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PHOTO

NEWS

VOLUME 23, NO. 2 / SUMMER-2014 / \$6.98

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PORTFOLIO

Daniel Dupont

DR. WAYNE LYNCH

Okanagan Valley -
Sagebrush Splendour

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

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

Whether you shoot snapshots of the family or trek high into the mountains to capture the grandeur of the Canadian landscape, this issue of PHOTONews is certain to inspire you to expand your photographic horizons!

Our creative team travelled the world to assemble some of the most spectacular images for this issue – Kristian Bogner visited Nepal to show you how to take travel images that rock; Michael DeFreitas climbed the peaks of the Swiss Alps to illustrate his feature on landscape images that “pop”, Michelle Valberg went overboard to swim with whales for a special look at the largest mammals on earth, and I chased insects through the garden...

I love this time of year – there are photo opportunities to whet your imagination and challenge your skills behind the lens. Our goal at PHOTONews is to help you discover the tools and techniques that can transform your snapshots into works of photographic art.

The print edition of PHOTONews is just the beginning of your photographic adventure. We post a digital edition of the full content of the magazine, complete with hot links to all of the products and services featured in the issue – as well as the expanded content of our French-language edition - to enjoy FREE access to our archived issues, and to sign up for a FREE subscription (only in Canada, eh!), please visit www.photonews.ca

As photo enthusiasts, we love to share our knowledge and our favourite images with readers. Please take a few minutes to visit our flickr® group at [www.flickr.com/
groups/photone-wsgallery/](https://www.flickr.com/groups/photone-wsgallery/) where you can find a range of technique discussions, and view thousands of photos from Canada's most enthusiast photographers – it's fun, it's FREE, and it contains a world of inspiration for the whole family.

If this is your first encounter with PHOTONews Magazine, we thank you for sharing your leisure time with us. PHOTONews is a unique Canadian magazine that encourages the advertisers to subsidize the cost of distributing the magazine FREE of charge to more than 100,000 readers. Please take a look at the products featured in this issue when you visit your favourite photo retail shop – these are the “works of art” from photo equipment manufacturers and suppliers who care enough to help you enjoy the thrill of photography.

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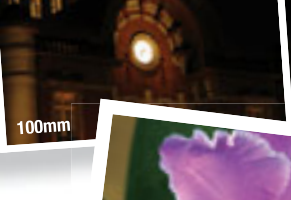
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Tamron's 150-600mm Zoom Earns the 2014 TIPA Award

Long Ranger



In the last issue of PHOTONews (available FREE on-line at www.photonews.ca) we had the opportunity to field test the spectacular new Tamron 150-600mm zoom. This lens, acclaimed by experts throughout the world for its excellent combination of features and value, is destined to be a legend—take a look at what the TIPA panel of experts had to say, and then take a look at the Tamron zoom at a photo retailer in your area.

Tamron SP 150-600mm F/5-6.3 Di VC USD (Model A011) awarded "TIPA BEST EXPERT DSLR LENS"

"The Tamron 150-600 mm lens, for full-frame and APS-C DSLRS (with 1.5X magnification factor) incorporates VC (Vibration Compensation, Tamron's image stabilization technology), a fast USD (ultrasonic silent drive), and eBAND (extended bandwidth and angular dependency) coating, for flare and ghosting reduction. The lens employs 20 elements in 13 groups, with the front group containing 3 ED glass elements. The circular, 9-bladed diaphragm provides exciting bokeh effects and maintains the circular shape even at 2 stops down from maximum aperture. The included SILKYPIX Developer Studio for Tamron uses optical data to correct any distortion, light falloff and chromatic aberrations."

The TIPA Awards are presented each year by the Technical Image Press Association (TIPA) to top photo and imaging products. TIPA is made up of the chief editors and technical editors of 28 camera and imaging magazines from 14 countries including Europe, USA, Canada, South Africa, and Asia

For more information please visit www.tamron.ca

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An IDAPT Hug – the new way to hold your tablet for comfortable viewing in the car, in the office, or at home. The IDAPT Universal Holder HUG Car Vent shown here is the safest holder for smartphones and tablets inside your car. Featuring a StickyStrap system to hold the device firmly, the IDAPT HUG allows for safe and easy hands-free viewing of apps and navigation systems while driving.

