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PHOTO

VOLUME 26, NO. 1 / SPRING 2017 / \$6.98

NEWS

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PLUS

DR. WAYNE LYNCH
Exploring Namibia

DANIEL DUPONT
Telephoto Lens Technique

FLASH 101
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Focal Point

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

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



photonews.zenfolio.com

It's springtime in Canada and we are one-quarter of the way through our sesquicentennial year. I recall vivid memories of 1967, when Canada celebrated the centennial of confederation, and I was a McGill University freshman with a camera, a car, and a summer to explore the many spectacular sights and scenes from sea to sea to sea.

It was a glorious time to celebrate the essence of being Canadian. Expo 67 in Montreal was the centre of attraction, and the sounds of children's choirs singing Bobby Gimby's "Ca-na-da" echoed throughout the nation... I can still hear the words as I reflect on how lucky my generation is to be able to enjoy the centennial and the sesquicentennial during the course of one lifetime, and I cherish the photographs and slides that preserve the memories of that very special centennial year.

As Canadians, we have so much to be proud of—we live in a beautiful, welcoming, and considerate nation, with a wonderful mosaic of cultures and traditions that enrich the lives of everyone. The ses-

quicentennial provides an opportunity to celebrate the many shining accomplishments of our fellow Canadians, in the arts, sciences, and humanities.

As photographers, we are entering a season of limitless photo opportunities with an artistic obligation to record the sights and sounds that will forge the memories of this milestone year. It is a year to take the time to study the history of your community, to imagine how the pioneers viewed their new Canadian homeland, and to dream of the future that lies just over the horizon.

We all have a special assignment to capture the best images of the sesquicentennial year... these will be the photos and videos that will show our children and grandchildren how proud we are to call ourselves Canadian!

This issue includes several articles that will help you create better pictures. From Michel Roy's tips for foul weather photos, to Michael DeFreitas' thoughts on the use of colour to add impact to your compositions, and Daniel Dupont's telephoto lens techniques, there is something to enhance the skills of almost every reader.

If this is your first encounter with PHOTO News, we thank you for sharing your leisure time with us.

Please visit the website at www.photonews.ca for FREE access to an expanded range of information, as well as the digital archives of magazine issues covering the past six years.

PHOTO News

Volume 26, Number 1 / Spring 2017

Cover photo by John Price

A climber scales a rock face as fellow alpinist John Price captures the photo with his Canon 6D.

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

Canada Post Publications Mail Agreement
No. 40040669

Undeliverables to:

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

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

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SUBSCRIPTIONS - Address change

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

Subscription rates:

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

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



Published by

Zak Media

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

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FUJIFILM



Photo by: Jan Gonzales

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GFX

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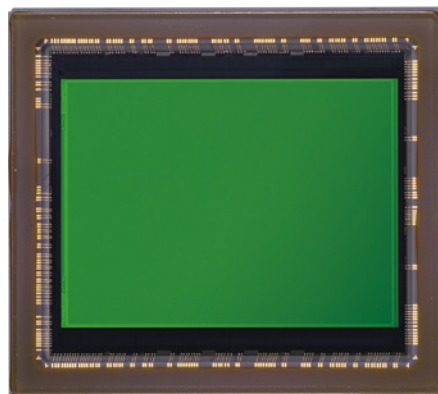
GF23mmF4 R LM WR
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36mm (35mm format equivalent)



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APS-C FORMAT

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Tim Banfield seconds while Patrick Lindsay belays on one of the many exposed traverses on Mt Yamnuskas "Forbidden Corner". ISO 100, 17mm, f/4, 1/2000 second. Photo by John Price

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THE COLLECTION THAT KNOWS ITS WAY AROUND THE WORLD.

HORSESHOE BEND
PAGE, ARIZONA

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See the whole collection at vanguardworld.ca

Two New Lenses from Tamron

The Next Generation 70-200mm F/2.8 Zoom

The new SP70-200mm F/2.8 G2 (Model A025) telephoto lens re-imagines the highly acclaimed Model A009 with enhanced optical performance, improved VC (Vibration Compensation), faster AF speed and accuracy, and shortened MOD (Minimum Object Distance) for greater flexibility. What's more, compatibility with Tamron tele converters provides additional focal length.

Every aspect of the SP 70-200mm F/2.8 G2 (Model A025) zoom has been improved, providing high image quality and enhanced bokeh throughout. Optical design features include XLD (eXtra Low Dispersion) and LD (Low Dispersion) glass to eliminate chromatic aberrations across the entire zoom range, ensuring optimum resolution—even at the edges. eBAND Coating designed exclusively for this new zoom offers superior anti-reflection properties,



greatly minimizing flare and ghosting. And refined bokeh provides spectacular background effects from nearly any angle.

Improvements to the new SP 70-200mm F/2.8 G2 extend well into the lens barrel. Tamron has reduced the MOD from 1.3m (50.7 in) in the older model to 0.95m (37.4 in), allowing a maximum magnification ratio of 1:6.1. The shorter MOD, coupled with the superb optical performance of this new zoom, allows you to significantly broaden your range of expression.

The USD (Ultrasonic Silent Drive) ring-type motor, along with two high-performance microcomputers, ensures excellent fo-

cusing speed and accuracy. The Full-time Manual Focus override allows you to make fine adjustments while using AF, without having to switch from AF to MF mode.

Tamron's best-in-class VC* image stabilization performance is equivalent to 5 stops**, according to CIPA standards. Plus, this lens offers a choice of three VC modes, including one exclusively for panning. Now you can match the VC mode to your shooting conditions and enjoy sharp, jitter-free handheld shooting—even in low light.

Two exclusive teleconverters, which match the optics of the new SP 70-200mm G2, offer 1.4x and 2.0x magnification, and provide a maximum zoom range up to 400mm. These new teleconverters extend focal length of the master lens, making it possible to take pictures in farther telephoto ranges.

* Among 70-200mm F/2.8 interchangeable lenses for full-frame DSLR cameras. (As of January, 2017. Source: Tamron.)

** Using in VC MODE 3 For Canon: 5D-MKIII is used
For Nikon: D810 is used.

Kenko

©Will Prentice

REAL Images, REALPRO Filters

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

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www.kenko-global.ca | Made in Japan



Filter

TeleConverter

Extension Tube

Lens Protector

Lens Cap



Experience the joy of shooting with a compact, ultra-wide-angle zoom!

This ultra-wide-angle zoom lens for APS-C DSLR cameras offers the finest of all Tamron worlds: best-in-class* 10-24mm focal length range (the 35mm equivalent of 16-37mm), the compact size of the previous SP AF10-24mm (Model B001), plus vastly improved optical performance. It also includes state-of-the-art Tamron technology like VC (Vibration Compensation), a new HLD (High/Low torque-modulated Drive), Fluorine Coating, and Moisture-Resistant Construction. Combine this with exceptional resolution on everything from detailed landscapes to casual snapshots and you have a next-generation, wide-angle zoom that's ready to go wherever your photographic vision takes you.

The optical design includes 16 elements in 11 groups. A new large aperture aspherical lens and LD (Low Dispersion) lens elements deliver

exceptional resolution across the complete zoom range—combined with stable imaging across the entire frame. The lens also corrects chromatic and transverse chromatic aberration, as well as distortion that often crops up on other wide-angle lenses. Together with Tamron's unique BBAR (Broad-Band Anti-Reflection) Coating, which improves light transmission and suppresses reflection and dispersion on the lens surface, this new ultra-wide-angle zoom has been entirely re-imagined to control flare and ghosting. The result: clear, crisp images, every time.

Tamron's unique VC (Vibration Compensation) technology makes it easy to enjoy handheld, wide-angle shooting, even in low-light environments such as evening and indoors. While maintaining the compact design of the previous Model B001, Tamron has optimized the actuator and control algorithm in order to incorporate VC into the

new Model B023. Now you can unleash the power of high quality imaging, without worrying about your images being spoiled by the jittery effects of handheld shooting.

With this lens, Tamron introduces the HLD (High/Low torque-modulated Drive) AF drive system. The excellent driving power of the all-new HLD enables stable and precise focusing, even with the large focusing lens elements used on Model B023. What's more, the Full-time Manual Focus override allows you to make fine adjustments—without having to switch from AF to MF mode.

High performance packed into a compact body

A shortened overall length vastly improves optical performance while maintaining a compact size—even with advancements such as VC and the newly developed HLD. When combined with an APS-C DSLR camera, this lens packs a world of performance into a lightweight, portable body.

For more information please visit www.tamron.ca



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getolympus.com/myths

¹ Sequential shooting speed as of September 2016, when using Silent Sequential Shooting H Mode S-AF.

² With M.Zuiko Digital ED 12-100mm f4.0 IS PRO lens, as of September 2016.

Cactus RF60X Speedlight

Cactus has updated their popular and affordable RF60 speedlight. Important updates include faster recycling (only 1.9s at full power with NiMH batteries); an integrated AF assist light to help your camera focus in low light and inventive Cooling Mode that won't cause your speedlight to turn off because it's hot. When combined with a Cactus V6 II/III on camera, RF60X supports HSS and Power Sync on almost any camera with a hotshoe. RF60X features a powerful Guide Number of 56 (ISO100@105mm) to provide ample power for most shooting situations.

RF60X retains your favourite features: it will work as an on-camera manual speedlight or off-camera as a Master or Slave; remote Power and Zoom can be adjusted from your on-camera V6 II/III; the tilt/swivel flash head includes a wide-angle diffus-



er and bounce card for light control and a USB port allows firmware updates to future-proof your RF60X.

At a Suggested Retail of \$274.99, RF60X is less expensive than other speedlights with comparable power. The integrated 2.4GHz Cactus V6 transceiver means you don't need to purchase a separate radio to trigger RF60X. The transceiver supports 4 Groups over 16 channels up to 100 metres.

The Cactus RF60X will be available Spring 2017. For more information please visit www.cactus-image.ca



Filter Holder System for Laowa 12mm f/2.8

In the Winter issue we introduced the LAOWA 12mm f/2.8 ZERO-D - currently the world's widest f/2.8 rectilinear lens for full frame cameras. This lens, currently available in Canon EF, Nikon AI, Sony A, Pentax K and Sony E mounts, opens the door to a new world of ultra-wide imaging.

LAOWA has just introduced a 100mm filter holder system for the 12mm f/2.8 Lens. The filter holder features 1 slot for 95mm CPL (Circular Polarizing filter) and 2 slots for 100mm wide filters, allowing the filters to rotate 360 degrees - the CPL rotates independently when used in conjunction with other filters.

LAOWA lenses are manufactured by the Anhui ChangGeng Optics Technology Company Limited (Venus Optics), a new Chinese camera lens manufacturer established in 2013, and located at Hefei city, Anhui Province, China, an important national base for science and education. The company was started by a group of macro photography enthusiasts who design and create their own macro photography lenses.

For more information please visit www.laowalenses.ca



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Miggo Agua Storm-proof Messenger Bag

The Agua Messenger by miggo is your new your partner for the photography in the city... ideal for any situation or weather condition.

The modern design delivers uncompromising carrying comfort and proven protection for your photography gear. The Agua Messenger is suitable for large DSLRs (without battery pack) and a 70-200 mm lens, plus 24-70 and flash, as well as your personal items, such as a 14.5" laptop and more.

The Agua conforms to IPX3 standards, for protection in all weather conditions, and offers two carrying styles thanks to the unique SDCS (Strap Dual Connecting System) featuring a shoulder strap mechanism that allows you to effortlessly change the strap's connection from the "Messenger" position, to "Shoulder" position, for quick access to all your equipment.

Inside the Messenger bag you'll find a removable padded "Doctor Bag" style insert, which allows for storage and organization of a surprising amount of professional photography equipment.

The Messenger bag offers an organized, rainproof space with a designated area for a laptop up to 14.5", a zipper-closed front external pocket, an internal organizer for stationary and a mesh pocket for a bottle of water. Inside, the Messenger bag has a Utility Pouch for storage of additional batteries, cables and other small items. The bottom part



Miggo Agua Action



Miggo Agua Messenger

of the Messenger is designed with Thermo-Forming technology to create a durable and lightweight base. A unique feature of the base is its ability to fold into two in order to make the Messenger extremely compactable when the insert bag is removed. The Messenger also has a tripod holder and a trolley insert.

Agua Storm-proof Action Pack

If you are a Go-Pro fan with multiple cameras, you will love the new miggo Agua Action Pack – a smart backpack for your extreme cameras and all your accessories, designed to withstand any type of harsh weather and built for every mission you have in mind.

The Agua Action Pack is designed to be comfortable and efficiently carry up to 6 extreme cameras, including housings, as well as accessories like cables, straps, and mounts. The Agua Action Pack even comes with a dedicated mount for your Action Pole.

The Agua Action Pack is incredibly compact and easy to carry. When opened, the unique design reveals a padded storage space that can hold up to 6 GoPro cameras (or their equivalent). The Open Space provides six mesh pockets (three on each side) and a crisscross surface made up of elastic webbing straps allowing you to attach nearly any accessory you can think of. The top mesh pocket provides further storage space for gear such as your wallet, keys or mobile device.

The agua Action Pack includes an adjustable carrying strap which includes a quick release buckle allowing the photographer to comfortably carry the bag in one of two ways: around your waist, or diagonally across your body.

For more information please visit www.mymiggo.ca

Vanguard VEO Travel Bags for Compact System Cameras

Vanguard has introduced a new line of camera bags designed for the latest compact system cameras. The VEO Travel series perfectly matches your lifestyle, blending form and function in a range of pouches, shoulder bags, messenger bags, and backpacks.

The VEO Travel bags are ideal for everyday use – whether you carry your camera gear, or use the bag as a general purpose accessory.

