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PHOTO NEWS

30 YEAR ANNIVERSARY

VOLUME 30, NO.3 / AUTUMN 2021 / $6.98



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Master of Light

MATHIEU DUPUIS
Kitikmoet -The True North!

DESTINATIONS – DR. WAYNE LYNCH
Photographing Owls

LEAH DEN BOK
Humanizing the Homeless

FIELD TESTS

MICHEL ROY
Laowa FF II Argus 35mm f/0.95

MICHELE GRENIER
Tamron 150-500mm f/5-6.7

PLUS:

TONY BECK
Nuts about Macro!

BLACK & WHITE IMAGING
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and more!

Photo by Christopher Dodds

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by Norm Rosen, Editor | *editor@zakmedia.ca*



The Bucket List

With the world starting to return to a reasonable state of normalcy, it's time to shift your photo enthusiasm into high gear and catch up on the creative projects that have been on hold since the pandemic began.

From my perspective, there are several projects that are on my "bucket list". I have been thinking about taking a long hike with a 500mm lens, to capture an image of an elusive cardinal that has been laughing at me for several years. On my hike, I will also bring an ultra wide-angle lens to shoot some landscapes and forest canopy images.

I have also been working on my portrait techniques, emulating the classic style of Yousef Karsh, and the Hollywood images of Cecil Beaton – it's an adventure in black & white photography with a side course in studio lighting – a project that has been ongoing for years, but put on hold while my favourite models have been socially distanced.

I have been putting off some self-assignments in night photography, and these remain on the bucket list, for the evenings when I have the energy to head out with my tripod and some serious camera and lighting gear. I am also planning to hone my video editing skills with some projects that are just waiting for some b-roll footage and a few title shots.

That's what's on my bucket list for the Autumn of 2021 – your list could include some of the subjects our PHOTO*News* creative team have focussed on to prepare this issue – perhaps a foray into the wilderness to capture owls in flight, along the lines of the Wayne Lynch column in this issue; or an experiment with filters, following the suggestions of Kristian Bogner. You might want to transform common scenes into fantasy images, in the style of Viktoria Haack, or go nuts for macro photography with Tony Beck. There are so many fresh ideas for creative imaging in this issue – I am sure you will find many ways to keep busy for the next few months!

With the supply chain starting to ease up, and the world returning to the fast pace of modern life, many camera and lens manufacturers are introducing exciting new equipment. We asked our team to field test some of the new lenses, and the results are stunning – advances in optical and electronic technology have certainly enhanced the quality and versatility of these new products – *is it time to upgrade your arsenal of optics?*

If this is your first encounter with PHOTO*News*, please take a few minutes to visit our website at **www.photonews.ca** where you will find a wealth of photographic information to complement the magazine content, as well as a library of archived issues, available in both French and English editions. At the website, you will be able to sign up for our FREE PHOTO*News* FLASH newsletter – now produced monthly to provide readers with entertaining, informative, and inspirational content. To experience the multi-media aspects of photography, we have added new content to our YouTube channel **www.youtube.com/photonewscanadatv** and there has been a flurry of activity at our interactive flickr® group at **www.flickr.com/groups/photonewsgallery/**.

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PHOTO*News* Volume 30, Number 3 / AUTUMN 2021

ON THE COVER: Christopher Dodds photographed this American Bald Eagle (Haliaeetus leucocephalus, Pygarge à tête blanche) at Kachemak Bay, Alaska. 400mm f/2.8, ISO 2,500, f/2.8 at 1/5,000 second.

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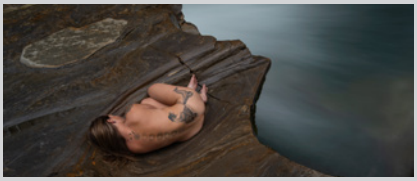
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Contributors

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VIKTORIA HAACK is heavily influenced by the beautiful environment that surrounds her. She brings a unique perspective to her photography.

CROMBIE MCNEILL built a career as a photojournalist covering assignments from travel and sports to Royal visits, high fashion and civil wars. He has been a photography instructor at several colleges, and The Nikon School. His publication credits include National Geographic, Time, Life, Sports Illustrated, Macleans and more... The National Archives in Ottawa anticipates that Crombie McNeill will be credited as one of Canada's most significant photographers.

KRISTIAN BOGNER is a commercial photographer and a Canadian Nikon Ambassador. Check out Kristian's blog at kristianbogner.com and Instagram @kristianbogner.



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This versatile all-in-one zoom enables photography of beautiful natural scenery, urban landscapes, impressive buildings, restaurant interiors, city night views and more while traveling, without having to change lenses—or changing your distance from the subject when composing. It has a groundbreaking fast-aperture and utilizes the linear motor focus mechanism VXD (Voice-coil eXtreme-torque Drive), thereby achieving high speed, high precision autofocusing. The innovative lens design enabled us to greatly improve the lens's grip and functionality and includes a Connector Port on the lens barrel. The port enables users to apply the TAMRON Lens Utility™ to easily customize functions and update firmware. The 35-150mm F2-2.8 allows photographers to shoot at the common focal lengths frequently used when creating art while traveling, from the wide angle to normal, semi-telephoto, and telephoto—and anything in between.
For more information please visit :
www.tamron.ca/product/35-150mm-sony-a058/

28-75mm F/2.8 Di III VXD G2 for Sony full-frame mirrorless



The 28-75mm F/2.8 Di III VXD G2 (Model A063) 2nd-generation high speed zoom lens is a fast-aperture light weight and compact standard zoom lens for Sony E-mount full-frame mirrorless cameras. The successor to the 28-75mm F/2.8 Di III RXD (Model A036), the new lens delivers high definition and spectacular image quality.

Compact in size, but big on performance, the lens incorporates a new optical construction with 17 elements in 15 groups, including two optimally arranged LD (Low Dispersion) and GM (Glass Molded Aspherical) lens elements. Image quality at wide-open aperture has been significantly improved over the predecessor, offering extremely high resolution throughout the entire zoom range and from edge-to-edge of the frame. The fast, quiet AF drive, TAMRON's VXD (Voice-coil eXtreme-torque Drive) linear motor focus mechanism, delivers higher autofocus speed with greater precision – approximately twice as fast as the first-generation lens, with excellent focus tracking of moving objects and compatible with many camera-specific features like Fast Hybrid AF and Eye AF. The lens is ideal for shooting both still images and video in situations that demand low noise.

With an MOD (Minimum Object Distance) of 0.18m (7.1 in) at the wide end, and a maximum magnification ratio of 1:2.7, the lens gives you advanced close-up shooting performance.

The new A063 lens is compatible with the new TAMRON Lens Utility™.
For more information, please visit :
www.tamron.ca/product/28-75mm-sony-a063/

Tamron's new 18-300mm F/3.5-6.3 Di III-A VC VXD

Wide-angle through ultra-telephoto, this is an "all-in-one" lens for wide-angle through telephoto photography and video–the world's first 16.6x zoom lens for ASP-C mirrorless cameras, delivering exceptional image quality plus amazing close-focusing, and fast AF to capture any subject.

The new Tamron Model B061 is available for Sony E-mount and FUJIFILM X-mount.
For more information on this exceptional lens, please visit :
www.tamron.ca/product/18-300mm-b061/



Proprietary software tool TAMRON Lens Utility™ for lens function customization

TAMRON's Lens Utility software is originally and uniquely developed by TAMRON. Connect the lens to a computer via the optional TAMRON Connection Cable (USB Type A to type C). Users can customize functions and update firmware through the lens.

The functions of the TAMRON Lens Utility facilitate custom switch settings that let you set 2 focus positions and make the focus shift between A and B; Focus Preset to set your desired focus position and move the focus to the recorded point by a single press of the Focus Set Button; switch Focus Ring Function (Focus/Aperture): Switch Focus Ring Function from focus adjustment to aperture adjustment; and assign custom functions from the camera body. You can also change the rotation direction of the manual focus ring and choose the method of focus operation when using the focus ring.

For more information on this exceptional software, please visit : **www.tamron.ca/tamron-lens-utility/**





Get a Grip with Frio Photo!

A few years ago, Frio launched what many consider to be the best cold shoe available. Recently, Imaging Brands, the masterminds behind the impressive Tether Tools products, acquired Frio and they have supercharged the product line! Here are some of the coolest grip gear products for speedlights and other cold shoe accessories.

Frio Hold



Frio Hold connects anything with a standard shoe mount, such as speedlights, microphones, monitors and LED lights to any stand, rig, articulating arm or any other grip with either 1/4˝-20 or 3/8˝-16 mounts.

Frio Hold is more than just the shoe mount. It features a patented slide and lock system for security. If you´ve ever had a shoe mount release and watched your expensive gear hit the floor, you´ll understand why this is so important! This mount also reduces stress on the shoe locks on your accessories as you don´t need to clamp them down as tightly to know they´re secure.Frio Hold is included in every Frio product.

Frio Grasp



Available in two sizes (Mini and Bigi), Frio Grasp is one of the most versatile and useful pieces of grip for location work.

Grasp is a supercharged clamping system to mount gear on anything round or flat. The non-marking feet help hold your gear while the unique third supporting leg provides extra security. Grasp Bigi is stable enough to act as a mini-tripod for freestanding use! Mount your speedlight, LED light, remote trigger, or any other gear with a shoe mount almost anywhere on location!

Grasp includes Frio Arch and Hold. Arch is a ballhead mount with 360° articulation, plus an umbrella mount, while Hold is the "Best. Cold shoe. Ever".

Unlike competing products, Frio gear is made from aluminium (except for Hold). It´s robust and meant to handle the rigorous demands of on-location work.

For more information, or to order your Frio gear, please visit:
www.tethertools.ca/friophoto

THREE NEW THINKTANK ROTATION180® BAGS

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Rotation 34L Backpack
The mid-size backpack in the series



Rotation 50L+ Backpack

Rotation 22L and 50L+ backpacks offer many of the same features, with larger or smaller overall capacities.

ThinkTank Rotation 180® technology enables photographers to quickly access their camera without taking off the backpack–just rotate the integrated belt pack to the front of your body and your camera is at your fingertips. Snap the shot, slide the belt pack back in, and you´re on your way!