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Metz Easy Soft Box

Ideal for a range of photo assignments, including portraiture, small sets and product shots, the Metz Easy Soft Box produces soft and balanced mood lighting. Available in 60x60cm and 40x40cm sizes the ESB 40 and ESB 60 models can be folded for easy transportation.

The Easy Soft Boxes include front and rear diffuser, a carry bag, and a Bowens compatible adapter that lets you use the Soft Box with Metz TL or BL studio flash units. A flash unit holder FGH 40-60 is available to let you adapt the Easy Soft Box for use with compact flash units.

For more information please visit www.metzflash.ca



ESB 60



FGH 40-60

That's a Knife!



There are many reasons to carry a folding knife on your wilderness adventures, and the new Stone River ceramic knives provide some of the most unique and innovative designs available today. Among the wide range of models, the SRG1DBF two-blade pocket knife is a great choice, with precision ceramic and stainless blades, liner locks, and carbon fiber handle.

The black zirconium oxide ceramic blade stays sharp many times longer than conventional steel blades, and the titanium coated 440 stainless blade has partial serration.

Check out the full range of Stone River outdoor knives and cutlery at www.GreatGearYouNeed.com

Lighting Perfection

The Metz BE-40 Beauty Dish is an ideal accessory to enhance your palette of portrait lighting. This 40cm beauty dish has a silver inner coating that helps you create even, natural, flattering light - softer than a standard reflector, but more defined than a softbox. Combine the Beauty Dish with a range of accessories to achieve pro studio effects in a range of fashion and portrait situations. The BD-40 Barn Door gives you control over rim lighting, effect lighting and accent lighting. The Light Diffuser LD-40 is ideal for portrait and beauty shots, producing soft lighting.

For more information please visit www.metzflash.ca



BE-40



BD-40



LD-40

Vanguard It's Tripod Time...

Photo enthusiasts know that the best images are often captured when the camera is on a tripod - for super-steady long telephoto wild-life images, close-up macro shots, long exposure special effects, night shots, and video productions, the tripod is truly your best supporting actor.

Among the many professional and enthusiast tripods available in Canada, the Vanguard Espod CX series provides an excellent range of features at attractive prices. With eight models offering an assortment of leg diameters and a choice of three or four sections, as well as pan or grip heads, there is an Espod CX tripod to suit the needs of every photographer.

When it's time to choose a tripod and related accessories check out the website at www.vanguardworld.ca to match your gear and your assignment to the ideal tripod legs and head.



Espod CX 204AGH

Espod CX 203AP

Espod CX 204AGH

Congratulations to the winners of the PHOTONews “Colours” Summer Challenge!

To view the full gallery of images please visit the flickr® group at www.flickr.com/groups/photonevsgallery/ and click on the PHOTONews “Colours” Challenge discussion thread.

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▲ Wood Duck

Jim Cumming of Kanata, Ontario, captured this male wood duck along the shores of the Ottawa river with a Canon 40D and Canon 300 2.8 IS lens shooting at 1/2000 second and f/3.2, ISO 320. “I tried to get as close as he would let me in order to capture the beautiful greens, purples and reds on his head.”



▲ Peek-a-Boo!

Linda Walton of Orono, Ontario, captured this image of goats with a Fujifilm X-S1 at 90mm, 1/170 second, f/5.6, ISO 1600. “These adorable goats were peeking out of their barn into the rain on a visit to Colasanti’s Tropical Garden in Kingsville. They were eating lunch and I couldn’t resist their chewing faces! I loved how the red door added colour and contrast.”



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ZOOM

◀ Buildings of Burano

Peter Upmanis, of Toronto, photographed the colours of Burano, Italy, with his Sony A200 shooting at 18mm, 1/200 second, f/10, ISO 100.