From the compact and stylish Travel 9H pouch for a CSC camera with short lens, and the Travel 14, designed for a camera with standard kit lens, to the VEO Travel 21 for your camera, 1-2

additional lenses, and a tablet, these classic bags will protect your gear without looking like a "camera bag".

The larger messenger-style VEO Travel 28 provides more space for your gear, and the VEO Travel 41 backpack is one of the most comfortable and versatile bags on the market today. Vanguard VEO Travel bags are available in black with khaki or blue with khaki colour combinations.

For more information please visit www.vanguardbags.ca

VEO Travel 41



VEO Travel 28



PANASONIC LUMIX GH5

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

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

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

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



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

The Lumix GH5 is the future of photography.



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PANASONIC LUMIX STEP INTO THE FUTURE

Panasonic engineers always reach for the impossible - striving to exceed customer expectations. The long anticipated GH5 is now available. Listening to customer feedback, we've enhanced many features - better auto focusing, motion tracking, colour reproduction, menus, user interface, accessibility and image stabilization - delivering a powerful, easy to use camera. You dared to dream. Panasonic made it possible. Lumix GH5 is here!

Shop.Panasonic.ca/Lumix



Photography © Johan Sorensen
www.johanphoto.ca

LUMIX



Congratulations to the winners of the PHOTO News "It's All in the Light" Challenge, who participated in the contest thread at our flickr® group at www.flickr.com/groups/PHOTONewsgallery/.

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

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

Running on Empty

Patrick Kavanagh, of Taber, Alberta, took this HDR image of an incoming storm with a Nikon D7100 and 16mm lens, shooting at f/11, ISO 100, and blending three exposures of 0,+2,-2, (1/20 second, 6 seconds, and 90 seconds). "My first taste of storm chasing on this day turned out great!"

Winner



Dancing With the Light

Ramin Izadpanah, of Ottawa, Ontario, captured these mallards with a Canon 7D Mark II and EF500mm f/4L IS II USM lens, shooting at f/4.5, 1/1600 second, ISO 640. "I shoot my wildlife like a painter. Based on the lighting, I choose my canvas and wait for any animal to move into my canvas. Backlit is my favourite lighting. I usually pick my spot based on the lighting, and I wait. This lighting condition lasts just about 45 minutes – you need the sun at a low angle and a dark background for this type of shot, and you just hope that within that time frame birds or animals will move into that zone. I was happy to have these two mallards take-off with such a spectacular splash adding to the dynamics of this image."



Global Warming

Marianna Armata, of Pierrefonds, Quebec, captured this image with a Panasonic Lumix GH4 and Olympus 60mm macro lens, shooting at 1/500 second, f/2.8, ISO 800. "The setting sun filtered through the trees as my husband and I finished our hike on a glorious autumn day in Oka Park, QC. As I focused to shoot a back-lit portrait of him I really "saw the light" as a mini fireball. I asked him to hold out his hand and blow on the ball of light, as is if to cool it; et voila! my (digital) answer to Global Warming!"

Union Station Pillars of Light

Sharon Wilkinson of Kingston, Ontario, captured this image of light spilling through the pillars at Union Station while on a recent trip to Toronto with members of the Kingston Photography Club. "I used a Canon 7D and 50mm 1.4 lens, shooting at f/14, 1/3200 second, ISO 100, hand held. I shot in RAW and processed in Lightroom CC adjusting the levels only slightly."



The Magic of a Story

Dianne Craswell, of L'Etang, New Brunswick, captured this photo of her daughter Hayley reading a story, shooting with her Nikon D5300 and 50mm portrait lens at ISO 3200 without the use of a flash. "The idea was to capture how a story comes alive when seen through a child's eyes. It was something I had wanted to experiment with for a while and my daughter, being used to me snapping photos of her all the time, was the ideal model. With the curtains closed in her room, I used the flashlight of my cell phone in her lap to light up her face, giving the effect of the story being magical. I adjusted the lighting and clarity of the image afterwards."



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

To view the full array of images from PHOTO News readers, please visit the pool at www.flickr.com/groups/PHOTONewsgallery/pool



River Sunset

Rudy Pohl of Barrhaven, Ottawa, Ontario, captured this image of the Jock River in Barrhaven after a heavy snowfall using a Nikon D7100 and 16-85mm/f3.5-5.6 lens, shooting at 1/20 second and f/11, ISO 100. *"The visual impact of the orange sunset and the fresh snow domes in the open water against the nearly black trees was stunning. I had just moments to try to capture it."*



"Despite the forecast, live like its spring."— Lilly Pulitzer

Lorna Taylor, of Sherwood Park, Alberta, captured this fairy tale like image of her daughter Caitlin standing in a lilac bush on a spring afternoon, with a Nikon D7000 and a Lensbaby Composer with Suite 50 optic lens, shooting at 1/200 second and f/3.5, ISO 100. *"I used my favourite Lensbaby optic for maximum bokeh effect. Using Lightroom to give a painterly like image, I lowered the clarity to -30, vibrance to +29 and saturation to +12."*

Morant's Curve

Jeff Wallace, of St. Albert, AB, captured this image of a CP train hauling freight westward past the famous Morant's Curve near Lake Louise, AB, with a Nikon D810 and 24mm prime lens, shooting at 1/250 second and f/7.1, ISO 100. *"In post, I intentionally softened the appearance of the mountains to emphasize the strength of the locomotives. I also waited another 3 hours for an eastbound train, but it wasn't to be. I met wonderful people as we photographed the dramatic sky."*





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

April Showers

Spring is just around the corner, another cold Canadian winter is fading into memory, and many photographers are feeling the urge to get out and take pictures!

But it's raining—and nothing puts a damper on photo enthusiasm like an early spring downpour!

While most photographers will take a look out the window and put the camera aside for the day, the wet weather holds a special fascination for those with a creative eye on the world. For these adventurous photographers, a rainy day presents a wonderful opportunity to discover new ways to see new subjects, and explore the mysterious nuances of rain and fog.

When you want to shoot a moody rainy weather photo, but the rain is just too strong, you can shoot in a sheltered location and use Photoshop to add rain so the story speaks for itself.

Bio

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





I took this picture from my car window. I like the feel of the night, and the glow of the lights. Some of the rainiest pictures present very well in black and white.

There are many ways to approach wet weather photography. Obviously, you will want to find a relatively dry and comfortable location to work from, so your first thoughts will be focused on location and equipment. Whether your goal is to photograph people walking in the rain, or a model posing in the shelter of a highway underpass, the first thing to keep in mind is to make sure your equipment stays dry at all times. Electronics and water don't go well together... and regardless of what you may have heard, water damage is a pain and often not covered by your camera or lens warranty. Yes, there are cameras that can resist some water splashes, and some manufacturer say that their gear is waterproof, but it is always a risky business to expose your equipment to any more than a brief encounter with rain. Most cameras and flashes are not built to resist a substantial downpour.

If you decide to go outside in the rain and take pictures, make sure you are well covered—a raincoat and a good camera bag are essential. There are excellent camera rain covers available, but you have to make sure to fit them properly. You can hold an umbrella over the camera and tripod for long exposures—this is practical and very handy if you have an assistant, but it can be a little tricky to use an umbrella by yourself. Some photographers clamp an umbrella to their tripod, and this works well, but not in windy weather.

You have to be ready to keep the front of your lens dry, and it is a very good idea to use a UV filter to protect the front element. Keep a dry lens cleaning cloth in your pocket—better still, keep a few of these handy.



I love to find reflections. From water drops to big lakes, water reflections are always winners when added to your main assignment.



I took this photo in Quebec City at night while the rain was pretty strong. I kept the equipment well covered with an umbrella, and used a remote trigger for the camera. The long exposure captured the essence of the scene.

Rainy day photography can produce spectacular photos, but there are logistical challenges. If you have to deal with heavy rain, I suggest that you find a sheltered location to shoot from. If you decide to shoot from your car, make sure you park at an angle that will allow you to open the windows without letting the rain soak the interior of your car.

Look for rainy day magic in...

- Reflections on the ground, on cars, on windows, and other objects.
- Droplets of rain that create lenses containing tiny images
- Amazing clouds and stormy images
- Bolts of lightning
- Black and white photo opportunities
- HDR opportunities with high contrast scenes

Sometimes you just can't reschedule a photo shoot. I have been shooting weddings for many years and for most assignments I have been lucky with the weather, but once in a while it will rain. You always have to be ready to adapt an outdoor wedding assignment. The key is to be ready for anything. Scout the area before the event in case of showers. Bring towels and umbrellas and make sure you respect the desires of your customers—some may be willing to pose in the rain—others may not be so adventurous. In a way, an expensive wedding dress

is like delicate camera equipment—it will not like the rain. So preparation is the key, be smart and find safe places to do your work.

When I go outside with the bride and groom, I try to work quickly because the most important part of their special day comes after the portraits—and the couple want to look their best at the wedding ceremony. A little bit of rain can ruin a beautiful hair do, so if you venture outdoors you will want to bring the couple back to a dry location as quickly as possible. Keep in mind that if you shoot on an overcast day, once you capture the mood you can add rain in Photoshop to make the portrait more spectacular.

The best way to capture the mood of rainy day photography without getting wet is to find a vantage point at an indoor location with a great view of the outside world. This can be inside a building with large windows, on a balcony with an overhanging awning, or any location where you and your sub-

ject can be sheltered from the rain.

Give some thought to the timing of your photo shoot. If you can work on a flexible schedule, you can keep an eye on the weather forecast and have everyone ready to go at a moment's notice. There are some brief photo opportunities that produce exceptional results—for example, right after a thunderstorm the light is spectacular and the environment will be wet, but the air (and your subjects) will be dry. The impact of photos taken at this moment will be most unusual, and very impressive.

One rainy weather technique that is guaranteed to wow your audience is the night-time long exposure in a wet location. The street lights and the long exposure effects mixed with reflections is a great way to appreciate a rainy day. You can also try for a similar effect in daylight if you use an ND filter so you can keep your shutter open for a long exposure.

Another quick tip is to use a polarizing filter. If you shoot shiny surfaces, this filter can eliminate the reflection of light on objects like wet rocks in the woods, car windows, and the surface of water. There is one precaution—if you see a rainbow, you should take a few shots with the polarizing filter, then remove the filter to make sure you preserve the full spectrum of light.

If you venture into the woods to photograph nature on a rainy day, you don't have to worry about the harsh sun and dark shadows, the animals tend to be more relaxed, and you will likely



I had a photo shoot scheduled with Emily, but it was raining, so instead of shooting in the open, according to the original plan, we found a dry location under an overpass and created some great images.

blend into the surroundings more easily. I always find it is easier to approach wild animals on rainy days.

Next time the weatherman calls for showers, grab your camera and a raincoat and head for the great outdoors. You may discover the special magic that only comes during April showers!



I took this photo on a grey day with a little rain. I kept under cover so I was able to photograph these chicks through the long grass. The result is a magical photographic moment.



Photo Destination

BY WAYNE LYNCH



Ostrich Grass

Namibia

Africa's Best Kept Secret

At first I saw only a thick cloud of muddy white dust billowing above the distant trees. A thirsty crowd was coming but its identity was a mystery. Perhaps it was a plodding herd of short-tempered buffalo, or the pounding hooves of a parade of zebras? No matter, their destination was a precious waterhole, half the size of a football field, surrounded by a forest parched by months of drought.

At the water's edge, a solitary black rhinoceros nervously checked the trees behind it for the approaching visitors. I wondered why the rhino, a legendary fighter with the muscular body of a brawler and armed with a lethal pointed horn should worry. Clearly, the dust cloud held a warning of greater strength and weaponry. When the silent herd finally broke through the last of the trees their pace increased at the sight and smell of the water. The elephants had come to drink, and for them at the end of another African day, nothing else mattered and no others would be tolerated nearby. The rhino gave an irritated snort and fled immediately along with a flock of sandgrouse which flew off in fright. Such was a typical day in a recent photo adventure to Namibia.

Tourist brochures justifiably advertise Namibia, located in the southwest corner of the Dark Continent, as one of the best kept secrets in Africa. On a recent trip, my photo interests included four target areas: the stunning desert landscapes of the ancient Namib, the rare welwitschias—senior citizens of the plant world, the emotive petroglyphs of Twyfelfontein, and the legendary wildlife riches of Etosha National Park. I was prepared for the challenge, but completely surprised and thrilled by the visual beauty I discovered.

The spectacular sand sea of the Namib is so immense that it is visible to astronauts racing across the black void of space. The Namib, estimated to be 80 million years old, is the oldest desert on the planet. As in all deserts, rainfall is scanty and much of this ancient desert is cloaked with rolling dunes of brick-red sand, some towering 200 metres high. Sand dunes are among my favourite landscape subjects because of their graphic simplicity, sensuous curves and dramatic shadow play. Dunes are at their finest in the warm, sweet light of early morning and late afternoon when the landscape comes to life. If you loiter in bed in the earliest hours after sunrise you will miss the morning show completely and be left struggling with the white-hot glare of midday.



Black Rhinoceros



Petroglyphs

Each morning in the dunes, I tried to unravel the mysterious trails of visitors from the previous night before the winds erased the evidence. The most conspicuous track makers were the so-called “formula-one beetles” who earned their title because of the speed with which they run over the sand. Multiple beetle species inhabit the seemingly lifeless dunes, feeding on bits of dried grass, dead insects and animal droppings that get blown into the dunes by the wind.