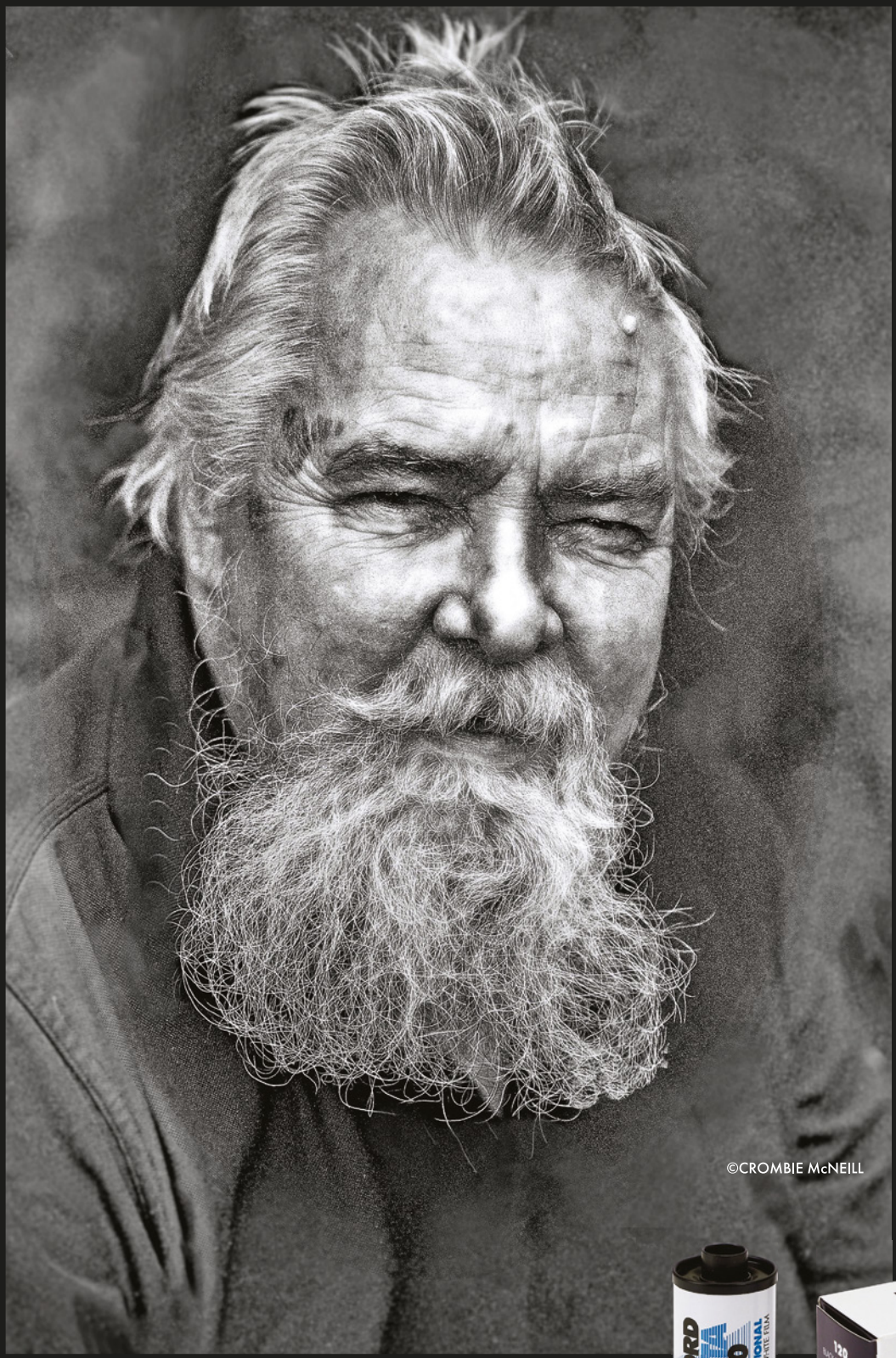
The Rotating belt pack offers multiple benefits – you enjoy immediate camera access: stowed-to-shooting in 3 seconds... you can keep your backpack on while shooting to maintain creative momentum, and you have the confidence that your gear is protected from the weather, thanks to DWR coated fabrics, zipper covers and belt pack elements barrier.

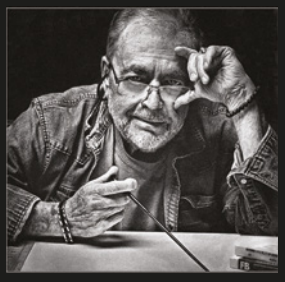
The Rotation180® series bags are really 2 bags in 1: Separate the belt pack and go light when needed. One-handed magnetic opening with zipper closure provides complete security.

The Rotation 180® 34L has an 8.5L Rotating belt pack, a front zippered pocket that fits up to a 13˝ laptop (unpadded) or a 3L reservoir, a jacket sized front stuff pocket, torso height adjustment that fits a wide range of body sizes, and a 10-point adjustable harness to fine tune how you carry your load. Your tripod easily attaches on the front and/or side panels.

With perforated, angular foam back panel for increased airflow and quick-dry, a top pocket for quick access to essential items, large side pocket that fits most 1.5L water bottles, and a waist belt to transfer weight from your shoulders to your hips, this is an outstanding choice for outdoor adventures.

For more information please visit:
www.thinktankphoto.ca/product-category/backpacks/rotation-series-backpacks/





CROMBIE McNEILL

A month ago I was presented with the glorious opportunity to complete my photo essay on street people which would culminate in an exhibition of 60 b&w prints and to top it off a book with 140 photos... positively wonderful! I needed a fresh start with 35mm negatives which would be technically superb when enlarged to 24"x 36", so the best emulsion was a must. After extensive testing Delta 100 was my choice not just for its nonexistent grain but for it's beautiful tonal scale and boy is it ever sharp!

Nikon F5 with Tamron 70-200 f2.8, Delta 100 film at ISO 125.
Processed in Ilford ID-11 diluted 1:1 for 11 minutes with very gentle agitation.

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By Michel Roy

Laowa FF II Argus 35mm f/0.95

The World's Fastest 35mm Lens...

PHOTO*News* asked me to put the new Laowa Argus 35mm f/0.95 through its paces in a series of situations that would challenge the design parameters of this fascinating new lens.

As a portrait, sports, and commercial photographer/videographer, and as a lifelong photo enthusiast, I could hardly wait for the lens to arrive so I could explore the possibilities of shooting with minimal depth of field – bringing stunning bokeh to my images... I was also intrigued by the opportunity to shoot low-light and night photos and videos at shutter speeds and ISO settings that few lenses have ever been able to facilitate.

If this is your first encounter with Laowa lenses, a quick visit to the website at **www.laowalenses.ca/** will provide an overview of the many unique and intriguing optics offered for today's full frame and APS-C cameras, including *Wide Angle Macro*, *Ultra Macro*, and *Smooth Trans Focus Lens*es for Canon, Nikon, Sony A, Sony FE, and Pentax. When you visit the website, take a few minutes to read the inspiring story behind Anhui Changgeng Optics Technology Co., Ltd – known worldwide as *Venus Optics* – the designer, engineer, and manufacturer of some of the most spectacular optics ever conceived. Just click on the "About Us" link, or click here to go directly to that web page: **www.laowalenses.ca/about-laowa/**

The company, founded in 2013 by a team of optical engineers who brought more than 20 years of expertise to the project, rapidly earned an enviable reputation for unique products manufactured with stellar quality. Year after year, lens after lens, the Laowa optics have earned awards and praise for their innovative approach to a wide range of photo and video assignments.



Wide angle magic at f/0.95 is great fun, Karen and this vintage Porsche are the focus points of the entire scene.

The new Laowa Argus 35mm f/0.95 FF is the world's fastest 35mm lens, and the widest f/0.95 lens available for full frame cameras.

The lens has a minimum focus distance of just 50cm (19.7"), a standard filter thread of 72mm, and weighs 775g (1.6lb). It feels solid and extremely well-made, with focus as smooth as silk and an aperture ring that has precise click stops *and* a switch to turn the clicks off for video assignments. The lens features internal focusing, and the focus "breathing" is barely perceptible – a major plus for video work. Above all, in my opinion, the bokeh is absolutely stunning!

It should be noted that this lens is FULL MANUAL, so no autofocus, no electronic aperture control, and no viewfinder read-outs... you change the aperture by moving a physical ring on the lens, and you focus manually, with most camera bodies providing focus confirmation in the viewfinder or on the LCD screen. For serious photographers and videographers, this is actually an advantage – you just take a split second longer to create an image that will bring the "WOW factor" to your portfolio.

Let's take a minute to discuss what a manual focus lens can do for



At f/16 you can capture the magic at "Blue hour" in Quebec City.

photography and videography.

The great news is that you can easily achieve ultra-sharp focus on your subject, even at f/0.95. This is where this lens shines, but you have to take a few minutes to master the art of manual focus with your camera system... it's really very easy–the best method is to use the *focus peaking* tool in your camera, or the *live view mode*. If you use the viewfinder of your camera, make sure it is well adjusted for your eyesight.

When you mount the Laowa Argus 35mm f/0.95 on your camera you enter a new realm of excellence for portraits, night assignments, and situations where the amazing bokeh will have your audience gasping with appreciation. The low light performance is just spectacular! I tested the lens model with the dedicated Sony Mount, so I took a full range of pictures and videos with my A7S (full frame) and my FS5 (APS size), in both cases, the results were *amazing*.

I noticed very little distortion when I used the lens on my 35mm full frame format system, and from a practical perspective, corner sharpness is not an issue when this lens will be used mostly "wide open" at f/0.95 to give a very shallow depth of field and produce wonderful bokeh.

This lens uses internal focus, something we all want for photos and videos. It maximizes the optical performance at infinity focus and at minimum focusing distance by enhancing the stability. With a non-rotating front element, the lens can easily be used with accessories designed to be set to a specific position like polarizers, and petal-shaped lens hoods. Internal focus provides slow focus breathing, a great advantage for video because you can go from out-of-focus to in-focus or vice-versa in a smooth buttery way, the visual results are just amazing.

I adore the way this lens delivers a dreamy bokeh–this adds character to the scene. For my test images, I spent a week creating a variety of challenging images in daylight, studio, and very low light conditions. In all of these photo and video situations, the lens gave me the creative opportunities that I craved and the results were beyond my wildest expectations.

Video Performance

On the video side, it is possible to shoot slow motion at night because the lens is so fast, and this is something I *really* like. Playing with the manual focus is actually a lot of fun, you will feel like you are Philip Bloom or Steven Spielberg every time you use this lens! The focus ring is very smooth, which means that when you turn it to move the focus point, you can make sharp focus to out of focus transitions (or vice-versa) a beautiful element of your video creations.

On a tripod or handheld, I found this lens to be fun and easy to use, and it will certainly make you a better photographer/cinematographer. You will spend more time framing and paying attention to focus, and the result will be a more satisfying visual experience for your audience.

I strongly recommend this full frame lens if you want a quality product at a very reasonable price.

Please share your beautiful pictures with us on the PHOTO*News* Flickr™ web site – here is the link to the thread that goes with this feature article: **www.flickr.com/groups/photonewsgallery/discuss/72157721915024320/**

See the full line-up at **www.laowalenses.ca**


Rocky never looked so good! Isolate the background from your subject with the f/095 setting.

VANGUARD Challenge



Humpback Whale
Andre Secours, from Kitchener, Ontario, captured this image on Bonavista Bay in Newfoundland, using a 500 mm f4 telephoto lens and a Nikon D4S. *"I shot handheld while riding in a Zodiac in five-foot waves with 40 mile an hour winds. The sense of freedom and joy I got from this majestic creature was unparalleled!"*

The PHOTONews Summer 2021 Challenge theme was "Freedom!"

Our readers were given the assignment to capture an image that evokes the feeling of freedom. This could be an exploration of a wide range of subjects, in the full spectrum of photographic genres. It was a "freestyle" topic chosen to encourage photographers to share their favourite images with PHOTONews readers.

The full gallery of challenge entries can be seen at our flickr group – here is the direct link to the challenge thread: **www.flickr.com/groups/photonewsgallery/discuss/72157719389063993/**

Here are the winning images, as selected by our PHOTO*News* creative team.

