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PHOTO NEWS

VOLUME 31, NO.1 / SPRING 2022 / $6.98



PORTFOLIO · MICHAEL WINSOR

The Place I Call Home...

MATHIEU DUPUIS
Norway

DESTINATIONS – DR. WAYNE LYNCH
Saskatchewan's Great Sandhills

VICTORIA HAACK
Keeping it Simple

Photo by Michael Winsor

COMPLIMENTARY ISSUE · **FREE COPY**



The Think Tank BackStory rear-panel opening offers complete access to your gear while a top panel provides quick access to your camera and speeds your workflow



Backstory 15

Available in two sizes, the BackStory features a deep front compartment with zippered mesh pockets with ample room for personal gear, including a 10" tablet and 16" laptop (BackStory 15). And with its plush shoulder harness and removable waist belt, the BackStory is comfortable enough to wear all day.

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- Tripod attachment on front secures a small or large tripod with deployable cup

www.thinktankphoto.ca

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



On the Road Again !

This issue of PHOTO*News* brings a fresh approach to a wide range of photographic adventures.

From a travel and tourism perspective, our featured portfolio by Michael Winsor reveals the remarkable photo opportunities that abound in his home region of Newfoundland and Labrador. Imagine how thrilling it would be to visit Canada´s eastern shores to see landscapes and wildlife that will add the "wow factor" to your personal portfolio!

Continuing our travel theme for this issue, Dr. Wayne Lynch takes us to the remarkable sand sculpted landscape of Saskatchewan, and Mathieu Dupuis explores the incredible sights and scenes of Norway.

While most of us spent the past two years sheltering in place to avoid the virus, the photo industry was very busy creating innovative products to keep our passion for photography alive. One of the coolest products to emerge in recent years is the WIRAL Lite cable cam system – a consumer friendly and affordable system that brings new perspectives to your photographic vision – it´s amazing how this device can help you create fascinating videos – take a look at our special report on page 10 and check out the YouTube videos – the links are on the website.

With modern devices making photography so simple, many people are turning to more artistic pursuits to fulfill their creative inspiration. Peter Dulis has contributed a spectacular article on architectural abstracts and the technique of printing perfect black and white images. Michele Grenier adds to this element of post-processing creativity in her article on achieving the "vintage look".

Wildlife enthusiasts will be thrilled with Tony Beck´s column – his lead image in this issue is absolutely spectacular, and his tips for capturing wildlife on the water are invaluable for PHOTO*News* readers.

With the Olympics in the rear-view mirror, but the inspiration to shoot winter sports still high on the priority scale, Kristian Bogner provides some excellent tips for slope-side images in his special technique feature "Freeze!"

All this, and much more, in this issue of Canada´s #1 photo enthusiast magazine...

If this is your first encounter with PHOTO*News*, please take a few minutes to visit our website at **www.photonews.ca** where you will find a wealth of photographic information to complement the magazine content, as well as a library of archived issues, available in both French and English editions. At the website, you will be able to sign up for our FREE PHOTO*News* FLASH newsletter – now produced monthly to provide readers with entertaining, informative, and inspirational content. In the months to come, we will be adding exciting new content to our YouTube channel **www.youtube.com/photonewscanadatv** and expanding the interactive photo experience through our flickr® group at **www.flickr.com/groups/photonewsgallery/** .

As we emerge into an environment where in-person shopping is widely available, please give some consideration to the brick-and-mortar photo shops across the country, where expert staff are delighted to discuss the latest gear, help you perfect your techniques, and provide a wealth of knowledge on photo and video subjects. It´s been a rough time for these retailers – but when the chips are down, and you need advice on a Saturday afternoon, they will be there for you... and that´s why we should all make a point of visiting our local photo retail shop, to say hello, and show them that we value the role they play in our lifelong passion for photography.

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

PHOTO*News* Volume 31, Number 1 / SPRING 2022

ON THE COVER : Puffin - by Michael Winsor. Atlantic puffins like to gather grass and plants for their nest. This one picked up an iris and looked light into the camera for a perfect puffin portrait. Canon EOS 5D Mark IV, 600mm, 1/250 second, f/6.3, ISO 1600.

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Still one of my favorite images of all time is this massive iceberg positioned in the perfect place behind the 2nd oldest lighthouse in Newfoundland. I have always loved the contrast between the warm and cool colours of the old streetlights and the colour of the iceberg during blue hour. This image won 2nd Place - re: Location - Canadian Geographic.

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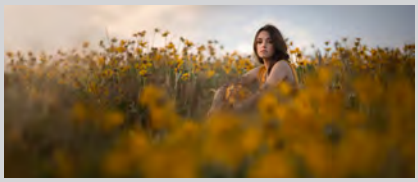
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Contributors

MICHAEL WINSOR is an award-winning professional photographer who has been photographing his home province of Newfoundland & Labrador for years and has captured its majestic beauty like no other. Michael's work has been published and sold worldwide and is on exhibit in national museums. As a leading landscape and wildlife photographer who knows Newfoundland well, Michael is well situated to showcase the province to tourists through his business with Newfoundland Photo Tours.

MICHÈLE GRENIER is a full-time sports photographer based in Quebec City who specializes in BADASS action portraiture. She is also a writer, a Photofocus author, a Skylum Software ambassador, and a photography coach. Find Michèle's portfolio, info and blog on her website: **www.michelegrenierphoto.com**.

MATHIEU DUPUIS is the author of 10 best-selling books and collaborator on 20 publications, In 2017, he became the first Quebecer to sign a photographer and author contract with National Geographic.

TONY BECK specializes in wildlife and nature subjects. Based in Ottawa, Tony and his wife Nina Stavlund operate "Always An Adventure". For more information please visit **www.alwaysanadventure.com**

WAYNE LYNCH has more than 60 books to his credit, and tens of thousands of his images have been published worldwide. He has been honoured as a fellow of the Explorers Club and the Arctic Institute of North America, and he is in the Canadian Who's Who.

PETER DULIS is a Canadian photographer and visual storyteller who specializes in large format inkjet printing. Peter has written numerous articles for magazines including Graphic Arts Magazine, Visual Wilderness, Luminous Landscape, and PHOTO*News*. He shares many of his tips and techniques in his monthly newsletter: **photographyadventures.ca/newsletter-sign-up/**

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

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



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Hahnel Captur Triggers



Camera and flash triggers have been a staple in most photographers' camera bags for years. Hahnel offers very useful wired and wireless triggers. Every landscape photographer should have a wired remote such as Hahnel's $30 HRC280 Pro. When you mount your camera on a tripod, the wired remote allows shake free image capture without having to use the self-timer. The shutter release also locks for Continuous shooting for multiple exposures.

An inexpensive set of flash triggers opens new capabilities. You can place a speedlight almost anywhere within 150m of your camera (with manual flash power). Most importantly, you can use Hahnel Captur Triggers to take photos from up to 150m away! This is the real magic for family photos and epic selfies.



Attach a camera specific cable, available for almost all Canon, Nikon, Fujifilm, Sony, Olympus, and Panasonic cameras, to the receiver and keep the transmitter in your hand. Setup your shot and then stroll into the frame. Press the button on your transmitter and take as many photos as you need. You don't need to press the self-timer and then rush into the frame any longer!

Captur integrates into the full Hahnel family of Captur (Captur Timer and Captur Module Pro) and Viper TTL products.

Hahnel Captur is available in a kit with transmitter and receiver, plus camera specific cables, for only $115. Learn more at **www.Hahnel.ca**



Tether Tools Cable Management

Studio photographers are very familiar with the ubiquitous orange USB cables from Tether Tools. They quickly became a favourite of PHOTO*News* contributors and editors for their speed and reliability. One issue with cables, despite that obvious orange colour, is they add another safety concern in studio. Thankfully, Tether Tools Jerkstopper line of products offer some levels of protection for your valuable cameras and laptops.

For less than $30, the Jerkstopper Camera Support is a must-have for anyone plugging a cable into their camera. It's adjustable size fits USB cables but can also secure audio and most HDMI cables. At the other end, Jerkstopper Aero Clip-On or Flat Mount will protect your laptop. There's also an RJ45 Support that fits into a standard network port (either in the wall or the one on your laptop) if you can't use the other mounts.

Think of these as a small investment in protecting your camera. I over-extended an HDMI cable that resulted in a major repair to my camera. If I had a Jerkstopper, I would have known I was near the end of the cable before it was too late and saved almost $500 plus lengthy downtime.

Jerkstopper Extension locks can be used to secure power cables or USB extensions – preventing the loss of vital power or data transfer. The TetherBlock is my other favourite device. It's a tripod plate with channels for different diameter cables – two devices in one!

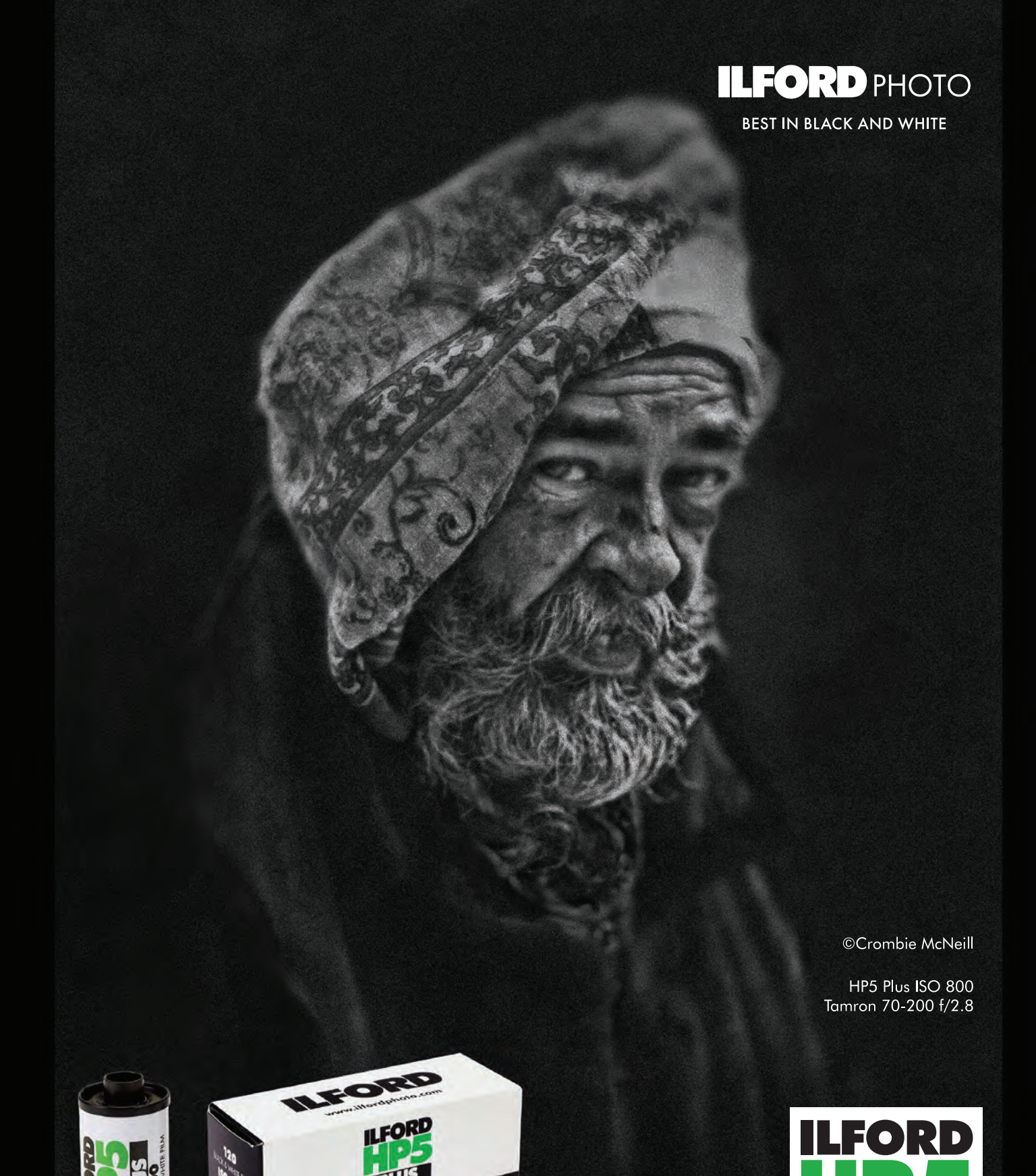
For more information, please visit **www.tethertools.ca**







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Tether Tools-Power to Go !