A South African scientist wisely advised. “Get down on your knees and dig a little sand. The smaller and more inconspicuous the object of your search, the more intriguing and perfect will be the treasure you discover.” And so it was when I searched the sand around a spiky clump of ostrich grass

and found an extraordinary snake I had known about since I was a boy. It was a Perringuey’s sand adder. What makes this slender foot-long snake so unusual is the position of its eyes, which are on the top of its head instead of on the sides. With its eyes topside, the snake can do a disappearing sand shuffle, completely burying itself except for its eyes. It then wiggles the tip of its tail above the sand to resemble a grub, hoping to lure a lizard on the hunt for an easy meal. When the lizard comes close to snatch the snack, it gets eaten itself. Capturing this event is one of the keys to better photography—a series of photos showing a sequence of behaviour is always better than one photo that captures a single moment in time. In this way, I can use photography to tell a story.

The welwitschia is a plant that few readers may have heard about, but is one that may live a dozen human lifetimes. It is celebrated as one of the longest-lived plants on Earth, with some individuals surviving 1500 years or more. Baked for centuries by the sun and shredded by the wind, the welwitschia will never win a beauty contest. In photographing it I wanted to portray not only its longevity, but its tenacity and toughness—so I tried to isolate the plant against the vastness of the stony Namib Desert. Sometimes there were several welwitschias growing together, and sometimes I found one growing with other desert plants, but I chose to photograph the ones that were alone to emphasize their survival ability. Often, when photographing nature subjects, it can be extremely useful to know something about the subject’s biology. This can help you to capture images with more emotional depth.

Next on my list of target subjects were the petroglyphs of Twyfelfontein, another tongue-twister of a name. Petroglyphs are images etched or scratched into rock. The engravings of Twyfelfontein are the largest collection of rock art in Africa. The subjects depicted include antelopes, zebras, lions, rhinos, elephants and ostriches. The artists were Stone Age hunters who perhaps came to the site to celebrate a successful hunt or to seek spiritual help with a future hunt. Scientists estimate that some of the engravings date back at least 6,000 years,



Welwitschia



Peringuey's Sand Adder

and possibly as much as 10,000 years, to the very beginnings of so-called civilized humanity. I have always felt a special connection with hunter-gatherers as they invariably have a deep connection and sensitivity to nature, something I strive to do myself and infuse in my photographs.

There are more than 2,500 petroglyphs at Twyfelfontein, so there was no shortage of subjects. The challenge was lighting. Under bright sunshine, the colour and detail appeared to be washed out of the engravings on the rocks, so I knew I had to look for the ones in shaded areas. I preferred engravings that depicted multiple animals. Perhaps they were done by different artists at different times, but they told a compelling story of hopes and dreams from our distant past.

I ended my recent trip to Namibia in Etosha National Park, one of the largest parks in Africa. I have worked in Africa dozens of times in the last 40 years, and I am often asked how photographing wildlife in Namibia differs from shooting in the wildlife-rich savannahs of East Africa. In East Africa, a visitor typically drives around on a network of roads, searching for different animals.

In Namibia, although riding the roads can sometimes yield rewarding subjects, the best strategy is to wait at various waterholes for the ever-changing parade of thirsty animals that come to drink. At these waterholes, I was able to photograph play behaviour, fighting, even predation. My favourite shots were of animals reflected in the still waters of the waterhole. Surprisingly, these shots, that seem to be relatively simple, are quite challenging. In the heat of shooting you can mistakenly cut off parts of the reflection, include distracting birds or rocks in the background, or overlap the subject with the background so that two merge together, weakening the impact of the photograph. Take a few more seconds to compose your photograph, and the results will be worth the effort.

If Africa is on your bucket list, Namibia is a good place to start.



Formula-One Beetle.

Bio

Africa is one of author Wayne Lynch's favourite photo destinations. It never disappoints. You can view more of his work at www.waynelynch.ca

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Portfolio | John Price

Adventure Photographer

Rafal Andronowski battles steep, bullet hard ice while playing subject for myself and fellow photographers in the Athabasca Ice Caves, Jasper National Park. A posed climbing shoot, likely my first and only one to date! ISO 320, 16mm, f/8, 1/60 second.



John Price is an adventurer, an alpine climber, a world traveller, and a freelance photographer. Born in Australia, he relocated to New Zealand to study Adventure Recreation, and discovered climbing—which has become the main passion of his life. When the earthquake hit Christchurch NZ in 2011, he relocated to Australia, and then decided to expand his climbing career by moving to Canmore Alberta, where he has become one of the most active climbing photographers in Canada.

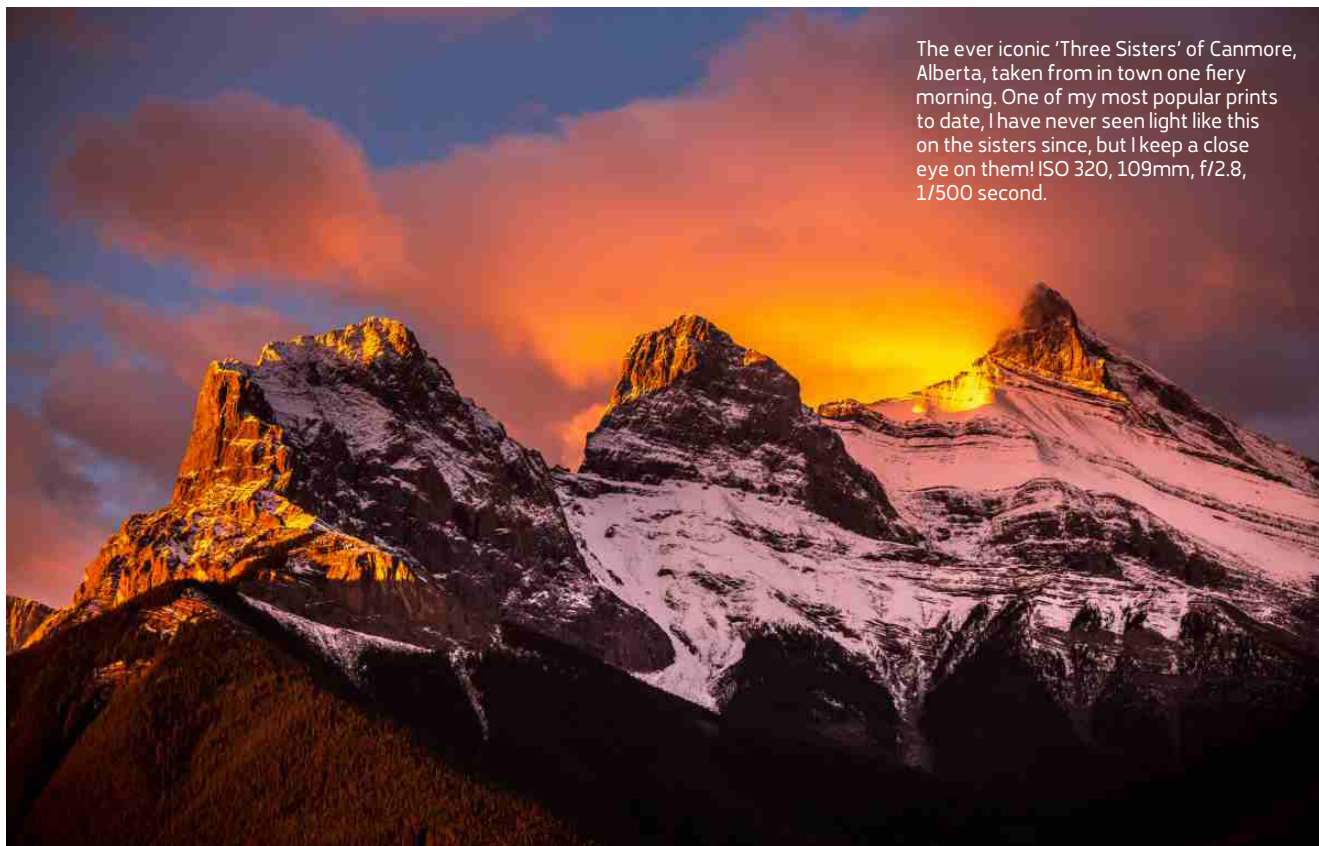


Sherri Castiglione skis out under a night sky in search of a favourable composition herself. Mt Assiniboine is the main peak seen in the centre, we spent the night shooting astro photography before skiing out the next day. ISO 1250, 21mm, f/2.8, 30 seconds.

The late, great Anna Smith on 'High Plains Drifter' in Squamish, British Columbia. To capture this image, I hiked to the top of the chief, walked along the top until I found the top of the route, rigged 120m of rope and rappelled down to photograph the girls on the final two pitches. This series is very special to me because later that year, Anna passed away—she was a good friend and climbing partner. ISO 320, 16mm, f/5.6, 1/320 second.

For the past few years, John has been climbing and photographing the ice and alpine ascents of North America, including the deserts of Nevada, the Ruth Gorge in Alaska, the remote corners of Himalaya, rural Japan, and the Canadian Rockies. Working as a freelance adventure, lifestyle and landscape photographer, John teaches private workshops, contributes spectacular photographs to a number of climbing publications and blogs, and shoots commercial photography projects for a range of clients.





The ever iconic 'Three Sisters' of Canmore, Alberta, taken from in town one fiery morning. One of my most popular prints to date, I have never seen light like this on the sisters since, but I keep a close eye on them! ISO 320, 109mm, f/2.8, 1/500 second.

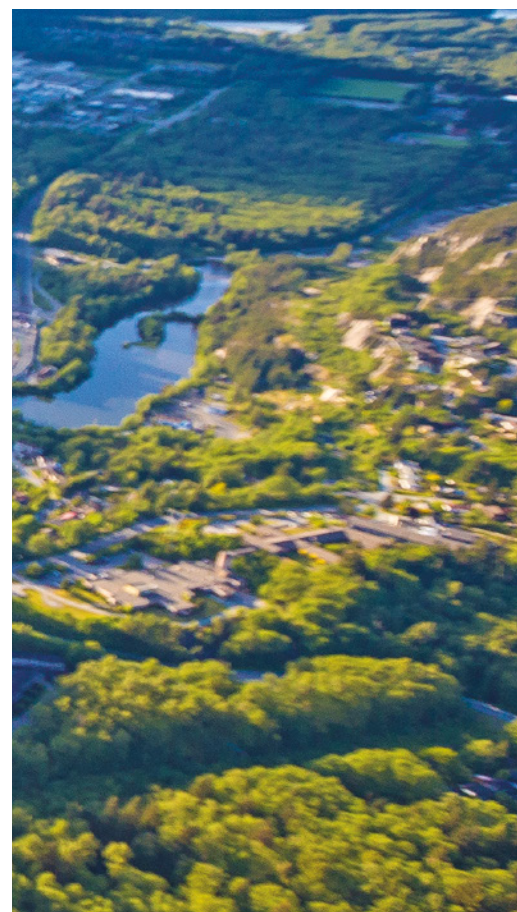


John went to Australia last year, then to Nepal as a member of a New Zealand/Australian expedition to an unclimbed mountain in the northeast corridor called Anidesha Chuli, a 6900m ascent.

John has a very positive approach to his work—in a recent interview with Chris Van Leuven of *The Alpinist*, he summed up his thoughts... *"I've been lucky to have photography mentors in the Rockies. I'm just climbing and working on my dreams and desires to be an alpinist, and documenting what I can."*

We asked John to describe his camera gear for an alpine assignment—*"I have to keep my climbing camera equipment as light as possible, because you obviously cannot climb hard routes on mountains with a bag filled with delicate camera gear—so I carry a Canon EOS 6D and 16-35mm lens, with a hard lens hood and a UV filter. I carry extra batteries and SD cards, of course, and keep them dry and warm in a pocket in my jacket. For commercial work and landscapes, when weight is not an issue, I shoot on a 6D also, but will soon be upgrading to the Canon 5D IV. Perhaps one day I'll transition to mirrorless bodies, but for now, the 6D is my weapon of choice."*

John's photography has appeared in several of the leading climbing publications, including *Gripped Magazine* and *The Alpinist*, and on many climbing blogs. His list of publications includes: *Gripped Climbing Magazine*; *Canadian Alpine Journal*; *The Climber NZ*; *Rock & Ice Magazine*; *New Zealand Alpine Journal*; *Rock & Snow*; *Highline Magazine*; *Daily Mail UK*; *Canberra Times*; *'Icelines, Select Waterfalls of the Canadian Rockies'* by Brent Peters; *Climbing Magazine*; *Kootenay Mountain Culture*; *The Walrus*; and *Crowfoot media, Rockies Annual, 2016*.





Multi-Media Adventure

One of the most exciting developments in John's quest for alpine adventure is the release of a short documentary film directed by photographer, videographer, and physician Tommy Day, of Oregon. The film "*At What Price*" premiered at the Banff Mountain Film and Book Festival in November, 2016, and has been screened at the Vancouver International Mountain Film Festival (VIMFF). At press time, the film has been selected as an official finalist for the VIMFF. "*At What Price*" will also be screened at the Sedona International Film Festival—you can follow the suc-



cess of the film at the website **www.sedonafilmfestival.org**.

PHOTO News readers can watch the trailer for the film—please follow this link: **<https://vimeo.com/183965863>** "At What Price" was featured as part of International Mountain Day in Canmore as part of a one night event titled Life at Altitude. The Mountain and Adventure Film Festival, an on-line digital film event that streams films to ticket holders, will feature "At What Price" beginning in the Spring of 2017. For information please visit **filmfestivalflix.com/festival/film-festival-flix-mountain-and-adventure-film-festival/#.WljP-cn3wm01**



A strong Polish climber works his way up one of the hardest routes on the island of Kalymnos, Greece. The island of Telendos is seen in the background. ISO 250, 16mm, f/10, 1/500 second.



Larry Shiu works his way up unstable ice on 'Urs Hole' on Cascade Mountain, Banff National Park. We backed off this final pitch that day because the ice was unpredictable for a long way. I love this image, it speaks to my love for wide angle climbing photography! ISO 200, 16mm, f/2.8, 1/200 second.

