

YOUR SOURCE FOR CANADIAN PHOTOGRAPHY

# PHOTO

VOLUME 23, NO. 1 / SPRING-2014 / \$6.98

# NEWS

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Russia's Arctic

PORTFOLIO

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Photographer, Teacher, Humanitarian

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**Plus**

CHRISTIAN AUTOTTE  
**Macro Ringflash Technique**



Focal length: 329mm. Exposure: F/5.6 1/160 sec. ISO400 © Jan Plant

One step beyond

# SP 150-600mm F/5-6.3 Di VC USD



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Di lens designed for digital APS-C and full-size SLR cameras, with lens hood.  
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\*The Sony lens is designated as "SP 150-600mm F/5-6.3 Di USD".

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## Focal Point

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

*Hold the Phone...*

# GRAB YOUR CAMERA!

As an avid photographer, I cringe when I see people taking significant photos of friends and family with their smartphones. Sure, it is convenient to be able to capture an image or a video on your phone, and smartphones are great for social media, but when you use a digital camera you can enlarge your images and enjoy videos that have much better quality – especially when you print the images at 8 x 10 or larger sizes. It is a matter of quality over convenience, especially when you record images that will become family heirlooms for many years to come.

Can we keep current with technology and maintain a high standard of photographic quality? Of course! I use my smartphone to take pictures that will be here today, gone tomorrow – snapshots to help me remember where I parked my car in an underground garage, or pictures of the numbers on the Hydro meter.

When I travel, I carry a DSLR with a lens suited to the photo opportunities I expect to encounter. I carry at least one additional lens and at least one electronic flash unit. On photo assignments I carry a spare DSLR body and a bag filled with lenses and gear, and tools for cleaning or field repairs. I always have

a compact camera in my pocket, usually a model with full manual override capability. Any of these cameras outperform my smartphone photos and videos by a huge factor. I downsize my favourite image files to about 300kb and upload them to the “albums” on my smartphone, where they display much better than the images taken with the smartphone itself, and I can beam these to friends who request copies... this is a cool feature of the phone, but it is not exclusive to telephone technology. Some of the newer cameras have WiFi so you can beam images or videos to friends using your smartphone or computer.

When camera manufacturers release models that can make telephone calls, I will be a very happy camper, but until that happens, my advice is simple: to call home, use your phone; to record a precious moment in time use your camera!

### Join the conversation!



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

## WE HAVE A WINNER!

Congratulations to PHOTONews contributor Michael DeFreitas, who has been declared the winner of the following honours in the 2014 North American Travel Journalists Association Annual Awards competition:

- The Gold Medal in the “Landscape, Seascape” category and
- The Bronze Medal in the “Overall Photography Excellence” category for his article “Go Wide” that was featured in the Summer 2013 issue of PHOTONews.
- The Gold medal in the “Travel Tips & Advice” category, for his article “Ten Top Travel Tips” in the Autumn 2013 issue of PHOTONews.

Read the full content of these issues, and enjoy FREE access to our archived issues at [www.photonews.ca](http://www.photonews.ca)

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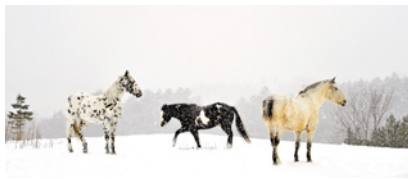
Photographer, Teacher, Humanitarian.

Sossusvlei, Namibia - Photographed by Maurice Henri with an Olympus E-3 body, 50 - 200 mm 2.8 lens. *Sossusvlei boasts the highest sand dunes in the world in the oldest desert in the world. Some of them are over 300 metres high. The colours, the quiet, the changing moods are spectacular.*



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# Alta Pro 263 Tripod Collection

Alta Pro tripods have unmatched stability and flexibility, enabling more angle possibilities than ever before.

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Image shot with the Olympus OM-D with the M.Zuiko 45mm f/1.8 lens by Olympus Trailblazer Jamie MacDonald.



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## Tamron

### All-In-One™ Zoom



Tamron has announced the development of an advanced new all-in-one™ wide-angle to telephoto zoom lens for Canon, Nikon, and Sony full-frame DSLR cameras.

The 28-300mm F/3.5-6.3 Di VC PZD (Model A010) is expected to become available in 2014. The zoom lens integrates state-of-the-art optical design, PZD (Piezo Drive) and Tamron's exclusive VC (Vibration Compensation) system to achieve superb image quality in a compact, lightweight package.

Featuring a new, sophisticated external finish, this lens complements the performance and style of full-frame DSLRs, while delivering the practical advantages of an all-in-one™ zoom lens. Filter size is 67mm. A petal-shape lens hood is supplied as standard equipment.

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

### LynxHooks™ Get Hooked on this!



LynxHooks™ is a tie-down system that makes short work of tying stuff down, safely and securely, so you can get your work done and go play. They are part stretch, part adjustable - from 19 inches all the way out to 45 inches, and any length in between, securely. If 45 inches isn't long enough, the hooks lock together with an audible CLICK. The coolest part: you can click the hooks together into a cluster and build a simple cargo net, right on your cargo, with each leg of the spider adjustable to fit the load. The patented interlocking hooks are high-impact ABS, designed for strength and flexibility in all kinds of weather. The patented straps' short stretch section is flat solid natural rubber treated for UV- and marine-resistance and clad with an equally resistant (and frankly beautiful) braided polyester jacket. The adjustable section is durable and weather-resistant poly webbing. All components are rated for optimum safety at 20 pounds per strap. Pack. Secure. Play.™ And get out there.

For more information on Lynx Hooks, and a very interesting video, please visit [www.lynxhooks.ca](http://www.lynxhooks.ca)

For an array of really cool gadgets and gizmos check out the website at [www.GreatGearYouNeed.com](http://www.GreatGearYouNeed.com)

### World's First 18.8X Zoom!



Tamron has announced the development of an advanced new all-in-one™ zoom lens exclusively for digital SLR cameras with APS-C size image sensors - the world's first lens for digital SLR cameras with a zoom ratio of approximately 18.8X.

The new 16-300mm F/3.5-6.3 Di II VC PZD MACRO (Model B016) incorporates PZD (Piezo Drive) and Tamron's exclusive VC (Vibration Compensation) system to further enhance the real-world performance of this next-generation "all-round lens". The lens will be available in mounts for Canon, Nikon, and Sony APS-C format DSLR cameras.

The lens features 16 elements in 12 groups, including three Molded-Glass Aspherical elements, one Hybrid Aspherical element, two LD (Low Dispersion) elements, one XR (Extra Refractive index) glass element, and one element of UXR (Ultra-Extra Refractive Index) glass. The full use of specialized glass elements in the design contributes to thorough compensation of optical aberrations, and the use of the latest coating technology for suppressing reflections on lens element surfaces minimizes unwanted flare and ghosting and assures sharp, crisp, high-contrast images. The fusion of state-of-the-art optical design, sophisticated mechanical design, and high-precision lens manufacturing technology results in a compact lens with an unprecedented zoom range and superior image quality. The lens features moisture-resistant construction for worry-free outdoor shooting.

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

### Charge It!

The new IDAPT i4+ Universal Charger Station with patented interchangeable tips is now available in Canada! This ingenious product charges four devices simultaneously - as fast as the manufacturer's charger! Three devices are charged via the tip ports and one from USB port using your device's USB Cable.

Five tips are included providing compatibility with 2,500 different devices in one box. The IDAPT 4+ is future-ready - simply replace the lightning tip with one for your new device! Designed in Barcelona, the IDAPT i4+ charger carries a one-year warranty.

For more information and a selection of other charging options, please visit [www.GreatGearYouNeed.com](http://www.GreatGearYouNeed.com)





## Genus MiniJib



For the videographer on location, nothing beats the convenience of a jib arm for spectacular action takes. This revolutionary camera jib arm gives you the freedom to take a camera jib to places you would have only dreamed of doing in the past.

The Genus Mini Jib is both compact and lightweight. It is about the same size or smaller than most tripods so it's the perfect companion for your filming projects and adventures. At last, you have the freedom to take a camera jib almost anywhere! Combine the MiniJib with your tripod and video head to create Hollywood quality shots!

Compact at just 84cm (collapsed) and lightweight at just 1.58kg, the MiniJib is designed for cameras up to 4.25kg, and it elevates your gear to 1.87m (74.8 inches). Check out the Vimeo at [vimeo.com/86079068](http://vimeo.com/86079068)

For more information and amazing action videos please visit [www.genustech.ca](http://www.genustech.ca)



## Vanguard Alta CA The new line is now available



A new line of Vanguard Alta CA tripods is now available for the enthusiast photographer, delivering state-of-the-art design in a strong and lightweight product.

The Vanguard Alta CA series, available in both three and four section versions, features aluminum legs with a magnesium alloy canopy and head. The legs can be adjusted individually to 4 different angles (20°, 40°, 60°, and 80°) for uneven terrain and low angle shooting. In addition each Alta CA comes complete with a spirit level to ensure your horizons are truly horizon-

tal. Extremely lightweight with an unrivaled load capacity of 5kg/11lbs., the Alta CA features Quick-Flip leg locks, angled rubber feet for increased stability and your choice of the easy to lock 3-way pan head or the ergonomic grip head. The tripod measures just 56cm (22 1/8 inches) when folded, and extends to 128.5 cm (50 5/8 inches), with a further extension to 155cm (61 inches) using the centre column. Weight is just 1.55kg (3.42 lbs.).

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

Congratulations to all of the PHOTO**News** readers who participated in our “Close-Up” Challenge!

Here is the gallery of winning images as selected by our creative team. To view all the full gallery of images, please visit the flickr group at [www.flickr.com/groups/photonewsgallery/](http://www.flickr.com/groups/photonewsgallery/) and click on the discussion thread “PHOTO**News** Spring 2014 Challenge - Close-Up”.

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#### ▲ The Heart of the Matter

Lucie Gagnon of Ottawa, Ontario, captured this close up view of the heart of a pink orchid with a 100mm macro lens mounted on a Canon EOS 60D, shooting at 2 seconds, f/13, ISO 200. *“I was visiting my mother in Quebec City for Easter and noticed that she had a beautiful pink orchid by the window. I took advantage of the natural light and set up my camera on a tripod to capture the photogenic beauty of this exotic flower. I particularly like this close up that reveals the shapes and patterns displayed in this vibrant and mysterious orchid”.*



#### ▲ Hispaniolan Green Anole

Claudio Bacinello, of Thornhill, Ontario captured this image of a Hispaniolan Green Anole with a Nikon D2Xs and 18-200mm lens, shooting at 1/160 second at f/8, ISO 100.

*“I was looking for birds to photograph while on vacation in the Dominican Republic when I came across this little guy among some leaves. I positioned myself so that the lighter coloured leaves were behind him, zoomed right out to 200mm and he did the rest.”*



#### ◀ First Fly of Spring

Sue Thompson, of Chatham, Ontario, is a backyard photographer who spotted her first fly of spring, and captured it with a Canon 60D and a 60mm f/2.8 macro lens, shooting at f/8, 1/80 second, ISO 64.

*“It was a very difficult shot without a flash and not a lot of sun on this day, but it allowed me to get up very close for one shot before the fly took flight!”*



### Double Collision ▶ Through a Bubble

Gordon D. Brown of Dollard Des Ormeaux, Quebec, captured this image of a double water drop collision through a soap bubble in his home-made water drop studio, using a Canon 7D, and a Canon 18-135mm lens with extension tube and 4-YN 560II flashes.

*"I like the fantastic surprises that appear with water drop photography, like this lady surfing on a soap bubble."*



### ◀ Crab Spider

Alan McCord of Georgetown, Ontario, captured this scene of a crab spider (*Misumena vatia*) hidden inside a rose. It was shot with a tripod-mounted Canon Elan II film camera and 100mm Canon macro lens on Fuji Provia (ISO 100) slide film. *"I thought there was an interesting dynamic in the contrast between the activity that was going on (prey being stalked) and the stage upon which the event was unfolding (a delicate looking pink rose)."*

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

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



### Redheads

Gord Sawyer of Toronto, Ontario captured this image of the "Redheads" with a Canon 7D and a 400mm 5.6 lens, shooting at 1/4000 of a second.

*I had the bright light behind me so I could freeze the moment.*



### Red Umbrella

Robert St-Pierre of Gatineau, Quebec captured this image using a Nikon D80 with an 18-55mm Nikon lens, shooting at 1/10 second and f/8, ISO 100 at 34mm.

*I got up that morning with a vision of this image I wanted to create, it's a simple shot but it required a few attempts to position the umbrella without disturbing the fresh snow. Shot on a cloudy day for a soft even light.*



### Companion

Fang Tong, of Vancouver B.C., used Nikon D700 and 16-35mm Nikon lens to capture this image at 1/2 second at f/5.6, ISO 200.

*I shot the photo in my home with my daughter and my cat. I had an off-camera flash in front of her - the only lighting in the room. The darkness surrounded her and created a sense of loneliness. I love the beautiful contrast between her white dress and the red sofa.*



### The Boss

Don Robinson, from New Brunswick, captured this photo with his Pentax K-5, Pentax DA 18 - 250mm lens and 1.4 PZ-AF MC4 AF Tele-converter. ISO 1600, f/8 at 1/400 second. The weather being what it was in January, The Kennebecasis Valley Camera Club was looking for somewhere sheltered, so we went to Scott's Flower Nursery for a club outing. One of the permanent residents at the nursery is this lovely creature. He is about 3.5 feet long and very accustomed to being surrounded by people. I shot hand-held, from a prone position on the floor and at eye level with the iguana.



### Morning Light

Bill McMullen of Clarence-Rockland, Ontario, photographed this Snowy Owl with a Canon 7D, and 700-200mm F4L IS USM lens, shooting at 1/2000 second, f/6.3, ISO 250.

*It was a frigid cold morning with a temperature of -28 and an even colder wind chill, but to observe this magnificent Snowy Owl gliding across the frozen field in beautiful morning light was worth every second.*

## Aleksandra Nowak

### Toronto Subway

Aleksandra Nowak, of Hamilton, Ontario, captured this HDR image in a Toronto subway tunnel with her Nikon D300 and 18 - 135mm f/3.5 - 5.6 lens, shooting at 27mm, aperture priority AE at 20 seconds, f/8, ISO 200, with spot metering and the camera set to "cloudy" white balance. The image was post-processed in Adobe Photoshop CS5.1.