WINNNER

Road Trippin'
Sara Kempner, of Cumberland, BC, shot this image while on a road trip on Vancouver Island. She used a Canon 7D Mark II with a 10-24mm lens, shooting at 1/180 second, f/6.7, ISO 100, at 30mm. *"We came around the corner on a random back road and saw this beautiful scene–we had to stop to take it in. My friend ran down the road, unprompted, and I shot this candid photo of her."*





Flying Free
Paula Brown of Ottawa, Ontario, captured this autumn action image with a Canon 6D and EF 24-105mm f/4 lens, shooting at 1/50 second, f/16, ISO 160. *"This motorcyclist was truly flying free among the beautiful changing foliage in Gatineau Park, Quebec, and I was at the right place to capture the excitement. A glorious moment!"*



Canada Day Fun
Linda Witteveen of Ingleside On. captured this image on Canada Day in Monetville, on Shanty Bay located on the West Arm of Lake Nipissing, shooting with a Nikon D90 and Tamron 18-270mm lens at 1/200 second, f/16, ISO 400. *"A long weekend always feels like freedom!"*



Surf Crazy Montrealer
Pierre Tran of Montreal, Quebec, caught this surfer in action with a Sony A7R II and 70-300mm lens, shooting at 1/30 second, f/25, ISO 100. *"I was on the shore of the St. Lawrence River just 5 minutes from downtown Montreal. Shooting at slow speed against the sun, I could bring out all the spray and splashes made by the surfboard as it sliced the crest of the waves. The sun was almost in front of me, so I added a polarizing filter to reduce the glare, it also deepened the blue of the water."*



Levitation!
Eric Galton of Ottawa, Ontario, had his first try at levitation photography during the fall season. He captured this image with a Nikon D800e and 28mm f/1.8G lens, with the camera mounted on a tripod, shooting at f/13, 1/40 second, ISO 100. *"I took two photographs. One with just the background, and the second one with the model using some stands to help her keep a steady position. It was a simple matter of post-processing in Photoshop as layers with the background photo as the bottom layer, and erasing any unwanted objects/accessories in the top layer to reveal the model/subject in "levitation" mode. Quite an easy and fun challenge!"*

By Christophe Dandurand

The Tamron 35mm f/1.4

On Safari in Kenya

Discovering a rare pearl in the new in the world of lenses for full frame cameras is not common! Still, after travelling weeks, days, and hours, and doing a lot of testing, comparing, and reviewing other videos on the 35mm lenses, it was obvious that the Tamron SP 35mm f / 1.4 Di USD was the big winner, in every category. With 14 elements in 10 groups, with 5 seals, and tipping the scales at a weight of 815g, this lens is a remarkable achievement, with a large maximum aperture, and excellent image quality edge to edge, at an attractive price!



I started my adventure with this spectacular lens when I bought it to use on my Nikon D850. I was going on a 2-month photo safari to compile the remaining images for my next book, and my challenge was to shoot a Big Tusk (elephants with long tusks) at 35 mm! Now you may wonder *"for a wildlife photographer, what would you do with a fixed focal length of 35mm? Photojournalism? Street photography? On safari?"*

What wonderful creatures were going to be captured by my 400mm f/2.8 and my 200mm f/2.0? Kenya is one of the countries in the Amboseli region, places where dust is a constant companion. In May and June, light rains come to join the game. In short, when you are on safari in Africa the photo environment is as far as you can get from a studio in Toronto or New York!







The test I was preparing for this lens was going to be tough. I am not an aficionado of brands other than Nikon, but I must admit, this lens has totally fascinated me because the sharpness was excellent from the largest aperture to the smallest.

I even allowed myself to venture within 4m of my subject, getting down on my knees with my hands raised during an elephant charge (these are threats without consequences – don´t worry) to take a series of photos at 1/320 second at f/6.3 and ISO 64. The results were beyond my expectations – the images were spectacular!



So, after two months in elephant country, where my lenses were shaken, dropped to the ground, covered with dust, soaked with rain, and subjected to various shocks in the safari vehicles, not to mention the number of times I changed lenses between my two camera bodies, often while driving or lying flat on the ground, and the Tamron came out like a champion. I can tell you that I will never regret purchasing this lens. Tamron has achieved a masterpiece by creating a lens with uncompromising image quality and performance, at a much more affordable price than the competing lenses from Canon or Nikon!

By Wayne Lynch

Winter Can Be a Hoot!

Without a doubt, Canadians *really* like owls, so much so that three provinces chose these charismatic birds as their official provincial avian emblems. Quebec selected the snowy owl, Manitoba the great gray owl, and Alberta picked the great horned owl.



The popularity of owls may be attributed in part to the fact that most owls stay with us throughout our long, cold winters, while many other bird species fly south for warmer weather. The owl's toughness, their beauty, and the ease with which we can observe so many of them is very appealing, and this makes them a rewarding winter subject for photographers. Having written three books on owls, one of which was the best-selling *Owls of the United States and Canada – A Guide to Their Biology and Behavior,* I would like to share with you some simple tips on how to add images of these photogenic birds to your portfolio.

Fourteen different kinds of owls can be found in Canada, and if you are fascinated by these feathered hunters, then the best place to live is in British Columbia where all 14 can be found. But Easterners don't despair. Every province has at least three species of owls, and most have six or more.



Northern Hawk Owl

By Wayne Lynch

Here are some tips for aspiring owl photographers...

#1 Surf the Web for Gossip

Birdwatchers are generally friendly and helpful, and they will often share information about the owl-rich areas in your region. Many nature clubs run weekend day trips to locate winter owls. These outings are usually led by a local expert, and visitors are generally welcome to tag along. During the Christmas season, over 1,500 natural history societies throughout North America conduct an annual bird count, and the results are published by the National Audubon Society and Bird Studies Canada (**www.birdscanada.org/bird-science/christmas-bird-count/**). By reviewing the census results from previous years, you can learn where winter owls are commonly seen throughout the different areas of Canada.

Compared with 20 years ago, today's bird photographer has the advantage of internet access to many regional birdwatching sites and blogs. These are very valuable sources for information. Up-to-date postings from multiple contributors can quickly alert you to owls in your area. I have used such web sites to locate "owly" areas when I'm planning to visit a new location. I did this to locate barn owls in Florida, elf owls in Arizona, and flammulated owls in Texas. The participants on these websites were always extremely helpful, even offering to guide me to a location where I could photograph the owls I wanted to see.

#2 Listen for Bird Chatter

During the day, many owls, especially the smaller species such as northern saw-whets, boreal owls, and long-eared owls, roost in thick shrubbery or bushy conifers. If a blue jay or chickadee accidentally locates one of these hidden owls, they chatter and chirp excitedly. These noisy calls summon other songbirds in the area, and together, they mob the owl. I have found many owls by listening for this noisy chatter.

#3 Prospect for Pellets and Poop

Many owls use the same roost trees day after day. The branches and the ground underneath these trees soon become soiled with conspicuous white droppings. In winter, long-eared owls commonly roost in groups, and such roosts may shelter several dozen owls–their droppings are easy to spot.

The ground below a roost site can also be littered with pellets–those compact, cigar-shaped wads of undigested bones, teeth, and fur that owls regularly regurgitate.

#4 Cruise the Roads.

The way I am most successful at finding owls is by driving slowly along highways and back roads, especially in winter when the leaves have fallen. Great gray owls, short-eared owls, northern



Barred Owl, Vancouver Island, BC



Great Gray Owl

hawk owls, northern pygmy owls, and snowy owls frequently hunt voles and mice in the ditches beside roadways. In some years, these owls literally flood into the forests and prairies of southern Canada and the northern United States, and they may stay throughout the winter. These owl invasions occur roughly every three to five years, when rodent populations in the boreal forest or the arctic crash, compelling the owls to move south.

#5 Photo Etiquette

My philosophy for photographing owls is the same as it is for all wild animals. Know as much as you can about the subject beforehand and always be respectful. No photograph is worth compromising the welfare of a wild animal. To that end, I always try to photograph owls from a reasonable distance, which means that you will need to use at least a 400-500mm lens. Adding a 1.4x tele-converter will further increase the distance between you and the owl, which may result in photos of more natural behaviour rather than images of a nervous subject ready to flee because you are too close.

I strive to never photo-hunt an owl. If it wants to be left alone it will fly away and should not be followed from perch to perch. Such badgering interrupts the normal hunting routine of the bird and forces it to burn vital energy as it repeatedly tries to escape from *Homo photographicus carelessioso*.

#6 Photo Nuts and Bolts

- Many wintering owls are active during the day, so strive to be searching for them during the golden hours around sunrise and sunset.
- Let your histogram guide you about exposures to avoid underexposing snowy owls in winter landscapes and over exposing forest owls with strongly shaded backgrounds.
- Owls have a relatively slow wing beat compared to songbirds, so shutter speeds of 1/1600 are usually adequate to freeze the action.
- Be patient and quiet while you wait. If you must talk, do it in whispers.
- Consciously acknowledge what a privilege it is to see these magnificent hunters in their natural environment. That realization will greatly enhance the value of the experience–even when you don't take any photographs.



Snowy Owl, Alberta

CHRISTOPHER DODDS

Master of Light

PHOTO*News* caught up with Christopher Dodds, one of Canada's most accomplished professional photographers, for a chat that touched on a wide range of topics relating to his career as a wildlife and nature photographer and educator.



Great Grey Owl Hop
(Strix nebulosa, Chouette Lapone) Quebec.
Investing time in the field lets you catch unique behavior and extraordinary images. This Great Grey Owl was blown off balance in a sudden blast of wind, it stretched its wings and hopped into the air for this impactful image. 400mm, ISO 2,000, f/5.6 at 1/5,000 second.

Here is a synopsis of our discussion, accompanied by a selection of Chris' favourite photographs, with notes on the techniques and equipment used to capture the image.

How long have you been an avid photographer – when did you embark on your professional photography adventure?
I have been a photo enthusiast most of my life. I received my first camera when I was in Scouts as a youngster, after moving to Canada from England. I took a picture of a Chestnut-Sided Warbler, but only I knew that the tiny spec on the 126-film print was a bird. My first job was behind the film/



Great Grey Owls (Strix nebulosa, Chouette Lapone) Bracebridge, Ontario.
I was so moved by the interaction and vocalizations between these two owls that I took about 80 images. Exposing snowy scenes is easy in manual mode: fill the frame with the snow and adjust your camera's meter so that it shows plus 1 and 2/3 stop overexposure. I set my aperture first, and I want 1/5,000 second, so I adjust the ISO until the meter shows plus 1 and 2/3! Examine the histogram; look for whites pushed to the right edge but not touching it–perfect exposure! 120mm, ISO 1,600, f/5.6 at 1/1,600 second.

camera counter at Miracle Mart, which lead to working as a technician in a one-hour photo lab. I built a darkroom in my basement with my father, and started to freelance at the local weekly newspaper, which led to buying a studio with another photographer in 1985. My love of photography and nature continues to grow stronger even after all these years!



How much planning goes into your average photo assignment?
A lifetime... Every time I go out with my camera, I draw on the cumulative experience of years behind the lens.

As a workshop leader, I tap into every possible scenario to ensure that everyone learns something and comes home with a portfolio of images that I would be proud to call my own. I always research thoroughly to have a deep understanding of the species and location, and I make redundant plans and contingencies for bad weather or if our target species are missing. If I am off on my own, I love exploring new locations, so I often spend hours researching online resources to ensure success.

What gear do you typically pack as your basic kit – how does this change as the assignments evolve?
My basic kit includes two Sony Alpha 1 professional camera bodies with vertical grips attached, the versatile Sony 200-600mm zoom lens attached to one, and the Sony 600mm f/4 Super telephoto attached to the other. I always have a 1.4 and 2X teleconverter with extra batteries and memory cards with me and sometimes add a 24-105mm versatile wide-angle zoom. I use a solid carbon fiber tripod and Gimbal head to support the big lens.

As a wilderness photographer, what special preparations are required for safety and convenience in the field?
So many people make dangerous mistakes in nature and around wild animals. I always have a basic survival kit that includes water, protein bars, a multi-tool, and a satellite phone in case I am in an area without cellular coverage. I have spent my life around the creatures that I photograph, so I have a deep understanding of their behavior and can interpret it and look out for the warning signs. As an example: I would urge anyone who ventures out to photograph bears to hire a bear guide; not only will they keep you safe, but their knowledge will lead to better images. Having a deep understanding of the animals´ behavior often allows a close and safe approach for extended periods.