Tips for Climbing Photography

- Safety is your prime concern - make sure you are secure before you shift your concentration from climbing to taking pictures
- Make sure your gear is securely tethered to you - a falling camera can injure other climbers (and ruin your day)
- Look for an interesting perspective - include strong focus points and background
- Think of the "Rule of Thirds" when composing your shot
- Show your subject's face - the expression often makes the image
- Try to shoot with the light on your subject
- In a backlit situation, bracket exposures for greater impact
- Be patient - wait to shoot your subject in action
- In general, shoot from above your subject, and show the challenging terrain
- Try to include all of your subject - including the feet
- Concentrate on details - use a mid-range or small aperture for better depth of focus
- If you can climb with your subject, do so - it will produce the best photos
- Use a wide-angle lens or move back to show your subject in the climbing environment
- Shoot a series of frames - then shoot a few more
- If you shoot for publication or for a presentation, leave room in the frame for a logo and type

For more information, please check out the following sites:

John Price, Adventure Photographer

Website: www.johnpricephotography.ca/

Facebook: <https://www.facebook.com/johnpricephotographics?ref=hl>

Instagram: <https://instagram.com/johnpricephotography/>



Perspectives
BY KRISTIAN BOGNER

High Speed Sync Flash Photography

Bio

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

I used my Broncolor Move pack with HSS and my Broncolor Softlight Reflector to get this outdoor shot. I wanted to illuminate my subject beautifully while exposing for a controlled amount of ambient light so that I could capture the vivid sunset sky behind her. The softlight reflector is great outdoors because it doesn't catch the wind like most softboxes but still gives off a wonderfully soft light. Nikon D5 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/8 at 1/500 second, ISO 160.



Flash is an excellent way of controlling light, however when shooting in areas of bright ambient light, like outside in direct sunlight, flash can have some limitations, especially with most DSLR cameras. High Speed Flash Sync can be the solution.

Using flash outdoors to balance or control ambient light sources like the sun can create amazing results, not only by filling in the shadows but also by giving your subject some pleasing directional light or even overpowering the ambient light if desired. Until recent years, the sync speed of most DSLR cameras was about 1/125 second, 1/160 second, or at the most, 1/250 second, depending on the flash and camera combination. Some camera systems had dedicated flashes that could communicate when mounted on the hot shoe or when linked remotely via cord or infra-red, but this had limitations and the infra-red did not always work in bright sunlight situations.

High Speed Sync Gear

There have been many new high speed sync products that have become available in the past year or so that I think are exceptional. Radio technology in the flashes and triggers now allow you to shoot wirelessly at long distances, sync at very high speeds, and use many additional creative features. Most high speed triggers even allow you to control your external flash from the on-camera trigger so you can work more efficiently in the field.

Some of my favourite high speed sync products that I use every day include Nikon's new SB-5000 flash with WR-A10 remote, which I use with either the Nikon D5 camera or D500 camera. With this setup I can control multiple SB-5000 flashes right from my in-camera menu, and sync to my camera at shutter speeds up to 1/8000 second. The system works flawlessly and it has opened up a world of portable flash possibilities. The other new product that I am blown away with is Broncolor's new RFS 2.2 Transceiver. I just have to pop this onto the hot shoe of any of my Nikon cameras and turn it on and it syncs both my Broncolor Move and Scoro S systems at speeds all the way up to 1/8000 second. I can also use both the Broncolor and Nikon high speed sync systems simultaneously for lots of creative power.

I captured this image while demonstrating at my Toronto Photographic Rockstar workshop. I used my Nikon SB-5000 flash wirelessly off camera with a Firefly light shaper to create some beautiful directional light, while the pavement acted like a reflector to give me some soft even lighting.

Nikon D5 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/6.3 at 1/400 sec - 400ISO





I wanted to test Broncolor's new RFS 2.2 Transceiver and my Nikon D5 to see if I could consistently shoot and sync at 1/8000 second. It worked flawlessly with both my Scoro S and Move pack. I dropped the olives with one hand and clicked the remote trigger with my other hand. The high speed sync beautifully freezes the water and action. I am keen to get one of the Cactus laser triggers to make high speed captures even more effortless in the future by triggering the camera at the moment of impact. Nikon D5 with AF-S Nikkor 70-200mm f/2.8 ED VR II lens f/8 at 1/8000 second, ISO 400, Broncolor Scoro 3200 S pack and 3 Pulso G heads.

If you don't shoot with Broncolor or Nikon gear, Cactus has a new high speed trigger system called the V6II that works with many different camera and flash systems. It may require a bit more setup time, but it gives you great flexibility with all sorts of equipment. I even use my Cactus V6II system to trigger my camera remotely, and I can shoot one camera and trigger several others from different angles at the same time. If you don't have a flash system yet, and you are thinking of getting one, I definitely recommend something with high speed sync capabilities that is compatible with your specific camera.

Why is High Speed Sync so important?

Here are a few situations where I use High Speed Sync to get excellent images.

Outdoor Portraiture, Fashion Photography and Weddings

Shooting outdoor portraits can be really difficult on a bright sunny day. Direct sunlight on your subject may cause very unpleasant shadows, especially at midday. One way to combat this is to use a reflector to bounce light back into your subject's face, but it will often make them squint and it is difficult to balance

the lighting of the background and subject. Without high speed sync it is very difficult to have enough power to fill-in the shadows on your subject and you have to shoot at higher apertures to get your exposure to balance with your camera sync speed. With high speed sync you can reduce the ambient exposure time and still get a significant amount of flash power. High Speed Sync also lets you shoot at lower apertures, producing a shallower depth of field that is generally more pleasing for portraits. With the capability to shoot at 1/8000 second you can also increase your ISO setting and give your flash an effective power boost. Finally, flash can allow you options to use many different light shapers, soft boxes, etc. to control the light and the look with virtually limitless possibilities.

Architectural Applications

When shooting interior architecture, you often want to match the inside lighting with the level of outdoor light illuminating the scenes that you see through the windows. In most cases, portable flashes

Two days after our wedding, my wife and I got dressed up again and I got to finally take some photos of her. The sunlight was very bright and harsh but this simple lighting setup of a Nikon SB-5000 flash and Cactus softbox on a light stand along with my Nikon D5 and new 105mm 1.4 lens created some beautiful images. Nikon D5 with Nikon AF-S NIKKOR 105mm f/1.4E ED Lens, 1/640sec at f/3.5 - 100 ISO



For more lighting and photography tips and videos check out Kristian's photo blog at kristianbogner.com or sign up for one of his photography courses in the Rocky Mountains and throughout Canada at photographicrockstar.com

are not powerful enough to illuminate the inside of a room with enough light to balance the exterior scene, and this results in an image with too much light coming through the windows. One way of adjusting for this is to shoot at the "blue light" time of day, when the light outside is not so bright, and you can balance it with interior flash, but that exterior lighting condition doesn't last for long, and it changes minute by minute. Another way to achieve good balance between interior light and window scenes is to shoot multiple images at different exposures and blend them later in Photoshop. This can be very effective, but it is time-consuming work, so I prefer to get the image right in-camera. With High Speed Sync I can shoot at a faster shutter speed and balance the interior and exterior lighting at any time of day. This is a huge benefit for architectural photography and I enjoy the opportunity to push my creative envelope with these new techniques and technology.

Sports Photography

With the ability to shoot faster and create some directional or side lighting on an athlete, you can give your next sports assignment a really professional look. The flash helps freeze the action and adds some nice detail to both the sporting gear and physique of the athlete. Toning down the ambient light of the background by using a faster shutter speed and applying a nice directional light from an off-camera flash can create some fantastic impact.

Another benefit of radio triggers and flashes is that they will work from 100-200 feet away, allowing you to get your flash or flashes closer to your subjects, while allowing you to adjust the power right from your camera.

High Speed Photography

For high speed photography, shooting at a faster shutter speed means more frames per second. Most flashes will give a burst of at least a few frames. Using High Speed Sync and a fast camera for a shot like dropping an ice cube in a glass and trying to catch the splash will allow you to capture more than one frame during each sequence, which could help you get the perfect high speed image.

Additional Considerations

From my experience, the hardest part of using High Speed Sync with most DSLRs is actually syncing the light to the camera and shutter. If the sync speed is not perfect, you will get some banding on part of your frame where the shutter is not letting in the light from the flash. Having a flash or trigger that works perfectly and consistently with my camera is essential to getting each shot. Once you have the sync working with one flash, you can try setting additional flashes to slave mode, and have them trigger optically when the first High Speed Sync flash triggers. For example, I have several Nikon SB-910 flashes and I can trigger them perfectly as slaves using my SB-5000 radio flash and the D5.

One final thing to note is that with High Speed Sync you may lose some of the power of your flash at faster sync speeds. For instance, at 1/125 second you may get more of your flash duration and therefore more power than you will at 1/1000 second. This is because the camera has less time to record the full duration of the flash output. Keep this in mind because you might have to increase your ISO when shooting at really fast shutter speeds in order to have enough flash power to get the shot you want—even if you are using the High Speed Sync technique correctly.

High Speed Sync is one of my favourite new advancements in recent photo technology, and it opens up many new creative possibilities. It can seem a bit complicated at times, but once you get the right gear, test it and practice a bit, it will become an indispensable tool for getting better images.



I set my Nikon SB-5000 flash on a light stand close to the jump and used an ISO of 4000 to ramp up the power from it while shooting at 1/1000sec to reduce the ambient light and freeze the action. I was able to control the flash output from almost 100ft away directly from my camera. This is a fantastic setup for sports shooting to create extra texture, detail and impact in the subject. Nikon D5 with AF-S Nikkor 70-200mm f/2.8 ED VR II lens, f/8 at 1/1000sec - 4000ISO



Technique
BY MICHAEL DEFREITAS

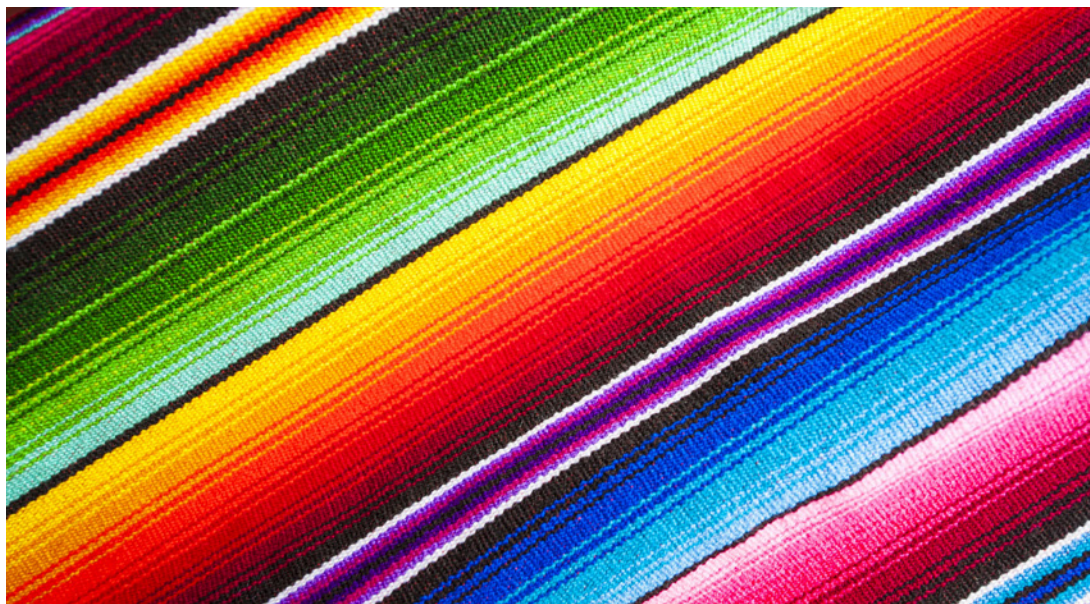
Using Colour

to give your images
a **voice**

*Shooting colourful images that
communicate with the viewer*



Tulip close-up: NIKON D2X, 200 mm, f/11,
1/30 second, ISO 100.



Fabric at the local outdoor market, Chichicastenango, Guatemala.



Tulips in Skagit Valley. NIKON D300, zoom at 82 mm f/6.3, 1/400 second, ISO 200.

Engulfed in a light morning fog, I strolled through the large fields of tulips in Washington State's Skagit Valley, searching for photo subjects. Each April, colourful blooms blanket the fields around the small town of La Conner, and I was there to shoot some theme related stock images. After shooting the fields and rows from every conceivable angle and perspective, I started looking for more unusual compositions within the clouds of colour. Then, as the fog lifted, I found a lone yellow daffodil in a field of dark red tulips, and a red tulip smothered by yellow ones.

Scenes like this with contrasting primary colours help to communicate themes such as nonconformity, standing out in the crowd, a loner or a rebel. I shot a number of combinations working with the basic compositions—diagonals, thirds and lines, to reinforce the themes. The greater the colour contrast, the louder the image "speaks", so you have to control the volume. I wanted to convey a subtle message for this image, so I selected "close" colours. Compare this to the more contrasting colours of the jellyfish at California's Monterey Aquarium, the red raft against the blue glacier in Patagonia, Chile and the roller coaster at Knott's Berry Farm to see how colours help emphasize a stronger message of danger or adventure.

Today, millions of travel images – a majority of which are mediocre at best – blanket digital and print media. To avoid having your images drown in this sea of mediocrity, you need to create travel images that stand out from the crowd





Exploring a glacier in southern Chile. NIKON D2X, 200 mm, f/6, 1/200 second, ISO 100.