ONsite Relay C Camera Power System



Tether Tools ONsite Relay C is perfect for photographers who need to power to their camera longer than their camera battery normally lasts. Ideal for video, time lapse, full day shoots and any other time you need uninterrupted power. With two USB-C power inputs, ONsite Relay C can be powered by battery banks and/or wall chargers. Camera couplers are available for most popular camera systems, including Canon, Fujifilm, Nikon, Olympus, Panasonic, and Sony. Use the NPF-L battery adapter to power your video monitors, LED lights and more – continuously! The integrated strap means you never have to look for somewhere to attach your ONsite Relay C.

For more information, please visit
www.tethertools.ca

ONsite USB-C 100W 26,800mAh PD Battery Pack

The new ONsite USB-C 100W battery pack from Tether Tools can power one USB-C port and two USB-A devices simultaneously. This high-capacity battery can charge a MacBook Pro 1.6x, an iPad Pro twice and a cellphone five times. This ONsite battery pack is designed to keep all your devices powered all day long. Combined with the ONsite Relay C, this battery can power your camera 15-20 times longer than your camera battery alone.



Hahnemühle Sugar Cane

Sugar Cane is the newest FineArt Inkjet addition to the Hahnemühle sustainable Natural Line, featuring 70% bagasse fibres, a by-product of sugar cane processing, and 30% cotton. The 300-gsm paper is vegan, and compatible with pigment and dye inkjet systems.

The natural white, warm-toned sugar cane paper does not contain optical brighteners, and features a unique, clearly defined felt structure and tactile feel. The matt premium inkjet coating delivers excellent print results with defined reproduction of colour and detail, particularly for warm hues and monochrome prints.

Hahnemühle Sugar Cane is museum quality, acid- and lignin-free and meets the most stringent requirements in terms of age resistance.

Our expert printers at Hahnemühle tell us that the unique combination of sustainable sugar cane fibres, clearly defined surface texture, and impressive print quality gives the artwork outstanding expressiveness and soul. ICC-Profile is available at **www.hahnemuehle.ca/icc-profile/**

For more information, please visit **www.hahnemuehle.ca**



VEO Adaptor Backpacks from Vanguard

The new VEO Adaptor series backpacks from Vanguard include a versatile selection of side or rear loading bags. Each bag features a USB interface port so you can store the power bank of your choice in the bag and connect your devices to charge on the go. Your power bank fits inside the top compartment and connects to the USB-A port inside the bag with a suitable cable. Your device connects to the external USB-A port using another suitable cable.

The VEO Adaptor series provide extra wide side access – opening on the side on "S" models for both left/right-handed photographers, or from the back on "R" models. For extra security with the side access models, simply thread the zipper tag through the elasticised loop at the top of the side pocket to prevent unexpected opening.

The **VEO Adaptor S41** features extra wide side access and will hold a Mirrorless/DSLR camera with lens attached, 1-2 lenses (up to 70-200mm), flash, essential accessories and a 10" tablet. In the top, a small daypack section is provided for your power bank(s) and personal items, while front and top zippered pockets can carry a smartphone, wallet, and other essentials. Inside the side pockets themselves are a selection of pockets for SD cards, cables, paperwork and more. On each side there is a large pocket with an elastic top for a water bottle.

The **VEO Adaptor R44** provides rear access and will hold a pro DSLR camera with lens attached, 4-5 lenses (up to 70-200mm), flash, essential accessories and a 13" Macbook.

The **VEO Adaptor S46** features extra wide side access and will hold a pro DSLR camera with lens attached, 3-4 lenses (up to 70-200mm), flash, essential accessories and a 15" Macbook.

The **VEO Adaptor R48** offers rear access and will hold a pro DSLR camera with lens attached, 6-8 lenses (up to 400mm F2.8/500mm F4 or 150-600mm zoom), flash, essential accessories and a 16" Macbook.

All VEO Adaptor backpacks are designed so you can carry a travel tripod in the centre of the back to ensure optimal balance, with a discreet foot holder that can be tucked away when it's not needed, or you can use the large side pocket to carry a tripod on the side of the bag.

The VEO Adaptor series bags include a comfortable and ergonomic harness system, with an airflow system to help you stay cool. This includes an adjustable chest strap and a waist strap to spread the load on longer trips. The waist straps tuck away discreetly when not in use.

Constructed from 600D polyester fabric, with polyurethane coating, the VEO Adaptor delivers enhanced waterproofing, but for wetter days a rain cover is provided.

The VEO Adaptor bags have reflective stitching that is discreet during the day, but will reflect light more effectively at night, helping to keep you safe.

For more information, please visit **www.vanguardphoto.ca**



S41 BK





R46 BK





S44 BK





R48 BK



By BernardVideo

WIRAL Lite

CABLE CAMERA MOTION SYSTEM

I discovered the WIRAL Lite cable camera system several months ago, and it has become an essential tool in my videography kit. When I was approached to review the product for this PHOTO*News* special report I was delighted to share my impressions. I find this device to be a fascinating alternative to drones and gimbals – and I recommend it as an ideal addition to bring a new perspective to your video and photo assignments.

The WIRAL Lite cable camera motion system allows you to achieve smooth shots without complex carts or rails. The complete system includes a carrying case, a cable and a Quick Reel, a remote control, a removable battery with a charger, two stop clips, a GoPro type adapter, a mobile phone adapter and a tripod head. You can also download a mobile application available for IOS and Android.

Characteristics

- Compatible with mirrorless cameras, action cameras, 360° cameras, mobile phones.
- Supports a weight of 1.5 kg
- Installs in 3-5 minutes
- Withstands cold Canadian winters
- Distance in 50 m or 100 m version



WIRAL Lite Cable Camera Motion

Installation

I was a little apprehensive about the installation when I bought the WIRAL Lite, but It was an easy task to produce great results the first time around. The visual instructions provided are very helpful and easy to follow. WIRAL Lite states that the installation takes about 3 minutes. This seems to be realistic, but it could take a little longer depending on the type of camera you use.

A Brilliant Concept...

The WIRAL Lite travels on a 50 m or 100 m long cable at varying speeds, primarily slow for timelapses, moderate for cinematic shots and fast for sports. At each end of the cable, it is preferable to install the safety clips (stopper) to allow the WIRAL Lite to slow down rather than hitting the ends.

The WIRAL Lite has two control options: a wireless remote and a mobile phone app. The included wireless remote provides controls for adjusting speed, start/stop, modes such as timelapse, electronic shutdown settings, and battery life indication. The WIRAL Lite mobile app provides the same features as the remote to control speed, start/stop and timelapse, and additional features such as ping-pong back and forth motion and auto-tracking mode to follow your subject without the need to actively control the unit. It has a quick and easy touch interface to control all settings, movements and features on Android and iOS. The app also provides tutorial videos to guide you through different WIRAL Lite techniques. Using the mobile app has become a must for me.

The removable battery that powers the WIRAL Lite provides approximately three hours of operation, and a battery charger is also included. I was very impressed with the battery's ability to hold up in winter mode compared to the cameras I used for filming. After running

The device comes with a built-in 1/4˝-20 thread as well as a ball mount head with a 1/4˝-20 thread to mount your camera. Over time, I have installed several peripherals on the WIRAL Lite. Here is a short list with my comments :

• Mobile phone
Since most people already have a mobile phone, this device is readily available and at no additional cost. On the other hand, I prefer having my phone in my hand and managing another device on the WIRAL Lite. The mobile phone holder provided by WIRAL Lite includes an anti-vibration system and it is by far the best I have had in my possession.



• Mirrorless camera
I only use the mirrorless camera for doing timelapses. It's very special to do timelapses over a length of 50 m or more.



• Action camera
A very practical solution, light and easy to use. Personally, I accompany it with a gyroscopic stabilizer and I succeed in my video shots every time I use it.



• 360° camera
As the 360° camera films all sides at the same time, it is possible to create camera movements. It is also with a 360° camera that I get the best results. This is what I use most often. It also has the advantage of being small and thus fits easily into the carrying case of the WIRAL Lite.



out of 5 action camera batteries, and 2 batteries for my 360˚ camera, the WIRAL Lite battery was still functional.

General Impressions

I am a certified drone pilot, but the unique nature of the WIRAL Lite system has saved my assignments several times, especially when I was unable to use a drone. There are two reasons for this; the restrictive legislation concerning the use of a drone, and the reactions of people who are in the area where you would fly a drone. It's hard to imagine how difficult it is to get a drone flight permit in a state or federal park–but setting up a WIRAL Lite is easy. Also, people are curious about the technology, and they feel safe when I shoot with the WIRAL Lite. There are many situations where flying a drone is simply not possible – for example, in a wooded area, where the WIRAL Lite is essential. The device has many advantages – it is easy to operate, safe, and unobtrusive. The WIRAL Lite is also much quieter than a drone.

I find the price affordable for a complete set, especially in comparison to the price of a drone. Unlike a drone, it is not necessary to change it every year. It was a profitable purchase in my case.

Image taken from the WIRAL Lite with a mirrorless camera.

For more information, please visit **www.wiralcam.ca**



Pointe-Claire Mill - WIRAL Lite with Sony A6500 & Laowa 9mm Zero-D

By Bernard Déry

TAMRON 35-150MM F/2-2.8 DI III VXD

Versatile zoom range and unique F2 maximum aperture

The new Tamron 35-150mm F/2-2.8 Di III VXD is unique in many ways and opens a world of possibilities for photographers.

Building on Tamron's experience and optical excellence, the lens provides many exclusive features for Sony mirrorless users.

The Tamron 35-150mm is remarkable thanks to its F2 maximum aperture at the wide end and F2.8 at the tele end. Variable zoom lenses typically offer much slower maximum apertures. The zoom range is also interesting; by maintaining a moderate 35mm wide focal length, the lens can deliver a 4.3x zoom ratio and reach up to 150mm, almost as long as Tamron's 70-180mm F/2.8 Di III VXD.

This is a very useful lens. Thanks to its focal length range and fast aperture, it can effectively replace several other lenses. This makes it a jack-of-all-trades without the compromises normally associated with lenses that try to do too much.

This lens will be an ideal choice for travelers looking for convenience and stellar optical performances. Coupled with Tamron's well-regarded moisture resistance, the 35-150mm will significantly limit the need to carry multiple lenses and change them while shooting. Photographers will be able to enjoy the moment and focus on the experience, not the equipment.

The Tamron 35-150mm will also be a welcome choice for portrait and wedding photographers. They will enjoy the convenient range and take advantage of the fast maximum aperture to create portraits with good subject isolation.

Tamron updated their design style





Snowy owl: Sony A7C, Tamron 35-150mm F/2-2.8 Di III VXD at 150mm, F5.6, 1/1000 second, ISO 100

for the 35-150mm and recently announced 28-75mm F/2.8 Di III VXD G2. These new lenses have a sculpted shape, with recessed sections between the zoom and focus rings, and a glossier finish than previous models.

One may assume that a lens with such an extended range and fast aperture would be quite large. Thankfully, Tamron managed to keep the overall size reasonable. The lens is only 158mm long and 89mm wide, with a weight of 1165g.

In use

Over the last two years, Tamron lenses have become the main components of my Sony kit. The company builds lenses that are particularly convenient when I want to carry a lightweight kit, and the 35-150mm is a fine example of this philosophy.

Tamron's new materials and design cues, developed by listening to user feedback, are a step forward compared to the utilitarian look of previous models. The lens definitely feels premium and robust. The inclusion of weather resistance is always important for me, and I am confident to rely on Tamron's seals and protection.

The 35-150mm includes many external controls and buttons, which many will see as an improvement over the usual, simpler controls of Tamron lenses. There is an AF/MF switch, three focus hold buttons whose function can be customized in-camera, and a Custom Function switch with provision for three stored functions.