Understanding how your body reacts to extreme weather, and how to dress to ensure your comfort and survival will make those days out in a blizzard or extreme heat much more comfortable and safe.

Are there any images or adventures on your ¨bucket list¨ – do you set goals for the short and/or long term?
There is always a growing and evolving ¨bucket list¨ that includes some pretty impossible destinations like Midway Atoll National Wildlife Refuge (I should have gone before it was shut down as a tourist destination). You may be surprised that I include places I have been and loved and want to re-visit (some, like Saint Paul Island in the Bering Sea between Alaska and Russia I get to visit every year and still can´t get enough). Species on the list include birds like the Bluethroat and mammals like the Tibetan Fox.

An Atlantic Puffin (Fratercula arctica, Macareux moine) poses for a portrait in the fog outside its burrow on an island in the Mingan Archipelago National Park Reserve, Quebec, Canada.
Although I used the Sony 600mm f/4 G-Master lens and my 2X extender, I still needed to get close enough to fill the frame for the best quality image. I was working right at the minimum focusing distance at my subject's eye level to make the most intimate portraits. 1,200mm (600mm X2), ISO 1,600, f/8 at 1/400 second. Manual exposure. Full Frame.





American Bald Eagle with fresh catch (Hailiaeetus leucocephalus, Pygarge à tête blanche) Kachemak Bay, Alaska.
I love photographing action and freezing every detail in the image, so I often work with a shutter speed of at least 1/5,000 of a second. Getting down low increased the distance between the subject and choppy water surface so the background was out of focus and made the Eagle "pop". 400mm f/2.8, ISO 2,500, f/2.8 at 1/5,000 second. Manual exposure.

American Bald Eagle "Shadow Huntress" (Hailiaeetus leucocephalus, Pygarge a tete blanche) Kachemak Bay, Alaska.
I had previsualized this image for a very long time, so imagine my excitement when it finally happened. My elbows were in the frigid water as the tide was rising to get as close to the water's surface as possible. It was a dark and overcast in the back coves of Keni Fjords National Park. Using manual exposure set to expose for the ambient light ensured the correct exposure. 400mm, ISO 4,000, f/4 at 1/5,000 second, in manual mode.

Bio

Chris is a Master Coloratti; An ambassador and educator for the prestigious X-Rite Photo Coloratti initiative. In August 2012, Chris became the inaugural member of the prestigious Northern Explorer of Light program; he remained in that role as an ambassador, contract photographer, lecturer, and educator for Canon Canada until giving up all of those perks when he switched to Sony mirrorless cameras in August 2017, after testing the very first Sony a9 in Canada.

Chris has over 37 years of experience as a full-time freelance nature and wildlife photographer, nature photography workshop and safari leader, photography educator, blogger, and lecturer, travelling to some of the most exquisite locations in the World.

His widely read blog **www.naturephotographyblog.com** has become the "go-to" resource for nature photographers around the world.

Chris's images appear in many of the world's leading magazines and newspapers and among countless private collections.

"I've always had a deep love and interest in nature and photography, so it was only natural that I followed my passion as a nature photographer. I try to capture an unobtrusive, close, and intimate view into my subject's lives, at their level and without disturbance. I spend an enormous amount of time learning about my subjects, their behavior, and their lives. As a visual storyteller, there is nothing more rewarding than recording a unique behavior or moment without my presence felt by my subject. As an educator and workshop/safari leader, I love sharing what I've learned. It is wonderful to see a participant improve their skills and learn how to create awesome images filled with visual impact."

For more information, and a visual adventure that will inform, entertain, and inspire you to create the best images of your life, please visit the following sites:

www.naturephotographyblog.com

www.chrisdoddsphoto.com

Facebook:
www.facebook.com/chrisdoddsphoto/

Instagram:
www.instagram.com/chrisdoddsphoto/





Sandhill Crane Field of gold (Grus canadenis, Grue du Canada) Bosque del Apachee NWR, NM, USA.
The Festival of Birds at Bosque del Apachee National Wildlife Refuge in New Mexico is a top birding destination, to photograph the migration of Sandhill Cranes and Snow Geese each Autumn. This image was made at low ISO to minimize noise in the digital capture. 1,000mm (500mm X2), ISO 320, f/8 at 1/1,000 second.

By Victoria Haack

Magnificent Memories in Mundane Settings



Woman on rocks
A long exposure image captured in the same location as the toad photo on page 29. My friend Erin offered to pose for this impromptu shot. Nikon Z7, 14-30 f4 S lens at 26mm, f/13, 8 seconds, ISO 50.

During recent months the global pandemic has put a damper on much of the travel that we would normally enjoy. Many of us have found ourselves at home, or very close to home, and unable to access some of those iconic photo locations that we would have liked. For many, this has been a very difficult time, however for me, it has helped bring me back to the roots of my photographic creativity.



Tree branches reflected in a lake
High water levels resulted in flooding around the trees and foliage of the lakeshore. I enjoyed searching for reflections. Nikon Z7ii, 70-200 2.8 G lens at 102mm, f/5, 1/80 second, ISO 100.



Fog and morning light through the trees
Nikon D850, 70-200 2.8 lens at 200mm, f/8, 1/1600 second, ISO 500.

By Victoria Haack

I picked up my first serious camera when I lived on a small 500-acre island in the UK. Although it was possible to leave the island, there were no boats after 4:30 PM or before 8:00 AM so my photographic endeavors were, for the most part, restricted to those 500 acres. I would walk the island pathways with my young daughter and my dog, noticing how those trails would change in different light and in different weather conditions. Sometimes, mist would create a magical atmosphere that turned a mundane scene into something quite beautiful, or a frosty morning would crown the edges of the fallen leaves and create beautiful close-up scenes that I would love to shoot.

The restrictions of the pandemic have, to some extent, revived my original interest in picking up a camera. I have once again become more interested in photographing smaller scenes, and elusive vignettes of nature that for a while I have not really had the time to notice.

This style of photography has resulted in more deeply thoughtful experiences. I have felt less anxious to plan and capture scenes that I have previsualized in my mind, and instead, I have felt an intense relaxation and feeling of being very much "in the present" as I have wandered without specific intent with my camera.



Tex
Tex is a local character who I would often see around town. I asked if I could photograph her one day. Nikon D300, 70-200 2.8 lens at 116mm, f/32, 1/160 second, ISO 250.

Many photographers think that it is only by travelling to iconic spots that their images will stand out from the crowd; however, as much as I love having access to amazing locations like the Canadian Rockies, it is often those scenes closer to home that have stretched my abilities as a photographer and have been instrumental in creating the photographer I am today.

Some of the ways I have been practicing my craft have been to limit myself to just one or two lenses, heading out to wander without any preconception of what I will find or shoot. I have heard a fellow photographer say that taking in the smaller details of a scene has helped them get many of life's issues into perspective and allowed them to view the bigger picture of their overall life. There are many examples of things that have caught my eye in recent times: mist droplets backlit in morning sunlight; raindrops on woodland leaves; and clusters of ferns or other plants that create beautiful patterns to photograph from above, are just a few of the subjects that come to mind.

Closer to home, we may have pets or children that would make great subjects. We could go hiking with a friend and ask them to step into our compositions to create a focal point, and there could be items around the home that would inspire us to shoot... perhaps the backlit steam rising from a freshly brewed cup of coffee, or frost patterns on a windowpane.

There are many incredible photographers who have made a name for themselves by photographing their local environment. What we may consider to mundane and ordinary, others may view as incredibly beautiful or interesting and quite unlike anything that they might have thought of capturing from a unique and creative perspective.

Let me encourage you to look at your surroundings and photograph what is around you. Not only may it help you create some truly unique images – these subjects could help to stretch your talent and hone your photographer's eye. The next time you are faced with something iconic, perhaps your newly found or rekindled skills will help you view and capture the "mundane" world around you in a more unique way.



Toad at the base of a waterfall.
This image was shot at the same time as the image on page 26 of the woman curled up on the rocks. Nikon Z6ii, MC 105mm 2.8 S lens, f/3.2, 1/800 second, ISO 250.

By Tony Beck

Nuts about Macro

Some photographers enjoy capturing images of subjects far away... some prefer to shoot up close and personal – and some take the quest for close-up images to another level by literally "going nuts for macro!"

Macro photography is a specialized photographic technique that requires getting extremely close to small subjects, often smaller than the 24 x 35mm size of the full-frame camera's sensor. It's a highly rewarding art form that lets you explore a fascinating miniature world rarely experienced without the aid of high magnification optics. Many serious photographers, especially those who are interested in nature, wildlife, and creative imagery, carry a quality macro lens in their kit to help them achieve a diverse portfolio.

Besides being well composed and effective, the best Macro photographs follow the basic guidelines for composition and lighting, but the images with the greatest visual impact often have their tiny subjects filling as much of the frame as possible. Accomplishing this requires a lens with extreme close-focus capability. Always choose the best equipment you can afford. It's also important to adopt good techniques, especially in the field. Overcoming the many challenges of macro photography requires a great deal of awareness and takes quite a bit of practice. For nature and wildlife enthusiasts, outdoor macro opportunities are endless, particularly during warmer months, however, some of the most dramatic macro images are created in controlled settings like those available in studios.

The magnification of a macro lens is measured by the subject's size compared to its appearance on the camera's sensor. For example, if the size of an insect filling the sensor is identical to the insect's actual size, the lens is said to provide a 1:1 macro magnification ratio. If it's only half actual size on the sensor, the lens provides a 1:2 ratio. If it's twice its actual size, it's a 2:1 ratio. Besides creating sharp images, the finest macro lenses should reach around 1:1 ratio. A ratio of 2:1 (or greater) is exceptional and highly desirable for serious macro enthusiasts. Some of the best macro lenses are so sharp, clear, and versatile, they are often used for other types of photography including lifestyle and portraits. Some macro lenses are so sharp edge-to-edge that they are used for reproduction of artwork, documents, and flat subjects.

It's easiest to reach high magnification ratios by getting the lens as close to your subject as possible but focusing close and magnifying your subject tends to limit your depth-of-field (DOF).



Diverse, flexible, and solid tripods will help macro enthusiasts get around difficult angles or into tricky situations. Accessories, like a tripod arm, allow setups to include additional items like flash or reflectors.

Image © Nina Stavlund



Flash systems provide macro photographers with lots of light, especially when working with small, unpredictable animals. Placing a diffuser over the flash head will help soften the light and reduce contrast.

Image © Nina Stavlund



Dew Drops on Orb Web – Richmond, Ontario
Some of the best conditions for capturing interesting macro images occur at dawn. Early morning brings with it many qualities that should satisfy nature lovers. There are usually fewer people are around. The rising sun often casts warm inviting tones. Cool temperatures encourage dew to form on surfaces and cause many tiny animals to slow down. Although I couldn't find the spider that made this orb web its home, I found much attractiveness in the lines and patterns of the dew drops.*Nikon D850, Laowa 100mm F2.8 CA-Dreamer 2X Macro, 1/400 second, f/4, ISO 100.*

One of the best ways to improve DOF is to use small apertures. In the field however, this is not always practical. To help maximize DOF, keep the subject as parallel as possible to the plane of the sensor (the back of the camera). When the angle is anything less than parallel, parts of the subject will appear out of focus. Avoid closing the aperture too much. This often ends with soft results, especially on macro lenses. Test your lens to see what apertures work best. I rarely close the aperture smaller than f/16.