Patati Patata ►

Joanne Lévesque of Montreal, Quebec, captured this image of a local restaurant with a Nikon D90 and 18-105mm lens at 105mm, shooting at 1/200second, f/8.0, ISO 200.

"Patati Patata is a French Fries restaurant located on a street corner. I cropped in post-production to make the building look one-dimensional and focus on the colourful patterns. I love how the people inside look like mannequins in a shop window."



Cuba Libre ►

Lucie Gagnon, from Ottawa, Ontario, captured this colourful view of the inside of the Cuba Libre restaurant in Philadelphia, using her Canon EOS 60D and Canon EF 10-22mm lens set at 10mm. "I walked into the restaurant and I was amazed by the colourful décor resembling a street in Old Havana. I rested the camera on a railing to stabilize it, and created an HDR composition of three frames at shutter speeds of 1/20, 1/12 and 1/8 second, at f/9, ISO 250. I used a painterly effect in Photomatix to bring out the textures and colours. By the way, the food was delicious!"



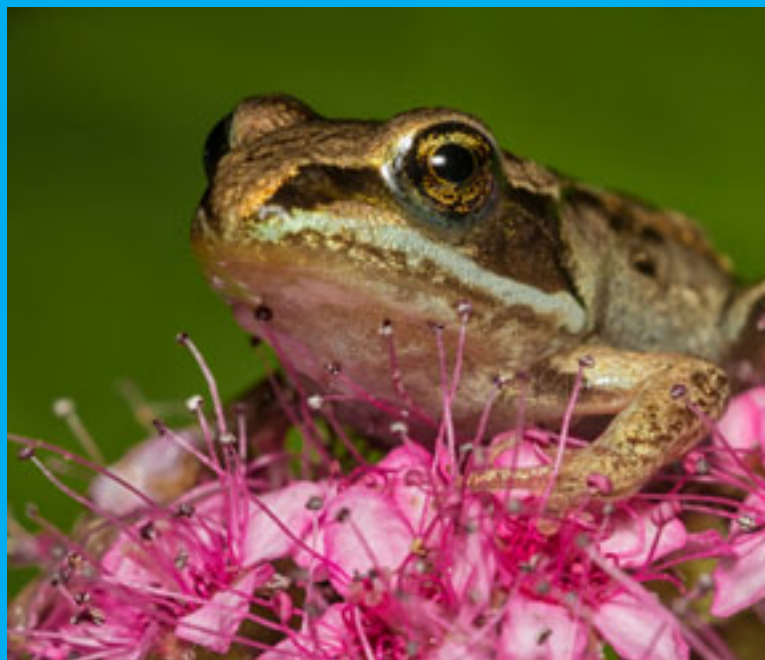
◄ Pavilion Lake

Eduardo Baena of Surrey, BC, captured this interesting image using a Nikon D90 and a 10-17 mm fisheye lens at 10mm in an Ikelite underwater housing with two external Ikelite strobes, shooting at 1/160 second, f/6.3, ISO 200.

"My buddy and I spent a day diving in Pavilion Lake, BC. By the end of the dives, we decided to take some photos in the shallow waters near the shore, and I was able to snap this one which I really like. Some people said it makes them think of a Van Gogh..."

Images featured in the PHOTO News Reader's Gallery are selected from the photo pool at the PHOTONews flickr® group – why not take a look, join the group, and post a few pictures!

www.flickr.com/groups/photonewsgallery/



Frog Princess

Roger Kirchen of Sherwood Park, Alberta, photographed this Wood Frog with a Canon 7D and a 150mm Macro lens and 1.4 TC, shooting at f/16, 1/200 second, ISO 200, lit with an off-camera flash fitted with a diffuser. "It was a beautiful afternoon and the grandchildren discovered some frogs near a pond. They knew the fairy tale in which the princess and her prince are temporarily turned into frogs through a series of misadventures. We thought it would be fitting to photograph a princess on a bed of flowers. After the photo session, the grandchildren were responsible for the model release."