These custom functions can be modified thanks to the lens' USB-C port and the use of Tamron's Lens Utility software. This powerful new tool vastly increases the level of fine control that a user has over their lens. You can adjust the manual focus sensitivity, make the focus ring control aperture, even program focus pulls for video!

Autofocus with recent Tamron lenses has never disappointed. In this regard, the 35-150mm does even better than my expectations. The VXD motor is both fast and silent, and focus tracking is flawless, locking on the subject and following it regardless of movements or speed.

Optical performance

Releasing a zoom lens with an F2 aperture is a bold move. The lens comes with high expectations regarding its optical performance.

As you would expect from Tamron, the 35-150mm is a great performer with few compromises. Sharpness is impressive, even at the fastest F2 aperture. This is not surprising, given Tamron's excellent track record, but still reassuring for a lens with such bold specs.

Bokeh rendering with the 35-150mm is pleasing, with smooth transitions, well-shaped highlights, and no harsh patterns. This will be ideal for subject isolation. Chromatic aberration, as is usual with Tamron lenses, is so well controlled as to be virtually absent from images.

Conclusion

During my time with the 35-150mm, I tremendously enjoyed being able to do so much with a single lens. Smaller than I expected, easy to carry for long periods, and optically excellent, this lens brings a level of convenience and versatility that I have not seen before.

Contrary to other lenses trying to be good at everything, there are very few compromises associated with the Tamron 35-150mm F/2-2.8 Di III VXD. Thanks to a fast maximum aperture and extended zoom range, it can effectively replace several other lenses. Fast AF and optical excellence make this lens a welcome addition to the Tamron lineup.

Lens Highlights

F2 maximum aperture at the wide end
The Tamron 35-150mm is the first zoom lens for Sony mirrorless cameras to offer an F2 aperture. Even at the tele end of the range, it retains a fast F2.8 maximum aperture.
Moisture-resistance
Like other Tamron lenses, the 35-150mm F/2-2.8 Di III VXD features moisture resistance thanks to seals in all critical ingress points.

VXD AF motor
The Voice-coil eXtreme-torque Drive, first used in Tamron's 70-180mm F/2.8 Di III VXD, delivers fast AF and tracking.

Convenient zoom range
The extended zoom range, unique in this lens category, eliminates the need to change lenses frequently, letting photographers concentrate on taking pictures.

USB-C port for software updates
Compatible with Tamron's new Lens Utility software, the lens can be updated, and functions can be customized directly from the computer.

By Bernard Déry

TAMRON 28-75MM F/2.8 DI III VXD G2

An updated version of one of the most popular lenses for Sony full-frame mirrorless cameras.

The newly announced Tamron 28-75mm F/2.8 Di III VXD G2 is the second generation of Tamron's 28-75mm made specifically for Sony mirrorless cameras.

While the first generation Tamron 28-75mm zoom for the Sony mirrorless system was highly regarded as an excellent lens, the G2 exceeds that performance in edge sharpness and bokeh, and AF is faster thanks to the company's VXD AF motor, also used on Tamron's 70-180mm F/2.8 Di III VXD.

While retaining the general size of the previous version, Tamron updated the style of the lens. This new design features a sculpted shape, with recessed sections between the zoom and focus rings and a glossier finish.

The lens now offers a focus hold button, which can be reprogrammed, and a USB-C port for fine-level control over the lens operation.

The Tamron 28-75mm G2 offers a convenient focal range, striking a fine balance between optical performance and physical size. Its light weight makes it comfortable to use for long periods of time and its small size makes it easy to carry on location. It is an excellent choice for travel and hiking, as well as urban settings and in the studio.

In use

I have been using the older version of Tamron's 28-75mm for close to a year, and it has never let me down. I like the simplicity of Tamron's designs, and their affordable prices let me build a solid kit without breaking the bank.





Anaïs: Sony A7C, Tamron 28-75mm F/2.8 DI III VXD G2 at 60mm, F4, 1/60 second. ISO 500

That being said, the physical improvements between the old and the new versions of the Tamron 28-75mm are obvious. The finish looks more premium and a bit more solid. The size is generally similar.

The new materials and design from Tamron feels more rugged than before. This feels like a lens which will withstand inclement conditions. The lens is sealed against moisture–given my style of shooting, I always look for lenses and cameras with weather sealing, and I know I can rely on Tamron products.

The inclusion of external controls is welcome. It makes the lens more enjoyable to use and streamlines operation without the need to dig into menus.

The level of customization offered by Tamron's Lens Utility software is impressive. Users can update the lens firmware, personalize operation, and tune how the lens and camera operate together. It is possible to program focus pulls for video, decide the rotation direction for manual focus, and determine whether focus adjustments are linear or gradual.

Autofocus is superb. Both single and continuous AF constantly impress. The lens takes advantage of all the capabilities of Sony cameras. It locks focus near-instantly and keeps the subject in focus, silently and reliably. Even in low light, AF remains dependable and accurate.

Optical performance

I am used to Tamron providing lenses with minimal compromises and high standards for optical performances. The 28-75mm F/2.8 Di III VXD G2 is no exception.

The lens offers excellent sharpness across the frame. Uniformity at 28mm is particularly high, a useful characteristic for landscapes. Center sharpness is superb at all focal lengths and apertures. Corner sharpness is an improvement over the previous version of the 28-75mm.

Colours are pleasing and richly saturated. General rendering meets the expectation of a professional lens.

Bokeh is an area where the new lens delivers better results than the previous version. It was already very good, but with the new aperture blades, which can retain their circular shape at smaller apertures, the G2 lens produces even smoother transitions and highlights.

Images produced by the 28-75mm are completely devoid of chromatic aberration, an impressive accomplishment. Vignetting is present but kept under control. There are some occurrences of flare in difficult scenes, but the effect isn't dramatic.

Conclusion

It is always a pleasure to test a lens as dependable as the Tamron 28-75mm F/2.8 Di III VXD G2. Well built, with fast and dependable AF, it offers stellar optical performance. Tamron's no-nonsense approach, insisting on what's important and involving minimal compromises, has produced another winner with the 28-75mm F/2.8 Di III VXD G2, a worthy replacement for the company's original design.

Lens Highlights

67mm filter size
Shared with a majority of Tamron lenses for Sony full-frame mirrorless, this simplifies the use of filters and even lens caps on multiple lenses.

Moisture-resistance
Just like other Tamron lenses, the 28-75mm F/2.8 Di III VXD G2 features moisture resistance thanks to seals in all critical ingress points.

VXD AF motor
The Voice-coil eXtreme-torque Drive, first used in the company's 70-180mm F/2.8 Di III VXD, delivers faster AF than the previous version, which was well-regarded for AF speed and accuracy.

Close-focusing capabilities
This lens can produce magnifications of 1:2.7, allowing close focusing for added versatility.

USB-C port for software updates
Compatible with Tamron's new Lens Utility software, the lens can be updated, and functions can be customized directly from the computer.

By Wayne Lynch

SASKATCHEWAN'S GREAT SANDHILLS :

The Power to Inspire



Last September, I travelled to the prairies of southwestern Saskatchewan to photograph a rare and endearing little rodent called the Ord's Kangaroo Rat, but I ended up spending most of my time captivated by the geometric beauty of the sand dunes where these rodents live.

It may surprise many readers to learn that there are sand dunes in the middle of the prairies. They were born roughly 15,000-18,000 years ago, when the Laurentide Ice Sheet melted away and left behind massive amounts of sand that was whipped by the wind to ultimately become Saskatchewan's Great Sand Hills–the second largest dune complex in Canada. Only the dunes along the southern shore of Lake Athabasca, also in Saskatchewan, are larger.

Today, most of the Great Sand Hills are covered with shrubs and grasses, and active dunes cover less than 5% of the area, yet it's the dunes that are the biggest draw for most visitors. Here, the wind labours over the sand, brushing the slopes with waves of ripples, and drawing the crests into comforting curves. It is a landscape that is shifting and moving under the influence of the predominantly westerly wind.

I love the science of sand dunes as well as their artistic beauty, and I was excited to learn that the ripples that form on the surface of a dune occur at right angles to the wind and represent the distance that a grain of sand hops ahead when it is lifted by the wind. Presently, the dunes in the Great sand Hills are advancing about three meters (9.8 ft.) a year.

Sand dunes, and the striking scenery they create, are often described as landscapes of desolation and despair.



By Wayne Lynch

In September 2021, the highly acclaimed movie *Dune* premiered worldwide. Written and directed by Canadian filmmaker Denis Villeneuve, the science fiction film chronicles the desperate world of the sand planet Arrakis, where warring factions fight over scarce resources. In the two-and-a-half-hour film, shot in the deserts of Jordan and the United Arab Emirates, there is never any suggestion that sand dunes can be beautiful, psychologically soothing, or artistically stimulating; yet that is the only reaction I have ever had to such mesmerizing landscapes when I photographed beautiful dunes in Africa, Australia, South America, Mexico, and California's Death Valley.

I always get excited by the prospect of exploring any set of dunes, and those in the Great Sand Hills in Saskatchewan are no exception. They are simplicity in its rawest form, but don't underestimate the challenge. Like every photo endeavour, the best outcomes result from thought and planning.

Here are a few tips to help you photographically scale the sandy heights.



Great Sand Hills

Go For a Long Hike

Initially, on confronting any new set of dunes, I feel a little overwhelmed and wonder how I will capture the scenes before me and do justice to their beauty. Even the most novice photographers know that landscape photography is often best in the daylight hours around sunrise and sunset. I use the hours in between to hike and scout the area for potential compositions. As the position of the sun changes throughout the day, shadows migrate, changing in form and strength, and I use a notepad to remind myself to check on an area later in the day to see if a composition is maturing as I imagine it might. Sometimes, I scout an area for many hours, never using my camera, and instead use the exploration time to get a sense of what a cluster of dunes has to offer.

In previous columns, I have sometimes quoted the legendary Canadian photographer Freeman Paterson. Confronted with a landscape of dunes I always think of his sage advice. *"Don't ask yourself `what do I see?' Ask yourself `what don't I see?'"*

I try to consciously analyze what elements in a landscape evoke an emotion, and then focus my attention on that particular element, whether it is the repetition of a field of ripples, the sensuous curve of a cresting dune, or the abstract shape of a shadow.

Get Ready for Grit

No matter how hard you try, strolling through any set of dunes is a gritty affair. Expect sand in your shoes, in your hair, in your ears, in your eyes, and on your lips.

One afternoon, during my Saskatchewan trip, when I pulled out my wallet after a morning of exploration, I was surprised to find it full of sand. If the sand can find a way to get into your clothes, it can find a way to get into your camera. To protect my equipment, I photograph the dunes using only one lens. Changing a lens when you are out on the dunes, even when it's not windy, can be a



Ord's Kangaroo Rat

recipe for a dirty sensor that will leave annoying spots on your photos. For the best perspective of the dunes, I chose a wide-angle zoom. Sometimes, I decide that a telephoto is the best choice for some compositions, and I solve the dust problem by carrying two cameras, one for wide angle compositions and the other for tighter telephoto scenes.

Consider Clouds as Well as Clear Skies

Don't wait for clear blue skies for a trip to the dunes. Although clear skies predictably generate the strong, dark shadows that make a dunescape dazzle, a stormy sky with brooding stacks of ominous clouds can also be a ticket for success. When there are no clouds in the sky, the brightness of a featureless horizon can be distracting and draw a viewer's eye away from the dunes in the foreground. My motto in that case is "sky bright, shoot tight", capturing the sky merely as a thin line at the top of the composition.

We now are in the third year of this deadly pandemic, and it is sometimes hard not to be discouraged by the social distancing, masking, and travel restrictions. Saskatchewan's Great Sand Hills were, for me, a perfect antidote to the pandemic. They inspired my creativity and raised my spirits immensely, but any natural landscape has the power to do the same. Give it a try. You won't be disappointed.



Great Sand Hills

MICHAEL WINSOR

Newfoundland and Labrador
The Place I Call Home...

We met photographer Michael Winsor through his spectacular images of Newfoundland and Labrador and asked him to share some of his favourite images with PHOTO*News* readers. The photo captions describe how he shot the images, and why each photo is special within his collection–from a technique, subject, or historical perspective...