Focus Techniques

Proper focusing is one of the most important ways to achieve successful macro results. In the field, focusing on small active animals comes with many challenges. Even with minuscule creatures like insects and spiders, always make sure the eyes are sharp and clear. Sometimes macro photographers focus their lens to its closest focus distance. Then, rather than activating auto focus, they move back and forth until the subject reaches the perfect working distance and sharpest focus. The moment you perceive optimum focus, press the shutter – react fast and don't hesitate. With practice, this technique can work even when you're hand-holding the camera or using a monopod. Try this technique, and practice on a variety of subjects until it falls within your comfort zone. Some photographers bypass this technique, preferring to work with auto focus. Using burst mode during this process should help increase the odds of capturing a perfectly sharp image. With subjects that remain absolutely still, or in controlled situations, you can use a focusing rail – this is a tripod accessory that allows subtle changes in the focusing distance by making fine-tuned adjustments.

An advanced method for achieving high levels of DOF is called *Photo Stacking* or *Image Stacking* – an elaborate process of taking several images of a stationary subject, each frame focusing at a slightly different distance. The images are stitched together in post-processing, using specialized or sophisticated editing programs. For this to work, it is critical that your camera and subject remain completely still throughout the entire series of exposures.

Macro Lighting

Lighting is another difficult issue with macro subjects. Diffused overcast conditions are often ideal. However, this type of natural light can sometimes look flat, or it simply isn't adequate to illuminate the subject, especially if you require a lot of DOF with something like an actively moving insect. Increasing ISO will allow you to use fast shutter speeds and small apertures. Unfortunately, the resulting noise is potentially offensive. Well-placed reflectors are one of the best ways to help reduce shadows and minimize contrast.

External flash is often used to illuminate small objects. The light burst from a flash is also fast enough to freeze the action. Using a single flash on a camera's hot shoe can work, but a single light source tends to be harsh, causing unsightly contrast and shadows. When restricted to using a single flash, set the flash head to its widest angle and bounce the light off a sheet of paper or cardboard. This helps soften the light slightly by distributing it over a wide area. Many macro enthusiasts use ring flash as a light source. Ring flash is a circular lighting system that attaches to the lens and directs the light outward from almost every angle.

Dual flash systems require one flash set on each side of the lens. These systems help reduce unpleasant contrast by having each flash illuminate the shadows cast by the others. Think of this as a "mini studio" lighting setup... you can adjust the output of the flash units to achieve a main light and key light effect.

Since external flashes tend to cast harsh light and create unattractive hot spots, it's wise to place diffusers over the flash head. Some flashes have retractable diffusers built into the head.

When using flash on a subject with a distant background, set your camera's exposure for the background and let the flash illuminate the foreground. This only works when the background is brighter than your subject. For proper light balance throughout the frame, the flash must properly expose a darker foreground with the camera's exposure settings adjusted to expose a brighter background.

Adding a teleconverter to a macro kit will improve the magnification ratio without altering the minimum focusing distance of the original lens. While this is an excellent way to increase the size of the subject in the frame, be prepared for reduced DOF and increased exposure time.

Adding extension tubes between the lens and camera is another way to increase the macro magnification ratio. These hollow tubes simply move the glass elements of the lens farther from the sensor. The result is more magnification.

Additional support for macro equipment is highly recommended,



Hoverfly – Ottawa
Moving subjects cause all types of problems when you attempt to capture sharp macro images. Fortunately, I borrowed this Hoverfly from a collection of specimens. This insect wasn't going anywhere. I set up the camera on a tripod and used a slow shutter speed in low, diffused light. *Nikon D850, Laowa 100mm F2.8 CA-Dreamer 2X Macro, 1/6 second, f/16, ISO 200.*

especially in low-light situations where longer shutter speeds are needed. A complete macro kit demands flexible tripods that allow cameras to get down to extremely low angles. Sometimes, especially in bright light situations, monopods can be a convenient alternative to tripods.

Macro in the field...

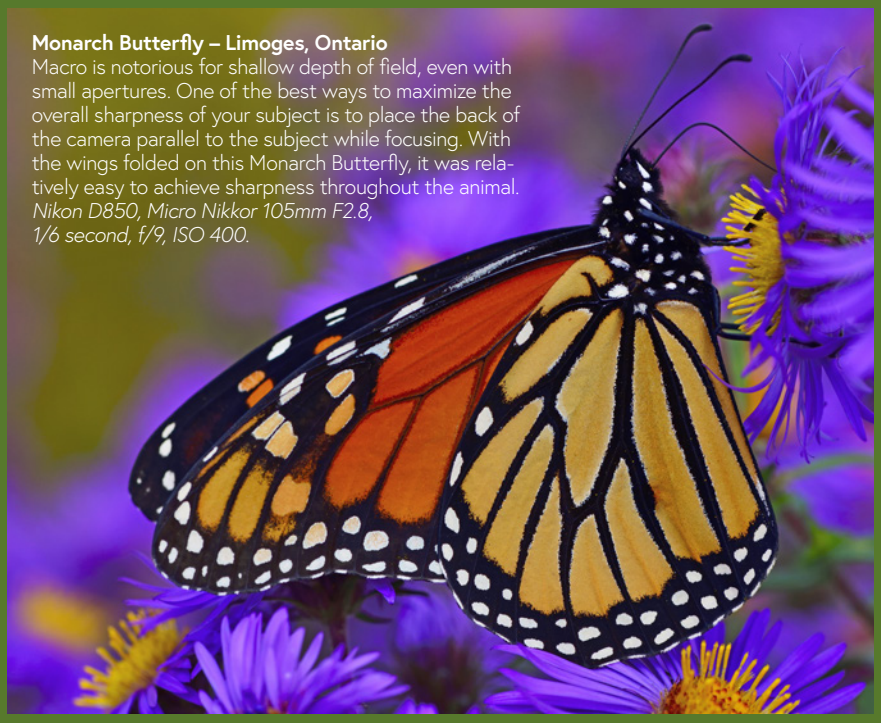
Calm field conditions are best for most macro subjects. Even slight breezes will cause delicate flowers to move during exposures. When working with active small animals, or in an area where there is any level of air movement, keep your shutter speed as fast as possible. Shutter speeds in the 1/1000 second range (or faster) should be sufficient to freeze any movement. When hand-holding your camera, if you have some form of vibration reduction or image stabilization, make sure it's activated. However, turn it off when you mount your camera on a solid tripod.



Red-eyed Leaf Frog – Costa Rica
Active subjects will frustrate the most stoic macro photographers. Flash can provide enough light to illuminate tiny animals while freezing the action. However, the flash can potentially produce contrasty shadows and distracting hotspots. Improve the flash system by adding some form of diffusion. This Red-eyed Leaf Frog was taken using a single flash on the camera's hot shoe with a diffuser over the flash head. *Nikon D5, Micro Nikkor 105mm F2.8, 1/500 second, flash high-speed sync mode, f/14, ISO 1600.*

Composition

When composing macro images, strive for simplicity. Take your time and be aware of what's happening in your viewfinder. Thankfully, getting close to the subject reduces DOF making it a bit easier to blur backgrounds. Striving for clean backgrounds is wise, but the priority should be to achieve as much sharpness as possible on the main macro subject. One exception is *Selective Focusing* – opening a macro lens to its widest aperture while being extremely close to the subject. The result is only a thin sliver of focus surrounded by blurry lines and patterns. Selective Focus images can potentially have high impact, look abstract or generate much curiosity.



Monarch Butterfly – Limoges, Ontario
Macro is notorious for shallow depth of field, even with small apertures. One of the best ways to maximize the overall sharpness of your subject is to place the back of the camera parallel to the subject while focusing. With the wings folded on this Monarch Butterfly, it was relatively easy to achieve sharpness throughout the animal. *Nikon D850, Micro Nikkor 105mm F2.8, 1/6 second, f/9, ISO 400.*

Some of the best macro images include small life forms like butterflies and flowers. This type of photography comes with endless challenges, including long searches for reasonable conditions and cooperative subjects. With the potential for dew-covered objects and golden light, early morning is one of the best times to immerse yourself into the macro world. The warm light cast by the rising sun combined with calm conditions make for a highly productive macro session. An essential tool for serious wildlife photographers is an alarm clock! But don't limit yourself to early mornings. Many insects hide until the sun heats up air temperatures. Be prepared to work quickly and with faster shutter speeds as the sun rises. Although the overhead sunlight is harshest and the breezes blow hardest during midday, that's when many insects become most active.

With the right equipment, good technique, a creative mind, and the ability to rise to photographic challenges, any photographer can enjoy the unlimited fascination and wonder of macro photography. So don't shy away from this journey into "inner space"– the unlimited subjects hidden in the macro world are out there–just waiting to be discovered!

by Kristian Bogner

Using Filters

FOR AMAZING LANDSCAPE IMAGES!

It was a brilliant autumn here in the Rocky Mountains, and I had the opportunity to take the H&Y filters and the K-Series Magnetic Film Holder out for a field test, and to experience capturing landscapes with this intriguing filter system. I was especially eager to try out the integrated circular-polar polarizing filter and Soft Graduated Neutral Density Filter with Magnetic Frame.

I was really amazed with the quality of these filters and the innovative designs that make them robust and extremely functional. Even more important, I was impressed by the difference they made to my images. I love being able to get my image in one-shot, right in the camera, without blending images in post– and these filters gave me the control to be able to do that, even in complicated shooting conditions.

Here are some tips on how to get the most out of whatever filters you are using, to achieve better landscape images.

Find Balance Using Graduated ND

When photographing landscapes, the sky is often brighter than the foreground and middle ground elements of the photograph. As a result of this, I usually have to "burn-in" or darken the sky, and "dodge" or lighten the foreground of an image in post-processing, to balance it out. Using the H&Y K-Series Magnetic Film Holder with integrated circular-polar polarizing filter and Soft Graduated Neutral Density Filter with Magnetic Frame I was able to achieve this balance in the camera! By sliding the soft graduated filter up and down on the holder I could darken the sky and expose for the darker trees or details in my foreground. The magnetic frame made it easy to slide the filter to find the perfect position for the gradient transition–this is quick and easy but be sure to always lock your filter in place after getting the right alignment, just in case you bump the filter or there is a big gust of wind! If you switch your camera orientation from horizontal to a vertical shot, the filter system can smoothly rotate so you can maintain your effect and adjust as needed. This







Colours Surrounding Mount Rundle
Using the H&Y K-Series Magnetic Film Holder with integrated circular-polar polarizing filter and Soft Graduated Neutral Density Filter with Magnetic Frame, I was able to darken the sky to balance with the darker reflection in the water. There were some gusts of wind, and the water wasn't perfectly still, so a 1.6 second exposure time allowed some of the ripples to smooth out to provide a soft, elegant reflection, which leads the eye into the photograph. Nikon Z 7ii with NIKKOR Z 24-70mm f/2.8 S lens, f/8 at 1.6 second, ISO 64.

makes adjustments really quick in the field. I shot many of my images handheld and felt secure enough to hike while leaving the filters on my camera.

Polarization

Having an integrated circular polarizer with a geared turning wheel made it very easy to adjust while using additional magnetic filters. It is nice to have an integrated system because it allows you to work significantly more quickly and precisely. The polarizer allows you to deepen the sky and remove any unwanted reflections. This can be especially effective in enhancing blue skies and sunrise/sunset sky colours.

When using a polarizer be mindful to get the effect in the right spot so that your sky has an even deeper effect.