Sea nettle jellyfish (*chrysaora fuscescens*) Monterey Aquarium, California. NIKON D2X, 28-70 f/2.8 zoom at 38 mm, f/2.8, 1/20 second, -0.67 EV, ISO 250.



and inspire viewers. Using colour combinations is a great way to create more eye-catching images. As with texture, form and shape, colour is an important compositional element.

To use colours effectively we have to understand a few subtle facts. The colour wheel helps explain the relationship between colours. Using a combination of adjacent or “close” colours will produce a more “calming” or “mellow” feeling, while combining high contrasting colours on opposite sides of the wheel renders more “conflicted” or “distressed” image themes. Colours on the right or red side are “warmer” while those on the left or blue side are “cooler”. Understanding these traits will help you control the emotion in your images.

Last year, during one of my October workshops, I took my group to our local farmer’s market. After shooting the brightly coloured fruits and vegetables, I decided to mix things up... literally. To make a point, I placed a small skinny yellowish-white butternut squash in the middle of some large round bright orange pumpkins. Even though it is a bit contrived, the different shapes and “adjacent” or “close” colours created an interesting mellow autumn scene. Had the squash been orange, the combination would not have worked as well. I employed a similar mellowing technique while photographing Christmas decorations in a Hawaiian farmer’s market, chilli peppers hanging on a blue barn door in New Mexico, and the blue beach umbrella Bonaire.

Another effective colour technique is to flood the viewer with colour. This is a tricky technique and you run the risk of creating one of those “pretty” bubblegum images that looks great but doesn’t really say much. You can avoid these types of images by injecting some action or mystery. The Inca blanket is almost too much colour for a viewer to handle, so I composed the lines on the diagonal to inject a sense of action and movement. By avoiding straight horizontal or vertical lines parallel to the frame, I made the image more dynamic.

Then there was the door in Bonaire. It is the kind of colourful subject that screams out “take me” but doesn’t say to where or why. I must have taken a dozen shots, even trying to compose the yellow door moulding diagonally, but nothing seemed to work. I was about to give up when I finally noticed the doorknob. I reframed so the bright yellow “V” of the moulding pointed toward the round doorknob. I think the final image helps to focus the viewer’s attention on the doorknob and the mysteries beyond. Now it seems to say “turn the knob.”

Using colour can add a new dimension to your travel photography, but don’t just shoot colourful scenes. First think of what you want to say, and use colours to help deliver the message.

PRO TIPS MORE HELPFUL COLOUR TECHNIQUES

- Subtle colours work best for portraiture, flowers, waterfalls, etc. Strong colours with portraits (like certain makeup) can distract the viewer.
- Try shooting with a dominant primary colour (red, yellow, blue) like the chilli peppers and blue door.
- Use colours to evoke emotions. Blue = cool and relaxing. Green = fresh and vibrant. Red = anger or danger.
- Placing a brightly coloured subject in front of a neutral background will accentuate the colour. Shooting a blue car surrounded by a neutral blue sky doesn’t work as well as shooting a red car surrounded by blue sky.
- Transitions between two or more colours (like the rows of yellow and red tulips) also produce strong images.



A pretty door in Bonaire.
NIKON D2X, 28-70mm
f/2.8 at 32 mm, f/3.8,
1/125 second, ISO 100.



Red chili peppers on a
barn door in New Mexico.
NIKON D2X, 50 mm, f/4,
1/125 second, ISO 100.

GEAR UP

Ready To Take It To The Next Level?

Reflections can mute the saturated colours of subjects such as shiny objects, green leaves, sky and water. Polarizing filters reduce reflections, rendering deeper, more vivid colours.

There are two types of polarizing filters: linear polarizers for use with manual focus lenses, and circular polarizers for use with auto-focus lenses. Polarizing filters have an outer ring that you rotate to create the desired amount of polarization.

Any filter reduces the sharpness of a lens, so make sure you get the best glass polarizer you can afford. Circular polarizers range from \$50 to \$180 depending on filter size and glass quality.



SPECIAL FEATURE | PHOTO TECHNIQUE

BY DANIEL DUPONT

Long Lens Technique

How does one define a long focal length lens? In simple terms, any lens with a focal length greater than the diagonal of the sensor could theoretically be considered a telephoto lens.

For most of the digital camera formats, any lens with a focal length greater than 50mm would be in this category.

Lenses in the 50-85mm range are often referred to as "short telephoto" models, lenses in the 85-135mm range are "mid-range telephotos", and lenses with focal lengths above 135mm are "long telephotos".

Leopard

The use of a zoom when you are shooting from a safari vehicle allows you to vary the composition. This leopard had climbed a tree to protect his prey from the lions that are reluctant to climb. 200-400 mm f/4 + 1.4 x @ 560mm; 1/1600 second, f/5.6, ISO 1000, hand-held.

For practical purposes, the 70-200mm zoom is often the first long telephoto lens in a photographer's collection, and the 800mm would be the ultimate long lens.

In my camera bag, I have several long lenses, including a 70-200mm and a 200-400mm zoom, and 300mm and 500mm prime lenses. The lens I use most frequently is the 70-200mm, which is very versatile for landscape, wildlife and sport photography.

Bio

Daniel Dupont is professional photographer specializing in nature photos. He has taught photography at a CEGEP in Quebec for nearly 25 years. The author of seven books, including three technical books, he has hosted many workshops in North America and South Africa.

To view more of Daniel's work, please visit www.danieldupont.ca





Grand Teton National Park

We can see the effect of long lens compression in this photo taken in Grand Teton National Park in Wyoming. The Rockies in the background appear to be just behind the barn, while in reality, they are several kilometres away. 70-200 mm f/2.8 II @ 120mm; 1/40 second, f/16, ISO 125, polarizing filter, Vanguard Alta pro 283 CT tripod, SBH-100 head, remote control and level.

Zoom Versus Fixed Focal Length

The zoom lens is much more versatile than a fixed telephoto lens, but fixed focal length optics usually provide faster auto focus. The optical quality of the new 70-200mm zooms is rather impressive, whether you look at camera brand lenses or after-market products.

Lens Brightness

I rarely use telephoto lenses at their widest aperture settings, which can be from f/2.8 to f/4. Instead, I prefer to slightly reduce the aperture to f/5.6 for wildlife pictures and f/11 or f/16 for landscape photography. I close down the lens to obtain greater depth of field. Even though I rarely use the widest aperture setting, I prefer buying the more luminous lenses, because they generally produce more sharpness and faster focus speed.

Image Compression

If we note that wide angle lenses offer a three-dimensional effect with great depth of field, telephoto lenses have the opposite effect, as they isolate the main subject from the foreground and background due to the shallow depth of field of the long focal length.

This becomes an advantage when it comes to isolating a subject, and you can achieve a completely blurred background. The longer the focal length of

the lens, the less depth of field, and the more the subject will stand out from the background.

For landscape photography, where depth of field is often more important than it is for wildlife images, you must choose the focal length of your lens depending on the desired result.

The Telephoto Advantage

The great advantage of longer focal lengths (500mm and more) is that you can photograph your subjects from a safe distance, which is essential during a photo safari. The working distance is also an advantage when it is impossible to approach the subject because of geographic elements, like a river. It is also an advantage for bird photography, when your subjects will fly away if you try to approach them too closely.

Common Loon Chicks

To photograph this loon swimming with a chick on her back, I used a fast shutter speed to ensure that subjects were frozen. As I was in a boat with other people, I had to take into account the movements of the boat, and the other passengers. 500 mm f/4 II + 1.4 x; 1/1250 second, f/5.6, ISO 1250, hand-held.





Telephoto Technique

As a general rule, if you are shooting a stationary subject, your speed should be equal to or greater than the focal length setting of your lens. For a 70-200mm used hand-held, if you zoom to 125mm, your minimum shutter speed should be 1/125 second. For a 500mm focal length, hand-held, your minimum speed should be 1/500 second.

It is important to adjust your shutter speed depending on the subject you are photographing. If the subject is active and moves quickly, use a faster speed to avoid motion blurs or camera shake.

Lens Stabilization

All of the long lenses I use are stabilized, but I rarely use this feature. I prefer to increase the ISO value to get a speed fast enough to freeze the subject.

During photo safaris that I lead in South Africa, I use stabilization in the very early morning when the light is low. The ISO is already relatively high, so I select a speed of 1/250 second, but to offset the blur and camera shake caused by the vibrations of the vehicle's diesel engine, I activate the lens stabilization.

I never use image stabilization with a tripod, and very rarely with speeds greater than 1/500 second.

Puffin in flight

The flight of the Atlantic Puffin is so swift that it is easier to photograph using a lens that offers fast and accurate focus. New models of the 300mm f/2.8 are lighter than earlier models, making it possible to work hand-held.

300 mm f/2.8 II + 1.4 x; 1/1000 second, f/5.6, ISO 640, hand-held.



African Lion

To capture the intensity of the lion's gaze, I opted for the use of a 500mm lens. It allowed me to stay a reasonable distance from the lion while isolating it from the background. Since I was working with the camera hand-held, and the morning light was not very intense, I used a fast shutter speed and a high ISO setting.
500 mm f/4; 1/1000 second, f/4, ISO 1000, hand-held.



Use a Tripod

The tripod becomes almost essential when you use a focal length greater than 500mm. Not only does the tripod provide a very stable support, it greatly increases your comfort because the long lenses are relatively heavy, and it becomes difficult to support them for several minutes at a time as you capture the action.

I almost always use a tripod with the 70-200mm for landscape photography. It allows much more creative latitude in the selection of shutter speeds and aperture settings.

Your First Telephoto

If you are ready to purchase your long first lens, I highly recommend a 70-200mm zoom—this is a very useful lens for a wide range of photographic subjects.

Iceberg!

The captain of the ship I was on had warned me that we would be passing very close to this iceberg. I adjusted the exposure settings to have a shutter speed fast enough to freeze the scene and to counteract the swell of the waves. The 70-200mm was essential since I had no control over the distance and position of the iceberg.

70-200 mm f/2.8 II @ 110mm; 1/1000 second, f/5.6, ISO 640, Hand-held.



CANADIAN  ANGLES
BY MICHELLE VALBERG

Project North

In Giving, We Receive



Bio

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



These girls in Arctic Bay, Nunavut are jumping for joy after receiving Nikon Coolpix cameras.



You never know if, when, or how an event, circumstance or meeting can change the direction of your life. For me, everything changed nine years ago, when I made a phone call to David Reid in Pond Inlet, Nunavut. Just two weeks after that call, I was living my dream—I was headed to the Arctic for the first time, to photograph narwhal, polar bears, seals, walrus and birds. This opportunity changed my world forever.

Admittedly, I possessed limited knowledge about the North before that first adventure. I knew little about the culture and traditions of the Inuit. I had no idea of the diversity of the landscape or the elusive wildlife you find there. Standing on top of the world, on the floe-edge (where the frozen ocean meets the open water) left me breathless. I was hooked. Photographing the Inuit, the beautiful wildlife, and stunning landscapes became my passion, and bringing the North to the South became my life's mission.

I recognized instantly that Northern communities love hockey. Many of them have recreational centres with natural ice rinks, but most have little access to equipment. When you see a 2-litre carton of milk selling for \$18, you can imagine what the price of hockey gear would be.

A young hockey player puts on skates for the first time and takes to the ice to play hockey in Iqaluit, Nunavut.





The Arctic Bay community was overjoyed to play hockey with Lanny McDonald and Marc Napier on the frozen ocean skating rink.

As a Canadian, I was astounded by the prices of items that we consider basic and affordable, and the limited opportunities the children had to play hockey. The paucity of equipment stayed with me, and while working on my Arctic Kaleidoscope book and ex-

hibition, the idea for Project North was born. Our goal for Project North is to provide hockey equipment and create sporting opportunities for the children and families living in remote arctic communities.

The Project North journey officially began when Adventure Canada agreed to ship equipment to four communities. I would be travelling with them on a cruise, and together with writer and co-founder of Project North, Joan Weinman, we created our first hockey equipment drive in Ottawa. The support was overwhelming, and we ended up with more equipment than Adventure Canada could carry. As they say, a challenge can present an opportunity. This is when our long-standing partnership with First Air began.

After our first successful deliveries, we put in an application and received 50 full sets of brand new hockey equipment from the NHL Goals & Dreams Fund. This donation made Project North more than a one-time equipment drive. Next, Dymon Self Storage joined our partnership team to help with storage of the equipment as we prepared for each delivery. Then, sponsors like Scotiabank, Canadian Tire, KOTT Lumber, Kiwanis Club and many private donors stepped up to the plate. Each and every supporter has been instrumental to the success of Project North.

Most recently, in April 2016, Project North, First Air, Scotiabank, Canadian Tire, the NHL and Rogers joined together for a very special trip. Scotiabank helped us bring the Stanley Cup, accompanied by hockey legends Lanny MacDonald and Mark Napier, to seven Arctic communities. This was only the second time that the Cup had been on display in the North. On this 5,000 km trip we brought \$50,000 of hockey equipment to Igloolik and Kugluktuk. It was an amazing adventure. The cup traveled by dog sled. We had fire truck parades. We climbed an iceberg with the

Scotiabank invited Lanny McDonald and Marc Napier on our journey to meet the Arctic communities. Here they are speaking to the community of Igloolik, Nunavut. They are both amazing ambassadors for hockey. They were gracious with everyone and well loved and admired in return.



Touching the Stanley Cup is like touching magic in Kugluktuk, Nunavut.





Upon our arrival to Pond Inlet, Nunavut, we were welcomed by the fire department. We had a parade to the iceberg with the Stanley Cup on the top of the fire truck with our VIPs.