Growing up in the small community of Pool's Island, Newfoundland, we had a lot of freedom to explore the natural world. During this time, I discovered the need for adventure–and no tool can provide a better reason to roam than a camera.

Photographing Newfoundland and Labrador and the region's seasonal visitors can be challenging. Icebergs, fast-flying puffins, and breaching humpback whales all present different challenges that you will need to overcome. Each subject is unique and that may result in some difficulty capturing the ideal image, but with experience and a few tips you will find that this is a magical place for photographers.





Iceberg Alley
This Fogo Island iceberg is one of the most beautiful icebergs that I have photographed. If it is possible when shooting icebergs, you should try to photograph something else in the image for a sense of scale.
Canon EOS 5D Mark III, EF 70-200 f/2.8L IS II USM at 140mm, 1/4000 second, f/5, ISO 100.



Ferryland Iceberg

This image was taken at the "blue hour", when a very large iceberg became grounded behind an old salt box house. Selected for an international stamp from Canada Post and printed over 16 million times, this image is also the cover of my bestselling book "Lost in Newfoundland." Shooting at 300 mm created some compression, which made it look like the iceberg was close to the house.

Canon EOS 5D Mark III, EF 70 – 300 f/4 5.6 IS USM, at 300mm, 32 second exposure, f/11, ISO 100.

Icebergs are awe-inspiring to photograph under all types of weather conditions, but every sighting creates a new challenge. Like most subjects the best time to capture a spectacular photo is under golden light at sunset or sunrise, because the iceberg will not be over exposed, and you can see more detail in the ice. When photographing icebergs on a bright sunny day you will need to under expose by one or two stops. In early spring, when the icebergs appear in Newfoundland and Labrador there is usually fog which creates a moody scene around the province. You will also notice that on a foggy or overcast day the iceberg will show its true colour and it will have a blue cast. Only when the sun shines on the iceberg will you have that common white iceberg look.

Atlantic puffins are found at a few places around Newfoundland such as Witless Bay, where you can take a boat tour to view them, or Elliston where you can walk. Photographing a puffin in flight is one of the hardest things to do because they fly 55 miles per hour and not in a straight line. You will have to turn your shutter speed up to 1/4000 second to have the feather detail appear sharp because the wings move at 400 beats per minute. At 1/1600 second you would capture a sharp image of the puffin's body but there will be motion blur in the wings, which is fine if you are looking for that creative look.

My favorite subject to photograph is the majestic humpback whale of the North Atlantic. While we have many types of whales that visit these waters, the most rewarding photo opportunities occur when we encounter the humpback whales because they like to jump. Photographing a breaching humpback whale involves the correct camera settings, equipment, practice, and a little bit of luck. The best way to photograph a breaching whale is from a Zodiac because you can move quickly if you happen so see some action on the water. Once you arrive at a scene with a playful whale you must view the water and try to determine where you think the whale may breach. It is like playing a game of Whack-A-Mole. After some experience on the water, you will start to recognize behaviour patterns that will help you get a spectacular whale breach picture. The most important setting for shooting breaching whales is to use a very fast shutter speed of 1/4000 second so all the little droplets of water that come off the whale are tack sharp. Other preferred settings are continuous focus and high frame rate.



Magical moment
Over the years, I have captured many humpback whale breaches, and they all provide me with a sense of wonder as you see a massive multi-ton whale come flying out of the Atlantic Ocean. This image was special because it breached so close to our zodiac it was shot at 98 mm with no crop required. Photographing a whale breach just after sunset with the colourful sky is something that just doesn't happen very often. I was so excited after getting this shot, I remember waking up at 3 am to check the back of my camera to make sure it was not a dream. This image won Canadian Wildlife Photographer of the Year–Canadian Geographic, 1st Place - Musée National de la Photographie Desjardins. Mon pays.
michaelwinsor.ca/blogs/news/humpback-whale-breach-at-sunset



Ice Arch
The rarest and coolest iceberg to find is an arch Iceberg, to photograph one collapsing is a once in a lifetime shot. There was a massive arch iceberg at Grates Cove and being able to photograph it was awesome but while I was there, I heard the loudest thunder, so I got my camera and started shooting and happened to get the whole series of shots. I was the only one there except for two tourists from Saskatchewan that had never seen an iceberg before.
michaelwinsor.ca/blogs/news/arch-iceberg-collapsing

Landscapes and seascapes are what make Newfoundland and Labrador a true photographer's paradise. As the owner of Newfoundland Photo Tours, I always try to guide my clients so that they will get the best images, and every tour or workshop presents unique photo opportunities, whether it's the light, weather, or an awesome wildlife experience that the photographers have not seen before.

The light this far north in the middle of the Atlantic is something that you will not see anywhere else, it's truly magical. When you combine these magical skies with the rugged coastline or local fishing communities it is hard not to become captivated with this place that I call home. The only concern for photographers who decide to visit Newfoundland and Labrador is did you bring enough media cards and batteries!

My best advice for the visiting photographer is to enjoy the experience of being in a land that is so remote, that you can slow down to rediscover yourself. With the view of a deep red sunset over the ocean, the sound of a thousand seabirds, the smell of the ocean as it crashes on the shoreline, the taste of 10,000-year-old iceberg ice, or the feeling of sand between your toes during a walk on the beach, this place will captivate your soul. Only when you let yourself become captivated by this place will your creativity come alive, and you can capture images that represent the essence of Newfoundland and Labrador – a photo destination that will truly take your breath away.



Cape Spear Foggy Morning
This image was shot at Cape Spear Newfoundland during sunrise on a very foggy morning. It was magical because as the sun was rising while the fog was dissipating.
Canon EOS 5D Mark IV, EF 24 – 105 mm f/4L IS USM at 35mm, 1/800 second, f/11, ISO 200.

See a gallery of award-winning images by Michael Winsor – here is the link: michaelwinsor.ca/pages/the-artist



Evening Reflection
This image was taken at New-Wes-Valley, Newfoundland, during blue hour on a very calm evening. There was absolutely no movement in the water during this 7-second exposure.
July 12th, 2014. Canon EOS 5D Mark II, EF 24 – 105mm f/4L IS USM at 85mm, 7 seconds, f/5.6, ISO 320.



Lady Liberty
After an overcast day the sun broke through the clouds at sunset which backlit this lady liberty iceberg and the fishing boat below.
Canon EOS 5D Mark III, EF 70-200mm f/2.8 IS II USM at 155mm, 1/160, ISO 640

By Victoria Haack

Keeping it Simple

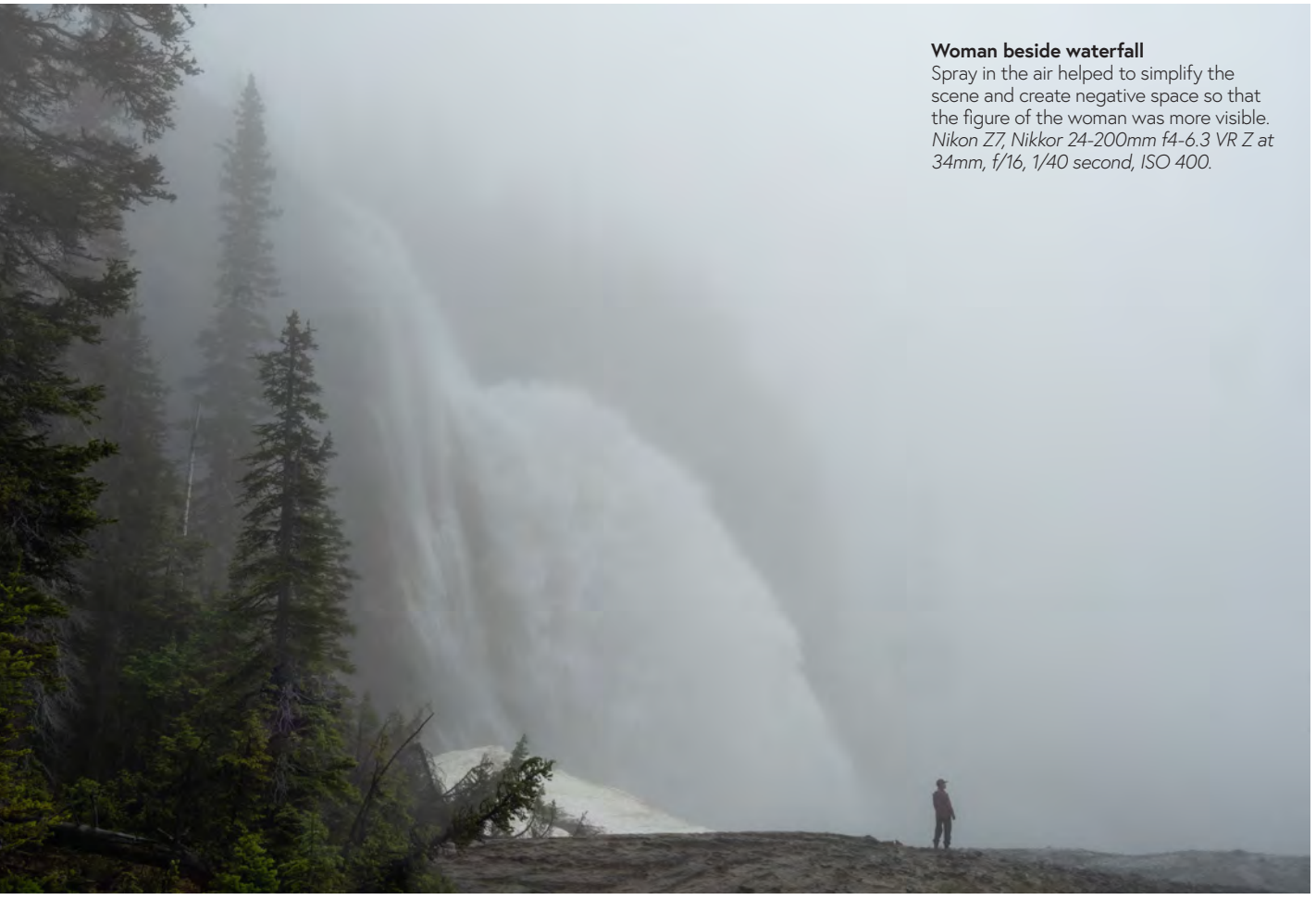
The world is a complicated place. Our senses are constantly bombarded with huge amounts of data, more than our brains can process. Our sensory systems filter this information and extract the data needed to make sense of our surroundings.

As photographers, it´s important to consider this filtering process when we present our images to the world. If we don´t keep this in mind, our images may become overly complex and harder to access for the viewer.

"What´s really important is to simplify. The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous. If you strive for simplicity, you are more likely to reach the viewer."

William Albert Allard

It is interesting to compare the processes of painting and photography. For the most part, a painter´s work is additive. They begin with a blank canvas and add paint to create an image that evolves from the imagination of the artist. By contrast, the photographer starts with



Woman beside waterfall
Spray in the air helped to simplify the scene and create negative space so that the figure of the woman was more visible. *Nikon Z7, Nikkor 24-200mm f4-6.3 VR Z at 34mm, f/16, 1/40 second, ISO 400.*



Dean
I warmed the image and looked for similar tones to simplify the scene. *Nikon Z9, 50mm 1.8 S lens at f/2.5, 1/200 second, ISO 100. Studio light with softbox and reflector.*



Fern leaves in black and white
Shooting with a shallow depth of field and then converting this image to black and white in post helped to simplify what would otherwise have been a very complicated scene with grass and distractions behind the ferns. *Nikon Z7, Nikkor 105mm f2.8 VR S macro, f/4.5, 1/100 second, ISO 400.*

a very full canvas; the world in front of us. In photography, what we choose to *leave out* is as important as what we choose to include. Our job then, is to distill the important elements of a scene or subject to present an image to our viewers. This process of simplification can happen in many ways.

The very first step can be with our initial concept or visualisation. From there, the elements of composition come into play; our skill and style are reflected in what we choose to include or exclude from our frame.

Simplifying the path that the viewer´s eye will travel through an image is important. If that journey is unclear, if their eye is confused as to what direction to take–or is led out of the frame–for example by a section of bright light off to the edge, then we may be adding to the confusion of the visual process, rather than simplifying it.