In the H&Y system, the polarizer is a drop-in design and can easily be removed if you don't want the effect, however I found that utilizing the polarizer with the graduated ND was an excellent combo, and most of the time, I used them together.

Long Exposures for Smoothness

A great trick to create a beautiful reflection in a lake or other body of water is to use a longer exposure and make the photograph with the camera on a tripod. Depending on my desired exposure duration, I either used a dedicated ND (neutral density) filter or the RevoRing with VND (variable neutral density) to reduce the stops of light and allow me to shoot at longer exposure times. These longer exposures generally will help smoothen out the look of water and clouds and give a unique fine art look to your images.

Long Exposures for Moving Water

Waterfalls, rivers, and other moving elements can look incredible when you expose the scene for longer periods of time. I wanted to challenge myself on this technique, so I went to Bow Falls in Banff National Park at about noon (which is usually not the best time of day to shoot landscapes) to see what I could create. The setting was bathed



Vermillion Lake in Fall
I used H&Y Polarizer and Soft Graduated ND filter to deepen and darken the sky and middle ground so that I could relatively brighten the foreground colours of this image giving it more balance and rich autumn colours. Nikon Z 7ii with NIKKOR Z 24-70mm f/2.8 S Lens, f/9 at 1/80 second, ISO 100.





Ribbons of Bow Falls
This is an excellent example of testing long exposure times for different waterfalls and moving elements. I initially shot images at 4 seconds, and up to 8 seconds, but I found that I had my best results around 1/3 of a second, where you can still see some of the water veins as well as very smooth and surreal movement. H&Y K-Series Magnetic Film Holder with integrated circular-polar polarizing filter and ND64 Neutral Density Filter with Magnetic Frame. Nikon Z 7ii with NIKKOR Z 24-70mm f/2.8 S lens, f/9 at 1/1.3 second, ISO 64 and Nikkor Z 70-200mm S lens, f/8 at 1/3 second, ISO 100.



Autumn Falls
It was just after sunset when I arrived at this location, so I shot a long 30-second exposure of the falls to create beautifully soft water, while using a shallow depth of field to subtly draw the viewer into the falls as well. H&Y K-Series Magnetic Film Holder with integrated circular-polar polarizing filter and ND64 Neutral Density Filter with Magnetic Frame. Nikon Z 7ii with Nikkor Z 70-200mm S lens, f/2.8 at 30 seconds, ISO 100.

in bright sunlight, so I used the H&Y K-Series Magnetic Film Holder with ND 64 (6 stops) and polarizer (2 stops) and I was able to produce some wonderful images exposing from 1/4 second up to 8 seconds, depending on my camera settings and desired effect. Longer isn't always better for long exposures of water, so do some testing to make sure you find that sweet spot, depending on the speed of the water and the look you are trying to achieve.

Filters for Video

I find myself shooting more and more video these days, and these filters, especially the RevoRing VND, are ideal for helping you cut down the ambient light in many situations to help you shoot at the most optimal shutter speed. I usually film at 4K30 or 4K60, so to make my shutter speed twice the frame rate I ideally want to shoot at 1/60 second or 1/125 second. Having a variable neutral density filter that I can just pop on or off any lens is fantastic, and it allows me to film with shallower depth of field (open apertures) while maintaining ideal shutter speed for video, even in bright sunlight.

Using a combination of high-quality filters can definitely help take your landscape images to the next level. I hope these tips will inspire you to experiment, expand your capabilities and achieve your vision right in-camera.

Sign up for a zoom mentoring session with Kristian Bogner or see more images, tips and Nikon Z series work at ***www.kristianbogner.com*** *or Instagram :* ***@kristianbogner***
Check out the collection of H&Y filters at ***www.hyfilters.ca***



I saw this electric sky and I was able to set up the filter system quickly in vertical orientation and capture this hand-held. The H&Y K-Series Polarizer/Graduated ND filter combo further helped this colourful sky pop, while allowing me to have some detail in the mountains below. Nikon Z 7ii with Nikkor Z 70-200mm S lens, f/5.6 at 1/100 second, ISO 100.

By Michele Grenier

IN THE FIELD WITH
Tamron's 150-500mm f/5-6.7

Looking for a telephoto lens for portrait, nature, sports, or wildlife photography with your Sony camera? Tamron´s new 150-500mm f/5-6.7 could be the one for you. Here´s why...

Discovering a new lens

I had the opportunity to use the Tamron 150-500mm for the past few weeks. After several photo shoots in different conditions and lighting, I can confirm that my experience has been very positive! Here are some of the features I liked the most about this new super-telephoto.

Autofocus performance

I was impressed with the autofocus (AF) efficiency, even though this is not a native Sony product. Attached to my a9, it did justice to the camera's AF performance by almost flawlessly tracking the eyes and faces of moving athletes.

Versatility

The zoom´s wide focal length range (350mm in total) makes it easy to pose a variety of subjects. A simple rotation of the zoom ring is all it takes to completely change the composition of the image. (By the way, the arc of rotation of the ring is only 75 degrees!) Its versatility will delight portrait, sports, wildlife and even landscape photographers.



Éric: Sony a9, Tamron 150-500mm at 181mm, 1/500 second, f/5.6, ISO 250.

Quality details

The 150-500mm comes with a removable tripod mount and a rubber lens hood to protect the lens from impact. Designed for outdoor photography, it is also moisture resistant.

Image Stabilization (VC)

The 150-500mm is the first of Tamron's telephoto zoom lenses for the Sony A mount that offers image stabilization (symbolized by the letters "VC" for *Vibration Compensation*). The vibration caused by long "super-telephotos" can cause a loss of sharpness in images. The Tamron VC technology allows you to reduce this unwanted vibration and take great handheld shots, even at 500mm. This is a very useful feature for those who do not want to (or cannot) use a tripod.

Here's a simple rule of thumb that can also help prevent motion blur. Be sure to use a shutter speed that is no slower than your focal length. (For example: 50mm = 1/50 second minimum; 250mm = 1/250 second minimum; 500mm = 1/500 second minimum, etc.)

An attractive price

Super-telephoto lenses for Sony mirrorless cameras, that's not very common... Even less common to see a long zoom lens for around $2000 CAD! This is certainly a strong argument for those who want to buy a long zoom lens without emptying their bank account.



Éric: Sony a9, Tamron 150-500mm at 215mm, 1/1,600 second, f/5.6, ISO 2,500.

By Michele Grenier



Éric: Sony a9, Tamron 150-500mm at 150mm, 1/1,600 second, f/5.6, ISO 2,500.

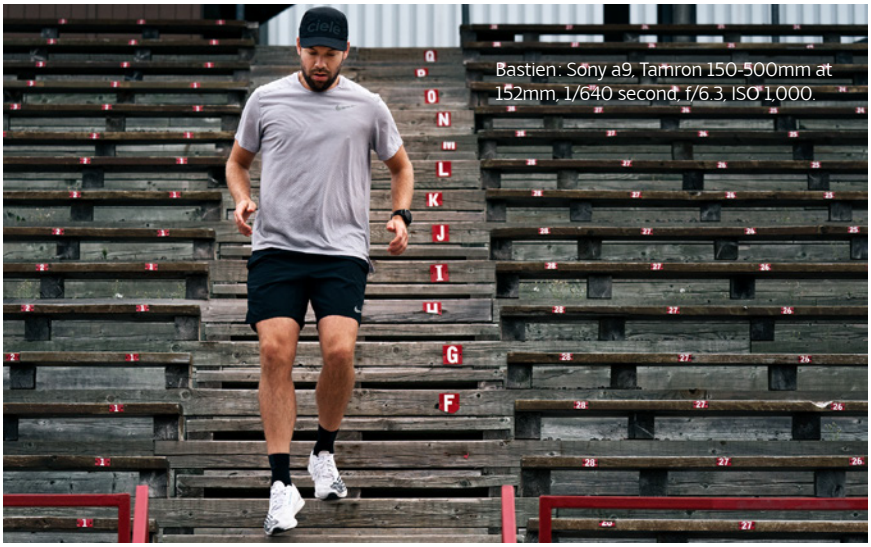
If you're looking for a professional quality lens at an affordable price, the Tamron 150-500mm is for you!

(Psssst! Do you need a telephoto zoom for indoors? I recommend its little brother, the Tamron 70-180mm. It offers a constant f/2.8 aperture, which is perfectly suited for low light conditions.)

For the full tech details on this amazing lens, please visit **www.tamron.ca/product/150-500mm-di-iii-vc-vxd-sony-full-frame-mirrorless/**



Éric: Sony a9, Tamron 150-500mm at 150mm, 1/500 second, f/6.7, ISO 160.



Bastien: Sony a9, Tamron 150-500mm at 152mm, 1/640 second, f/6.3, ISO 1,000.

My verdict on the Tamron 150-500mm f/5-6.7

The Tamron 150-500mm is an ideal telephoto lens for outdoor photography. It offers excellent value for your dollar and allows for versatility in both composition and photographic styles. Its solid and ergonomic design, and the quality of the images obtained, make it a pleasant and efficient lens.

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HUMANIZING THE HOMELESS...

Leah's Vision

PHOTO*News* is proud to present this special mini-portfolio featuring the thoughts and images of Leah den Bok – we encourage readers to follow her work.

In 2015, when I was 15 years old, I set out on a mission to photograph and record the stories of people experiencing homelessness. With this project I am trying to humanize people experiencing homelessness and shine a spotlight on the problem.



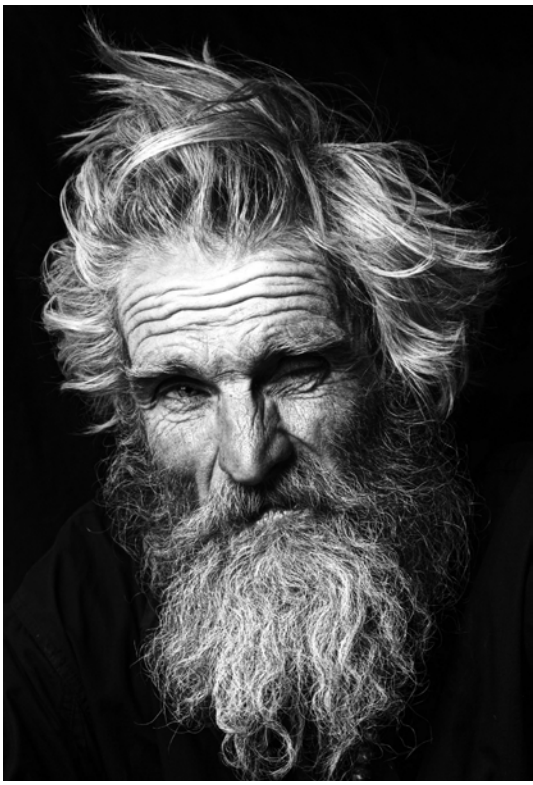
Selina (Toronto, 2020)

Over the years, my mission has taken me to cities throughout the world. It has also, thus far, resulted in three books, Nowhere to Call Home—Photographs and Stories of People Experiencing Homelessness, Volumes One, Two, and Three. I self-published the first two volumes with Friesen Press. Austin Macauley Publishers published volume three. The fourth book, which is being published by Europe Books, is due out later this year. I donate 100 % of the profits from the sale of these books to homeless shelters.

My photographs are devoid of anything nonessential. I want nothing to hinder the eyes of the viewer from focusing on the eyes, facial expressions, and hands, of the subject. I have learned that it is, primarily, these things that tell a story.