One Fish, Two Fish, Red Fish, Blue Fish

Alex Bruce of Toronto captured this fascinating image with a Canon 5D MKIII and a 100mm f/2.8L Macro lens. Shooting at f/22, 1/125 second, ISO 100. "Because these Betta fish (also known as Siamese Fighting fish) cannot be placed in the same container, this is actually one fish that was photographed twice and composited in Photoshop. The blue fish in one of the images was changed to red for effect. The shot was lit with a strobe above and a strobe below."

Up and Away

Zena Woron-Quinn of Calgary, Alberta, captured this image at the Rimbey Hot Air Balloon Festival, using a Canon 5D Mark III and a 70-200mm lens, shooting at 1/125 second f/10, ISO 100. "I waited for the last hot air balloon to rise and just pass over the tree tops as it followed the rest of the hot air balloons on their early morning flight."

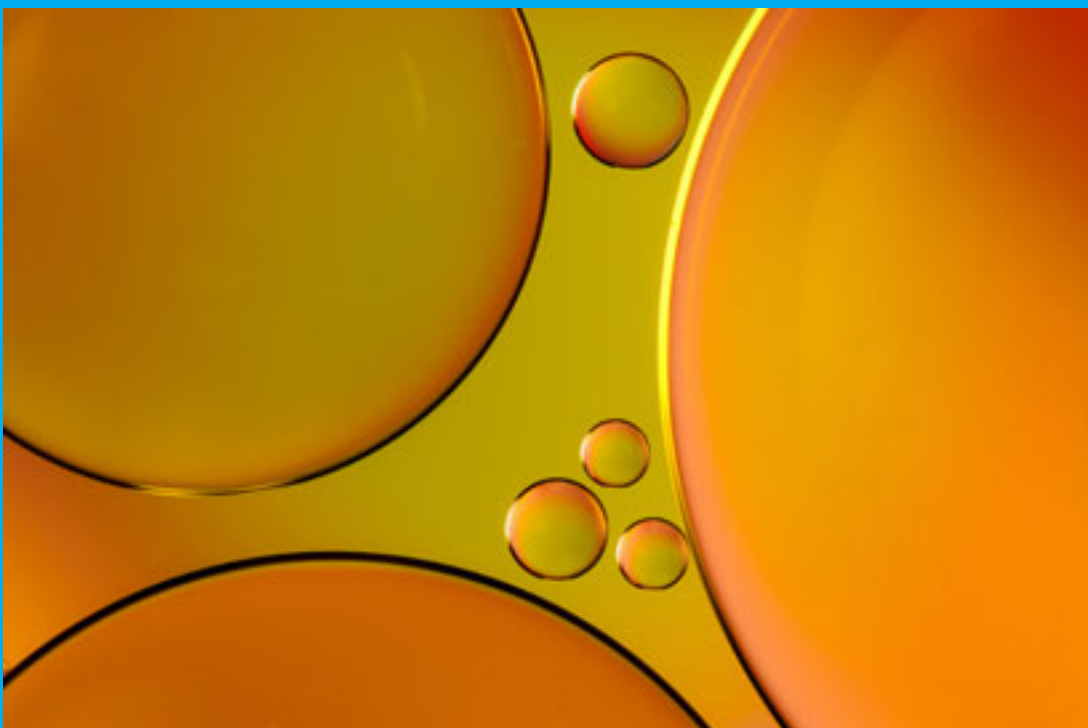




Toronto Caribana

Marian Dragiev of Mississauga, Ontario, captured this image of Toronto Caribana with a Nikon D7000 and 18-55mm lens at 55mm, 1/800 second at f/5.6, ISO 450.

"The Toronto Caribbean Festival is the largest in North America and provides photographers a lot of exotic costumes, vibrant colors and faces to capture. This beautiful participant was very kind to pose for me and I tried to portray her charming smile and trappings to reflect her personality as well as the atmosphere of the Festival."