With thanks to Project North's sponsors, Canadian Tire and Scotiabank, children of all ages and abilities are able to play hockey.

cup. When folks from the communities touched the Stanley Cup it was like they were touching magic. Lanny and Mark signed thousands of autographs and played hockey with kids on the frozen ocean. Nikon stepped up and gave community members Coolpix cameras. Volunteers were on board, including videographers Garrick Ng and Daniel Oron. The ultimate dream team was in place, and we made a difference.

Watching the children in hockey jerseys lined-up along the ice, screaming and waving as the Stanley Cup and hockey legends went by warmed my heart, even though it was -25°C. The happiness and joy among the people resonated from community to community. As President of Project North, I was extremely proud. It was then that I truly realized the power an idea can have. If you believe, work hard, and commit your time and energy, you can make anything happen, including turning a dream into reality.

Today, Project North is a registered not-for-profit organization dedicated to improving the lives of children and families in Canada's Arctic communities. We have delivered more than \$750,000 of new hockey and soccer equipment to 24 Inuit communities in Nunavik (Northern Quebec), Nunavut and Nunatsiavut (Northern Labrador). We hope to reach \$1,000,000 in donations in 2017. Our amazing group of volunteers helps make all this happen – especially Jeff Turner – Project North's dedicated VP.

I am incredibly proud that Project North created an endowment fund at Algonquin College (where I studied photography) called the Michelle Valberg/Project North Fund. This Fund provides financial assistance to northern students who come south to study. As a nice surprise, my friends added my name to the Project North bursary.

So what has all this to do with photography? Throughout my career, photography and philanthropy have always been intertwined. Early on, I realized that I had a gift to give, and whenever

I could, I found ways to do so. I donated my work to charities, all of whom needed visuals to tell their story. I was fortunate to meet and work with community leaders, which naturally broadened my client base and opened doors to unimaginable opportunities. All of my books were published with a percentage of the proceeds going to charities. I continue to volunteer for many organizations, and have held positions and continue to serve on charitable boards.

I have traveled to Canada's Arctic and subarctic regions 47 times. In 2017, Inuit images I have taken in Nunavut will be on a Royal Canadian Mint coin in celebration of Canada's 150th anniversary. All this in just nine years - and my limited knowledge of the Arctic has expanded and continues to grow with every trip. This is what can develop from a single photo opportunity - you never know when or how a simple event can change your life's direction.

As photographers, we have a great gift to give. Maybe there is a charity in your area that needs help. If you offer your creativity, you will be rewarded in so many ways. It is a wonderful feeling to give back, and as I have learned, when we give, we receive far more in return.

For more information, please visit www.projectnorth.ca
Visit the website at www.michellevalberg.com
Follow me on Instagram - [michellevalbergphotography](https://www.instagram.com/michellevalbergphotography)





Photo by Nina Stavlund

IN THE FIELD | WILDLIFE

BY TONY BECK

Equipment for Wildlife Photography

An extremely advantageous feature for wildlife photography is a rapid and inexhaustible frame rate. You'll want this feature on your camera when the action unfolds. The more frames per second, the easier it will be to capture that peak moment, like this Polar Bear in mid jump.

Male Polar Bear jumping off ice flow—Nunavut, Arctic Canada. Nikon D500 with AF-S Nikkor 200-500 f5.6 VR zoom, 1/1000 second, f/7.1, ISO 200.



Bio

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

Like any artwork, photographs appeal to each of us in different ways. What excites one person might leave others unimpressed. After all, beauty is in the eye of the beholder. Regardless of the type of photography you enjoy, proper equipment is essential for consistently producing high quality images. Unfortunately, there is no single piece of equipment suitable for capturing everything.

With the shy demeanour of most animals, wildlife photography requires specialized techniques and tools to help overcome many challenges. The best results come when you are comfortable and focused while anticipating the action. You have to realize that you have no control over the light or the weather, and your subjects, unlike human models, cannot be instructed to pose or move into an ideal position. Despite these challenges, you can maximize your success rate by anticipating your subject's behaviour, adapting to your environment, and using proper tools.

Once you are in position, and you are busy taking photos, efficiency works to your advantage. Although it is tempting to carry loads of equipment into the field just in case there is opportunity to use it, it is better to limit your load to what is immediately necessary to meet your photographic objectives. Don't let unnecessary equipment slow you down. If I discover a meadow full of



Sometimes a super wide angle lens provides a more complete story, or puts the viewer directly into the scene. Here, at 24 mm focal length, King Penguins march along a pebble beach in a natural setting with mountains as a backdrop.

King Penguins—Salisbury Plain, South Georgia, South Atlantic. Nikon D700 with AF-S Nikkor 24-70 f/2.8 ED zoom, 1/800 second, f/10, ISO 200.

colourful insects or flowers, I will work with a macro setup. If I anticipate lots of birds or distant animals, I will have my long telephoto poised and ready. When I am concentrating on one subject with the essential equipment necessary to get the shot, all of the other equipment is in my camera bag, and the bag is placed out of my way.

Although I feel that “less is more”, one exception is to have two cameras ready to shoot. Keep one dedicated to your telephoto, and the other ready with a normal or wide angle lens. It may not be practical to carry two of everything into the field, but, as insurance against equipment failure, an extra DSLR body can be reassuring. It can save precious seconds to grab the second camera instead of trying to change lenses while the action is underway.

Durable backpacks with lots of padding and easily accessible compartments allow the most freedom. Secured to your back, the bag should never get in the way. If it is too heavy to wear while working, you can take it off and rest it somewhere safe. I need substantial room for two cameras, three lenses, spare batteries, memory cards and various other paraphernalia. Since bad weather is sometimes unpredictable, consider waterproof or weatherproof containers. Many quality bags come with rain-proof jackets, or are made from resistant materials.

Lens Selection

Because most wildlife keeps its distance from humans, all wildlife photographers need a telephoto lens that will allow the subject to fill the frame. Even if you get close, small animals like songbirds or rodents require a long focal length for creating a reasonable composition. The longer the focal length, the easier it is to fill the frame. Unfortunately, high quality long lenses are often expensive and bulky. Also, as focal length increases, the more the camera and lens combination becomes susceptible to shake.

Every nature photographer should have a lens of 300mm or longer. I prefer a range of 400 to 500mm. The newest generation of telephoto zooms offer good optical quality while allowing the versatility of zoom.

Telephotos are ideal lenses for most wildlife applications. Besides filling more of the frame, they have a narrow depth of field, and compress the field of view. This reduces extraneous information that interferes with the image's

Zoom lenses offer much flexibility for effectively composing images. By zooming the lens back slightly, I was able to fill the frame vertically without cutting off any part of the Gentoos, or without moving into a precarious position.

Gentoo Penguin parent with chick—Antarctic Peninsula. Nikon D7200 with AF-S Nikkor 200-500 f/5.6 VR zoom, 1/800 second, f/8, ISO 200.



aesthetic. The majority of animals look best when the image fills the frame and the composition includes clean foreground and background.

For a different perspective, wide angle lenses create images with everything well-defined, and your animal only fills a small portion of the frame. When composed properly, wide angle images give a sense of place and activity. Keep in mind that using wide angles for wildlife requires that you get much closer to your main subject. If you adopt this style, beware of ethical boundaries and personal safety. A wide angle to short telephoto zoom is compact and versatile enough to capture many situations including scenery and people. Regardless of your style, every camera bag should include one.

Teleconverters are a convenient and economical way to increase your effective focal length, however, you should expect some degradation of image quality and you will lose one or more f/stops of light. In some cases, auto focus becomes less functional. The more powerful the teleconverter, the more it loses light and image quality. The increased focal length also makes it more difficult to keep the lens steady. On the plus side, the close focus capability stays the same, making teleconverters a superb option for use with macro lenses. I prefer shorter teleconverters since they only reduce the light slightly, and the image quality is only reduced by a minor amount.

Macro lenses are ideal for capturing smaller life forms like flowers and insects. By focusing extremely close, macro photography lets you discover the incredible, bizarre and diverse world of nature. Some macro kits include multiple flash units and reflectors. These elaborate systems provide ample light while distributing it evenly over your subject. Unfortunately, they take up a lot of space. I don't bring this gear into the field unless I plan to focus on small subjects.

Sensor Size

Sensor technology is advancing rapidly and the newest DSLRs offer vast improvements over older models. Usually, the larger the sensor, the better the quality, however, some of the newest, small sensors rival their larger counterparts. The ideal combo includes two cameras—one with a full frame sensor and another with a smaller sensor. The bottom line is working with pixels that provide clean, clear, colourful and noise-free images. For wildlife, I recommend a high-end camera with a smaller sensor dedicated to your longest telephoto. DSLRs with larger sensors still work extremely well. But, they're more effective for scenery, people or cooperative animals.

Track the Action

For action photography, use a camera with ample burst capability and a hefty buffer that loads hundreds of frames before interrupting the action with annoying lag.

The best wildlife cameras have sophisticated focusing systems for capturing dynamic and unpredictable subjects. It should have the flexibility to track moving subjects or to focus on very specific spots within the frame.

Keep it Steady

Tripods and monopods are critical for outdoor photography. No list of equipment is complete without a quality tripod and head. Some photographers insist on using a tripod for every shot, but many don't bring them unless they know that they will need the extra stability. Tripods can be awkward to carry, especially in thick or rough environments, but there are compact models that are designed for travel and hiking, and these are becoming very popular. Many camera bags have straps or compartments for tripods or monopods.

A simple piece of equipment that is often overlooked is a good pair of binoculars. No, they don't improve image quality. However, they are a time saver when you are exploring for specific photo opportunities, especially for animals at a distance or secretive species skulking through vegetation. Good binoculars provide a much clearer view than looking through



The Macro world is strange and fascinating. For the wildlife photographer, it yields endless photo opportunities. Adding a 1.4 teleconverter to a prime Macro lens allows a bit more magnification while retains a good degree of image quality.

Male White-faced Meadowhawk, Ottawa, Ontario. Nikon D5 with AF-S Micro Nikkor 105mm f/2.8 and TC14E III 1.4 X teleconverter, 1/1250 second, f/14, ISO 1250.

any viewfinder. They help decipher distant subtle details that could mean the difference between something common or a rare money shot. Capturing quality images of unusual animals helps create a diverse portfolio.

The natural world is always fascinating and exciting. There's no end to the thrills you'll find away from urban environments. But, before you head out, make sure you have all the right gear to help you document your unique experiences—this will greatly enhance your appreciation of nature's wonders as they unfold before you.

By naturally compressing the field of view, telephoto lenses are ideal for filling the frame with distant or small animals like this tiny White-breasted Nuthatch. With their shallow depth of field they also tend to blur out-of-focus information making it easier to achieve a cleaner, less distracting background.

Male White Breasted Nuthatch, Ottawa, Ontario. Nikon D500 with AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1250 second, f/7.1, ISO 1600.





Professional Lighting Seminars

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FLASH 101

BY WILL PRENTICE

Your First Home Studio

Are you ready to make the transition from "someone who takes pictures" to a "photographer who makes images"?

In the last two issues of PHOTO News, we looked at how to use your speedlight, and how to use it off-camera. This issue, we will start with how to setup your own space. You might call this your "Studio", whereas your spouse may call it many less-flattering things, like "the living room" or "the basement". Before the tension begins at home, let's examine four important aspects of the home studio: subjects, lighting, equipment, and budget.

What are you going to photograph?

Food photographers should work in or near the kitchen; water photography requires plumbing and drains and spaces that are easy to clean; newborn and portrait photographers like to use the main floor near the front door. Your space needs to fit your subject and your workflow. Think of how you might set up your equipment, and don't forget computer space where you can work, and a place for clients to sit.

How much light do you really need?

By now, you should be comfortable with your speedlight. You might be considering strobe lights. You may have a room with large windows that can let in gorgeous soft light. Natural

light can really limit when and where you can set up – it is usually either too bright or not bright enough. Since you can't control the clouds, I highly recommend using speedlights or strobes that you can control and adjust.

Speedlights are generally less expensive, lighter, and more portable than strobes. They use AA batteries that you can buy anywhere, and they offer TTL exposure automation. Strobes are more powerful, usually more durable, and offer better colour temperature. They have many more modifiers available and they provide faster recycle times. Battery strobes use lithium batteries that can light all day (depending on use, of course).

The flipside of speedlights is that colour temperature and power are less consistent and you can burn through a dozen AA batteries quickly. The downside of strobes is their cost and portability, and for some, the lack of TTL—there are a couple of TTL strobes available, but read on...

One of the reasons for setting up a studio is control. You want to control your light and your set as much as possible. This is where TTL fails miserably – TTL gives your camera and flash the control, not you, the photographer. Take back those reins and forget about using TTL in your studio!

Bio

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



My home studio, with a Metz BL-400 Studio kit, SB-80-80 Octabox and SN-18 Snoot.

You also want to make your work “repeatable”. If you take ten portraits of the same family and then print them, they should look like a cohesive set, with consistent lighting and white balance.

How can you adjust a setting if TTL keeps changing the amount of light from each flash? A speedlight or strobe on manual mode should give the same, or close to the same amount of light at a certain setting and distance every time. TTL means “Through The Lens” – the light is managed by the camera *from the camera’s viewpoint*. That means your camera can decide to change the light output *as it sees fit*, which probably won’t match your vision for the photograph.



I captured this portrait of my grandchildren in my home studio with a broncolor para 133 with a white vinyl backdrop and floor lit with two Metz BL-400s and softboxes. 1/250 second, f/9, ISO 64.

Don’t be afraid to mix speedlight and strobe. Better quality speedlights have decently consistent and accurate output. I like to use speedlights for hair lights or accent lights in addition to my strobe lights.

I may use speedlights in manual mode on Cactus V5 wireless transceivers. If I know I’ll be adjusting the power often, or will be placing my speedlight in a hard to reach place, I’ll use a speedlight on a Cactus V6 or I will use a Cactus RF60 speedlight. With the V6 and RF60, I can adjust the power and enable or disable remote speedlights right from my camera.