An image itself doesn´t have to be simple, it can contain many elements, but think about how you would like your viewer to navigate through the scene. I will sometimes ask a friend to view my images and tell me what they look at first and what path their eye takes through the photograph.

Subject isolation can be another way of simplifying a scene. A subject can be isolated in several ways, using light or colour, through depth of field and lens choice. If we are, for example, photographing a person in a complex, natural landscape, we could ask them to wear a red jacket that stands out against the surroundings and as such, they will become the primary focus point in the image. Alternatively, we may choose to photograph with a longer rather than wide angle lens to isolate and simplify parts of a scene. Or we may choose to use a shallow depth of field that throws foreground and background elements out of focus so that attention is primarily focused on the subject.

We can simplify with our use of timing; by selecting the decisive moment to press the shutter; we can choose to include negative space; we can simplify our colour palette to perhaps a few similar shades, or we can opt to shoot or edit in black and white to further eliminate the distraction of colour.

After image capture, we can refine the photo selection through our process of choosing keepers or throwing out rejects. The editing process is another opportunity to distill our images. What are the elements within the scene that we want to call attention to? Are there distracting elements that we want to diminish in visual priority? Do we want to darken them down or clone them out of the frame? Do we want to add a gentle vignette that enhances the prominence of content towards the centre of the frame?

As you reach for your camera, keep the notion of simplification in your mind. Our work as photographers is to impose some sort of order on the chaos of the world, to distill down to the essence of things, and in so doing, direct the viewer´s attention and perception towards the stories we want to tell.



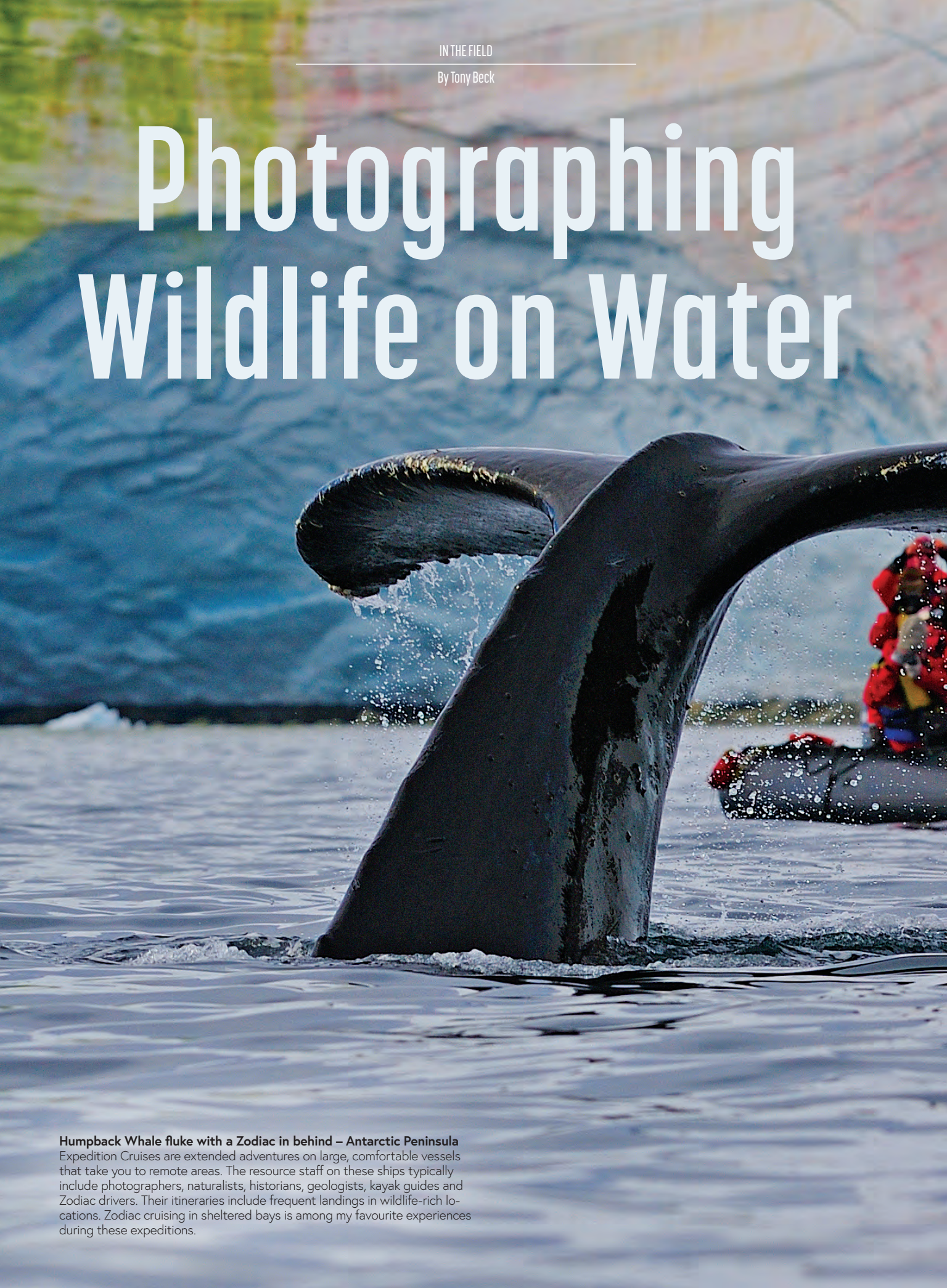
Self Portrait in orange jacket at Lake O'Hara
The use of the orange jacket in this image was deliberate to separate myself from the environment and allow the viewer to easily understand the subject of the image.
Nikon D800, 17-35 2.8 lens at 17mm, f/16, 0.5 second, ISO 100.



Ava in yellow flowers
I used a combination of long lens, shallow depth of field and similarity of tone to simplify the scene. *Nikon Z6ii, 70-200 2.8 VR S lens at 200mm, f/2.8, 1/1600 second, ISO 320.*

By Tony Beck

Photographing Wildlife on Water



Humpback Whale fluke with a Zodiac in behind – Antarctic Peninsula
Expedition Cruises are extended adventures on large, comfortable vessels that take you to remote areas. The resource staff on these ships typically include photographers, naturalists, historians, geologists, kayak guides and Zodiac drivers. Their itineraries include frequent landings in wildlife-rich locations. Zodiac cruising in sheltered bays is among my favourite experiences during these expeditions.



Throughout our planet, where there´s water there´s life. If you want to observe animals, get out on the water at every opportunity! You will likely encounter amazing situations that would be impossible to capture from terra firma.

Many unique creatures live in or near water. Some of them are rarely observed and difficult to photograph. That´s why boat tours, whale watching trips, expedition cruises, sailing adventures, fishing trips, and even simple ferry crossings are all photo opportunities... with proper planning, venturing out on water can be a highly rewarding experience.

Any vessel will do, so long as it´s safe. Comfort and stability help, especially in rolling seas. Although large ships are more stable, any type of boat can operate in steady waters, including small fishing boats, sailboats, canoes, kayaks, zodiacs, etc.

Boat tour operators and outfitters can usually be found near destinations with related wildlife attractions. Whether you select river cruises, trips into wetlands, or extended expeditions, look for experienced operators with a consistent track record.

By Tony Beck

Choose a Destination...

Remote islands usually thrive with unique wildlife. These isolated sanctuaries evolve in a manner that produces animals specifically adapted to the island´s distinctive environments. Archipelagos like Hawaii, Galapagos, Caribbean, and many others have endemic animals that you won´t find anywhere else. Although some of these endemic species are found inland away from shorelines, you´ll likely have to cross water to reach them.

Many seabirds like petrels, shearwaters, puffins, gannets and albatross nest on small precarious islands with steep cliffs and treacherous shorelines. In most cases, you´ll need a sturdy boat to reach them. Do your research. Sometimes you´ll need permits to access the bird colonies.

Having spent many seasons working on expedition cruise ships, most mornings, I will position myself on the ship´s bridge with the captain. We´ll scan the horizon looking for wildlife. When we observe something interesting, like a pod of Orcas chasing prey, an Emperor Penguin preening from atop a bergy bit, or a Polar Bear stalking a Ringed Seal, I´ll alert passengers with an announcement on the PA system. There´s no better way to start your day than with a refreshing cup of coffee while you observe nearby animals behaving in a dramatic fashion.

During wildlife migration, coastal waters can be fairly lively. Sometimes migratory birds flying over large bodies of water get exhausted and land on boats for a rest. They´re quite vulnerable during these times, but they will politely pose for passengers as long as you give them some space.



Polar Bear hunting for seals on sea ice – Nunavut
Sailing through the Canadian Arctic, we often find Polar Bears on ice floes hunting for seals. We spotted this one at a distance. After alerting passengers of our discovery, I went down to the ship's bow to get closer. From the safety of the ship, we were all able to capture lots of great images.



North Atlantic Right Whale breaching – Bay of Fundy, New Brunswick
It's almost impossible to capture dramatic images of whales from land. Improve your chances by joining a whale watching adventure with an experienced operator. The right boat and crew will find the best animals–like this highly endangered North Atlantic Right Whale.

Get your Sea Legs...

Although you´ll be able to see much farther if you´re on the upper decks of larger boats, it´s usually not the best location for photography. Most of the action is on the surface of the water, or close to it. When embarking on a boat tour, explore the outer decks, and memorize the boat´s layout while looking for different vantage points with photographic potential. The best spots usually include the bow and stern. If it´s too cold in one spot, search the decks until you find shelter.

It gets cold out on the water, even in summer. Always dress for the occasion including gloves, hat and several layers. Don´t burden yourself with too much equipment. Keep it simple by minimizing the number of cameras and lenses you have outside. Prioritize your long lens – something in the 300-500mm range.

Safety should always come first. Always keep your balance when moving around a ship. It helps to have at

least one free hand for security in case of choppy and unpredictable seas.

Besides determination, patience and luck, wildlife photography requires some special techniques, especially while bobbing on water surfaces. Tripods and monopods are impractical here, especially in smaller vessels. To compensate, use fast shutter speeds of 1/1000 of a second or faster. This helps to improve sharpness. If your equipment has image stabilization or vibration reduction, activate these features. Keep your focus on continuous mode with as few focusing points as possible, or use tracking focus options, if you have them. Combine these techniques with panning–a technique where you synchronize your movement with the movement of your subject while taking a series of short bursts. Repeat as necessary.

Weather Considerations

Fog and unsettled waters can spoil the fun. Calm seas are usually best for photography, especially if you have reflections, but sometimes, big waves can produce a flurry of wildlife activity and dramatic scenes. Just make sure to protect your gear, especially from waves, spray, rain, or anything else wet. Weatherproofing accessories like rain sleeves or camera covers will help.

Sadly, some people are susceptible to seasickness. While most adventurers think it's worth it, others have trouble functioning effectively during rough conditions. Fortunately, you can minimize the symptoms with medication. See your travel doctor before heading out.



Great Egret on the shores of the Ottawa River–Nepean
Expect unusual photo opportunities to occur in deep waters. However, you'll still be able to find good ones closer to shore. Shallow waters like those in sheltered bays or lagoons can be abundant with life. These food-rich areas attract various animals including long-legged waders like this Great Egret.



Gentoo Penguin with chick – Antarctic Peninsula
Some wildlife can only be found in extremely remote areas. Many seabirds, like this flightless Gentoo Penguin, require access to ocean water for their preferred food. They only come to land to breed. You'll need to embark on a boat tour in the southern hemisphere if you want to see them on their colonies.

Are you a Landlubber?

If you are reluctant to sail on a boat, shorelines provide an alternative. Sometimes, they can be extremely active with various life forms and photo opportunities.

I frequently find mammals, waterbirds and various invertebrates feeding close to shore. It helps to wear hip waders or boots when exploring shallow water.

When photographing animals that dive below the surface, there is a simple technique to master–while they're under water, try to get close to where you anticipate them resurfacing. If you time it right, you might capture a frame-filling image.

Water provides life, and where there's water, there are potential photo opportunities. Get out on the water and you just might improve your portfolio!

by Kristian Bogner

Freeze !