*I took this shot on a weekend to avoid the crowds, and used my tripod at the end of the subway platform.*





Ola Nowak



## The Magic of Photoshop

BY MICHEL ROY

# SHARPEN YOUR IMAGE

*Photographers invest in the best lenses they can afford in order to capture the sharpest images – but there are times when even the best glass needs a bit of help. In many cases, a bit of Photoshop magic can transform a reasonably good photograph into an eye-popping image. Let's take a look at the technique of sharpening using the High Pass effects in Photoshop.*



The High Pass technique is a great way to sharpen images because it only sharpens the edges in the image and not everything, which is exactly what we want.

Most in-camera sharpness settings and most post-processing software can add a degree of sharpness to your images, but to achieve the best quality image, many pros turn the automatic sharpening in the camera profile and the sharpening in their post-processing software to 0. The magic occurs when you add the High Pass sharpening effect in Photoshop – try the following technique on a copy of one of your favourite image files and you will be amazed by the result.

Begin by opening a copy of your image file in Photoshop. Then take the first step to sharpness by duplicating the background image. The keyboard shortcut is *Ctrl+J* (for a Windows system) or *Command+J* (on a Mac). *Fig 1*

The second step is to apply the filter. Go to *Filter > Other > High Pass* to bring up the High Pass dialog box. The radius will be adjusted depending of the resolution of the photo. A setting of approximately 1 or 2 pixels for the web is very nice, and you can go as high as 4 for larger prints. *Fig 2-3*





Fig. 1

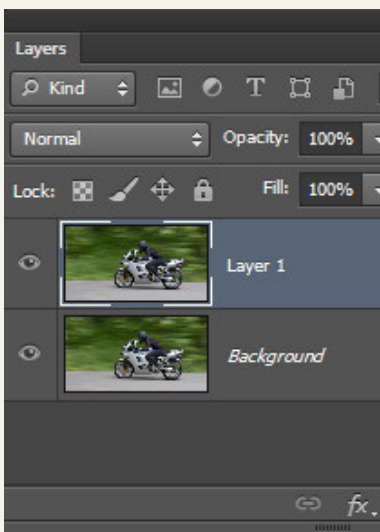


Fig. 2

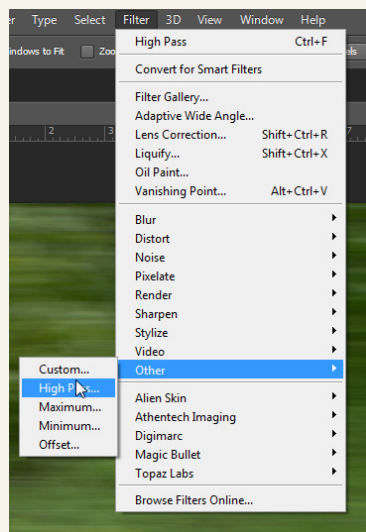
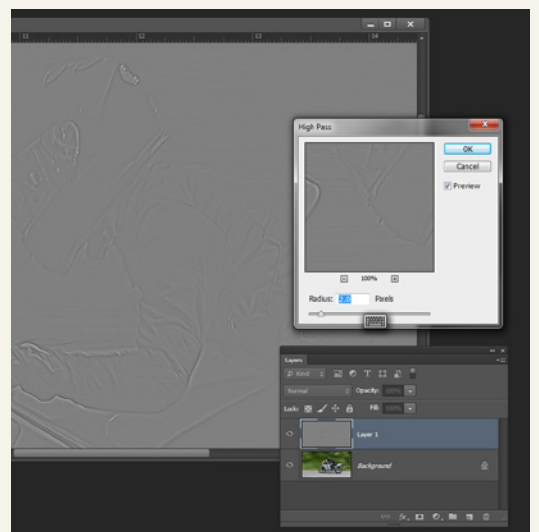


Fig. 3



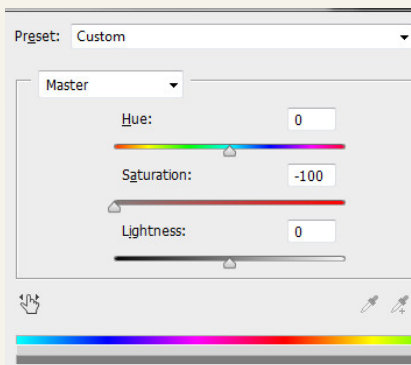


Fig. 4

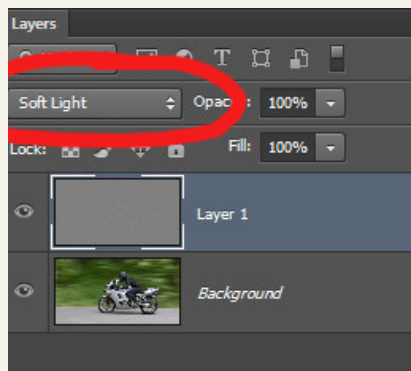


Fig. 5

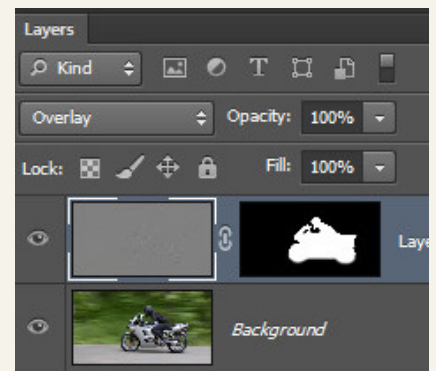


Fig. 6

If your setting is too high, you will see halos around the edges of your images. To make sure that no color shift will occur in the processing of the image, we desaturate the effect layer – make sure that you select the layer effect and use the shortcut *Ctrl+U* (Win) / *Command+U* (Mac). Fig. 4

The next step is to change the Blend Mode of the duplicate layer to “Soft Light” mode. Fig. 5

The reason we proceed in this order is that the High Pass filter is going to turn all non-edge areas of the image into neutral gray, and the overlay blend mode leaves all neutral gray areas alone, which means that no sharpening will be applied to any of those areas. To apply the effect, go up to the Blend Mode options in the top left corner of the Layer Styles dialog box, click on the down arrow to the right of the word “Normal”, and select Softmode from the list.

Overlay mode will also work, but the effect will be much stronger. I prefer to work with Softmode. If necessary, you can duplicate the effect layer at the end of the process. Fig. 6

You have quite a bit of control over the sharpening effect. You simply adjust the layer opacity setting to customize the effect to your taste. Make notes of the settings you try, and create a series of test files – then you will have a personal guide for future reference.

To produce a perfect job, you can add a layer mask to the effect and apply this to various portions of the image. This lets you decide exactly which part of the image will be super sharp, For example, if the subject is a person or an animal, applying the sharpening effect only to the eyes of your subject will often be sufficient to enhance the impact of the image.

Once you have achieved the desired degree of image sharpening, flatten your image, save your new corrected image file under a new name *et voilà* – you have created a masterpiece!

When people ask you how you shot that incredibly sharp image, remember the magician’s code – keep the secret to yourself!

*Happy shooting!*

I sharpened the entire owl, leaving the background unsharp.

# Bio

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





Jazz's eyes have been sharpened. Sometimes this is all the image needs.



Photo Destination | Russia's Arctic

BY WAYNE LYNCH

# WRANGEL ISLAND

*Once you have seen your first polar bear it is hard to get the memory and thrill out of your blood; addiction comes easily.*

No animal in the Arctic emanates the same alluring combination of splendour, power and magnetism. From my first glimpse of an ice bear more than 30 years ago, I have been hooked - so I have returned repeatedly to the Canadian Arctic, Alaska, Greenland and Svalbard, to feed my photographic addiction to "nanook", the Inuit name for this charismatic carnivore. One hotspot for polar bears, Wrangel Island in the Russian Arctic, had always eluded me - but in August, 2013

my dream to visit this photo destination finally came true.

Wrangel Island is located in the Chukchi Sea, 200 kilometres off the northeast coastline of Siberia, at 71E North latitude - well north of the Arctic Circle. In 2004, the International Union for the Conservation of Nature (IUCN) designated Wrangel Island as a World Heritage Site in recognition of its global biological uniqueness and wealth. The island, besides being a major denning area for pregnant polar bears, is an arctic wilderness populated by wolves, arctic foxes, caribou, muskoxen, snowy owls and more than 100 other nesting bird species. Wrangel Island also boasts the largest population of Pacific walrus; up to 100,000 of the blubbery beasts may haul out on the island's shorelines in summer.

Wrangel Island,  
Arctic Russia





Fewer than 250 visitors come to Wrangel Island each year, so it was a treasured privilege to be one of them. On one half-day trek across the tundra I saw a surprising array of wildlife: a distant herd of 11 grazing muskoxen with a trio of newborn calves, a large nervous flock of moulting snow geese, a pair of yodelling red-throated loons, half a dozen hungry jaegers (a kind of predatory gull) hunting for lemmings, and a mother shorebird with four downy chicks huddled under her wings for warmth. In a shallow stream I spotted the massive ivory tusk of a woolly mammoth slowly eroding from the gravel. Mammoths lived on Wrangel as recently as 3,700 years ago - photographing the half-buried tusk made me feel like a time-traveler in a forgotten land.

I was on Wrangel Island as a photo guide for a group of intrepid arctic travellers. Invariably, when I am with such enthusiasts the topic of "size" comes up in the conversation. By size I don't mean which focal length lenses are best for capturing images of wildlife, because I am a big believer in the concept that when it comes to lenses for wildlife, "bigger is better"; our discussions often revolve around the question: "does the

size of a camera's sensor really matter when capturing precious travel memories?" Let me explain.

In today's digital camera market there is an intimidating array of choices. One of the features that every buyer must consider is the camera's sensor. Sensors vary greatly in size. For example, a large, full-frame pro DSLR camera may have a sensor that measures 36 x 24 mm, whereas the sensor in a small compact camera, or cell phone, may be just 8.8 x 6.6 mm,

Pacific Walrus Herd

Pacific Walrus





Polar Bear on Pack Ice

or even smaller. Does the size really matter? It really boils down to the needs of the photographer.

In simple terms, the image sensor in a digital camera (the equivalent of film that an old guy like me used in the first 20 years of my photo career) is an electronic plate coated with millions of light-sensitive spots, called pixels or photosites. These record the image information transmitted through the camera's lens. Generally, pixels are larger in cameras with larger sensors. Suppose we compare two 16-megapixel cameras, one a pro DSLR with a large sensor and the other a compact point-and-shoot that has a much smaller sensor. In both cameras, the number of pixels is the same, but - and this is the important point - the pixels are larger and spaced farther apart in the large-sensor pro camera. This is important because the size of a camera's pixels determines how much light it uses to generate an image. A large sensor captures more information than a small one does and produces better photographs as a result. By better photographs I mean ones which feature a greater range of tones, from bright highlights

to deep shadows. This is referred to as "dynamic range". The larger sensors generate less of the bothersome "noise" which could be described as the digital version of grain in the film era, and the larger sensors tend to perform better in low light situations.

So which sensor is best for you? If you usually photograph scenes in bright light and you don't care much about shadow detail, and if you are not bothered by noise, then you will probably be very happy with a small sensor camera which is generally less expensive than models with a larger sensor. Is there a definitive answer to the sensor debate? Not really, but my number one piece of advice to photographers is to match their camera



Dwarf Fireweed, Arctic Russia

Red-throated loon

choices (and thus their sensor choices) with their needs. If you simply want images to post on your website or a social media site, or email snapshots to family and friends, then a small sensor will probably suit you just fine, and save you money as well. On the other hand, if you plan to enlarge your images and make prints larger than 5" x 7", if you love the subtlety of details in deep shadows and prefer the artistic moodiness that often accompanies dim light conditions, then you will be happiest with the biggest sensor you can afford.

A second consideration relating to sensors is resolution, or sharpness. The bigger the sensor the more pixels it can hold. A 16 megapixel sensor is covered with approximately 16 million pixels.





Muskoxen Bulls

Some of today's top end pro DSLR cameras with large sensors have 36 million pixels packed into them. These cameras produce very detailed, high-resolution images. The recent trend in digital photography has been for cameras with larger and larger megapixel sensors. With these cameras, the resolution is so high that you can crop small portions of an image and still produce superior results. As one writer observed: "Megapixels are a passionate issue for photographers; they're

up there with the 'which is better, Canon or Nikon?' debate." Many would argue, and I'm one of them, does anyone, except for the rare pro photographer, really need more than 16 megapixels? In the end, if you honestly balance your sensor choice with your actual photo needs you'll have no regrets.

# Bio

Author Wayne Lynch leads photography trips all over the world and he predicts the sensor debate will never be resolved because photographers love to disagree. You can see more of Wayne's work at [waynelynch.ca](http://waynelynch.ca)





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# PHOTO NEWS

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Portfolio | Maurice Henri

# PHOTOGRAPHER, TEACHER, HUMANITARIAN...

*Maurice Henri is an internationally known professional photographer who has been creating portrait, stock, advertising, commercial and industrial photography since 1989.*

Since 1992, his “Learning Photography Programs” have been a very important part of his photographic vision. He has lead photo tours, seminars and workshops in various parts of the world, including the Namaqualand Photographic Workshops in South Africa founded by Freeman Paterson and tours for Kodak, Canon and Olympus.

As the founder of Photo Moncton International ([www.photoyqm.ca](http://www.photoyqm.ca)), a one week photography festival consisting of seminars, presentations and workshops, Maurice promotes development of imaging skills for all levels of photographers. Presenters include Freeman Patterson, Douglas Kirkland, John Sexton, Andre Gallant, Daryl Benson, Darwin Wiggett, Dale Wilson and John Sylvester to name a few.

His exhibits of the people and their life in Africa received critical and popular acclaim internationally.

His work has been acquired for permanent collections and has been shown in museums and galleries in Canada and the Unites States and is part of many corporate and private collections in various locations worldwide.