I was influenced to photograph people experiencing homelessness, perhaps only subconsciously, by my mother, Sara, who was once homeless herself. When she was only three, my mother was found wandering the crowded, dirty streets of Kolkata, India, by a police officer. Knowing that Mother Teresa never turned any children away, he took her to Mother Teresa´s orphanage, Nirmala Shishu Bhavan. There she was raised until, at the age of five, she was adopted by a family from Stayner, Ontario.

For as long as I can remember, I have known about Mother Teresa´s work with the people she called the "poorest of the poor." I have taken as my motto Mother Teresa´s saying, "If you judge people, you have no time to love them."



Duffy (Hamilton, 2019)

Bio
Leah den Bok

Leah is a fashion, beauty, and portrait photographer who has been traveling to cities throughout the world, including Toronto, New York, Washington D.C., Los Angeles, and Brisbane, photographing people who are experiencing homelessness and recording their stories. She recently signed a contract with Europe Books to publish volume four of her book series entitled Nowhere to Call Home–Photographs and Stories of People Experiencing Homelessness.

Her work has attracted worldwide attention. She has been interviewed by such media outlets as the BBC, CBS, CTV, the Toronto Star, Vogue Italia, Toronto Life, Chatelaine, and the Corriere Della Sera in Italy.

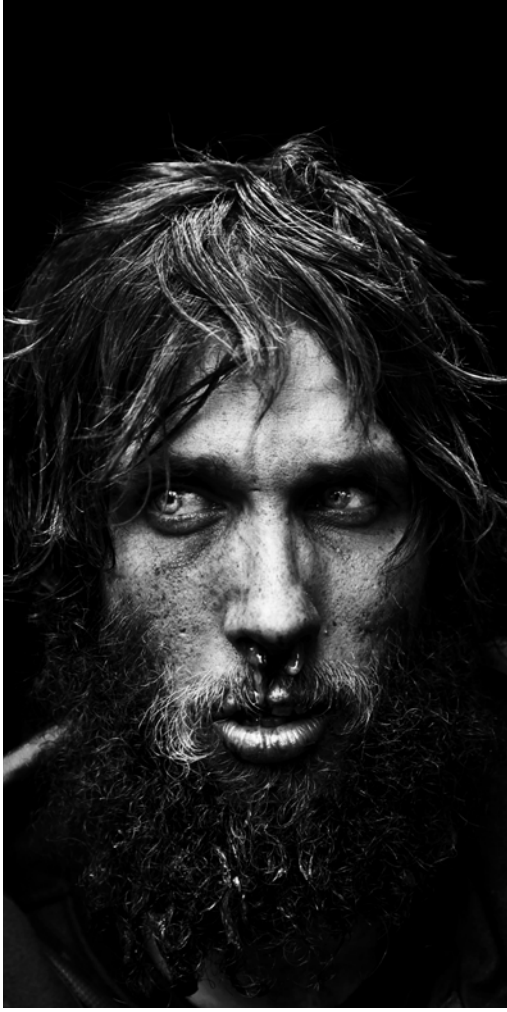
In 2017 she was invited to speak, along with Prince Harry and Kofi Annan, the former Secretary General to the U.N., for the WE Day and WE Family events at the Air Canada Centre, where she addressed 40,000 people. She has been a keynote speaker at the annual She Talks events in Cambridge and Muskoka.

Leah has won several awards, including the IDRF Youth Impact Award 2018, Murray Clerkson Award 2019, SNAP Photo Competition 2020, and the Ascend Rising Star of the Year Award 2020.

Please take a moment to visit Leah's website **www.humanizingthehomeless.org** and follow her work on Instagram **@humanizing_the_homeless**



Homeless Man & Dog (New York, 2016)



Rick (Toronto, 2019)

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By Crombie McNeill

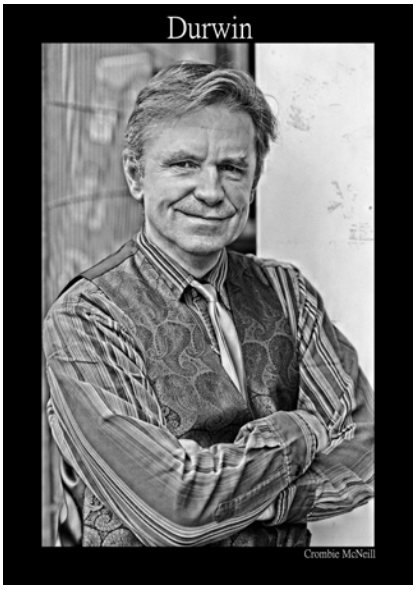
Street People

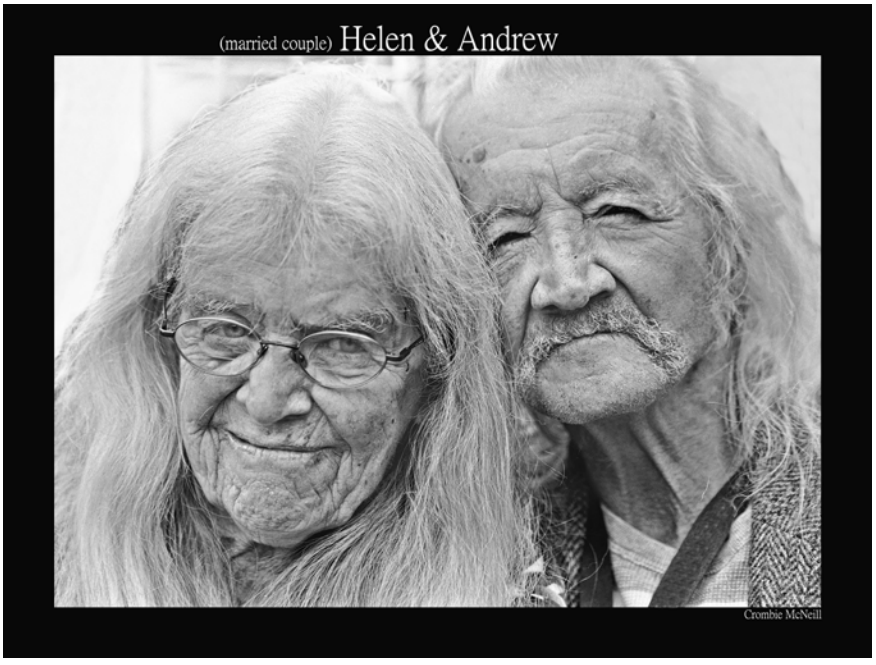
These street people are really very fascinating folks who in most circumstances are very approachable, they're often a bit quirky and generally open to being photographed. They are not ashamed of their circumstances, rather they are the victims of circumstances. They feel complimented when asked to be photographed. They really enjoy the attention of the camera which makes them feel special, and they are indeed special with special needs.

These images are destined to be published in book which will have a total of 140 images. It will be published by Amplis Foto with all profits going to the Shepherds of Good Hope.

A cohesive strategy was needed so this book would represent all of Canada. At The Shepherds of Good Hope in Ottawa I was meeting homeless from Halifax, Quebec City, PEI, Toronto, Winnipeg, Pond Inlet, Igloolik, Vancouver, Montreal, St. John's, Regina.

Perfect, all of Canada is right here... thank you very much!

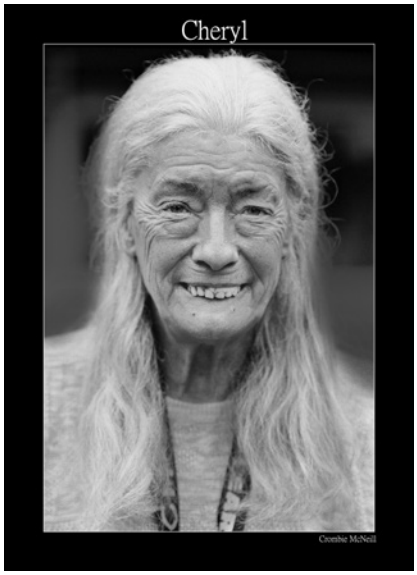


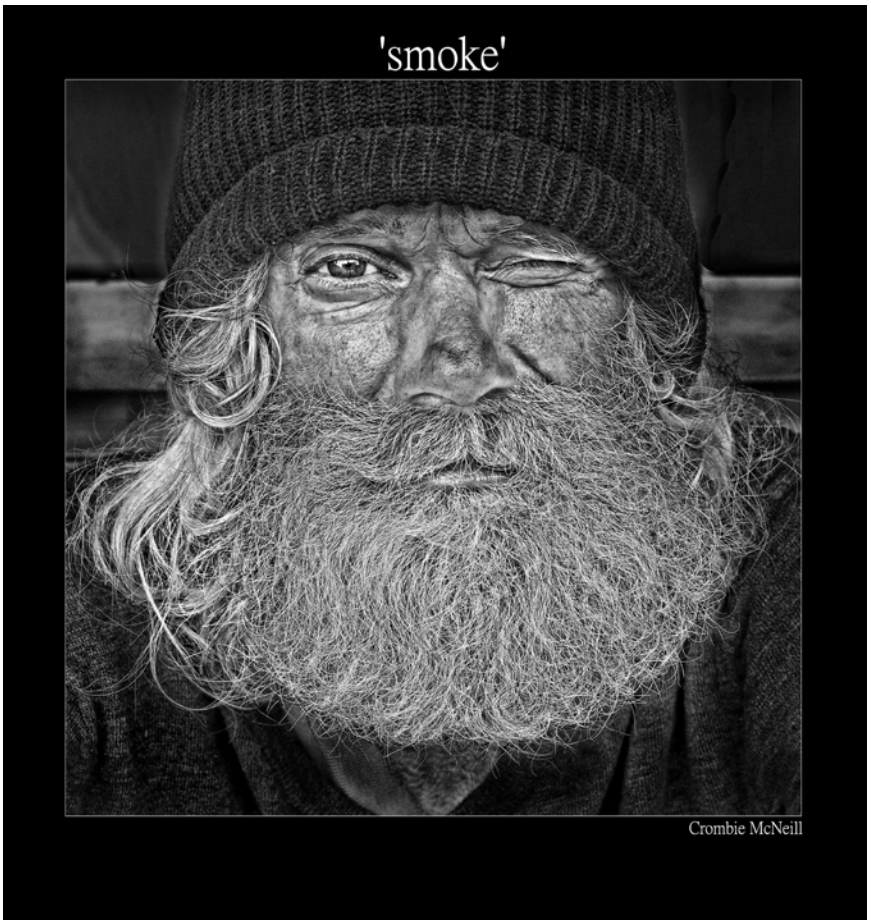


I love the raw edge of photo journalism and I think film does this best. Also, it's detailed tonal scale is just about perfect for b&w portraits There is a unique quality to a silver based image. While digital is fantastic, for me film's physical/tactile properties are very special. And I confess to enjoying the quiet solitude of my cozy darkroom. Speaking of film, I'm shooting with Ilford's Delta 100 in my trusted Nikon F5 with a wonderful Tamron 70-200 f2.8. I process in ID-11 1:1 for 11 minutes. A note re Delta 100, you need to be spot on accurate with your metering and ideally consider mixing ID-11 with distilled water, and I must stress... do not over agitate!!!

Special thanks Hayley Ohlig for the Delta 100 film and the Ilford film chemistry, to City Counselor Catherine McKenney, also to Caroline Cox and Chris O'Gorman from the Shepherds and of course these wonderful perky souls who have allowed me into their private space to shoot these images.