CAPTURING THE MOMENT IN SPORTS PHOTOGRAPHY

Winter Olympics years always inspire me to get out and shoot more sports photography. All of these images were captured in the last few months, and I wanted to share some fresh tips for freezing the moment and capturing better sports images.



Powder Explosion
Using a very fast shutter speed can make snow or water look even more explosive and help you really freeze the action. Using Active DLighting can help fill in and bring out detail in clothing and dark trees, even in a high contrast environment with white snow.
Nikon Z 9 with Nikkor Z 70-200mm S lens, f/4 at 1/4000 second, ISO 400.

Gear Preparation

If you are shooting in outdoor winter conditions, put your cameras and lenses in your camera bag and leave it outside or in your car to acclimatise to the colder weather and avoid condensation. Bring extra batteries, as the cold can drain your power faster than usual and keep your spare batteries in pockets near your body to keep them warm. I find one of the most common issues shooting sports on cold days is having camera errors because your battery is too cold or weak. You can also put a hand or foot warmer in your camera bag to keep things a little warmer. Bring several lens cleaning wipes in Ziplock™ bags or different pockets to ensure you can dry off lenses and gear that gets snowy or wet.

Safety

Standing on the edge of at 25-foot halfpipe can be dangerous! Safety for yourself and the athletes should always be of utmost importance. I often leave my skis on for stability when shooting on a mountain, but if you are on foot, then having crampons, poles, or even cheap spikes to go over your boots can keep you stable and prevent an incident. I also recommend a neck strap or some kind of leash with carabiners as a safety for your camera and backpack, especially when you are operating in steep terrain. If you take your backpack off



Surfing Snow
Leading lines and having your subject in 1/3 of image can create impact. Expose for the highlights to ensure that you keep all the detail in snow and ice.
Nikon Z 9 with NIKKOR Z 24-70mm f/2.8 S lens, f//10 at 1/200 second, ISO 100.

to change lenses or grab your camera, make sure you zip it back up immediately before shooting. Speaking from experience, I have left my pack open and had a skier carve by me and fill my opened pack with snow. Once that happens your gear can get soaked or covered with condensation and your shoot is probably over!

Mindfulness

Practice mindfulness when photographing sports. Try to expand your awareness to pay attention to everything going on around you. Practice opening both eyes and slightly moving your eye back from the eyepiece from time to time to take in more surroundings. Set an intention of what you want to capture, breathe deeply, try to slow your heart rate, focus on your subject and nail that composition, level horizon and autofocus.

Camera Settings

Dial-in your camera settings as much as possible. I like to adjust my picture control settings to add more saturation and often set my white balance to auto or natural light auto for sports, because having clean white snow or ice is often more important to me than getting perfect skin tones. I use a feature called Active D-Lighting to help fill in the subject in the mid-tone area, which can be especially effective with high contrast environments. I Manually set my aperture, shutter speed and ISO, but sometimes I use auto-ISO if the lighting is constantly changing. Often, for sports, you can set a low aperture like f/4 and a fast shutter speed and then let auto-ISO compensate. Pay attention to the ISO and make sure you are careful to keep it under 10,000 ISO if possible. If you aren't shooting manual, try the shutter speed priority setting. Shoot for the highlights, so you maintain detail in the snow and ice with a few specular highlights appearing as pure white. To make sure that you are not blowing out your white details, set playback to display highlights or use your histogram overlay, paying attention to the curve on the right. Turn up your viewfinder brightness on bright sunny days as well.

Experiment with Speed and FPS. Evaluate. Improve.

Each sport, depending on how fast it is, has an ideal shutter speed to freeze the action and movement. I would generally start at 1/2000 second and then go up and down from there. Experiment, zoom in, and evaluate while in the field to ensure you are stopping the movement,



Halfpipe AIR
Capturing sports at shallow depth of field helps draw you in to the subject and creates separation between the athlete and distractingobjects. A wide-open f-stop also lets in more light so that you can shoot faster in low light without going too high on your ISO settings.
Nikon Z 9 with Nikkor Z 70-200mm S lens, f/2.8 at 1/1600 second, ISO 3200.



unless your desired effect is to actually have some motion in your image, like in a pan shot.

Cameras are getting faster and faster in terms of the FPS (frames per second). I am currently shooting at 20 FPS on my new gear, and it is amazing to be able to capture the subtle movements as an athlete whizzes past you! However, remember that those images add up in storage, and slowing down the FPS can give the camera more time to make calculations, autofocus and write images to your card.

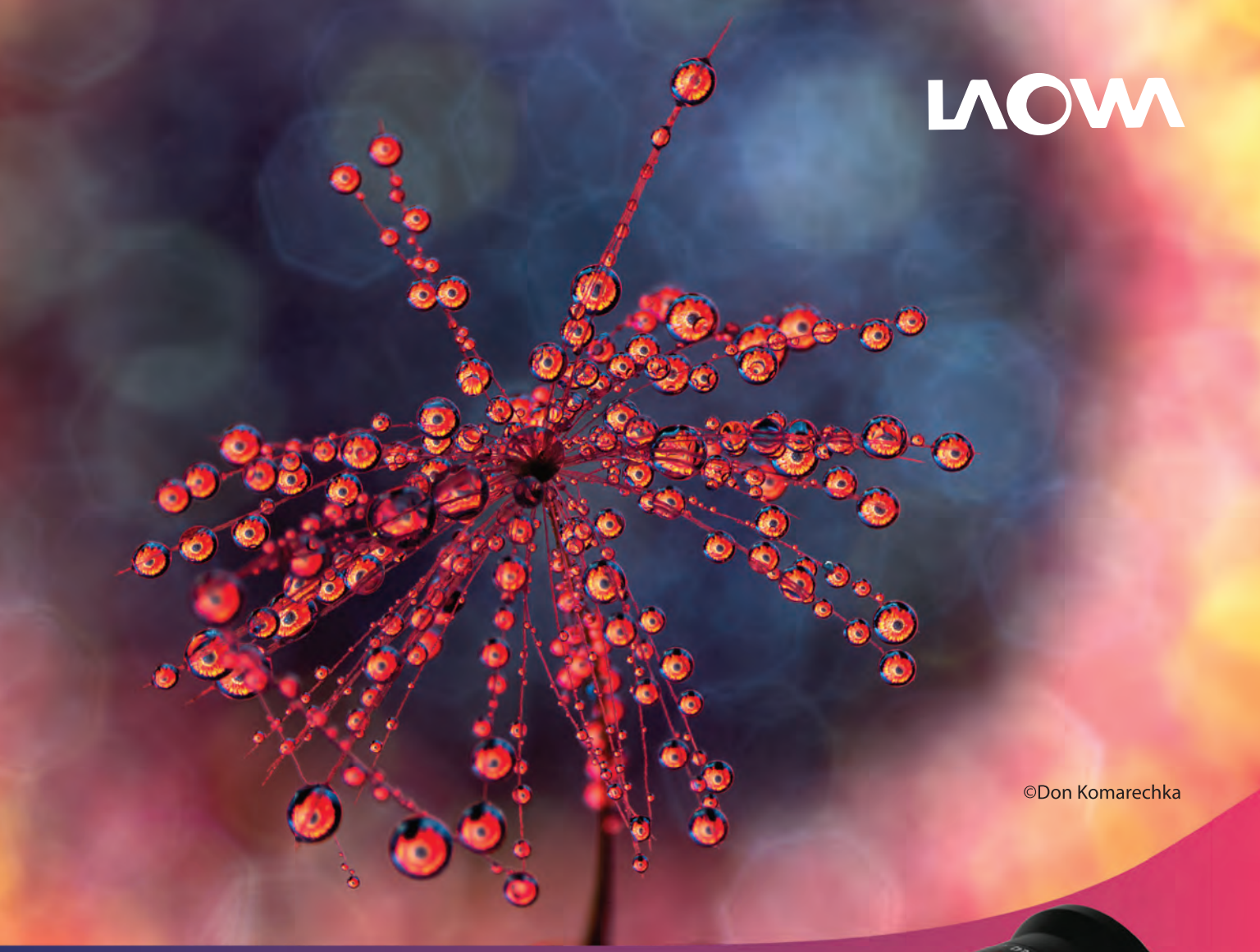
Autofocus Techniques

In my opinion, a sharp image with the focus on the eyes of the athlete is the most important aspect of a great sports photograph. Artificial intelligence and machine learning autofocus is now a game-changer, and if your camera is equipped with this technology, it will actually detect eyes to focus on and help you get "next level" sharpness. Whether you have artificial intelligence in your autofocus system or not, each camera will have several different modes for autofocus. Test out each autofocus mode and see which ones you prefer. My current favourite is Wide-area AF-S with the camera set to AF-C focus mode and human eye detect AF turned on, but I often change autofocus mode depending on the situation.

I hope these tips were helpful. Find a sport you love and go capture the moment at its peak with excellence and excitement! I encourage you to reach out and share your images with the athletes, they can always use the pictures, and you will get useful feedback on how you can improve on your next shoot.

Sign up for mentoring with Kristian Bogner or see more images, tips and Nikon Z9 work at www.kristianbogner.com or Instagram: @kristianbogner or youtube.com/kristianbogner

Ski Cross
When capturing athletes coming off a jump where you can't see them until they are airborne, it is useful to use a wider focus mode to ensure that autofocus picks up the action quickly. Using a zoom lens also makes it easier, because you can start wider and zoom in as you properly frame your subject. On newer cameras like the Z9 the Artificial Intelligence in the autofocus can also kick in and help with eyedetection on your subject.
Nikon Z 9 with Nikkor Z 100-400 and TC-1.4X teleconverter, f/8 at 1/3200 second, ISO 2000.



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Size Matters



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By Michele Grenier

FIVE STEPS TO CREATE A "Vintage" Image

Do you like the romantic and nostalgic and timeless look of film photography? Use these 5 quick post-production steps to add a vintage look to your favorite images!

The vintage look : still relevant !

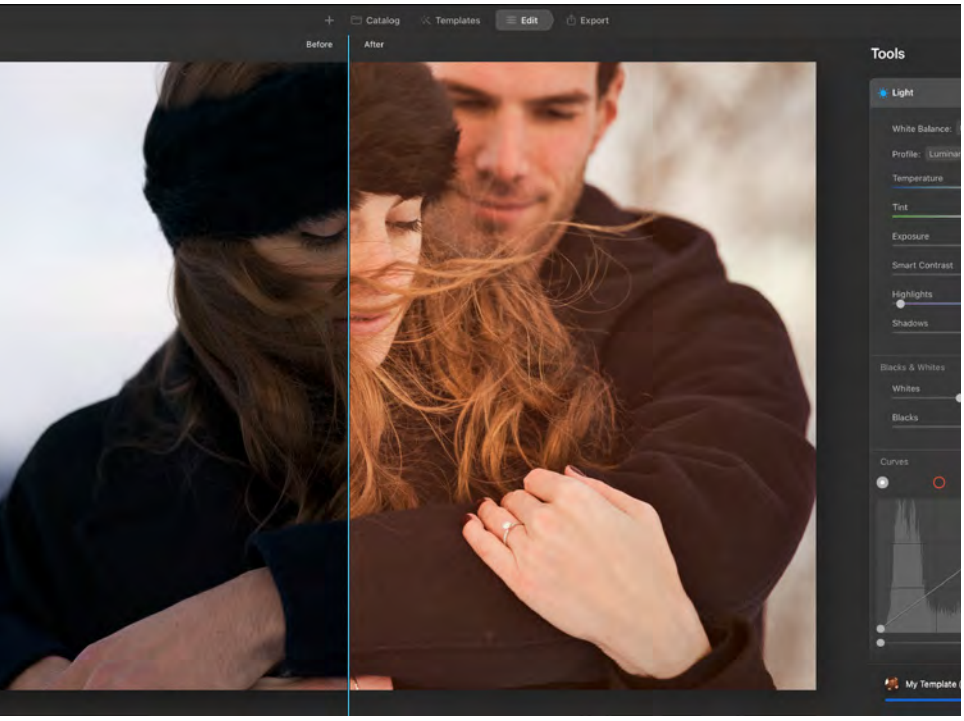
Whether your goal is to enhance portraits, landscapes or any other kind of photography, the vintage, or «retro» look is undoubtedly one of the most classic. Since photography is art, as is post-production, more than one way exists to create this style.