Maurice is the founder of Cameras for Healing. The mission and philosophy of the initiative is to support emotional healing through photographic arts and creative expression for those living with pain, grief, fear, poverty or stress and provide a voice for individuals by exploring visual arts, in an effort to create an atmosphere of inclusion and belonging where often there is none. Maurice has been honoured with The Order of Moncton, the Rotary International’s Paul Harris Fellowship Award and the YMCA’s Peace Medallion, in recognition of his efforts.

“  
***I create out of habit. I create out of necessity. I create because of a need to do so.***  
”





#### Sossusvlei, Namibia

Photographed with an Olympus E-3 body, 50 - 200mm lens at 200mm, on a tripod.

*Using a long lens to compress the image, it appears that the foreground and the background are compressed - objects appear closer together than in real life.*

Readers may be familiar with Maurice's work as the host and producer of "Picture This" (1995 to 2001) and "Foto" (2001 to 2006); photography television programs featuring educational segments and interviews with prominent photographers. The programs aired nationally and received nominations for awards in education and the arts.

PHOTO*News* asked Maurice to share a few thoughts on the role of photography in his life. "I want to bring a moment of quiet reflection to the viewer, a pause in time, and a moment of peace, a bit of beauty. I love the earth and I am deeply moved by the beauty and colours of nature. "My work is mainly about catching the mood and feel of every moment in creating the photograph. I believe that most interesting art occurs on its own around us. It doesn't need alteration or enhancement. My assignment is to capture its natural beauty."

As a keen observer of the human condition, Maurice often focuses on candid images of the modern city.

"I admire the spontaneity of street photography. It is unscripted, unplanned and immediate. It is the instantaneous capturing of everyday life in a moment, an expression or a situation. I am attracted to images that capture an instant of realism and truth in real-time. I also value the artistic integrity in a well-accomplished street photograph and the historical contribution of the people devoted to creating them, particularly when the image is drawn from a truthful scenario with no pre-conceived agenda or manipulation. I appreciate simple honest images that permit us to choose how we interpret them when we look at them."

Richtersveld, Northern Cape, South Africa – Canon EOS 1, 28 -105 lens, tripod. Kodak Ektachrome 100 E-6 transparency film. The charming yet glorious wilderness of the Richtersveld is known for its spectacular and untainted nature. This small tree showed me how fragile nature can be and at the same time thrive in unsympathetic conditions; the Richtersveld is a fierce and fragile Eden.





Kolmanskop, Namibia - Photographed with an Olympus E-3 and 12 - 60mm lens, on a tripod.

*"In Namibia, Africa, near the port city of Lüderitz, the ghost town is highly rumored to be haunted. There are stories of ghosts whispering and people say that they hear footsteps. I have a few stories of my own. There is something mesmerizing about this place. To walk amid the houses that were once filled with families and the sounds of children at play is chilling - perhaps one day the homes will be completely buried by the sand."*



“

***I make it my responsibility as a photographer to use the visual strength of my images to tell a story, transmit emotions and reveal them to the viewer.***

”

Participants in Maurice's workshops relate instantly to his open attitude toward all photo enthusiasts. "While choosing isolation to create, I want to avoid the constraint order of professional practices and revisit the excitement of photography as "an amateur". The word "amateur" draws from the Latin saying "for the love of". I love photography and I am fascinated by the landscape, rural and urban. My desire is to specialize in the photography of nature in its purest of simplicity. The insulated and expressive impact of nature attracts me.

"In my workshops, I believe and promote that it is essential to put the "YOU" into your photographs. It is about making emotional connections, about compassion, caring and marvelling at the beauties of nature. In revealing the soul of the subject, the soul of the photographer is revealed as well."

Maurice applies this philosophy to life in general. "When we carry a camera on our journey through life, we are compelled to look outside ourselves and view the world around us in a new way. In order to create meaningful images, we must learn to be in the here and now, alert to the subjects that call out to us in the moment. We must also learn to focus and then to connect. In choosing and composing what we photograph, in playing with light and shadow, we capture something of ourselves in the final image. At the same time, we become liberated, free to capture fleeting moments of beauty, light, human expression and emotion to create visual poetry."

What advice does Maurice have for the aspiring photo enthusiast? "In giving shape to images, you will find your way back to your deepest, truest self. In the course of manifesting what you hold within and transforming spirit and ideas into matter, you will experience the delight of creating."





“

*I aspire to a descriptive and abstracted expression, tightening itself on the minimal components of the play of lines, surfaces, the colours and their alliance, to decipher the structures and the labels of the scenery.*

”

Quiver Trees - Richtersveld, Northern Cape, South Africa – Canon EOS 1, 70 - 300 mm IS lens, camera mounted on a tripod. Kodak Ektachrome 100 E-6 transparency film.

*“At first light, using a long lens to compress perspective and with the trees in open shade I normally would have use a warming filter to compensate for the bluish cast created by the light, especially with transparency film. For mood, I opted to not filter the lens to accentuate the cool tone.”*

Experience the world through the lens of Maurice Henri at [www.mauricehenri.com](http://www.mauricehenri.com)



# CAMERAS FOR HEALING

*Cameras for Healing* is a not for profit, volunteer based organization founded in 2002 in Moncton, New Brunswick, by *Maurice Henri*, professional photographer. Initially developed as an art workshop to help cancer patients and survivors deal with the pain and stress of their illness, the program has developed over the years as Maurice and many volunteers have criss-crossed the world to reach out to children, women and men dealing with very difficult situations.

Today, *Cameras for Healing* works with people from the community and from many parts of the world. It fosters emotional healing through photography and creative expression. To see their world through the lens of a camera helps to break down barriers which have prevented them from expressing their pain, their grief, and their fears due to poverty, violence and stress. *Cameras for Healing* strives to create an atmosphere of inclusion and belonging where often there is none.

*Cameras for Healing* believes that photographic arts are a powerful tool for social change and personal growth. The photographic image can open the heart and change people's view of the world. It promotes expression and cultivates the creativity that lies within each individual in a climate of openness and respect.

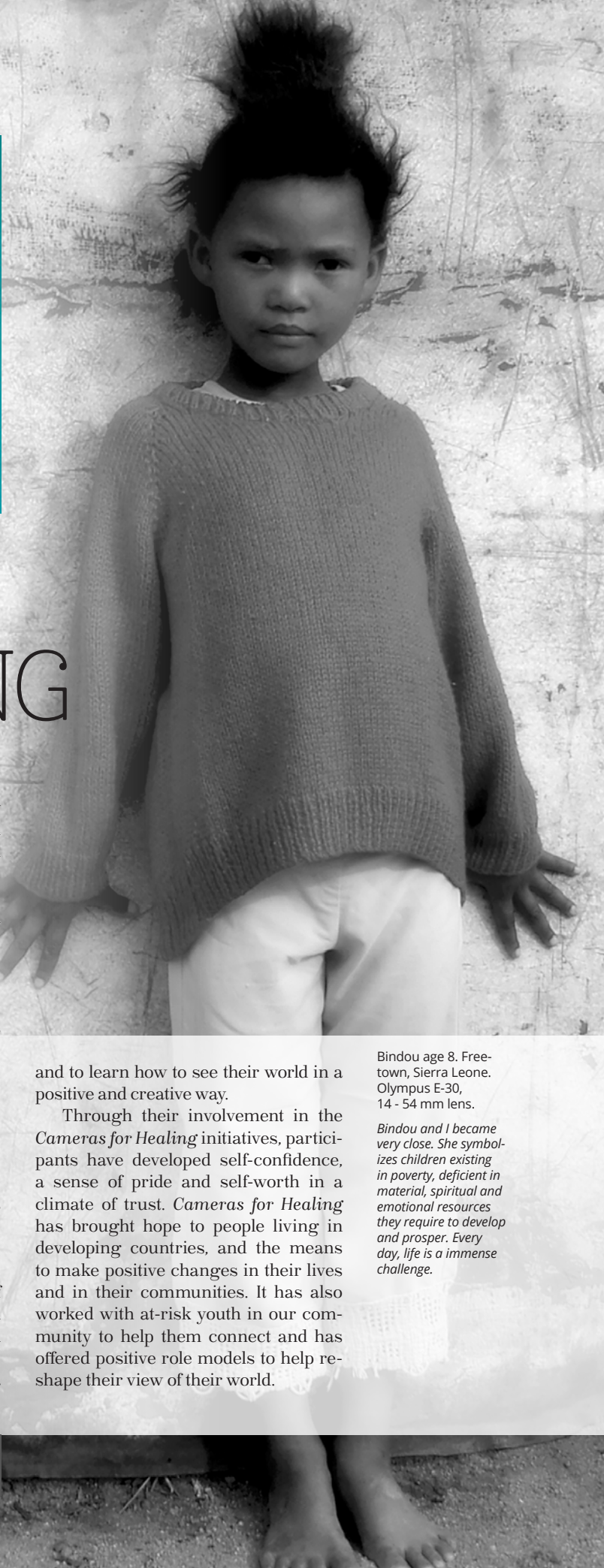
With its teams of volunteers and the generous support of businesses and community leaders, the program has provided cameras and technical assistance to the groups of people with whom it has worked over the years. The participants are encouraged to express themselves through the lens of the camera

and to learn how to see their world in a positive and creative way.

Through their involvement in the *Cameras for Healing* initiatives, participants have developed self-confidence, a sense of pride and self-worth in a climate of trust. *Cameras for Healing* has brought hope to people living in developing countries, and the means to make positive changes in their lives and in their communities. It has also worked with at-risk youth in our community to help them connect and has offered positive role models to help reshape their view of their world.

Bindou age 8. Free-town, Sierra Leone. Olympus E-30, 14 - 54 mm lens.

*Bindou and I became very close. She symbolizes children existing in poverty, deficient in material, spiritual and emotional resources they require to develop and prosper. Every day, life is a immense challenge.*







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## Perspectives

BY KRISTIAN BOGNER

# LOCATION LIGHTING LIKE A PRO

*My photography assignments take me all over the world, and I often find myself shooting on-location - this can be quite a challenge compared to the luxury of shooting in my own studio.*

Shooting on-location presents a unique combination of opportunities and enigmas because you can only bring a limited amount of gear and you are subject to environmental conditions. Here are some pro tips and techniques which will help you capture great images in any situation or environment.

### Plan Ahead - Visualize the Shoot

I like to visualize the shoot before I leave the house. Check the weather forecast for any outdoor assignments. Think about your subject matter and what type of lighting or "look" you want to achieve. Ask yourself the key question: "what kind of story or message are you trying to convey?" Then create a mental checklist of the equipment you would like to bring, and assess the logistics of bringing it.

Sometimes I draw a quick sketch on paper to plan the photo session. The shoot environment or situation may not play out exactly how you imagine it, and that's O.K., but the clearer you visualize your idea, the more likely it is that you will bring the right gear to capture visual excellence.

### The Right Gear

Years ago, I used to bring my Broncolor or studio flash units to location shoots. They are exceptional lights and my choice for studio and some larger shoots, but they are big and heavy and

take up several extra bags of gear. At that point in time I just couldn't get the power I needed out of smaller flash units. Now, with the advent of cameras that can produce high ISO images with little degradation of quality, I can shoot most commercial jobs with my Nikon SB-910 flashes which fit easily in my camera backpack.

Increasing my ISO from 100 to 200 ISO doubles the light sensitivity of the sensor and therefore gives me double the power out of my Nikon flash at the same aperture and shutter speed with a negligible degradation in image quality. If I need more power I can increase my ISO. I usually try to max out at 800 ISO just to make sure that I have nice clean images without significant noise. Higher ISO capabilities and lower power consumption LED lights have also opened the door for some fantastic continuous tone portable lighting options.

Of course we can only take the gear we have, but to give you an idea of what I would take on a professional shoot here is "My Essential On-Location Gear List:" (I can fit this all in my photo backpack and One Stand Bag)

- Nikon D800e and D4
- Nikon 14-24mm, 24-70mm, 70-200mm plus several primes as weight allows.
- 4 Nikon SB-910 Flashes
- Pocket wizards
- Tripod and Light Stands
- Aurora Firefly Strip Light Softbox and Beauty Light Softbox light shapers
- Nikon WR-R10 + WR-A10 Wireless Remote Adapter
- Extra Batteries and 15min Charger
- Princeton-Tec Headlamp LED flashlight
- Several small coloured gels
- Visible Dust Sensor Cleaning Swabs and Liquid (just in case I get some dust on my sensor).
- Round Foldable Silver/Silver Gold Reflector

## Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, and sports photographer, Nikon Ambassador for Canada and Manfrotto Pro Photographer. For some inspiration and more pro tips check out [kristianbogner.com](http://kristianbogner.com) or attend one of his photography workshops: [photographicrockstar.com](http://photographicrockstar.com)



**Masquerade**

Nikon D800E with AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED lens, f/11 at 1/125 second at ISO 100.

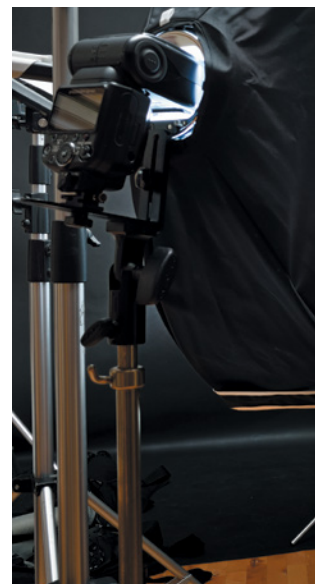
*I shot this image during one of my photographic rockstar courses using three Nikon SB-910 flashes with Firefly Softbox Light Shapers and a silver reflector below. We made the mask and had a lot of fun creating this composition and shooting it in different ways as a class. For a portable lighting setup we were able to get some great soft lighting.*



**The Ultimate Burger**

Nikon D800E with AF-S Nikkor 300mm f/2.8G ED VR II lens with AF-S Teleconverter TC-20E III lens at 600mm, f/10 at 1/160 second at ISO 125.