What is your favourite lens?

This might seem silly, but if you love the “look” produced by your 85mm f/1.8 and your space isn’t big enough, you won’t be happy with the results from your 35 f/1.8 if you are trying to get the same style of shot. I have heard of photographers buying 10-24mm or 15-30mm ultra-wide lenses because they don’t have enough room, and then they wonder why people look larger than they really are. Learn about perspective distortion and *don’t* use an ultra-wide for close-up portraits! They work great for scenic environmental portraits.

What’s your budget?

Budgeting for a home studio can be tricky. If money is a concern, you need to prioritize. Perhaps that cove wall will have to wait—instead of building a wall you can use seamless paper. Instead of a broncolor Scoro 3200 S and para 177, a Metz BL kit and large Aurora umbrella will allow you to build up your lighting fund. If you have some money set aside and want to invest in better quality gear, broncolor Siros kits are a long-term investment that pays off in light quality and consistency. Better lighting gear means less time “fixing in Photoshop” and more time playing in studio. Weigh the pros and cons of

Metz BL-400 with SB-80-80 Octabox camera left, SN-18 Snoot with blue gel camera right, Cactus RF-60 with LumiQuest Softbox III as a hairlight, 1/200 second, f/4, ISO 100.

all the gear you are considering, and don't forget about the time it takes to create a photograph. What is your time worth?

A home studio can be both rewarding and challenging. You will have easy access to your gear and you can work whenever you want to. Find and use the best space you have available. Make the necessary concessions to get your work done. You can always rent studio space if you really need something different.

Next issue, I will focus on location lighting gear in time for summer.

You Could Win A Home Studio Prize Pack!

Share your successes and challenges – even photos – of your home studio on the PHOTO News Facebook page www.facebook.com/PhotoNewsCanada we have an album called "Home Studio". All submissions will be entered into a draw for a home studio prize pack for some awesome accessories! Send me your questions and I'll address them in a future issue.



Metz TL-600
strobe with Aurora
TERA-D59 parabolic
softbox, 1/200
second, f/8, ISO 64.

Electrical Safety Matters

Did you know? Not only is it illegal to sell electrical equipment that hasn't been approved, you are prohibited from using, advertising or displaying it!

With the advent of international shopping, you now have access to thousands of products not found on store shelves. There are products you may wish your local retailer had in stock. There are products that are drastically cheaper. You want the knowledge and service provided by your favourite store and you want the lower price found online. So why can't you have it all?

There are many reasons at play; right now, let's focus on electrical safety.

Canada's electrical supply is 120 volts and 60 Hertz. Any product that plugs into a wall outlet must run properly on 120 volt/60 Hertz power. Other countries use power supplies from 100 volts up to 240 volts and either 50 or 60 Hertz. Electrical products are generally incompatible between the different voltages and frequencies – that's one reason we have travel adapters. There are some products, such as laptop power adapters and mobile device chargers that are designed to work over multiple voltages.

Any product that is sold in Canada that plugs into a wall, from battery chargers to strobe lights to computers to lamps, is required to pass safety certification standards as established by the Standards Council of Canada. This used to be called CSA, or Canadian Standards Association, approval. Each province has their own requirements and lists of approval agencies – a web search for the Electrical Safety Authority in your province/territory will show you the specific regional requirements.

What are these standards? The standards detail the requirements for components to properly handle their minimum power requirements – at least 120 volts. There are standards for the diameter of all wiring inside the product and the wiring that goes to the plug for the wall; for the types of resistors and transistors and how the ground wire is attached; for any fuses, internal or external.

Electrical Safety Standards are set not only to ensure the product is designed for our electrical supply, but also to ensure protection

devices, such as shut-offs and fuses, are installed in the correct order. Do you know where in the power delivery system the fuse should be installed?

The objective of meeting these Standards is to reduce risk to you, the photographer, and your customers. These risks are usually personal injury, such as fire or explosion or shock hazards.

What does it mean to be approved? Agency inspectors look under the hood to ensure that everything meets our standards and requirements. This inspection can be done right at the factory or by the distributor who imports the product. If the product meets Standards, an appropriate sticker is affixed proclaiming that product as compliant. If the product doesn't meet Standards, the manufacturer is advised of the necessary changes.

Approved products can also be subject to safety recalls or alerts. Health Canada is responsible for Consumer Product Safety. They regularly publish recall information and notices to keep Canadians informed and safe. Have you received an email from overseas about your battery charger catching fire?

Next issue, we'll explore the insurance and business implications of non-approved photography equipment.





Equipment Enthusiast-Level
BY PETER K. BURIAN

Interchangeable Lens Cameras

DSLR and Mirrorless Compact System Models for serious shooters



Digital SLR cameras are available in models ranging from entry-level for novices to professional models for working pros who need tank-like construction, the greatest speed and the most advanced features.

Naturally, budding photo enthusiasts and serious amateur photographers are best served by the mid-range models. This type of camera typically includes many advanced features, reasonably fast burst rates, and more solid bodies than the entry-level category without the very high price of pro gear. Typically, they also feature more external controls than cameras intended for novices so there's less need for hunting through sub-menus.

Comparable equipment is also available in the so-called "mirrorless" category: the Compact System Cameras also called ILC's (interchangeable lens cameras) by some industry observers. This type omits the pentaprism and the reflex mirror mechanism, allowing for a smaller, slimmer, lighter body — and more compact lenses — while retaining the potential for DSLR-style amenities and controls. Such cameras are primarily designed to be used with live view on the LCD screen, but these days, most of the enthusiast-grade models have also acquired electronic viewfinders. Let's take a look at some of the most highly recommended models of both types with "street" prices of under \$1500, body only.

DIGITAL SLR's

CANON EOS REBEL T6S



Boasting some features from the more expensive EOS 70D, the T6s is the first Rebel camera with a data panel on top and a control dial on the rear in addition to a wealth of external controls. It employs the DIGIC 6 processor and a superb sensor for fine image quality. Video clips made with this camera are also quite high in quality. Other amenities include an external LCD data panel, a level gauge in the viewfinder, an HDR option in movie mode and reliable Continuous AF in live view. Autofocus performance is quite impressive for such an affordable camera, making the EOS T6s suitable for getting started in sports or wildlife photography. Even in Live View or Movie mode, autofocus is surprisingly reliable thanks to the Hybrid III AF system.

Specs: 24.2MP, 19-point (all cross-type) AF system, Hybrid AF III in Live View, 7560-pixel RGB+IR metering, ISO to 25,600, 5fps burst mode, 1080p movie mode, 3" articulated touch-screen LCD screen, Wi-Fi with NFC.

CANON EOS 80D



Priced at the high end of the range, this model is even more suitable for the serious shooter. Its magnesium alloy chassis is well sealed against dust and moisture and you'll find many external controls. When the optical viewfinder is used, the superior Hybrid AF system ensures

great speed and reliable tracking focus with moving subjects; it can also focus in surprisingly dark conditions. The 80D also maintains very fast continuous auto focus in live view or movie mode thanks to Dual Pixel AF. The on-screen focus controls are very useful in video capture. The new sensor and DIGIC 6 processor combine to provide RAW captures with surprisingly wide dynamic range and very nice JPEGs. Video quality is also quite impressive.

Specs: 24.2MP, 45-point (all cross-type) AF system, Dual Pixel CMOS AF in Live View, 7560-pixel RGB+IR metering, ISO to 25,600, 7fps burst mode, 1080p movie mode, 3" articulated touch-screen LCD, Wi-Fi with NFC

NIKON D5600



Smaller and lighter than the D5500, this new model inherited features designed for more advanced DSLRs, so it's certainly well specified. It employs fast phase-detection auto focus when using the viewfinder, useful for action photography at 5fps. In live view and movie mode, contrast-detection AF is used but it's fine for most other types of subject matter. The basic external controls are provided and the touch-screen LCD makes it easy and quick to access many others. Nikon omitted the optical low pass filter, allowing for greater per pixel sharpness. This, plus the EXPEED 4 processor helps produce very pleasing videos and JPEG photos and superb RAW captures,

Specs: 24.2MP, 39-point (9 cross-type) AF system, Dual Pixel CMOS AF in Live View, 2016-pixel RGB metering, ISO to 25,600, 5fps burst mode, 1080p movie mode, 3.2" vari-angle, touch-screen LCD, Wi-Fi with NFC

NIKON D7200



Featuring a useful interface of external and menu-based controls, this higher-end magnesium alloy weather-sealed body offers a wealth of advanced features and slots for two SD cards. Expect beautiful JPEGs or RAW captures with a surprisingly wide dynamic range. Even at ISO 6400, quality is very fine. In Live View and movie mode, auto focus is quite reliable. Switch to using the viewfinder, and the phase-detection AF system is unusually fast and reliable, with excellent 3D tracking focus for fast moving subjects. Videophiles will appreciate the quality of movie clips and the clean output to an external device via HDMI.

Specs: 24.2MP, 51-point (15 cross-type) AF system, Dual Pixel CMOS AF in Live View, 2016-pixel 3D Colour Matrix metering, ISO to 25,600, 6fps burst mode, 1080p movie mode, 3.2" LCD, Wi-Fi with NFC

PENTAX K-3 II



Quite different from its competitors, this well-sealed magnesium-alloy DSLR offers unusual amenities such as gyro sensor panning detection, automatic horizon correction, Astrotracer mode to freeze stars and a GPS receiver for geo-tagging images as to the shooting loca-

MIRRORLESS

(Compact System Cameras)

tion (instead of built-in flash). The new Pixel Shift Resolution mode combines four RAW captures into one for superior quality. Even in conventional shooting, the camera provides beautiful photos and nice video clips. The optical low pass filter was also omitted for better per pixel sharpness. Autofocus speed was improved for this camera and AF is available in surprisingly dark conditions.

Specs: 24.4MP, 27-point (25 cross-type) SAFOX 11 AF, 86,000-pixel metering, ISO to 51,200, 8.3fps burst mode, 1080p movie mode, 3.2" LCD, Wi-Fi with optional FluCard accessory

PENTAX KP



An entirely new model with a new filterless chip and fast processor, this DSLR allows for shooting at ultra-high ISO or at shutter speeds as short as 1/24,000 sec. The five-axis SR II stabilizer is highly effective and autofocus is very fast. Smaller and slimmer than the K3 II, the KP retains the weather-sealed magnesium alloy construction. The classic style includes many traditional controls and some that are customizable. Pixel Shift Resolution mode combines four RAW captures into one for superior quality. Even in conventional shooting, the camera provides beautiful photos and video clips.

Specs: 24.3MP, 27-point (25 cross-type) SAFOX 11 AF, 86,000-pixel metering, ISO to 819,200, 7fps burst mode, 1080p movie mode, tilting 3" LCD, Wi-Fi.

CANON EOS M5



The most advanced mirrorless EOS model to date, the M5 with DSLR-style controls boasts on-sensor Dual Pixel phase-detection AF for great reliability and speed, the fast DIGIC 7 processor and a sensor similar to the one in the EOS D80 DSLR for very fine image quality. The camera is also equipped with an ultra-high resolution OLED electronic viewfinder and 5-axis electronic image stabilization for video capture. (A lens' optical stabilizer can also be used simultaneously, of course.) DSLR-style controls and the touch-screen activated features make for an excellent user experience. With focus locked, the M5 can shoot at a fast 9fps; that drops to a respectable 7fps with Continuous AF.

Specs: 24.2MP, 49-point Dual Pixel CMOS AF system, Evaluative metering, ISO to 25,600, 9fps burst mode, 1080p movie mode, 3.2" tilting touch-screen LCD screen, Wi-Fi with NFC.

FUJIFILM X-T1



Resembling a classic SLR with a full range of external controls, this high-grade camera with a well-sealed magnesium alloy body employs an X-Trans sensor. This unique chip eliminates moiré without an optical low pass filter in order to provide maximum per-pixel resolution. The

contrast- plus phase-detection AF system is fast and reliable even when shooting action with Continuous AF at 8fps. Image quality is excellent and even high ISO photos look very nice; DR modes provide greatly increased dynamic range. The video clips look fine for the most part. The camera ships with a small clip-on flash unit, although larger flash guns can also be used.

Specs: 16.3MP, 49 plus 77 point Intelligent Hybrid AF, Evaluative metering, ISO to 51,200, 8fps burst mode, 1080p movie mode, 3" tilting LCD screen, Wi-Fi

FUJIFILM X-T20



Benefitting from much of the technology developed for the X-T2, this new model features the same X-Trans III sensor and Pro processor, the significantly upgraded AF system with impressive focus tracking with "fast" lenses, many of the same controls, and 4K video mode. New amenities include a touch-screen LCD with many focus control options and a larger electronic viewfinder. Image quality, especially in RAW capture, is superb; for JPEGs, set the high ISO Noise Reduction to a slightly lower level than the default for the best results. The 14fps continuous drive is available with the electronic shutter; it's 8fps with the mechanical shutter.

Specs: 24.3MP, 91 point (325 selectable points) AF, Evaluative metering, ISO to 51,200, 14fps burst mode, UHD 4K and 1080p movie mode, 3" tilting touch-screen LCD screen, Wi-Fi.

OLYMPUS OM-D E-M5 II

Capable of generating 40MP images of static subjects by compositing 8 shots into one (in pixel-shift mode), this weatherproof magnesium-alloy camera features a superb 5-axis image stabilizer, large external controls and an OLED electronic viewfinder. Conventional image quality is very good too and video clips look great. The 10fps burst mode is available when focus is locked; when auto focus is required, drive speed is 5fps. Autofocus is very fast and reliable with typical subjects but it's not really designed for tracking fast action. Other noteworthy amenities include a new Silent mode at 11 fps, a PC cord socket and a new focus bracketing feature.