I will share with you a technique that I enjoy very much, that gives superb results every time. The suggested steps are accessible for all photographers of all skill levels and can be performed in any good photo processing software.

Are you ready? *Let's go for our mice !*

Step 1 : Reduce contrast

Reducing contrast (i.e., reducing the difference in values between highlight areas and blacks) can be done in different ways. Here are three tools that are available in most processing software that will help you create this effect.



While editing in the Luminar AI workspace. Sony a9, 135mm f/1.8, 1/320 second, f/2.8, ISO 100.

• **˜Curve˜ tool**
The lower left point represents the blacks, and the upper right point represents the highlights of your photo. To reduce contrast, swipe up from the left point to brighten shadows and slide down the right point to decrease the highlights.

• **˜Tone˜ tool**
You can find the white, black, highlight, and shadow adjustment sliders under the *Basic Adjustments* panel. Move each of them to decrease the contrast and achieve the desired effect.

• **˜Mat˜ Tool**
This is a tool offered in some software (such as Luminar AI) dedicated specifically to this task. It automatically reduces contrast using a single slider and offers advanced options to further fine-tune the result.

Step 2 : Decrease saturation

Using the *Vibrance* and *Saturation* tools, decrease the brightness of colours throughout your image. This allows you to look for the faded and worn style typical of the vintage look. (Don't worry if the photo seems to lack spice after this step, we're now about to add more !)

Step 3 : Warm up the scene

To accentuate the old-fashioned effect,



Original RAW file, before editing. Sony a9, 135mm f/1.8, 1/320 second, f/2.8, ISO 100.



Final result with the vintage look. Sony a9, 135mm f/1.8, 1/320 second, f/2.8, ISO 100.

a typical vintage look reveals a sepia hue. Again, regardless of the software used, several tools can achieve a similar result. It´s up to you to choose the one that inspires you the most!

• White Balance tool
Increase the temperature of the white balance. You´ll find the tool under the *Basic Settings* panel.

• ˜Turning˜ tool
It allows you to change the shades of shadows and highlights independently, which is very useful for an ultra-personalized treatment.

• Add an orange photo filter or LUT
This filter/LUT will apply harmoniously to the entire image.

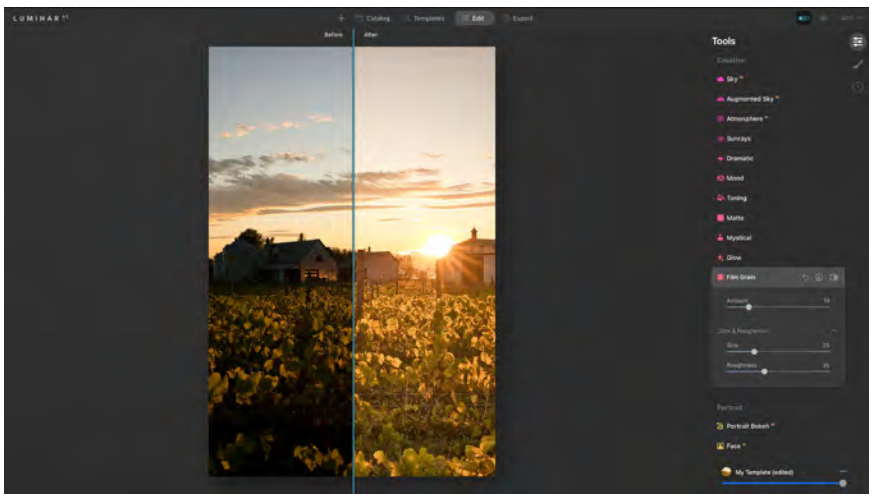
In any case, regardless of the technique used, remember to go lightly. The goal is not to get an orange photo but a slight sepia look.

Step 4 : Add noise

In addition to simulating the noise of film, the ˜Grain˜ tool also allows you to add texture and dimension to your photos. You can determine the amount of grain as well as the size and break to get a bespoke look.

Step 5 : Embed a Vignette

Made with the tool of the same name, a Vignette will highlight your subject and attract the eye directly on it. For a subtle effect, use a small amount and



While editing in the Luminar AI workspace. Sony a9, 28mm f/2, 1/125 second, f/8, ISO 100.

By Michele Grenier





Before and after editing the vintage look. Sony a9, 28mm f/2, 1/125 second, f/8, ISO 100.

play with the feather. This will allow you to blend the thumbnail more naturally with the rest of your photo.

Crazy about vintage !

As you can see, the vintage look is very easy to get no matter what software you use. If you are a beginner, trust yourself and explore the tools. Let your creativity run wild ! For the more advanced, dare to create bold combinations to achieve your own signature look.

Last little tip

Don't forget to save your process as a template (also called a preset). You will be able to recreate the same effect on your future images. The model will apply in seconds and save you time during your future post-processing sessions. It's a cool way to go back to play with your images... and it's faster than shooting new pictures !



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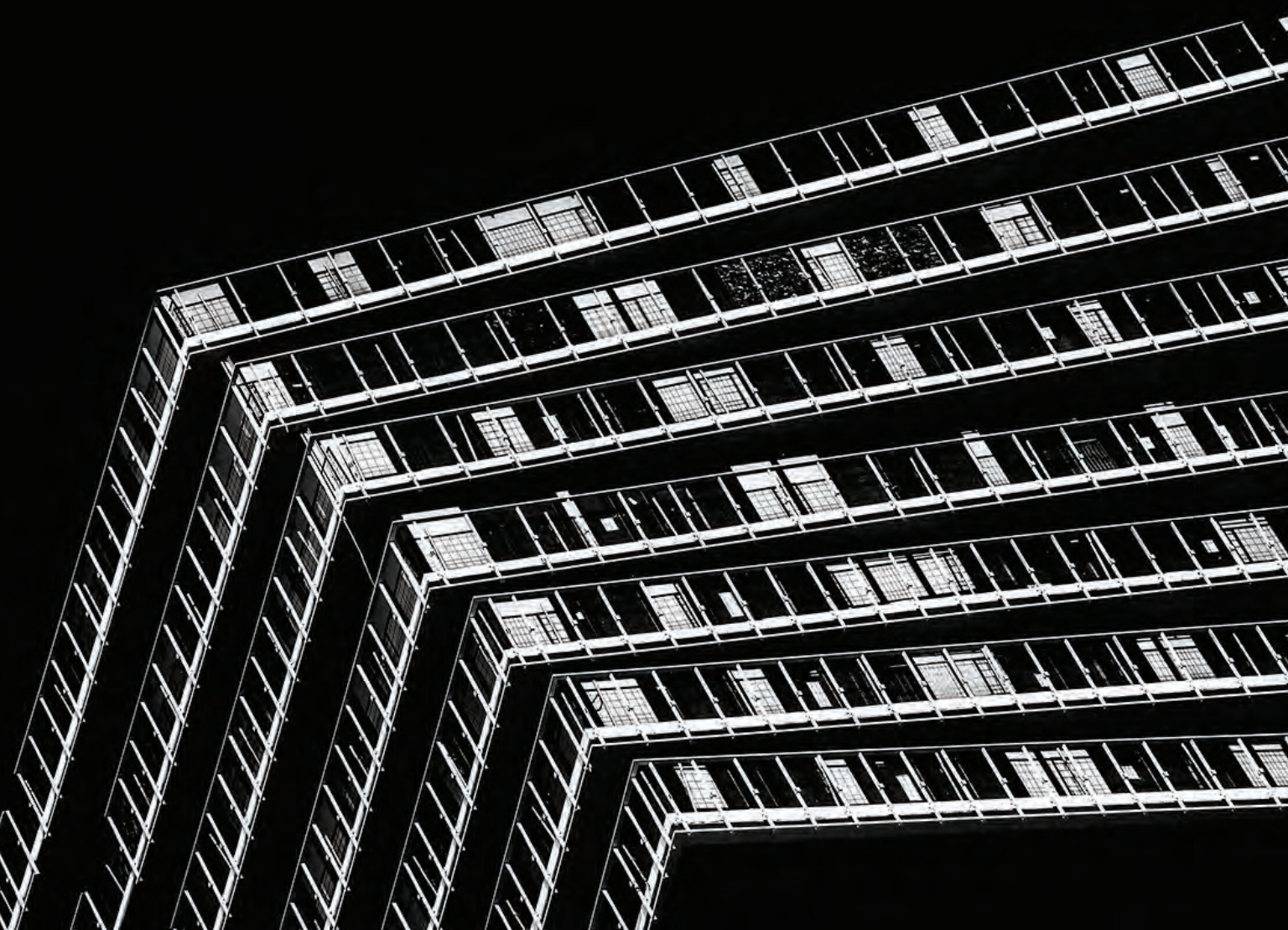
The system is very easy to use. All you need is an adapter and a filter. Attach the adapter to the lens. Once the adapter is attached, there is no need to remove it every time. Then, simply attach the filter to the adapter. You will not miss a moment. Kit contains adapter and CLOSE-UP +1 and CLOSE-UP +3 filters in a handy pouch.

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By Peter Dulis

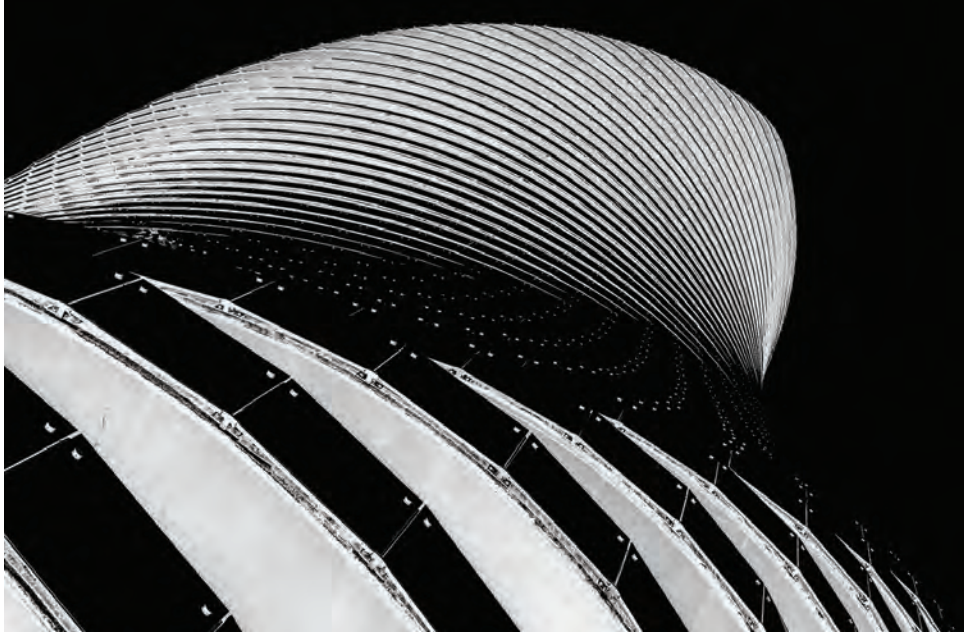
HOW TO PRINT
Perfect B&W Photos

"I've had the chance to meet and work with some incredible people in the industry. Photography isn't just about making photographs; it's about choosing a life of curiosity, exploration, and wonder, immersing yourself in the world around you."