*I used a simple but effective lighting setup and basically created a light tent with three Nikon SB-910 Flashes, two Pocket Wizards, two Firefly strip light soft boxes, one Large Soft Diffusion Panel and a few lightstands. I also used a piece of black plexiglass which worked great to shoot the products on. The long lens gave me a great perspective on the burger.*





## Shooting Tips

Shooting on location can be a ton of fun, especially when you can control the ambient light with flash, reflectors or diffusers. Direct sunlight is an example of hard light that will enhance form and texture but can create harsh or hard shadows. Having the subject with their back to the sun and reflecting light back at them with a reflector or white card can produce a beautiful effect. A cloudy day would be an example of soft light that will create a generally more pleasing result, but some subjects may look dull. In order to give the subject a more directional light source I often use a flash or continuous light source. Flash directly on the camera can produce a decent effect as a fill light, but is very two-dimensional. I generally want to get my flash off-camera in order to have more three-dimensional lighting to really expand the creative potential of the image. If you have more than one flash this is easy with Nikon's Creative Lighting System or an SU-4 Slave unit. If you only have one flash, your most cost effective solution is to use an off camera sync cord which can connect your camera to flash and allow you about 9 feet of flash to camera separation. Using a small flash direct to the subject will produce a harsh light similar to the sun. Putting a diffuser on the flash and tipping it up can help soften the light substantially. I have found that adding a light shaper like the Aurora Firefly Strip Light or Beauty Light to my Nikon SB-910 can make a profound difference in the quality of light. They can set up in less than a minute and fit right on your flash. They work in essentially the same way as a soft box and let you beautifully diffuse the light without losing too much power.

I usually bring a Firefly with me when travelling or on expeditions. It retracts like an umbrella, and it is very lightweight, compact and robust. I have taken many award-winning images with just the strip light and my SB-910. With the Firefly's very quick setup and versatile functionality you can have someone hold it for you off-camera or set it up on a portable stand. The quality of light is really amazing for such a small light shaper, and it produces a nice catchlight.

When I want even softer with diffusion, whether shooting with sunlight or flash, I like to use light panels. These are great for product shoots as they produce ultra soft but very pleasing directional light. I will sometimes put two flashes behind a large light panel to increase the power output.

When using flash, meter for the ambient light. For instance, you might meter the background, sky or scene, and then use the flash to add directional light and interest to the subject. Keep in mind that your fastest flash sync speed may only be 1/250 sec. Some camera/flash setups may allow you to use High Speed Sync to shoot at a faster shutter speed. Consult your manual to make sure you know the best setting for this type of photography.

For interior architecture I like to set up a few small flashes pointing up with diffuser on each unit. I put these on stands and raise them to about 3/4 of the height of the room and let the light bounce off the ceiling. This generally provides really nice lighting and fills a room quite well without creating huge reflections in cabinets, windows, and reflective surfaces. If you only have one light, try raising it up above and just behind your camera. This will minimize shadows. Be sure to meter for the ambient light in the room. A great time to shoot is when the light outside is similar to the ambient light indoors. I love the blue light time before sunrise

## A Twinkle in His Eyes

Nikon D3X with AF-S Nikkor 70-200mm f/2.8 ED VR II lens, f/5 at 1/320 second at ISO 400.

*We came across this man in an old fort in Rajasthan, India. I absolutely loved his face and wanted to create some directional light contrast so we did another quick setup with a Nikon SB-910 flash with a Firefly Striplight Softbox. The strip light makes a great soft light.*





#### Biathlon

Nikon D3 with AF-S VR Micro-Nikkor 105mm f/2.8G IF-ED lens, f/11 at 1/200 second at ISO 250.

*Flash can be a great tool to tone down outdoor lighting and add controlled directional light to your subject. I used two Nikon SB-910 Flashes on either side of the subject. One flash with the Firefly Striplight Softbox and one with just the bulb attachment that comes with the flash to give me softer light on one side and harsher light on the other side to create contrast and background separation.*

or after sunset. If you have a lot of ambient tungsten light from interior lights warming up your image, you may want to set your camera white balance to tungsten and use a tungsten filter on your flash.

#### TTL and CLS versus SU4 Manual Flash

TTL settings are pretty amazing on the new flashes. I find them very accurate and use Nikon's Creative Lighting System if my subject is continually changing. Generally, I set my flash to -1 EV so that it doesn't overpower my subject and it looks natural. For most fashion, product, and architectural shoots where my subject isn't changing much as far as distance from the camera or appearance, I like to set my flashes up and set them to manual and have them trigger as slaves off one commander flash using SU4 settings. I generally shoot at 1/1 full power or 1/2 power for my main directional light. I can then set my ratios with additional lights and ensure that they fire at the same intensity

as a constant in every shot. When I shoot in situations where other lights or reflections might trigger my slave flash I use my Pocket Wizards. These connect to the flash and use a radio frequency to fire the flash. I still set my flash to manual, but I have the accuracy of a radio trigger.

#### Be Creative

Whatever you endeavor to shoot, experiment, take risks and enjoy the process and learning experience. On-location photography can be complicated, but the results can be amazing. I have given many examples in this article describing specific gear because it is what I use, but be creative - if you don't have the same gear, don't let it limit you. Bounce the flash you have off walls, use tin foil reflectors, or get some LED lights from Home Depot to start you off. Build your gear toolbox at your own pace. Try something different whenever possible and strive for excellence in every image.

Happy Shooting!



#### Exotic Ladakh

Nikon D3X with AF-S Nikkor 50mm f/1.4G lens, f/5.6 at 1/125 second at ISO 160. *I captured this very exotic-looking girl in Ladakh, India - the birthplace of Buddhism. It was during a parade with the King and Queen. We had to work fast so I had an assistant hand hold a Nikon SB-910 flash with a Firefly Striplight Softbox and pocket wizard so that I could use it as a directional light at about 45 degrees from the camera.*



Photo by: Denis Rule | [www.rulephoto.com](http://www.rulephoto.com)

## How can you get a big studio look without a big studio budget?

**Commercial photographer and educator Denis Rule uses Metz and Aurora.**

The Aurora FireFly II is available in 20" and 26" Octagonal configurations as well as 10x24" strip lites. The FireFly II is also compatible with an optional deflector dish, turning the unit into a beauty dish for extremely flattering portrait lighting. The FireFly II comes complete with a height-adjustable tilt and swivel bracket that is compatible with most hot-shoe flashes. Easy to set up and offering a seven-year warranty\*, the Aurora FireFly II will add magic to your every shot!



Lighting Behind-the-Scene

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CANADIAN  ANGLES  
BY MICHELLE VALBERG

# SAFARI CLOSE TO HOME...

*The ideal way to perfect your wildlife photography technique!*



Horses on a farm near Wakefield, Quebec. Nikon D4, zoom at 86 mm, 1/1000 second at f/8, ISO 500.

## Bio

Michelle Valberg is the founder of Valberg Imaging, Ottawa, a Canadian Nikon Ambassador, and an award-winning Canadian photographer. Renowned for her soulful portraiture, majestic wildlife and stunning landscapes, Michelle recently published her third book, *Arctic Kaleidoscope: The People, Wildlife and Ever-Changing Landscape*.

The snow moved across the earth, swirling like a tempest around me. The wind was lashing at 40 kilometers an hour, making the already frigid -20C temperature feel more like -30C. I had my sight set on a snowy owl perched nobly on a fence post. He turned his intense yellow glare towards me. The swirling snow made focusing almost impossible. I had on my field scope and adapter (digiscoping) so bringing him into focus was difficult, especially with manual focus at 1200mm. I had been out there for nearly three hours, but I was determined to get that image I had always wanted – a snowy owl amidst falling snow – and I wasn't going to leave without getting the shot.

My patience paid off. After firing off as many images as I could of the owl staring at me and turning his head in every direction, a small movement far off in the field caught his eye... he opened his magnificent wings and swooped in for the kill.

I followed him and got the flight shot in falling snow.

It could have been an Arctic scene - it certainly felt like it - but I was just five minutes from my home in Ottawa. As a result of an eruption of snowy owls around Ottawa this year (which rarely happens), photographing them has become my obsession. They were so close to my home, I could go out at different times of the day and in a variety of weather conditions – it was ideal. Once I found the owls, all I had to do was find the time to spend with them!

That is the great thing about wildlife photography. You don't have to travel



to the Arctic, Africa or any other exotic location to get great wildlife images. Whether you are in Vancouver's Stanley Park, at the Toronto spit, or in your own backyard or at the cottage, wildlife can be found. I enjoy focusing on the smaller creatures like birds, coyotes, foxes and even squirrels - they are just as much fun to photograph as the big game. Turning your lens toward these rather accessible creatures can help you sharpen your wildlife photography skills, after all, small game is not necessarily easy to photograph! In an era



Snowy Owl in flight, Ottawa, Ontario. Nikon D800E, 1/4000 second at ISO 2000.



Polar Bears in Wapusk National Park, Manitoba. Nikon D4, 600mm lens, 1/3200 second at f/11, ISO 400.

when we are inundated with digital images from all around the world, I think that too many people tend to look past their own environment – even in your own backyard there are places that can offer ample opportunities to capture native Canadian wildlife at its best.

Choosing the right equipment is crucial for wildlife photography. Many of my friends think I am crazy, but I frequently carry two cameras - a Nikon D4 and a Nikon D800E. I like to have a long and short lens option on each camera. When photographing animals, my favourite go-to lens is the Nikkor 200-400mm because of its versatility - and

most of the time I can hand-hold it. Cameras like the Nikon D4, the new DF or D610 have such great ISO capabilities; you can use a higher ISO and not get much noise, which allows you to set a faster shutter speed than you could with earlier models. This can be especially helpful if you don't have a tripod and you have to hand-hold that long lens. I also love to shoot with a 600mm lens which keeps me at a respectful and safe distance from the larger and more carnivorous critters, like polar bears. Last year in Wapusk National Park, we spotted a mother polar bear with two cubs close to their den. She was feeding the cubs when we found them, so our guide kept us at a respectful distance. I wanted more than 600mm so I put on a 2x extender. After an hour of shooting this beautiful scene, Momma bear decided she was curious and began to approach us. Never did I imagine that I would have too much lens. They came within 100 feet and she filled the frame. It



Red Squirrel, Ottawa, Ontario. Nikon Df, focal length 360mm, 1/500 second at f/4, ISO 1250.

“  
**Study nature,  
 love nature,  
 stay close  
 to nature.  
 It will never  
 fail you.**”

Frank Lloyd Wright

became difficult to get the cubs in the same shot, so I quickly switched to my second camera and the 200-400mm lens. Having two cameras in this situation made all the difference. You never know when you might want that lens option and timing doesn't allow you to do a lens change. Carrying two cameras can be challenging and hard on your neck, but in most cases, it is well worth the effort.

When shooting around urban or rural environments, being mobile and agile can be helpful. Whether I am out for a walk in the forest or enjoying a day kayaking at the lake, I like to take an 80-400mm Nikkor zoom lens, which is a little easier to carry and handle than the 600mm telephoto. I also make sure that I have loads of memory cards and spare batteries. In freezing conditions I keep my batteries close to my body to extend their power. In cold winter conditions, it is always a good idea to keep a lens cloth on hand - I keep a few in different pockets to take care of tearing eyes and fogging lenses.

Using your senses with wildlife photography is critical. Being aware of movement, smell or listening for sounds like the tone of frogs deep burrrapping, birds caw-caw-cawing or how the wind shifts can help you find the animal you are looking for - or a surprise visitor to the scene. Last winter on Amherst Island I was with renowned Canadian bird guide Bruce diLabio, and we were searching for owls. Bruce had spotted a doglike figure loping, tongue out, across the landscape. “Michelle,” he said, “I think that’s a coyote.” I jumped out



of the vehicle with my camera and 200-400mm lens in hand and I was able to grab a few quick shots of a magnificent coyote fleeing from farmers and dogs chasing him away from their sheep. He was unexpected and a wonderful surprise to photograph. My lesson - be in the moment and follow your instinct.

By noticing the small things in the environment, becoming familiar with and watching animal behaviour and doing research to determine where they can be found, even an urban nature trail can provide countless photo opportunities. Whether you get up early to capture a blue heron feeding at sunrise, go out to photograph horses in the snow, or capture a bird in flight at sundown, nature and wildlife provides us with many wonderful photographic experiences. Not only does the interaction with nature produce magnificent images, it is good for the soul.



Fox, Amherst Island, Ontario. Nikon D800E, 400mm lens, 1/1250 second at f/8, ISO 800.



Snowy Owl, Ottawa, Ontario. Nikon Df, 400mm lens, 1/2000 second at f/8, ISO 800.

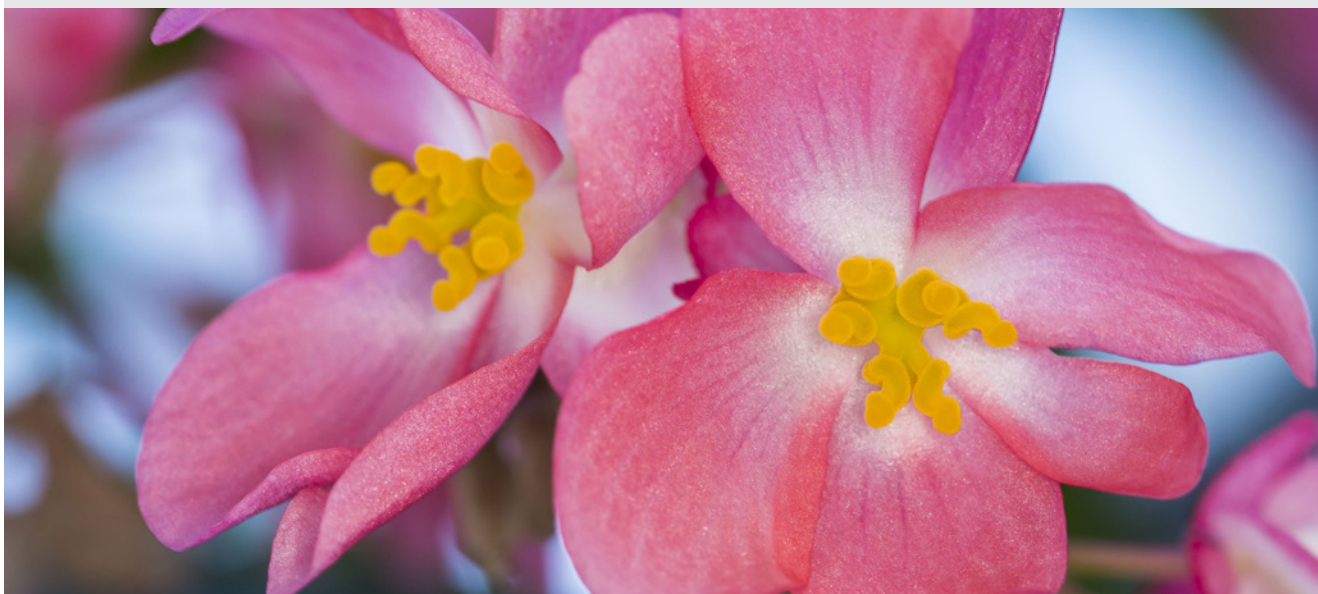


## Tech Tips | Ringflash

BY CHRISTIAN AUTOTTE

# THE “WRAP-AROUND” LIGHT

*First created for medical and dentistry use, ringflashes have become an indispensable lighting accessory for macro photographers.*



Begonias shot against the light, flash illuminated the subject.

