a twelve-day photo mission in Costa Rica, I listened to the rain fall from the balcony of the small rented house in the jungle. So far, luck had smiled on me! Despite the rainy season that runs from May to November, the right light appeared briefly every day, so I could achieve my visual goals. This was a race against time because the book I had been assigned to illustrate had to go to press shortly after my return. The creative team would be eagerly awaiting these last images.

This natural wonder is one of the most beautiful waterfalls in southern Costa Rica.





During the rainy season from May to November, the vegetation is very lush.



On the beach, not far from Ojochal.

COSTA RICA

BEHIND THE SCENE

I took a quick look at my shot list. I could finally see the end of this expedition in the middle of the jungle, carried out in a heat of 40 degrees Celsius with a humidity level of 80%.

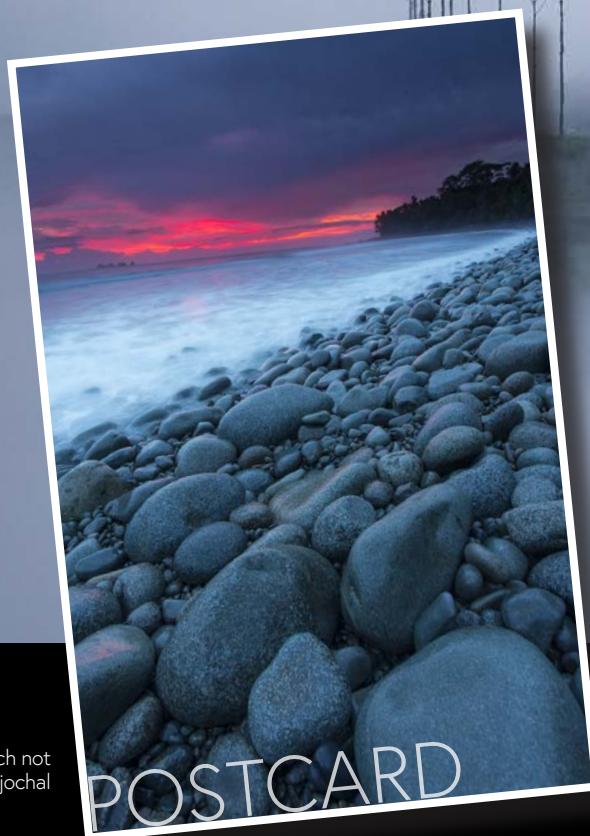
It had been a memorable assignment - I even met the fearsome Iron Snake.

To recover from my strong emotional reaction to the pressure of the trip, and the unbearable heat of the previous day, I decided that a day at Nauyaca Falls would be well deserved. But I was hesitant. It takes a few hours on horseback to get there. The guide offered me an alternative, namely to charter an old Toyota 4x4 from the 1980s. I accepted this suggestion with considerable relief, and the departure was set for 9:30 the next morning.

When we arrived at the rendezvous point, Fabian, our guide, was waiting for me and my fellow travelers. The ride was bumpy, but the view was superb from the box of the pickup truck. This small vertiginous trail on the mountainside put our driver's talents to the test. In the descents, we slipped. Uphill, we got bogged down in the mud. Fabian told me to tap on the tin roof of the vehicle if I wanted to stop to take some pictures, but I was too eager to get to the falls.

Fabian finally shut down the engine, and showed me the trail to the falls. At the most rapid pace I could manage in the tropical heat, I took the lead in order to have the falls to myself for a few minutes. I was walking down the trail in the torrential rain. I could feel the thundering water that confirmed that I was getting closer to my goal. With every few steps I heard the dull rumble of the powerful falls building in volume. When the falls came into view, I was more than a little intimidated. It's huge! I cautiously entered the river current to set up my tripod. Just when I was ready to press the shutter for a first photo, a ray of sunshine appeared and lent a touch of magic to this natural wonder. It was an indescribable panorama!

Morning fog in the mountains.



Sunset on the beach not far from Ojochal



COSTA RICA

Trip the Night Fantastic!



Moonlight Dancer. Denis Rule, a professional commercial photographer from Ottawa, Ontario, photographed this dancer using a Nikon D4 and 70-200mm f/2.8 lens at 70mm, f/13, 1/100 second, ISO 200. Lighting was from a setup using three Aurora 600 Pro strobes. The key light with the Aurora Firefly XL 48" octobox on camera left just behind the model, light #2 with a 7" reflector and a 30 degree grid is camera center behind the model. Light #3 has a 20" narrow beam reflector and was placed on camera right.

The PHOTONews Autumn 2019 Challenge theme is "Trip the Night Fantastic!"

Your assignment: to hone your skills at night photography and lighting, we challenge you to explore the many sights and scenes that can be photographed between sundown and sunrise, using ambient light, time exposure, or a combination of natural and artificial light. The concept is to capture the world around you during the hours that are not normally associated with outdoor photography. Your subjects could include people, cityscapes, wildlife, or nature themes.

Your gear could include camera with or without flash, using ambient light or any type of lighting from simple setups to portable studio strobes.

You may submit images photographed prior to the Autumn of 2019.

The challenge is open to all Canadian photographers. Please enter by joining the PHOTONews Challenge flickr® group www.flickr.com/groups/photoneews-gallery/ and post your entries in the PHOTONews Autumn 2019 "Trip the Night Fantastic!" 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.

If you need help in posting your entries, please refer to this thread—How to upload and post your pictures— www.flickr.com/groups/photoneews-gallery/discuss/72157664701976982/

The contest deadline for entries for the PHOTONews "Trip the Night Fantastic!" Challenge is October 15, 2019.

You may post up to 5 images per week in the "Trip the Night Fantastic!" Challenge.

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

See your pictures in print!

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

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Focal Length: 17mm Exposure: F/4 1/2500sec ISO: 160



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