M Tower, Mississauga



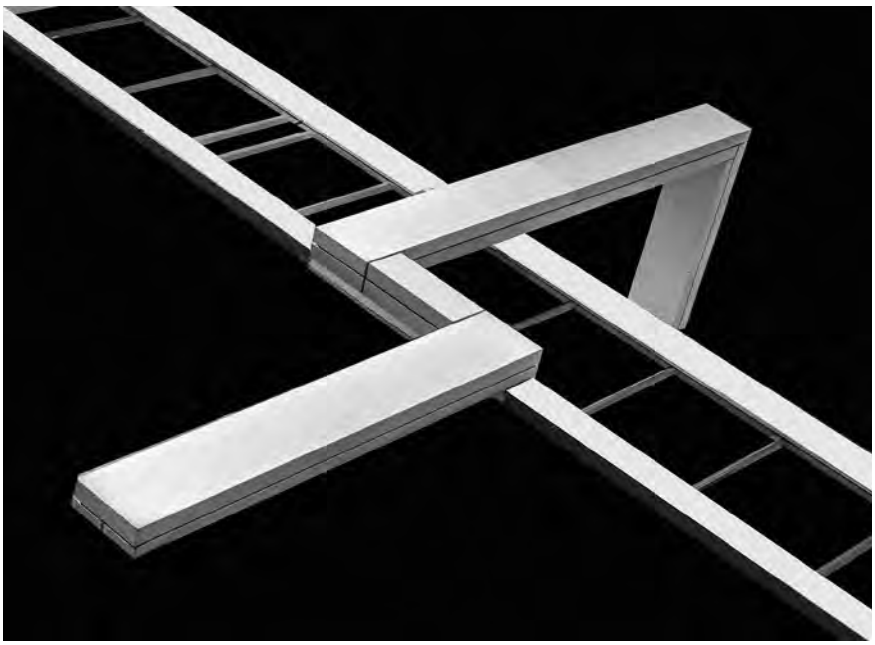
Moby 2 - Absolute Condo Towers, Mississauga

The beauty of monochrome photography has always impressed me. It conveys so many things – it's simple, elegant, conveys moodiness and sophistication–I love the way it captures the urban landscape. I find myself constantly searching for shapes and patterns, capturing light in such a way as to bring a new realm into my photo images. Photography isn't just about making photographs; it's about choosing a life of curiosity, exploration, and wonder, immersing yourself in the world around you.

The Process

I like to shoot my photos in RAW colour and then bring them into Photoshop to create my black and white images. I generally use PS Camera Raw to tweak the images before applying any other filters to the image. I like the new Nik filter Collection by DxO, and I use the Nik Silver Efex Pro 3 black-and-white plug-in. This plug-in is a black-and-white conversion tool that produces a wonderful array of black and white effects without much fuss. You can either use the selection of pre-sets, or manually tune your images in a variety of ways.

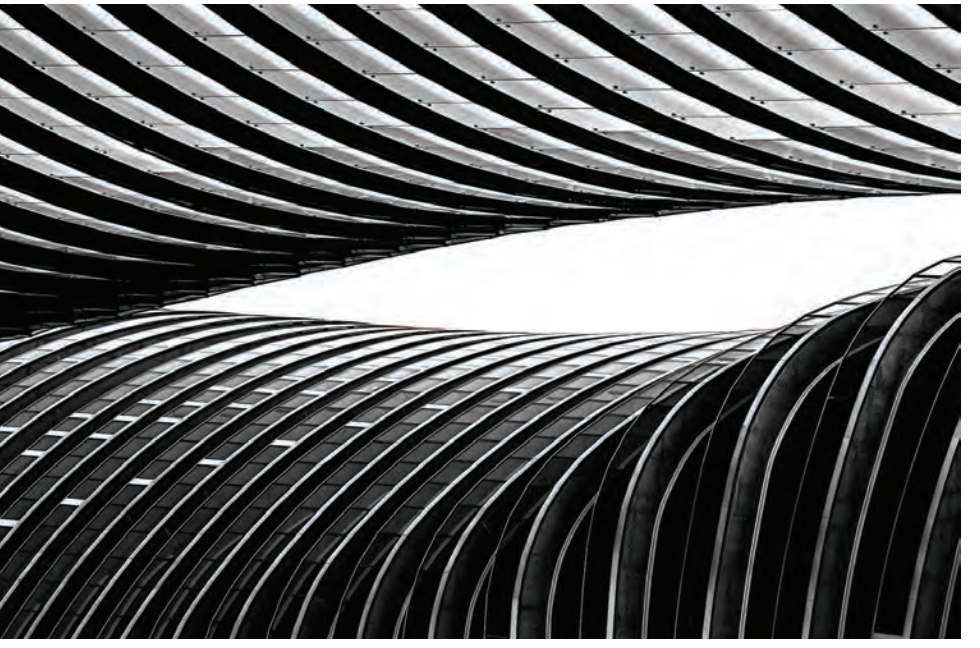
In my experience, the best black and white photos usually have a nice highlight and shadow near black. This increases the contrast to give the image a bit of punch. I have also started experimenting with the Nik HDR filters–there are times when the image can merit an HDR treatment to exaggerate the dynamic range and edges, but it all depends on the image.



Tower 3 Mono - Absolute Condo Towers, Mississauga



Apt Round Mono - Absolute Vision Towers, Mississauga



Narrows - Absolute Condo Towers, Mississauga

Steps Used in Printing

Choosing a good Inkjet Printer with archival ink properties is critical for long-lasting quality prints. Smoothness and neutrality across the entire tonal range from black to white has been made easier due to the combinations of ink and software from manufacturers like Canon, HP, and Epson. I use an Epson P400 with 9 inks, including matte black and light black. Light black increases the range of grayscale tones. When you view a print produced by these fine art inkjet printers, there is an inner life and excitement that comes from the range of tones achievable with these inks and the finer papers.

The media I chose to print this B&W series was Hahnemühle Photo Rag® Metallic. I think this media is a perfect fit for B&W photography. Hahnemühle has been making paper since 1584 and the company produces some of the finest products in the world. This 340-gsm metallic paper is 100% cotton rag baryta paper and has a silvery-shimmering surface to it, which makes the images pop.

Paper Selection - the Key to Perfect Prints!

The essence of an image can be conveyed in many ways through your selection of the paper stock. For my work, I often turn to the various tones and finishes available in the Hahnemühle line – matching the subtle nuances of the medium to the visual impact of the scene.

I often find the ideal selection in the range of Digital FineArt papers and canvases, which are divided into in three product families:

- Matt FineArt comprising papers with matt surface coatings in matt, silk matt or structured finish. One of my favourites is Photo Rag® Metallic, the Hahnemühle `classic´ and the benchmark for all of the papers in the fine art market segment.
- Glossy FineArt – a series of products that comprise all the Hahnemühle papers with a glossy coating, such as the baryta papers with their traditional look and feel, ideal for inkjet printing.
- Canvas FineArt–the Hahnemühle papers that give you a distinctive image–you can find canvases of different grammage with matt or glossy finish, ideal for art reproductions or photo prints.

With the option to print on bright, satin, metallic, and other papers, you will discover that the conception of the image is just the first step in the creative process – the print presentation completes the visual experience, resulting in gallery quality photos that will last a lifetime.
For more information and a full array of artistic inspiration, please visit **www.hahnemuehle.ca**

Up and Away - Absolute Condo Towers, Mississauga

Here is what I did to print the images using the Epson driver.

1. First step : select the paper profile from the Hahnemühle Paper profile downloads website and follow the instructions (www.hahnemuehle.ca/icc-profile/_)
2. When you are ready to print, choose File > Print
   Set Color Handling to Photoshop Manages Colors
   Choose your paper´s profile from the Printer Profile drop down menu
   Select rendering intent – Relative Colorimetric or Perceptual (I like Perceptual)
   Check Black Point Compensation
3. Click Print Settings and select the printer settings needed
   All Epson printers come with the functions you need–set the media type, print quality, and verify color management is turned off at the driver level.
   The OS will automatically disable the printer´s color management–the box is grayed out.
   Look for **˝SuperFine˝** or **˝Photo˝** options for best quality

Happy Printing !



By Mathieu Dupuis

A PHOTO TOUR ON THE ROADS OF Norway

Without a doubt, Norway is among the most beautiful countries in the world! Occupying the northwest coast of the Scandinavian peninsula, with an area of 385,207 km², this region offers a real playground for photo enthusiasts. Think of Oslo, the small Viking-style villages, or Norway's larger-than-life fjords... travelling the Norwegian roads is a fantastic journey into another universe!





The city of Bergen is surrounded by mountains and fjords, including the Sognefjord, the longest and widest in the country.



Ålesund, a small Nordic town par excellence against the backdrop of the Sunnmøre Alps.

When I arrived in Oslo, after a stay on Parisian soil, I felt completely out of place. This modern city excels in urban art. Works as picturesque as they are marginal are scattered throughout the parks and streets. Old factories are converted into living environments and offer a unique atmosphere. A walk along a canal lead me to the port. Oslo's opera house and the city's skyline dominate the view. Excited to discover more, I took to the road the next morning.

Heading north, the weather conditions were deteriorating. I planned to go to the Atlantic Route, a journey of about 550 kilometers, but my rental car was unfortunately not equipped with winter tires worthy of the name... In the heart of these mountainous roads, I struggled with many "photo stops" as a respite. At the end of the day, I arrived in Ålesund, completely exhausted. Nicknamed the Venice of the North because of its urban canals, this Nordic city has an atypical architecture, recognized as the most beautiful in the country. I climbed the 418 steps to arrive at a spot above the city on the Aksla viewpoint. The panorama exceeded my expectations!

About three hours by car separated me from the famous Atlantic Route. This section is distinguished by the audacity of its course. Considered the Norwegian construction achievement of the century, it is the second most travelled road after Trollstigen. Criss-crossing its eight kilometers is sometimes perilous when the weather conditions worsen. Waves can occasionally break over the roadway as you cross the many bridges that connect the islands. During the journey, breathtaking landscapes follow one after another, in a mosaic of sea, fjords and mountains.

The rest of my journey was an adventure without a precise itinerary. For my final destination, I chose the city of Bergen. To get there, I "played" the "Google Maps" game to find my way between the multiple roads that run along the winding fjords, tunnels, ferries, and other obstacles. In total, it was a journey of about 600 km, lasting about eighteen hours. To tell the truth, I found the splendour of the landscapes overwhelming, and I made many stops to capture these exceptional images. The geography of these Norwegian vistas is very special. The definition of winding roads applies well to this region and driving at low speed allows you to admire the natural gems that abound.

Arriving in Bergen is like landing in a large Viking village. The historic port district, named Bryggen, is nestled at the foot of the mountains and bordered by the fjord. The view of Bryggen is strikingly beautiful... The small, colourful row houses that look like fishing sheds give it a unique décor.



On the road to the fjords, the views alternate between green valleys, steep landscapes, and other wonders. In the Vestland, the setting is reminiscent of fantasy films.

By Mathieu Dupuis



The Atlantic Route, a true feat of road engineering. Walking along its bridges can sometimes make you dizzy.

Going Home

The theme for the Autumn 2021 PHOTO*News* Challenge was "Going Home" – here are the top entries, as determined by our creative team – congratulations to these readers, and to all who participated in the Challenge discussion thread at our Flickr group - **www.flickr.com/groups/photonewsgallery/discuss/72157721915433549/**



WINNNER

May Hon, of Mississauga, Ontario, captured this image while visiting a small village in China, using a Canon Rebel T1i with 15-85mm lens, shooting at 35mm, f/4.5, 1/8 second, ISO 400. *"A pair of farmers crossed a bridge with their cattle on a foggy evening. I liked the clear reflection of the scenery on the water. As there was no light, I changed it into B/W."*



Victoria Park
Andre Secours, of Kitchener Ontario, captured this image with a Nikon D300 and a 18-200mm lens, 1/90 second, f4, ISO 200. *"Growing up in Kitchener Ontario one of my favorite memories I cherished was visiting Victoria Park. I captured this image last November using my a camera body that I had converted to 850 nm Infrared, this gives me great black and white photos."*



Winter's Ride
Bea Binka, of Kitchener Ontario, captured this image with a Nikon D4s and 500mm f/4 lens, shooting at 1/1600 second, f/5.6, ISO 280. *"Don't forget to look behind you. While photographing a snowy owl on the country backroads, I heard the sound of horse's hooves on the snow-covered road. I turned around and this image presented itself."*

The PHOTO*News* Challenge theme for Spring 2022 is "Shapes and Shadows". Your assignment – create an image that relies on shapes and lighting to achieve visual impact. For inspiration, take a look at Peter Dulis' architectural abstracts, in this issue.

The contest deadline for entries for the PHOTONews "Shapes & Shadows" is April 8th, 2022

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

For Challenge details, entry rules, and additional technique tips, please visit the Flickr group at **www.flickr.com/groups/photonewsgallery/discuss/72157721916105422/** and look for the discussion thread "PHOTO*News* Challenge – Spring 2022 – "Shapes and Shadows".

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