First created for medical and dentistry use, ringflashes have become an indispensable lighting accessory for macro photographers. These specialized flash units have many advantages for those hunting for small subjects. Ringflash provides a compact source of light, built around a circular flash tube mounted on the front of a macro lens. The major advantage of this type of macro flash accessory is its ability to create shadowless illumination. The light from a ringflash mounted on the front of a macro lens is projected parallel to the lens field of view, producing an equal amount of light from all around the subject, often resulting in images that look like they were done with a diffuser or some other soft light source. Macro ringflash units

shine at their best with small subjects that must be lit evenly, and subjects that have convoluted mat surfaces, like flowers or insects hidden deep in a jumble of vegetation. On the other hand, flat and shiny objects tend to return a “doughnut” reflection of the worst effect. Subjects to be avoided include water drops and shiny insects such as ladybugs.

While the ringflash is ideal for a wide variety of close-up and macro assignments, there are a few situations when more conventional lighting approaches may be preferable. When shadows are essential to define the subject, it is usually better to have the light coming in from one side. That is when most photographers rely on a standard hot shoe flash. Of course, you can always use the ring flash with an off-camera flash sync cord - allowing you to take the flash head off the camera, and hold it to the side of your subject. You can then achieve the same lighting effect as you could with a standard flash, creating those needed shadows or eliminating some unwanted reflections.

As an alternative to ring flashes, some photographers prefer working with twin macro flashes. The advantage is to



White Morpho butterfly at the Montreal Botanical Garden "Butterflies go free" annual event. Canon EOS 20D, 100mm macro lens, 1/100 second at f/10, ISO 200, with Metz 15 MS-1 ringflash.

have a pair of flashes independent from one another, which are mounted on a ring screwed in front of the lens, in similar fashion to the ring flashes. Each individual flash can be moved around freely, even to the point of being removed from its mount to be used as a backlight or for side-lighting. The main advantage over ring flashes is the flexibility and the varied lighting possibilities that you can achieve with this "macro lighting studio". The drawback is the size and substantial cost of the twin flash system.

Some ring flashes have incorporated the versatility of the two-flash concept. Instead of a single round flash tube, they utilize a pair of small flash tubes on opposite sides of the ring. The power of each tube can be controlled individually, just like the twin flash system, allowing the ringflash to produce a certain amount of shape-defining shadows. A good example of this type of ringflash is the Metz 15 MS-1. The flash tubes can be controlled independently, giving the effect of a "main" and "fill" flash on a macro scale - the flash tubes even pivot in order to concentrate their light on the subject, or the background, and aiming one of the lights away can create a range different lighting effects. To add even more sophistication for macro lighting adventures, a diffuser included with the kit can be clipped onto the Metz 15 MS-1 unit to create a softer and more even light. As an added advantage, it is not dedicated to a specific brand of camera but works as a slave flash, triggered by the built-in

flash unit of most cameras or by external flashes. While other ring flashes have a "false flash" mounted on the camera hotshoe and linked to the flash head by a cable, the Metz is entirely self contained in the ring flash itself, which makes it that much more portable.





## Shooting Tips

BY MICHAEL DEFREITAS

# ZOOM IN

*A telephoto zoom lets you get up close, without getting personal...*

Cuba has always been one of my favourite destinations for photographing people. When I first visited the island, the Cubans I met were very friendly and did not seem to be concerned when a tourist asked to take their picture - but times have changed, and so many tourists are turning their cameras on the locals that it is becoming more difficult to convince the people to "smile for the camera". Many Cubans now either turn away or "perform" when you point your lens in their direction. Although the occasional photograph of a smiling Cuban looking directly into the camera while making a peace sign is okay, a more natural photograph of a person works much better.

On past trips to Cuba I tended to use wide angle (24mm to 35mm) or normal (40mm to 60mm) zoom lenses to capture people going about their daily life, but lately I find that in order to get the best images, I have to keep a lower profile. This involves staying "away" from my subjects and "catching" them



Bald eagle near  
Prince Rupert, British  
Columbia, Canada.  
255mm, f5.6, 1/800,  
ISO 200.



unaware. This usually means using a telephoto lens with a maximum zoom range between 200mm and 300mm.

Last year, in Cuba's historic city of Trinidad, I noticed an elderly gentleman with an unlit cigar dangling from his mouth and a prized fighting cock in his lap. He was sitting on a busy curb posing for a fee. I attached my 70mm - 200mm zoom lens and stood far enough away to remain undetected, but close enough to get a tightly framed shot. I waited for him to "relax" after collecting his modeling fee from the tourists and then I snapped a series of fairly tight images with my lens set at the 200mm zoom range. I walked over to the gentleman, showed him the photos, and gave him his customary posing fee - he responded with a wonderful smile, perhaps because I paid the fee, but I think he really liked the photos.

Telephoto zooms have narrow depth-of-field and magnification ratios that allow you to eliminate most of the distracting background and fill the frame with your subject. I usually hand-hold the camera and lens, and I try to shoot at f/5.6 to get a depth of focus that extends from the tip of the subject's nose to the back of their head. I adjust my ISO setting so that I can match the f/stop with a shutter speed that is approximately 1/focal length or faster to get the sharpest image possible. Everyone has a limit when it comes to hand-holding a telephoto lens - I manage quite well at one shutter speed faster than 1/focal length, so I try to shoot at 1/400 second with a zoom set to the 250-300mm range.

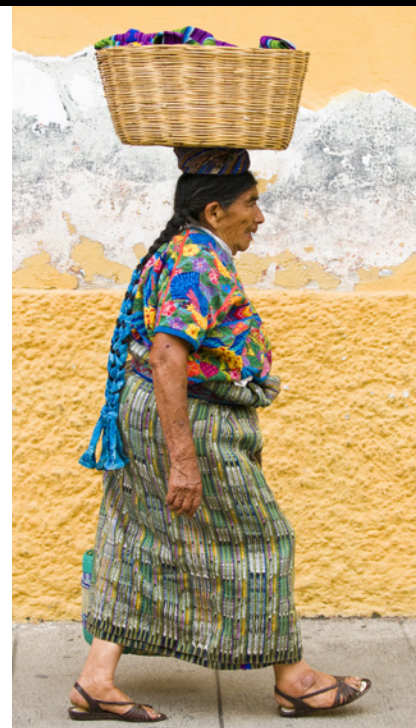
The main problem photographers have with a telephoto zoom lens is fuzzy or blurred images caused by a combination of camera shake and slow shutter speeds. Larger telephotos require a firm support to reduce the risk of shaking. There are several ways to reduce or eliminate this blurring effect - the best solution is to use a tripod; a monopod is a convenient alternative, but this is rarely appropriate for candid or "street photography" so you have to learn to optimize the way you hold the camera to enhance image stability. I turn the left side of my body slightly toward the subject and form a triangle



Cuban gentleman and his fighting cock, Trinidad, Cuba. Nikon D300, 300mm, f4.5, 1/500, ISO 200.



Peru, Lake Titicaca. Quechua or Uros Indians in the floating Uros Islands. Nikon D300, 105mm, f16, 1/250, ISO 200.



Guatemala, Antigua. Mayan woman wearing traditional Mayan huipiles (blouse) and corte (skirt), Antigua Guatemala. Nikon D300, 105mm, f3.2, 1/500, ISO 200.

with my left elbow tucked into my left side, my left hand firmly supporting the very front of the lens and the camera braced firmly against my face. If you hold the lens too close to the camera body you increase the chances of shaking.

Automated exposure systems are great for candid shots, but you have to second guess the camera system when you shoot with long lenses. If you shoot in program or aperture priority mode the camera often selects a shutter speed that is too slow to prevent camera shake from blurring your image. Many people do not pay enough attention to the shutter speed and aperture readouts in their viewfinders - you can control depth of focus by setting a specific aperture -  $f/11$  gives a relatively large depth of focus,  $f/4.5$  lets you capture the subject in sharp focus while gently blurring the background. For the sharpest images a low ISO setting in the 100 - 200 range works best, but you may have to increase the ISO setting to 400, 640, or 800 to let you shoot at a fast enough shutter speed to stop subject motion and avoid camera shake. When using a telephoto zoom lens, I shoot in shutter priority mode and select a shutter speed that is at least  $1/\text{focal length}$ . If I have a few seconds to experiment with the shutter speed, aperture and ISO combinations in any given lighting situation, I can narrow down the range of settings that are ideal for the subject. Take note of the settings that produce the best results - these will be your benchmarks for future photo adventures.

For candid portraits of people, telephoto zooms are the ideal choice, but they really excel when you have the opportunity to photograph wildlife, and they are perfect for close-ups of subjects that you cannot approach, or dangerous creatures that you do not want to get "up close and personal" with. Increase your odds of getting a great shot by shooting from a distance with a zoom in the 200 - 300mm range. For greater depth of

focus, try a zoom in the medium telephoto range (70 -135mm). These lenses are ideal for portraits and close-ups of subjects like flowers, butterflies, door-knockers, souvenirs and food.

### Ready To Take It To The Next Level? Gear Up!

Recent developments in vibration compensation (VC) technology help minimize blur caused by camera shake. Without going into too much detail, these sophisticated lenses have built-in sensors that detect motion and quickly reposition "floating elements" within the lens to compensate for motion or vibration. This allows you to shoot at slower hand-held shutter speeds, making the lens very useful in low light conditions. Major lens manufacturers offer a variety of telephoto vibration compensation zoom lenses in the \$500 to \$1000 range. There are several approaches to this concept from the camera manufacturers and the lens manufacturers - look for products designated as "VC", "VR" or "IS", and ask your photo retailer to help you select the best lens for your system and your budget. Some camera manufacturers integrate a vibration reduction system into the camera body, letting you achieve similar results with conventional lenses.

## Bio

Over the last 25 years Michael has traveled to more than 80 countries capturing images that define the places he has visited. His images have graced the pages of many of the world's top travel magazines, websites and books. Michael is a regular photo columnist for a number of magazines and his images are represented by some of the world's top stock image libraries.





Jerusalem, Israel – Visiting the Western Wall.  
Nikon D2X, 200mm, f2.8, 1/500, ISO 100.

Moon over Red Rock Canyon, Las Vegas, Nevada.  
Nikon D2X, 300mm, f17, 1/100, ISO 100.

## PRO TIPS For Better Tele Zoom Images

- Long lenses have lots of optical elements that tend to render images a bit bluer or colder. Set your white balance to "cloudy day" to help "warm up" the lighting effect.
- Because the front element of most telephoto lenses is very close to the front of the lens, stray light can enter the lens and spoil your shot. Always use a lens hood with your telephoto lens.
- If you can, try to get a telephoto lens with a tripod collar for better balance when you mount the camera and lens on a tripod or monopod.
- Telephoto zooms are usually bigger than normal lenses and therefore easier for reluctant subjects to spot. You won't get that great stealth shot by pointing a big telephoto at someone while you wait for them to strike a suitable pose, so preset the controls and keep the camera at your side until you are ready to shoot. Then raise your camera and shoot in one smooth motion, and lower the camera to resume a casual profile.
- When shooting close-up subjects like flowers or butterflies you will need more depth of field, so use a slow shutter speed and an aperture of f/16, and use a flash to add light and stop motion. For close-ups of subjects that are not moving, use a small aperture and a tripod to capture the subject in natural or ambient light.



## Flash 101

BY FRANÇOIS DESROSIERS

# PORTRAITS WITH PIZAZZ!



By placing my main light high and controlling the intensity and direction of the light with the reflector, I was able to achieve a stunning image with a very simple set-up.



## Bio

François Desrosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

In my previous article (in the winter issue of PHOTONews, which you can read on-line at [www.photonews.ca](http://www.photonews.ca)) I showed how it is possible to create beautiful portraits with a single light source. While this is a simple way to achieve good results, when you add one or more lights to your set-up you can dramatically enhance the creative possibilities.

Your multiple flash portrait session begins with the basic two-flash system. The first flash will be your main light,

which you place in a position that will cast the majority of light on the subject. The second light is referred to as a "fill" or accent light, which is placed to add colour or illumination to the background, or to reduce the shadow cast by the main light. With the wireless flash capabilities of modern DSLR cameras, you can very easily add several flashes to the set - to light the background, to provide a "hair" light behind the subject, and to accentuate various aspects of the scene... but let's keep it simple for the moment, because it is easier to learn the techniques of multiple flash portraiture using two lights - you can expand your system as you become more familiar with the equipment.

Our sample portrait of Marie-Eve (1/160s f/5.6 ISO 100) was lit with a Metz 58AF-2 and a 65mm Firefly umbrella. The

result is good, but the shadow on the left side is a bit too strong - this is often the case when your studio is small and you only have space for one light source. You can dramatically enhance the portrait by placing a large Aurora Soft-Gold reflector to the left of the subject. This simple and effective technique assures that the fill lighting does not overpower the main light. When you light a portrait subject in this manner, the effect resembles sunlight - you control the contrast by moving the reflector, and you can adjust the intensity of the light by changing the flash output or by simply changing the angle and the distance between the main light and the subject. In the first set of images, the flash was placed about three feet from the subject, which created a dark shadow. For the next set of images, I moved the main light to a position about ten feet from the subject, which reduced the shadow effect and changed the ambiance of the set by casting light on the background (1/60, f/2.8, ISO 100). I also controlled the lighting by adjusting the output of the flash and the aperture of the lens. It is in situations like this when you really appreciate the power and versatility of a powerful flash, like the Metz 58AF-2.