Specs: 16MP, 81 plus 800 point contrast-detection AF, 324-area Digital ESP metering, ISO to 51,200, 10fps burst mode, 1080p movie mode, 3" articulated LCD screen, Wi-Fi.

PANASONIC LUMIX DMC-GX85

Quite affordable considering its many talents, the durable, compact GX85 with many external controls is equipped with a 5-axis Dual I.S. image stabilizer and electronic viewfinder. It can shoot stills at 10 fps with focus locked or at 6 fps with AF. The auto focus system is outstanding in all respects. Extras include a focus bracketing option, focus adjustment after a photo is taken, a 40fps mode and 4K Photo mode for extracting 8MP stills from a video made at 30fps with auto focus. Movie mode

provides a wide range of options; especially the 4K video clips are excellent. Since there's no optical low pass filter, fine details are extremely well defined. JPEGs, especially in Vivid mode, are very nice, but photos made in RAW capture are excellent.

Specs: 16MP, 49-point DFD contrast-detection AF, 1,728-zone metering, ISO to 25,600, 10fps burst mode, UHD 4K and 1080p movie mode, 3" tilting touch-screen LCD screen, Wi-Fi.

NIKON 1 V3

The fastest camera in its price range, this versatile magnesium-alloy flagship of the line, with DSLR-style controls, can shoot at 20fps with full continuous auto focus or at 60fps with focus locked. To keep the body compact, the electronic viewfinder and grip (included) can both be removed when desired. The AF system is very fast and effective with all types of subjects including action. Useful extras include electronic stabilizer in movie mode (in addition to the lenses' optical image stabilizer), a sensor without the optical low pass filter, a Panorama option and a virtual horizon function to aid in precise composition. Anyone upgrading from a point-and-shoot camera should find that both still photo and movie modes provide much better quality.

Specs: 18.4MP, 171 plus 105 point Hybrid AF, Dual Pixel CMOS AF in Live View, 2016-pixel RGB metering, ISO to 12,800, 20fps burst mode, 1080p movie mode, 3" tilting touch-screen LCD, Wi-Fi.

SONY ALPHA A6300

Featuring an incredibly fast, effective hybrid AF system with High-density Tracking, this is a solid, well-sealed camera with a superb, high-res OLED electronic viewfinder. Even at 11fps, auto focus with tracking remains available, ideal in sports and wildlife photography. The body offers many external controls but the menu system does call for a study of the owner's manual. Sony also provides a Silent mode at 3fps, AutoHDR for high dynamic range and Multi Frame NR that composites multiple images into one for very fine high ISO quality. Conventional images are excellent too and the UHD 4K/30 movie mode, plus pro-grade video options, can provide superlative results.

Specs: 24.2MP, 425 plus 169 point hybrid 4D AF system, 1200-zone Evaluative metering, ISO to 51,200, 11fps burst mode, 4K and 1080p movie mode, 3" tilting LCD screen, Wi-Fi with NFC.

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



Bye bye **Dust** and **Scratches**

BY ERIC STEWART

My great grandfather was the botanist and photographer, WC McCalla. Being the photographer in the family, most of his vast collection of large and medium format negatives have ended up on my desk. I have been slowly scanning and digitizing the collection. It's a big task, not helped by the lack of Digital ICE to help remove dust in the scanning process. In order to remove the dust from the negatives, Photoshop has a dust and scratches filter. If you've ever used, and been frustrated by, the dust and scratches filter, you may want to have a look at a new plugin from Laser-Soft Imaging. It's called SRDx, and it's designed to remove dust from scans where digital ICE is not possible. Most film scanners have some sort of built in dust removal, but some films such as black and white or infrared film don't respond well to this process. While dust and scratches is an all or

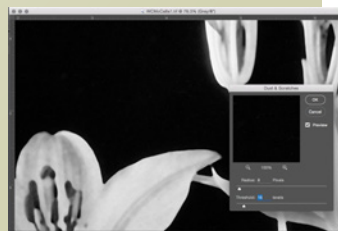
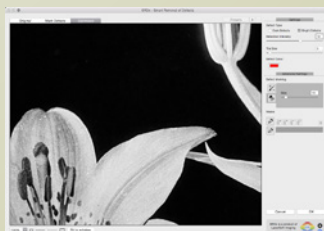
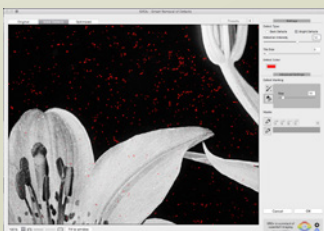
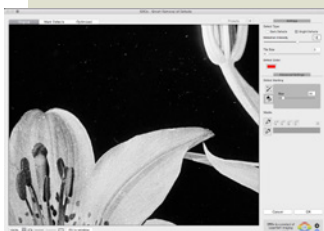
nothing filter, SRDx allows users to customize their scratch removal to specific areas of the image. In the software, the scratches to be removed are outlined in red. Users can then add or subtract specific dust elements, or reduce the intensity of the scratch removal from certain areas in an image. The majority of the negatives that I have been scanning are botanicals photographed on a black background. Using the SRDx software, I can increase the dust detection and removal in the background and decrease it where the subject is, retaining all of the detail in the original image. A brush allows me to target particularly difficult areas, and because it's a Photoshop plugin, I can mask and refine the result after the removal of the dust. If you are scanning black and white negatives, and want to streamline your workflow, this software is worth a try.

This is a piece of the original scan, done on an Imacon scanner. Just for this test, I did not clean the negative before I scanned it.

The SRDx software identifies and highlights in red, the areas that it thinks are dust. Using the brush and the masking tools, I can target the areas that are especially bad. Selecting bright defects only, protects the dark details in the image.

A preview of the optimized image, shown in the software, allows for refinement before saving the result.

This is the lowest setting in the dust and scratches filter that removes most of the dust in the black areas of the image. The flower has lost all detail. It is possible to create a Photoshop mask for this filter, but the SRDx software is much quicker.



SRD-X also
available as a
Photoshop Plugin
for Mac!

The New SilverFast®..is just amazing SRDx-Revolutionary Dust and Scratch Removal Feature



Please visit SilverFast.com
for more information

Come see how much faster and easier removing dust and scratches from your old film can be. SilverFast 8.8 presents SRDx, the revolutionary new Dust and Scratch Removal Feature providing specific tools and masking capabilities for precise control, making it the most effective way to clean up your black and white scans while maintaining the finest image details and quality.



SPECIAL FEATURE | PRINTING 101

BY ERIC STEWART

Printing on Canvas

My walls at home are filled with landscapes, portraits and memories, and as a photographic business owner, I have access to professional frames, mattes, stretcher bars and the expensive tools of professional framing. While professional frame shops absolutely have their place, home based solutions for mounting and presenting images offer convenience, and more importantly, the ability to change out your images as the seasons, or your moods change.

In this article I want to introduce you to a variety of professional looking display options that you can produce at home, and give you some suggestions for using your photography for more than just wall displays.

A traditional canvas requires a traditional print, an artist's canvas, a mount press and a ton of work peeling the different layers of the print so the canvas texture shows through. Hahnemuehle canvas, which fits directly into most inkjet printers just like other media, provides fantastic results and is way easier than the traditional method.

When printing on canvas, you will likely need to raise the printer head due

to the thicker media. Some printers do this automatically when you select a canvas media type, while others need a manual adjustment of the platen gap – check your printer's manual. When printing on canvas for the first time, make a test print so you know your shadow points and your sharpening levels as they are significantly different with canvas. You'll likely need lighter shadows and more sharpening.

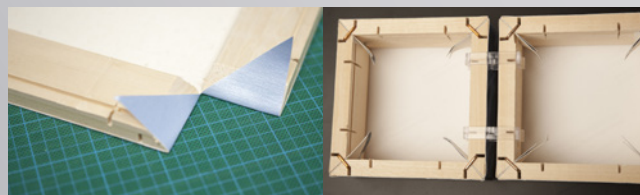
I started stretching canvases using traditional wooden bars and upholstery tools, so when Stick and Stretch bars came on the market, I was amazed at the simplicity of the process. Like a traditional canvas, the result is a wooden framed, gallery wrapped canvas, but created using basic tools. To make a canvas at home, you'll need a canvas print, 4 corner guides and 4 frame edges as well as a pencil, knife and a hammer. These canvases can now be made larger than the largest 60 inch bars with the addition of joiner parts.

GOframe, which is essentially a new version of the Stick and Stretch canvas, allows users to combine multiple frames to create wall clusters in a huge variety of sizes. The smallest size for GOframes is 4 inches. I had the opportunity to try out 4x4 wraps with normal photographic paper, which has opened a new world of paper possibilities. With these smaller frame sizes, even a printer only capable of 8½ x11 prints can be used to create gallery wrapped images, and nearly every paper can be used for the media.

The canvas is stuck with tape to the bars and the corners are cut and folded over to create the perfect corners.

Plastic clips connect multiple GOframes to create wall clusters.

The finished corners of a 4x4 GOframe done with normal lustre photo paper. The folds are clean and very easy to do.





A 4x4 GOframe is free standing and can be used for displays on flat surfaces.

The last interesting canvas wrapped product available is the Hex system from the GOframe. I saw these for the first time last year at a trade show and was immediately captivated by the look of hexagons placed together in a wall cluster. I think that this would be an amazing way to portray the growth of a child, or portraits of an ever expanding family. You would need a 13x19 printer to create these canvases as the print needed for stretching is about 13x13 inches, but the results of multiple Hex frames on a wall is really interesting, looking like a bee hive.

Displaying Your Prints

There are numerous ways to display images for your walls. Artist blocks can be used for flush mounting prints. Aluminum, foam core and virtually any other flat surface can be used with adhesive products to create art for your walls. Breathing Color has a new product that I saw for the first time last month. It's called Allure Photo Panels. It's an aluminium sheet that feeds through Epson's Pro printers as well as some older model Canon printers with a straight path. The resulting print needs to be laminated, but wow they look incredible.

Photo Cards

The single most important way that I use my personal photography is thank you cards. In this era of digital, non physical, non personal communication, I feel that a physical, tactile thank you card sends a profound message. For years I've been mailing thank you cards to those individuals who go out of their way to help me in my day to day life. I feel that it's a great way to share my appreciation, and a great way to get my personal landscape and nature images into the world.

I'll end with a great little product from Hahnemuehle called FineArt Inkjet Photo Cards. These are little tins filled with 4x6 (or 5.8x8.3) paper with rounded edges that are available in a variety of different media types. They can be printed full bleed (no border) even if your printer doesn't handle borderless printing. I have a tin of Photo Rag paper that I use to print small images for posting on the magnetic surfaces around my office and home. I'm sure you could find many other uses for them.

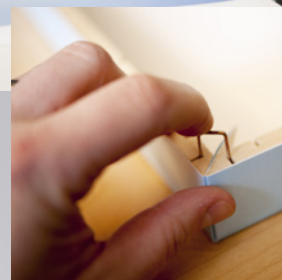
To end this year-long printing journey with you, I'd like to remind all photographers that you create photographs for a reason, don't let those images remain unseen on your computer. Please print and share your work.

A canvas print coming off the printer.

This print can be mounted and framed in about 15 minutes.



Adding the staples to the corners holds the edges together.



Hanging Your Prints

Every year, students at Langara College hang a grad show, and the number one question I get asked is, "How do I put the nail in the wall in the right spot so that my photograph hangs where I want it to."

The solution I use is really low tech. You will need a wooden paint stir stick from a hardware store and a small screw. Drill a hole near one end of the paint stick and position the screw half way through the hole. You've now got a stick with a nub to hang your print from on one side, and the point of the screw on the other. Hang your print over the end of the screw and lift it to the wall with the paint stick. When it's in the right spot, press the stir stick gently into the wall and the pointy end of the screw will mark the wall. Simply add a hook on your wall at that exact spot and hang your print.

A finished GOframe canvas mounted in floating frame. From print to wall in about 15 minutes.



It's About Time...

For images taken at shutter speeds above 1/500 second, or below 1/15 second.



Beauport River - Martin Cauchon, of Quebec City, used a tripod and slow shutter speed to create this picture of a small "urban" river in a narrow green corridor between two highways, near Quebec City. "The picture was taken at *f/11* (sweet eleven) and 4.3 seconds. I used a neutral density filter to reduce the natural light enough to allow a slow shutter speed to blur the flow of the water".

The PHOTO News Canada Spring 2017 Challenge theme is "It's About Time".

Your assignment: to photograph a scene or a subject that can only be captured with visual impact at speeds above 1/500 second, or below 1/15 second. High speed images may portray motion, subjects that can only be seen at high shutter speeds, or scenes that take place "in the blink of an eye". Long-exposure subjects could include night lighting effects, scenic motion blur, or a wide range of images that are best captured at long shutter speeds.

You may also interpret the theme in an historic perspective, showing subjects that are very old, or very new - it is all a matter of time. You may submit images photographed prior to the Spring of 2017. The contest is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photonewsgallery/ and look for the Spring 2017 "It's About Time" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the "It's About Time" Challenge is April 15, 2017.

See your pictures in print!

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

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



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Kingfisher

The Endeavor Bags

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

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



Endeavor ED Binoculars

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



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I AM WHAT I SHARE. I AM THE NEW NIKON D3400. I impress your friends with stunning Nikon image quality. My easy-to-use guide mode offers you step-by-step assistance to get excellent results even in low-light conditions. I keep you connected with the world using Bluetooth® to automatically transfer your images to your compatible smart devices* as you take them. Sharing high quality images is easy using the Nikon SnapBridge app. nikon.ca

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon SnapBridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.

At the heart of the image