By Crombie McNeill



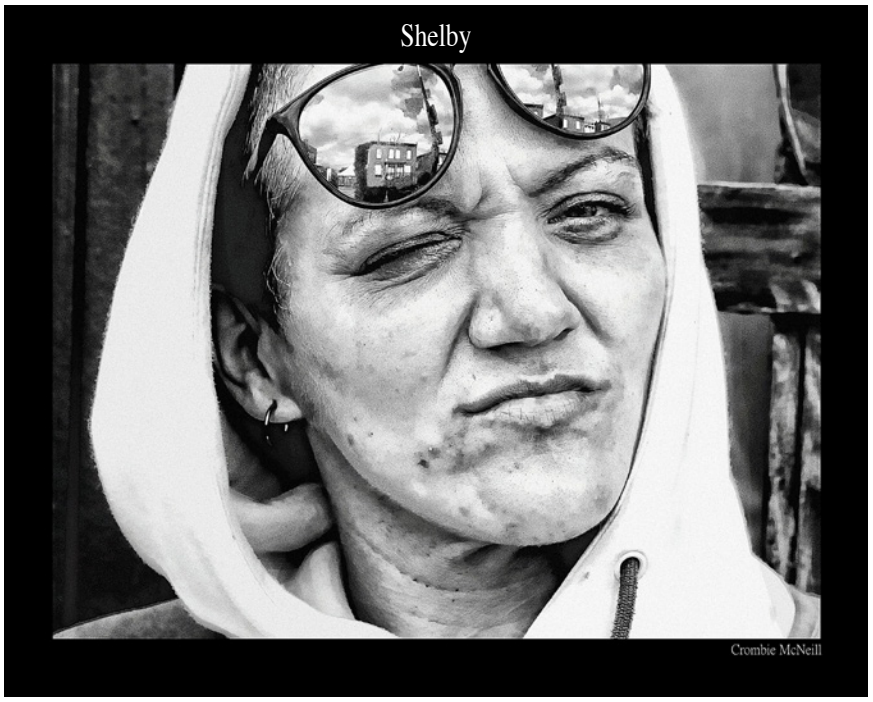


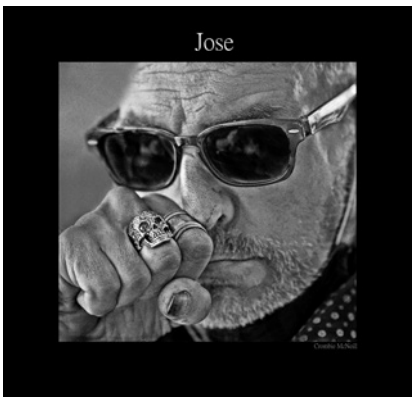
About the author

Crombie McNeill is continuously seeking 'the moment', be it shooting or the amber glow of his wet darkroom. He enjoys the blending of analogue with digital techniques to produce unique images often biased to minimalism and often impressionistic.

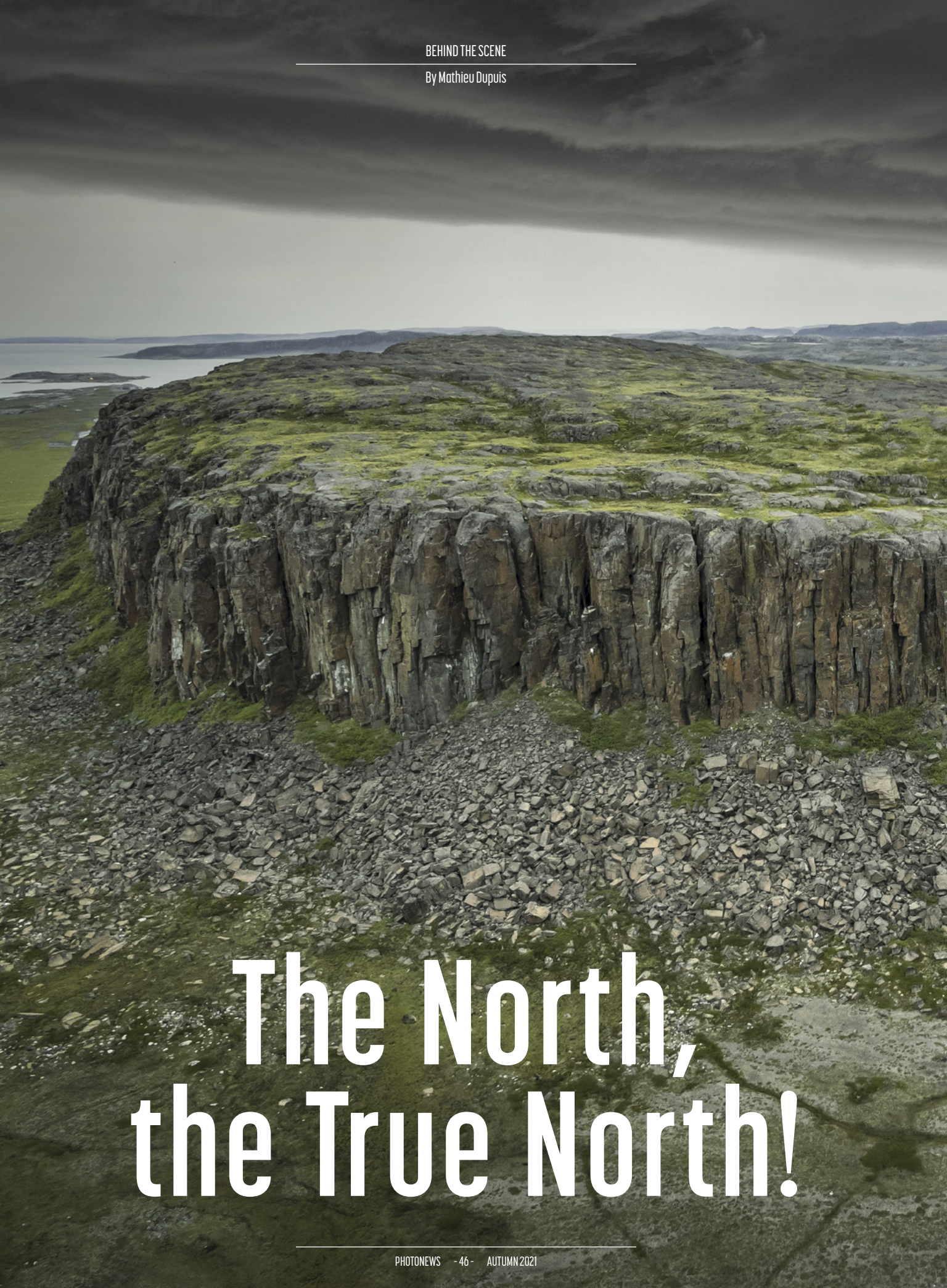
McNeill's career began in the mid 60's as a staff news photographer but he soon turned freelance and embarked on a 35-year journey around the world living out of a suitcase. This Odyssey lead him from combat to high fashion magazine shoots to Olympic Games; it led from the depths of the Barrier Reefs to the heights with the Snow Birds, interwoven with Royalty, presidents and paupers worldwide, not to mention frozen toes at the North Pole.

His publication credits include National Geographic, Chatelaine, McLean's, Time, Stern, Newsweek, Fortune, Sports Illustrated, Paris Match, ELLE, Life Magazine, and many others including non-nudes for Playboy.





By Mathieu Dupuis



The North, the True North!



Under a stormy sky, this landscape takes on the air of the set of a sci-fi fantasy film.

After a dozen hours of "stop and go" hops for refueling, the plane loses altitude and crosses the ceiling of opaque clouds. At this moment, I am delighted to see what awaits me. The landscape is unlike anything I have experienced on Canadian soil. Still, I'm not on my first trip to the Far North. I feel like I'm landing in the heart of a world from a fantasy movie. The Kitikmoet area is remote, and difficult to access. Air routes are few. Thus, transportation is extremely expensive with the price of plane tickets approaching $5,000.



The lifestyle of the wilderness exploration camps.

This territory, with an area of 443,277.47 km2, is part of Nunavut and has a population of fewer than 6,600 people. Beautiful, rugged mountains stand in a greenish plain, sprinkled with lakes and rivers. At the 68th parallel, the landscape is treeless, and the Arctic tundra dominates the horizon. As we walked across the tarmac, the guide said to me : "here, you may find it strange, but our main threat is not the polar bear... but grizzly bears and wolverines." I am still surprised that this type of bear is found more than 150 kilometers north of the Arctic Circle ! So, I will remain on my guard, not only to avoid being devoured, but especially to succeed in photographing these two species.

After a brief layover, I board an AS350 B3 turbine helicopter, an ideal craft for aerial photography. Very efficient and maneuverable, it has only one drawback–it consumes nearly 170 liters of gasoline per hour–and since the fuel is transported to the Arctic by boat just once a year, I prefer to ignore the price per litre. For my project, a budget of 4 hours of flight time at an hourly rate of $1,000.00 is allocated. I intend to make the most of every minute.

As soon as I took off with Gary, a pilot with 19 years of experience in this area, I asked him to take me to the most spectacular place in Kitkimoet. After only a few minutes, an elevation caught my attention. As we got closer, I saw similarities with the topography of Iceland or Scotland. The element that generated this feeling came from the many basalt columns that surround the mountain. This geological formation consists of fairly symmetrical regular columns. After a few low-level passes, I had my photos, so I signalled to Gary that we could go on to explore the other wonders of the region.

During the journey, I saw red and arctic fox, a caribou, and the famous Siksik, a giant squirrel measuring nearly 30cm. Gary suggested that we look at a place not far from our camp. Another kind of giant phenomenon awaited ! At this location, the tundra was cracked on a large scale. The view was surprising from the surrounding hills. After scouting the area, I decided that I would set up my tripod there in the evening so I could capture the Northern Lights. The favorable weather forecast, and this singularly striking location influenced my choice. It seemed as if a lake drained naturally, leaving the soil with a very photogenic geometry. One thing was certain, I had to ask Gary to keep the lights of the helicopter far away so I could capture the dark sky I needed for these night photos...



A Caribou plume that has not survived the aridity of this territory.

By Mathieu Dupuis



A night under the Northern Lights remains an unforgettable experience of the Far North.

Going Home



Pat Kavanagh photographed this spectacular landscape featuring Bison in the foothills of the Canadian Rockies while on a trip to Waterton National Park in Southern Alberta. *"We went to the Bison Paddock to catch the view of the mountains from another vantage point, and to my surprise the gate was open with signage saying that we could drive through the paddock to view the Bison, that were recently being introduced (February 2021) back into Waterton Park after the Kenow Wildfire that swept through this area a few years ago."*

The PHOTO*News* Autumn 2021 Challenge theme is "Going Home".

Your assignment: to photograph a scene that brings back memories of your childhood home. This could be a landscape, a scene from a favourite childhood activity, a still life image of a treasured possession, a photograph that brings back memories of your youth, or an image that shows pets or animals in their home environment. It is a topic open to your imagination, and an opportunity for you share your favourite images with PHOTO*News* readers.

You may submit images photographed prior to the Autumn of 2021.

If you need help in posting your entries, please refer to this thread–*How to upload and post your pictures*–**www.flickr.com/groups/photonewsgallery/discuss/72157664701976982/**

The challenge is open to all Canadian photographers. Please enter by joining our flickr® group (**www.flickr.com/groups/photonewsgallery/**) and post your entries in the PHOTO*News* Autumn 2021 "Going Home" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the PHOTO*News* "Going Home" Challenge is January 21, 2022.

You may post up to 5 images per week in the "Going Home" Challenge thread at the flickr® group.

The PHOTO*News* 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, PHOTO*News* selects reader's images from the photos posted in our PHOTO *News* Canada Reader's Gallery flickr® group pool – so take a look, sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

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