The only limitation to a simple flash set-up like this is when you have several subjects in a group portrait. In most cases, the single light source and reflector will not provide enough coverage to properly light a group. We solve the problem by adding a second flash to control the shadow. Using an additional flash (or several flash units) as your fill light is relatively simple - just remember that these light sources are there to control the shadow - you can experiment with the fill flash intensity and position to control your lighting ratios. For portraits of men, the light ratio between the main light and the fill light is generally set at 2 f/stops to give a shadow effect that gives the impression of strength. For portraits of women and children the lighting ratio is generally softer - a ratio of 1/2 to one full f/stop variance between the main and fill light produces a softer lighting effect (1/160, f/4, ISO 100).

While the traditional lighting ratios are a good starting point, you can always experiment with a variety of settings. With a multiple flash set-up you can easily adjust the lighting to accommodate additional portrait subjects. It is a simple matter of moving the light source and changing the size and position of the reflectors. For a group photo, a large umbrella reflector is ideal because you know that the light will cover the group - and your main light can be positioned at an angle and at a distance so that it casts an even light on each of your subjects.

For a more spectacular lighting effect I like to use a tall light box, often referred to as a strip box, behind my subject. This lets me light the full length portrait without casting light throughout the scene. In the sample portrait of Marie-Eve I was able to add a substantial backlight effect that accentuated her hair. Experiment with this effect when you have the opportunity to photograph a variety of models - there are techniques that work with each type of hair style and texture, and the lighting effect varies depending on the hair colour and reflectance. When I photographed Marie-Eve I was able to accentuate her hair with the backlight, creating a stun-

ning effect, and the lighting also created a three dimensional effect on her face and arms. You want to work with your lighting to control both the highlight and shadow to create the most effective images. By varying the output of the backlight you can control the effect of separating the subject from the background.

When you add light to your scene you control the impact and the creativity in the image. This can completely change your photographic style. Experiment with shadows - try shooting portraits with dark, almost black shadow effects, raise the contrast between main and fill lights, increase and decrease the intensity of the light in your scene... the secret lies in controlling the lighting ratios between the main light, the fill light, and the backlight.

By learning to use reflectors and light boxes, like the strip light that I used for the portrait of Marie-Eve, you cre-

I placed my main light high and to the side, and placed a silver reflector on Marie-Eve's knees to soften the shadows.



B

ate spectacular images with relatively simple lighting techniques. When I asked Marie-Eve to turn toward the background, I was able to accentuate her face and figure. The main light only illuminated a part of my subject - the effect was enhanced by the dark shadows - lit just enough to show detail - see photo "C", shot at 1/160, f/4, ISO 100. I used the large reflector placed to my left to provide a bit of backlight fill, and this blocked the main light from striking the background, which kept the background dark to accentuate the subject. By using the various lights and reflectors to their best advantage, by changing the positions and angles of the various lighting components, I was able to quickly and dramatically change the lighting effects without having to make major changes to the adjustments of the flash units. This type of lighting is highly recommended for those who like dramatic images.

On the other hand, you may want to create a more traditional "glamour" style in your portrait lighting. This is often achieved by using the same

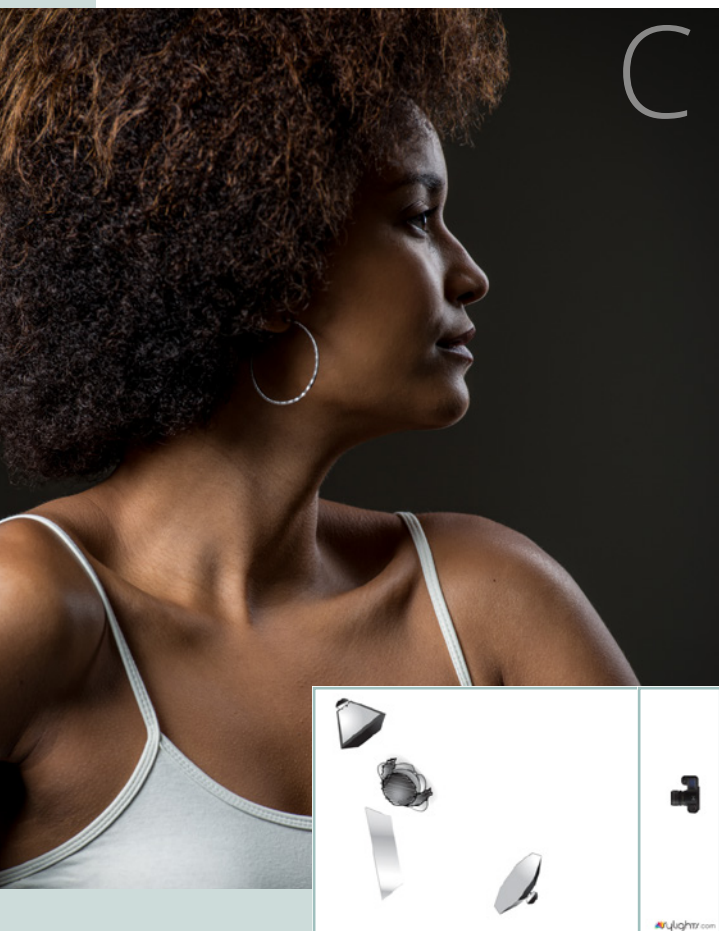
lighting and soft boxes that we used for the first set of images, but the placement of the light sources and the reflectors is higher and at a different angle to the subject. This type of lighting is ideal for subjects whose skin tones and texture is less than perfect - it provides a gentle light that is better suited to special portrait subjects.

To create a totally different lighting set-up with the same equipment that I used for the initial portraits, I started with my main light - the Metz 58AF-2 in the 65cm Firefly reflector, and placed the light high and to the side of the subject. I like the effect that this technique creates on the face of the subject, but the lighting contrast is high, so I place the Firefly strip box on the floor and adjust the fill to be 1/2 to 1 stop less than the main light. This type of lighting lends itself particularly well to a theatrical effect, and it reduces the effect of wrinkles and complexion flaws, especially when photographing older subjects. When your light sources are close to your subject, be sure to check exposure carefully - it is easy to overexpose and lose highlight detail. Pose your subject to accentuate their best features - I asked Marie-Eve to move her shoulders and I observed how the camera enhanced the sculptural effect. For this series of portraits, my flashes were set to 1/32 power for the main light from above, and 1/64 power for the fill light from below. This setting gave me a very fast flash recycle time.

Another way to dramatically change the lighting effect in a portrait is to aim the second flash toward the background to create a very effective high-key image. For all of the previous images, I set my flash metering system to TTL, which is my preference when I do not set the exposure manually. For the high-key effect it is better to set the camera on manual exposure, as the camera will generally underexpose this type of image. For the high-key photo I placed my main light high and to the side, and placed a silver reflector on Marie-Eve's knees to soften the shadows. It is essential that you proceed step by step as you create the lighting arrangement to understand the effect that each element of the lighting has on your subject. My last step is to adjust the background lighting to render the background light enough to create the high-key effect without washing out the detail in the subject. Too often, in a situation like this, photographers use background lighting that is too strong, and it spills over by reflecting off everything in the set, reducing the impact of the image. When you have the ideal distance between your subject and the background, the result can be spectacular - see photo "B", shot at 1/160, f/4, ISO 100.

Another interesting variation for flash photography is the addition of coloured gels to the flash, to harmonize or contrast with the colours in your scene. For the best results, it is necessary to control the amount of colour-modified light that falls on your subject and the background... you do not necessarily want the colour effect to impact the entire frame - only selected areas. By placing my main light high and controlling the intensity and direction of the light with the reflector, I was able to achieve a stunning result with a very simple set-up - see photo "A", shot at 1/160, f/4, ISO 100. It is important to note that the stronger the flash, the less intense the impact of the colour gel will be... so experiment with this and other techniques, and you will soon master the art of multiple flash lighting.

I asked Marie-Eve to turn toward the background to accentuate her face and figure. The main light only illuminated a part of my subject - the effect was enhanced by the dark shadows.





## Metz Macro Ring Flash

### Perfect Macro Lighting

Creating effective light accents has never been so easy, regardless of the subject. And all this with superior convenience of use – after all, the **Metz 15 MS-1** automatically provides the right level of light both reliably and with precision.

- Wireless TTL or full manual macro flash
- Precise light distribution with two individually-controlled variable reflectors from 0°–20°
- Dual flash output levels from full to 1/64th power and left/right variable from 1:1 to 1:8



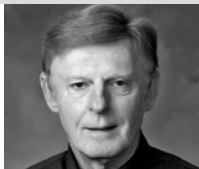
**Amplis**

[www.amplis.com](http://www.amplis.com)

Metz is marketed and distributed  
in Canada by Amplis Foto Inc.

**Metz**

[www.metzflash.ca](http://www.metzflash.ca)



## Printing 101

BY PETER K. BURIAN

# PANORAMA!

*Here's How to Make Beautiful Panoramic Images*

Some land and cityscapes are vast, impossible to record in a single image, making panoramic photography a better option. While it is possible to take a single photo with an ultra wide angle lens and then crop it into a narrow format, that produces a major problem. Cropping discards millions of pixels so the final image has much lower resolution; that really limits the presentation possibilities to small prints, for example. The solution is to shoot a series of individual JPEGs while panning the camera and then composite them into one high resolution image with panorama software. The technique is not as simple as snap shooting, but with a suitable tripod/head and software, it's not particularly challenging.

**Water:** A panorama image can capture an extremely wide field of view without including excessive amounts of the foreground or background as an ultra-wide lens often does..  
Photo: Michelle Valberg

These days, you can find many stitching programs that can automatically assemble, align, and merge the series of photos into one; they can also make many corrections for pleasing results. Of course, as the old saying goes, *garbage in, garbage out*. While intelligent automation can provide an acceptable panorama from a series of handheld snaps, the results are unlikely to be impressive. For really gorgeous images, it's preferable to use serious shooting techniques; then, rely on the software to enhance the "good" results to provide an excellent and seamless panoramic image.

### Shooting Techniques

For pro calibre results, it's worth using a tripod with a head that includes a panorama base and a bubble level to ensure that the camera will be perfectly level. (If your camera offers an electronic level gauge, that feature can be very useful here.) While advanced stitching software can solve minor distortion, try to get it right in-camera. As this warning from Adobe indicates, "... a tilt of more than a few degrees can re-



sult in errors when the panorama is assembled; using a tripod with a rotating head helps maintain camera alignment and viewpoint."

A tripod with a panorama head will help ensure the same point of view for each photo. After levelling the camera, loosen only the horizontal axis lock on the tripod head; keep the vertical axis locked. Shoot a series of photos, moving the camera to the right or to the left slightly between shots. Continue this process until you have recorded the vast scene in a series of photos covering up to 180 degrees. Also keep the following tips in mind.

### Ideal Tripod Heads

Any sturdy tripod can be used for panorama photography, but the most suitable accessory is equipped with a panning base plate to make this type of image-making far more effective. My own favourite is the magnesium BBH ball head series from Vanguard, with two bubble levels plus a Rapid Level System that guides the user in getting the camera perfectly level with the base.

For a less conventional approach, you might prefer the GH-200 or GH-300T pistol grip models with an award-winning ergonomic handle that rotates to eight different positions for versatility. These heads are equipped with an incredibly smooth panning base with tension control and a 72-click base to guide you in moving the camera 5° per click to ensure a perfect panorama up to a full 360°. The GH-300T offers a valuable extra benefit: a shutter release trigger on the handle; cables are included for Nikon and Canon prosumer DSLRs and others are available for about \$20 each.

**Be Consistent.** Keep all of the variables the same for all of the photos in the series. Focus manually, perhaps a third of the way into the scene, and set a specific ISO and White Balance to ensure that the camera does not modify any of these aspects. To get the same exposure for the entire series, switch to the camera's M mode. Meter the most important area of the scene, excluding any very bright or very dark area. Take some test shots to find the best combination of aperture/shutter speed for a pleasing exposure; use the same settings for every photo in the series. (f/13 will provide plenty of depth of field). This is preferable to using P or A mode where the camera might modify the exposure for each shot in the series, producing a sky that is darker in one part of the scene than in another.

**Note:** It is essential to overlap the individual photos by at least 30%; Adobe recommends an overlap of about 40%. This will minimize the risk of distortion at the corners of each shot and it will give your software something to match up from one photo to the next.





**Windmill:** It barely seems like a panorama... while it's possible to make a panorama with 180- or even 360-degree coverage of a scene, you will sometimes want to take a more conservative approach.  
Photo: Phil Nielsen

**Remove the Polarizer:** Since a polarizing filter can produce uneven darkening of a blue sky, do not use this filter when shooting photos that will be merged into a panoramic image. Frankly, the sky can vary in brightness significantly across a wide scene even without a polarizer; to avoid this complication, you might initially want to shoot scenes that do not include the sky.

**Use a Longer Focal Length:** A wide angle – and especially an ultra wide – lens produces some distortion that can be problematic in a panoramic image. Instead of hoping that the software's features will solve this problem, use a 50mm focal length when shooting photos for a panorama.

**Avoid Including Movement:** Since you will be recording at least some parts of the scene in several photos, any moving subject would appear in several locations in the final panoramic image. As well, areas of movement create a major challenge for the panorama software. Compose so the scene does not include moving cars or people.

(However, when shooting a horizontal panorama, the vertical movement of water should not be problematic.)

## Post Processing

At one time, compositing the series of photos into a panoramic image required a great deal of expertise, but today, a wide range of software (from about \$50 to \$100) is available for stitching photos together into a panoramic image. If you own a recent version of Photoshop or Elements, you already have a valuable utility, Photomerge. In Photoshop, choose *File > Automate > Photomerge*. (If using Elements, work in the Full Photo Edit mode and choose *File > New > Photomerge Panorama*.) Then, activate the most useful features in the dialogue box: Auto Layout, Blend Images Together, Vignette Removal and Geometric Distortion Correction.

Finally, identify the image files that are to be composited and click on [OK]. The process will take some time, especially if you're using a computer without at least 4GB of RAM and a high disk speed. If you followed the advice re: shooting techniques, you should get a very good or excellent panorama, properly assembled and seamless.

Highly rated alternatives to Adobe's Photomerge include PTGui Panorama Tools ([ptgui.com](http://ptgui.com)), Acropano Photo Stitcher ([acropano.com](http://acropano.com)), ArcSoft Panorama Maker ([arcsoft.com](http://arcsoft.com)), Calico Panorama ([kekus.com](http://kekus.com)) and PanaVue Image Assembler ([panavue.com](http://panavue.com)). All of these offer some, or many, manual correction features in addition to automatic options.

## Bio

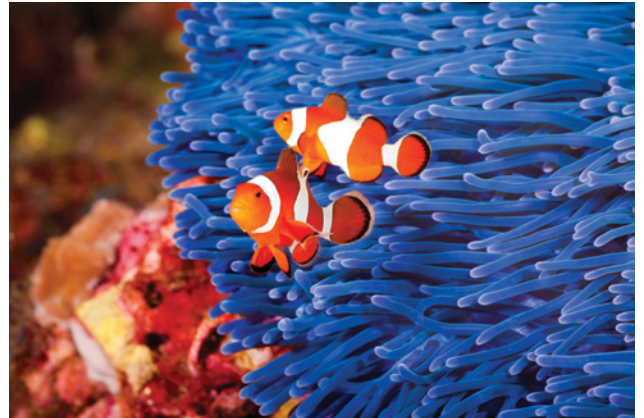
Peter K. Burian is a stock photographer whose work is marketed by three stock agencies, and a Contributing Editor with several publications in Canada and Australia. Check out his work and his bio at [peterkburian.com](http://peterkburian.com)





# Hahnemühle

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### Make Panorama Prints

If you own a 13x19-inch format printer, you can make moderately large outputs on cut paper. But for oversized and very long prints, a 17-inch wide format printer that accepts roll paper would be the ideal choice: the Epson Stylus Pro 4900 or the Canon imagePROGRAF iPF5100.

Most of the Hahnemühle and Ilford brand media are available in 17" wide rolls. (If you own a roll paper compatible Epson Stylus 13-inch machine, it's possible to cut down the wider rolls to fit.)

### THE BOTTOM LINE

Not every rural or urban scene provides unobstructed views, but when you find a suitable location, take a few minutes to shoot a series as discussed earlier. Thanks to sophisticated software, panorama imaging is a relatively uncomplicated way to make compelling photos. While we cannot fully capture the splendour of a vast scene in two dimensions, a 180+° rendition will certainly provide a greater sense of *being there* than a conventional photo.

Our range of products for FineArt Printing is an award winning collection of genuine artist papers in a variety of surfaces, base weights (grammage) and structures, including inkjet printable canvases. Photographers and artists use Hahnemühle FineArt products with a premium inkjet coating for exclusive photography, prints, digital artworks and reproduction of art and photography in a superior gallery and museum standard.

Our papers provide an impressive and unique way to combine the precision of digital print media with the wonderful grace of genuine artist papers made in a traditional way. All our products meet the highest standards of colour range, depth, contrast, rendering and colour gradation. This enables extraordinary print results. The close cooperation maintained with leading inkjet printer manufacturers assures the universal compatibility of our products.



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## Field Test

BY PETER K. BURIAN

# TAMRON SP 150-600MM F/5-6.3 VC USD

*Professional sports and wildlife photographers often use a 500mm or 600mm f/4 fixed focal length lens, but this type of gear is massive, heavy and expensive, often selling for more than a good used car. That's why the Tamron SP 150-600mm f/5-6.3 VC USD lens was developed as the successor to the very popular 200-400mm f/5-6.3 SP AF Di LD (IF) zoom.*



In our last issue we announced that Tamron had applied advanced technology to create a new ultra-telephoto zoom lens with significant optical and performance benefits. The new 150-600mm zoom offers greater range of focal lengths plus fast/silent Ultrasonic Silent Drive autofocus and Tamron's exclusive Vibration Compensation image stabilizer.

An ultra-telephoto zoom like the 150-600mm is often purchased to be used at its maximum focal length. Mounted on a DSLR that uses a huge 24x36mm sensor, like the EOS 6D that I used for testing, the Tamron 150-600mm zoom at 600mm setting captures the sharpest detail in distant subjects. I was impressed with the focussing speed and image quality when I

took frame-filling photos of distant subjects in motion. The lens was a great performer when I photographed an Alpine Ontario junior ski race and a Raymond Barlow bird photography workshop. If you have a full-frame DSLR, the lens works like a charm - if you own one of the numerous DSLRs with the smaller, more typical size sensor, the new lens will give you an effective focal length of a full 900mm (on Nikon, and Sony cameras) or 960mm on Canon models.



I shot a telephoto image at 200mm, then zoomed in to 600mm for a bird's eye view!

## Lens Construction

Like all high-end Tamron products, the SP 150-600mm f/5-6.3 VC USD is a rugged piece of equipment with a solid, moisture-resistant barrel and it is beautifully finished in satin black with wide, knurled rubber focus and zoom rings. The rotating (removable) tripod mounting collar is very solid. Since this lens extends into super telephoto category, it is not exactly compact, but consider the focal length range! The lens tips the scales at 1.95kg, still suitable for hand-held shooting in my estimation. It measures 25.8cm long at the 150mm setting; the lightweight internal barrel extends by about 8cm when zoomed to 600mm, changing the weight distribution slightly.

The Tamron zoom uses large 95mm filters, and these can be a bit expensive, but we don't use many filters for the sports and wildlife photography assignments where this lens will excel. The minimum focus distance of 2.7m may sound a bit long, but this zoom actually focuses closer than prime super telephoto lenses.

There is a zoom lock (at 150mm) to prevent the internal barrel from extending while you are carrying the lens pointing downward. Other amenities include a VC (stabilizer) on/off switch, a distance scale under glass, an AF/

MF switch, and a focus limiting feature. The latter allows for faster focus acquisition in situations where your subjects are always at a great distance (15 m or more) from the camera. Thanks to internal focusing, the front element never rotates. The high-torque USD motor allows for manual focus override in AF mode, useful when you want to slightly tweak the point of focus.

The lens designers specified three large LD (Low Dispersion) elements to correct chromatic aberrations which would otherwise cause image softness or colour fringes around subject edges. A deep lens hood minimizes the risk of flare, but Tamron also employs eBAND and BBAR (Broad-Band Anti-Reflection) multi-layer coatings. This combination assures snappy contrast and freedom from ghosting even in strong side lighting conditions on sunny days.

With the EOS 6, autofocus was virtually silent and lighting fast, especially in the 150mm to 400mm range. Focus tracking during an Alpine Ontario ski race was very good, with a series of ten frames all sharply rendered. At longer focal lengths, the maximum aperture is a smaller f/6.3, allowing less light to reach the camera's AF sensor. That occasionally led to missing some initial shots until focus was acquired, but this is a fact of life with any lens featuring a small maximum aperture, and a wider aperture would have dramatically increased the size, weight, and price of the lens. For the most reliable autofocus in the 400mm to 600mm range, I recommend using the camera's central focus detection point instead of multi-point AF.

## Performance Evaluation

The optics of this the Tamron lens proved to be impressive, producing numerous images with high contrast, clarity and colour accuracy as well as great definition of fine detail. At maximum aperture in the 150-400mm range, central sharp-



ness is exceptional while edge sharpness is very good. I did not hesitate to shoot at the widest apertures at these focal lengths but stopping down to f/8 produced great sharpness across the frame; my images are suitable for a poster-size print.

At longer focal lengths, images made at f/6.3 exhibit high central

## TECH SPECS

Minimum aperture:	f/32 to 40
Optical Formula:	20 elements, 3 LD, in 13 groups;
Min. Focus:	2.7 m
Max. magnification:	0.20x
Controls:	AF/MF, VC, focus limiter and zoom lock
Features:	Hood and detachable tripod collar included; circular diaphragm aperture; moisture resistant; eBand and BBAR coatings
Size/Weight:	105.6x257.8mm; 1951 g
Filter Size:	95mm
Available Mounts:	Canon & Nikon with VC; Sony without VC
Price:	\$1300



I used a monopod to support the camera and lens while I waited for the racers to ski by.

sharpness, but with a full-frame DSLR, slightly soft corners. Since the most important subject elements are rarely very far off-center in sports and wildlife photography, this was not a drawback during my testing. Note too that the edges of an image are cropped when using a DSLR with the more typical smaller sensor size, producing even better overall quality. To get maximum resolution of a bird and its environment at long focal lengths with the EOS 6D, I stopped down to f/9. This also provided greater depth of field to keep the environment in focus. Thanks to the nine blades in the diaphragm mechanism, defocused highlights in the distance are circular instead of octagonal for a pleasing bokeh.

Tamron's proprietary Vibration Compensation image stabilizer is certainly effective. Without the VC system, I generally had to work at around 1/640 second for razor sharp images of static birds at 600mm when hand-holding the lens. After activating the stabilizer, I was able to get comparable results at 1/90 second. Note that VC is not included in the Sony mount lens since Alpha cameras are equipped with built-in SteadyShot stabilizers.

## Final Assessment

Since today's cameras provide very good to excellent images at ISO 800, I did not consider the f/6.3 aperture at long focal lengths to be an issue when I needed fast shutter speeds to "freeze" subject motion. On sunny days, ISO 200 or 400 would have been high enough for stopping action. Considering its fine performance, portability and price, this Tamron 150-600mm zoom would make a fine addition to any budget-conscious outdoor photographer's arsenal. While some will always use it with a monopod or tripod, others will consider it to be hand-holdable; the VC stabilizer makes this practical, minimizing the effects of camera shake.



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A new masterwork lens with Vibration Compensation (VC) technology. The 90mm Macro features beautiful blur effects and sharp images while inheriting the Tamron tradition.

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### **SP 180mm F/3.5 Di MACRO 1:1**

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The new Olympus OM-D E-M10, is an interchangeable lens camera that features the image quality, speed and power of the flagship Olympus® OM-D E-M1 and the Olympus OM-D E-M5 into an extremely compact and stylish all-metal body. With a TruePic VII image processor, 16 megapixel Live MOS sensor, Wi-Fi® technology, a large, high-speed electronic viewfinder, 3-axis image stabilization, ultrafast autofocus and a built-in flash, it is an affordable system camera. Two new Olympus Micro Four Thirds series lenses were also unveiled - a super-slim M.ZUIKO® DIGITAL 14-42mm f 3.5-5.6 EZ pancake zoom and a super-bright M.ZUIKO DIGITAL 25mm f1.8.

For more information please visit [www.getolympus.com/ca/en/digitalcameras.html](http://www.getolympus.com/ca/en/digitalcameras.html)

### Stylus Tough TG-850



The Olympus TOUGH® STYLUS® TG-850 is an advanced rugged compact designed to expand outdoor shooting capabilities in challenging environments. With a super wide-angle 21-105mm 5x optical zoom lens, a 180° flip LCD monitor and shockproof\*, waterproof, dustproof, crushproof and freezeproof construction, it is ideal for active outdoor enthusiast photographers.

The TG-850 is waterproof down to 33 feet (10m), shockproof from seven feet (2.1m)\*, crushproof up to 220 pounds (100kgf), freezeproof down to 14° F (-10°C) and dustproof.

For more information please visit [www.getolympus.com/us/en/digitalcameras/tough/tg-850.html](http://www.getolympus.com/us/en/digitalcameras/tough/tg-850.html)

## Canon EOS Rebel T5 18-55 IS II Kit



Canon Canada has announced the new EOS Rebel T5 DSLR, featuring an 18.0 Megapixel CMOS (APS-C) image sensor and Canon's DIGIC 4 Image Processor for easy recording of HD video and high-resolution photos.

With a 63-zone, dual-layer metering system and an expanded ISO range for outstanding operation in less-than-perfect light, the EOS Rebel T5 is an excellent choice for the new digital photography enthusiast.

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

## Nikon D4S



Nikon Canada has unveiled the D4S, a premier HD-SLR featuring a newly developed 16.2-megapixel FX-format sensor and new EXPEED 4 image processing engine to deliver new levels of still and HD-video quality and performance, with an ISO range that goes to 409,600 ISO (Hi-4). Speed and response is enhanced, capturing full resolution at 11 fps. The D4S features 30% faster processing time than the D4, and a 200-shot buffer (JPEG) at full resolution at the maximum continuous mode.

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

# Mastering Light

## With the Gossen Digisky Meter

DSLRs are capable of complex metering functions and display histograms right after the shot. BUT a meter is crucial to accurately measure the transitions between light and shadow. The mark of a superb image is the details captured in this most sensitive area.

The state-of-the-art in handheld light meters is the Gossen Digisky, a compact and lightweight tool that measures flash and ambient light for a full range of still, video, and cine applications, and provides studio photographers with the added benefit of remote triggering with the popular Bron and Elinchrom studio flash systems. The latest version of the DIGISKY firmware lets you control Bron flashes with RFS 2.1. There is an update of the Scorio S and E Series to have the full functionality including power control in 1/10 steps, trigger on studio or lamp level, modelling light on/off, and RFS 2.0 compatibility.

A USB port provides an easy way to charge the battery, transfer user settings from your computer, and keep up with the latest firmware, so your investment in metering precision will match the leading edge in lighting technology for years to come.

Visit [www.gossen-photo.ca](http://www.gossen-photo.ca) for more information.



### SPECIFICATIONS

- Measuring sensor:** Two colour-corrected sbc silicon photo diodes
- Reflected light measuring angle:** 20 degrees
- Incident light reading diffuser:** Adjustable to flat or spherical, 180 degrees.
- Ambient light measurement at ISO 100:** Incident light reading range EV -2.5 to +18
- Flash light measurement at ISO 100:** Incident light reading f/1.0 to f/90
- ISO Range:** 3 - 32,000 (Firmware update 1.16)
- Shutter speeds:** 1/8000 second – 60minutes in full, half, or one-third f/stops
- Flash sync speed:** 1/1000 – 1 second
- Flash aperture range:** f/1.0 to f/90
- Ambient light aperture range:** f/1.0 to f/128
- EV correction range:** EV -9.9 to +9.9
- Battery:** Rechargeable lithium ion battery
- Operating temperature range:** -10C to 50C
- Dimensions:** Approx. 139 x 66 x 15 mm. Weight Approx. 100 g (including rechargeable battery)

## Rodenstock ND Filters

Rodenstock is a globally recognized manufacturer of professional lenses with a history that dates back to 1877, when Josef Rodenstock founded the company in Wuerzburg, Germany. Famous for the quality of their optics and the precision of the mounts for lenses as well as filters,



Left: Multi-coated Rodenstock / Right: uncoated.

Rodenstock products meet or exceed the very stringent demands of the photographic industry.

The glass must have the same refractive index over the entire surface; the surfaces must be perfectly parallel; transmission of the glass should be as high as possible, and mechanical strength should be high to allow a thin filter that is still break-resistant.

Brass frames provide ease of use as well as high mechanical strength. Blackened edges to eliminate contrast-reducing reflections, and Multi-layer (MC) coating of dielectric layers allows Rodenstock to produce filters with ultra-low reflection of 0.2%. Ideal for use in a wide range of shooting conditions, Rodenstock filters have water and dirt repellent coating to combat the fingerprints and water droplets that could soften an image. The HR Digital line has "super MC" coating – low reflections AND repellent to water and oil.

For more information please visit [www.rodenstock-photo.ca](http://www.rodenstock-photo.ca)



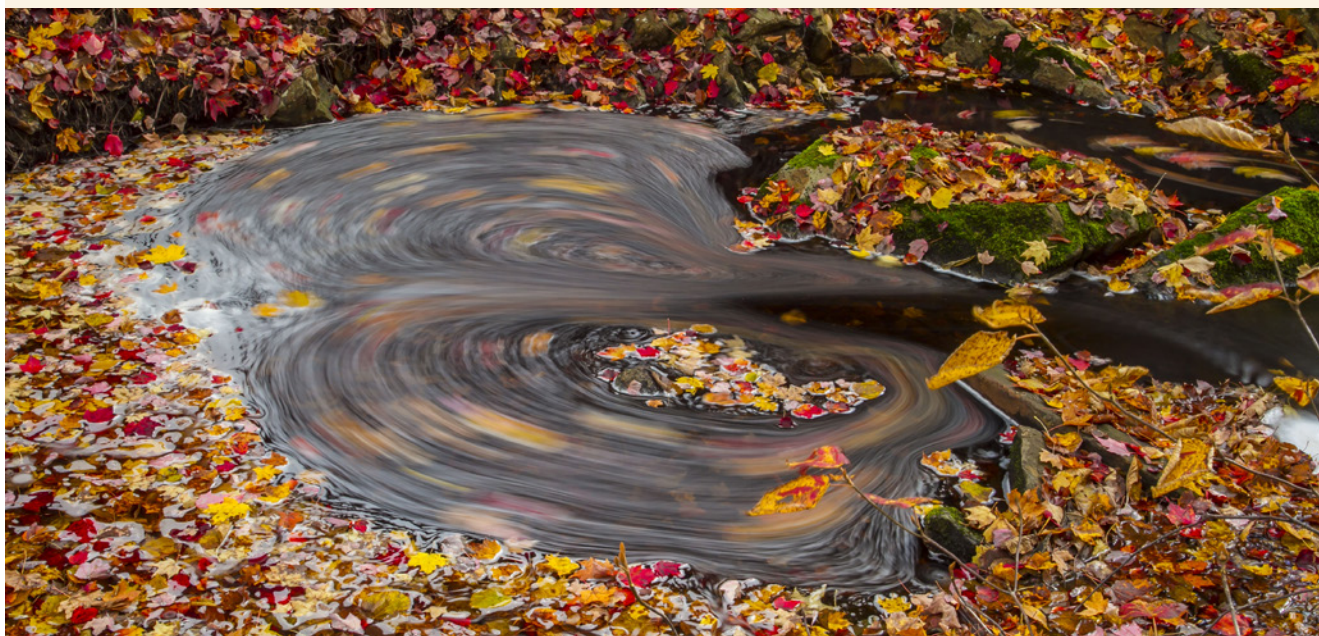


## ND Filter Techniques

BY CHRISTIAN AUTOTTE

# ADVENTURES IN TIME

*Picture the creative possibilities - it's a bright sunny day and you're standing at the base of a majestic waterfall.*



I photographed this brook with a Canon EOS 7D, shooting at 27mm, 30 seconds at f/16, ISO 160.

You take the first shot, stopping the cascading waters at f/5.6 and 1/1000 second, but there is no magic in the image... it cries out for a long exposure to turn the raging waters into a silky veil. You try to adjust the camera settings, but in bright sunlight, at your lowest sensor setting of ISO 100, your slowest speed available at the smallest aperture setting of f/22 is just 1/60 second. How can you remove light from the scene to create the desired slow speed image? A polarizing filter cuts off about two f/stops of light, bringing the speed down to 1/15 second at best. Not bad, but the resulting picture still doesn't show the silkiness you visualize when you look at the waterfall, and the maximum polarizing effect will also take the reflection - and the luminosity - away from the surface of the water. What can you do to achieve a shutter speed of 10, 20 or even 30 seconds? Get the maximum neutral density (ND) filter you can find. Place a 10-stop ND filter on your lens and you can capture the motion of the waterfall at a shutter speed in the neighbourhood of 30 seconds in broad daylight!

It is crucial to use a good quality ND filter. Rodenstock makes HR Digital ND filters in 2X, 4X and 8X models as well

as the exceptionally versatile Rodenstock Digital Vario ND filter.

Very dense ND filters have been in use for years by photographers who strive to create extraordinary images. There are many ways that an ND filter can save the day by giving you mastery of the element of time. For example, let's say that you have to shoot a well known landmark or monument, but there is a steady stream of tourists flowing through your frame. You cannot close off access to the site, but you can use the magic of an ND filter to capture the scene as a long exposure, and the movement of the crowd will fade into an unobtrusive blur, and in many cases they will seem to disappear altogether.

My own photographic style gravitates toward nature and landscape im-



ages, and a very dense filter can help create pictures that stand out from the rest. Those 30 second exposures can turn the soft ripples of ponds or lakes into a surface as smooth as glass. Imagine a scene with a gentle breeze blowing through the trees. Shoot a very long exposure and the tree trunks will be tack sharp, while the foliage will take on the look of an impressionistic painting.

Have you ever seen pictures of sea shores with a misty look, and wondered how you can achieve this artistic interpretation right out of the camera? A neutral density filter is often the key to these spectacular effects. With the denser filters you won't have to wait after sunset to start your shooting session.

Any subject with a little bit of motion can become a potential subject for those long exposures. A friend of mine uses 10 stop ND filters in some of her landscape work. When there are clouds in the sky, a good breeze will blow them around, giving the clouds a misty flowing look.

With many filter densities available, which one should you choose? From personal experience and preference, I would suggest getting the densest filter you can find. That will usually be an ND filter with an 8 or 10 stop rating; anything less can have limited possibilities. If the 30 second exposure that these filters provide is too long, it is

easy to shorten the exposure by either opening the aperture or increasing the ISO setting. In many situations, I like to add a polarizing filter on top of the ND, not only for the added exposure duration, but also for the polarizing effect. You can stack ND filters to increase the effect, but the rule of thumb is to use no more than two filters at a time to retain maximum image quality, and you definitely want to look for the best quality filters you can afford - why put a cheap piece of plastic in front of a top quality lens? The better filters have high quality mounting rings that will last for years, and screw into your lens with a smooth and precise fit - the cheap filters tend to have mounting rings that struggle to hold the filter element in place, and feel like sandpaper when you mount them on your lens.

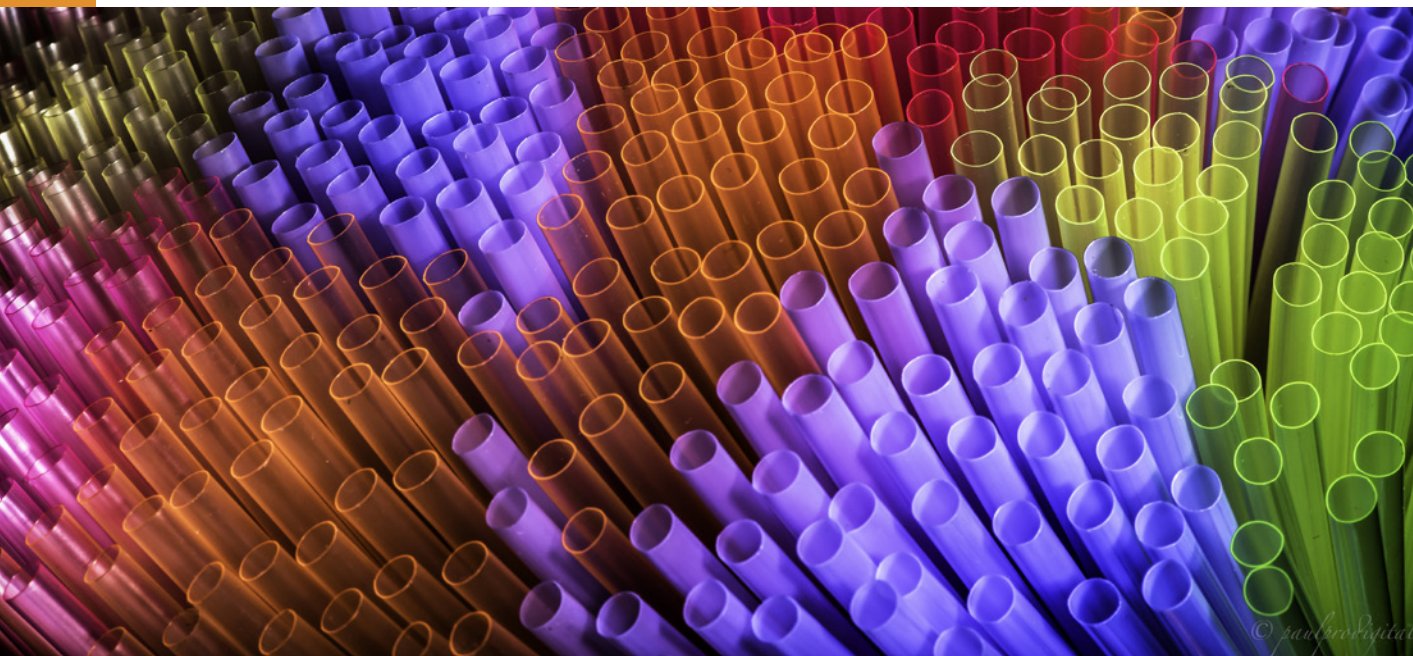
There are some caveats that come with the use of ND filters. It goes without saying that the use of a solid tripod and head is essential. With a strong ND filter on your lens composing a shot becomes a real challenge - and your viewfinder may be almost blacked out. You often have to remove the filter, compose the shot, focus, and then put the filter back on. Surprisingly, the autofocus will usually work well enough, but I find that the light meter can often be way out in left field... fortunately, with digital cameras that problem is easily overcome. Work in manual, take a shot, then do the needed adjustment yourself - for every decrease in f/stop, you double the exposure time - if the shot calls for f/22 at 1/30 second and ISO 100, then an ND 1 filter will call for 1/15 second, an ND 2 gives you 1/8 second, an ND 3 exposure will be 1/4 second, ND 4 takes 1/2 second, ND 5 needs 1 full second, ND 6 calls for 2 seconds, ND 7 takes 4 seconds, ND 8 needs 8 seconds, ND 9 uses 16 seconds, and ND 10 creates a magical effect at 32 seconds.

So get an ND filter or two and explore a new dimension in time. Look for anything that moves, a little or a lot, and see how a few extra seconds of exposure transforms your picture into a moving experience!

For this image I used a Canon EOS 40D, shooting at 40mm, 13 seconds at f/16, ISO 100.



# “COLOURS”



Paul Pascal, of Maple, Ontario, captured the colours of these plastic drinking straws with a Nikon D800 and 105mm macro lens, shooting at 1/200 second and f/18 at ISO 100.

The PHOTONews Challenge for Spring 2014 is “Colours” – your assignment – to capture an image that relies on colour for its impact.

The topic is open to a range of interpretations and techniques – you may photograph friends and family showing off their most colourful outfits, or capture the colours of nature. Feel free to interpret the theme in any creative way that is appropriate for family audiences. You may want to experiment with a variety of camera angles, lighting, special effects, or techniques. Images photographed in previous spring seasons are welcome.

To participate in the PHOTONews Challenge, please visit our flickr® group at [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/) and click on the discussion thread titled “PHOTONews Spring 2014 ‘Colours’ Challenge”, where you will find additional challenge

details, as well as samples, suggestions, and technique tips.

Full instructions on how to join the flickr® group, and how to post photos, can be found at the flickr® site.

Our PHOTONews Challenge themes for the coming issues are as follows:

**Summer Challenge Theme: Hot Stuff!**

**Autumn Challenge Theme: Zooming Along**

**Winter Challenge Theme: Chill Out!**

**Spring Challenge Theme: Fresh**

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

## COMING IN THE NEXT ISSUE: SUMMER 2014

The Summer 2014 issue of PHOTONews will expand your horizons with special features on wide and ultra-wide lens techniques, tips for controlling glare, and new approaches to photo presentation.

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTONews Digital Edition archives, please visit [photoneWS.ca](http://photoneWS.ca).

Join us as we share our passion for photography – visit our flickr® group at [flickr.com/groups/photoneWSgallery/](http://flickr.com/groups/photoneWSgallery/) where you can sign up to exchange ideas and display your favourite photographs – it’s fun, it’s free, and it’s a friendly environment for photographers of all ages and skill levels.

The photo pool at our flickr® group will also be used to select images for our Reader’s Gallery – so take a look, sign in, post a few of your favourite photos, and enjoy our interactive photographic adventures!

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**EOS 70D**

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\*For live view and movie mode only. Based on Canon's testing against the Canon EOS 60D Digital SLR only using the EF-S 18-55mm f/3.5-5.6 IS II STM lens. Results may vary depending on lens and shooting circumstances. \*\*Compatible with iOS version 5.0 or later and Android devices version 2.3/4.0 or later. Data charges may apply. Because It Counts is a trademark of Canon Canada Inc. Canon and EOS are registered trademarks of Canon Inc. © 2014 Canon Canada Inc.