Oil and Water Abstract

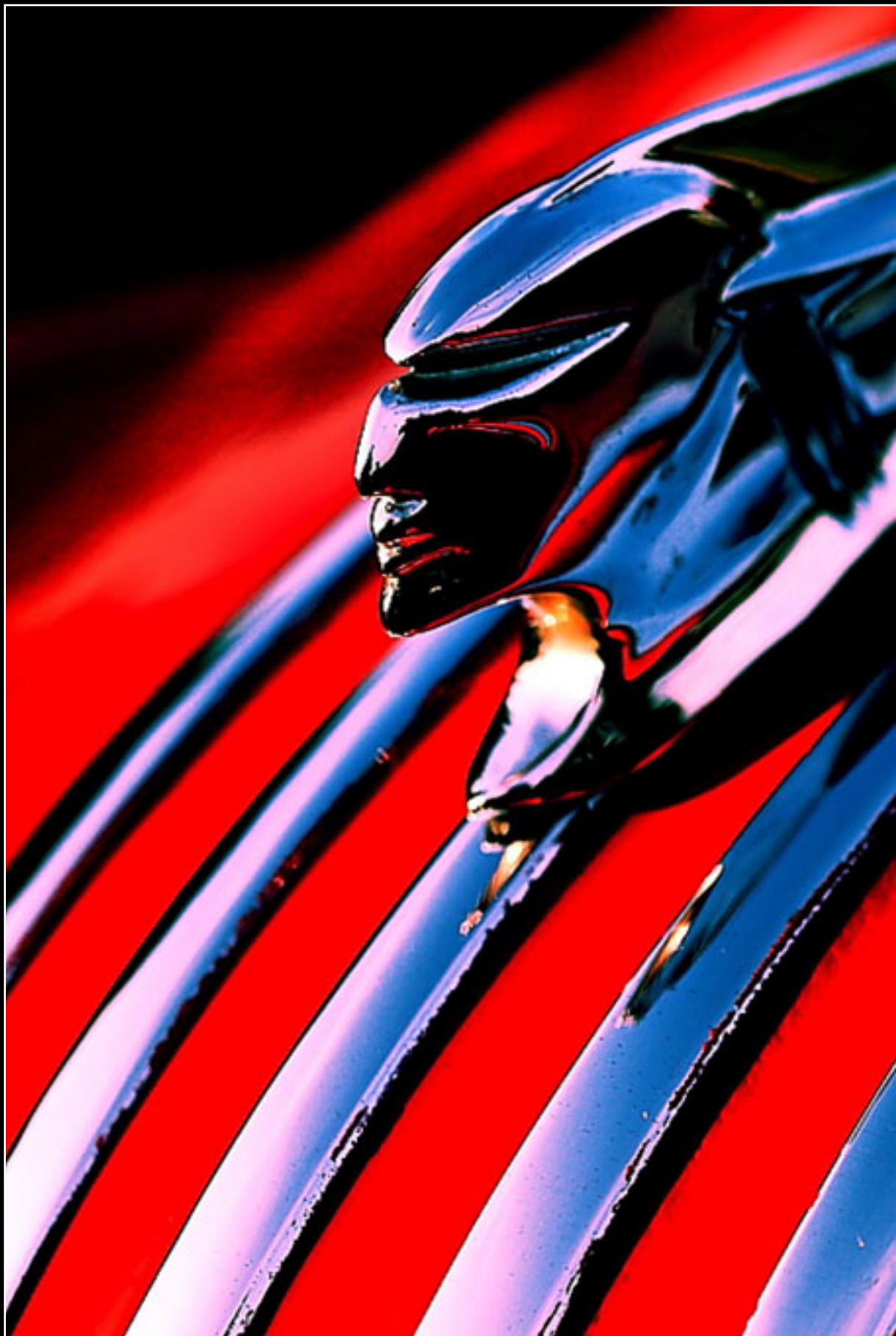
Laurens Kaldeway of Kenora, Ontario captured this image of oil drops on water with a Nikon D7000 and 105mm macro lens, shooting at 1/100 second and f/4.8, ISO 160. *"Oil drops were added to water in a glass tumbler that was placed on a piece of coloured paper. A desk lamp was used for illumination."*

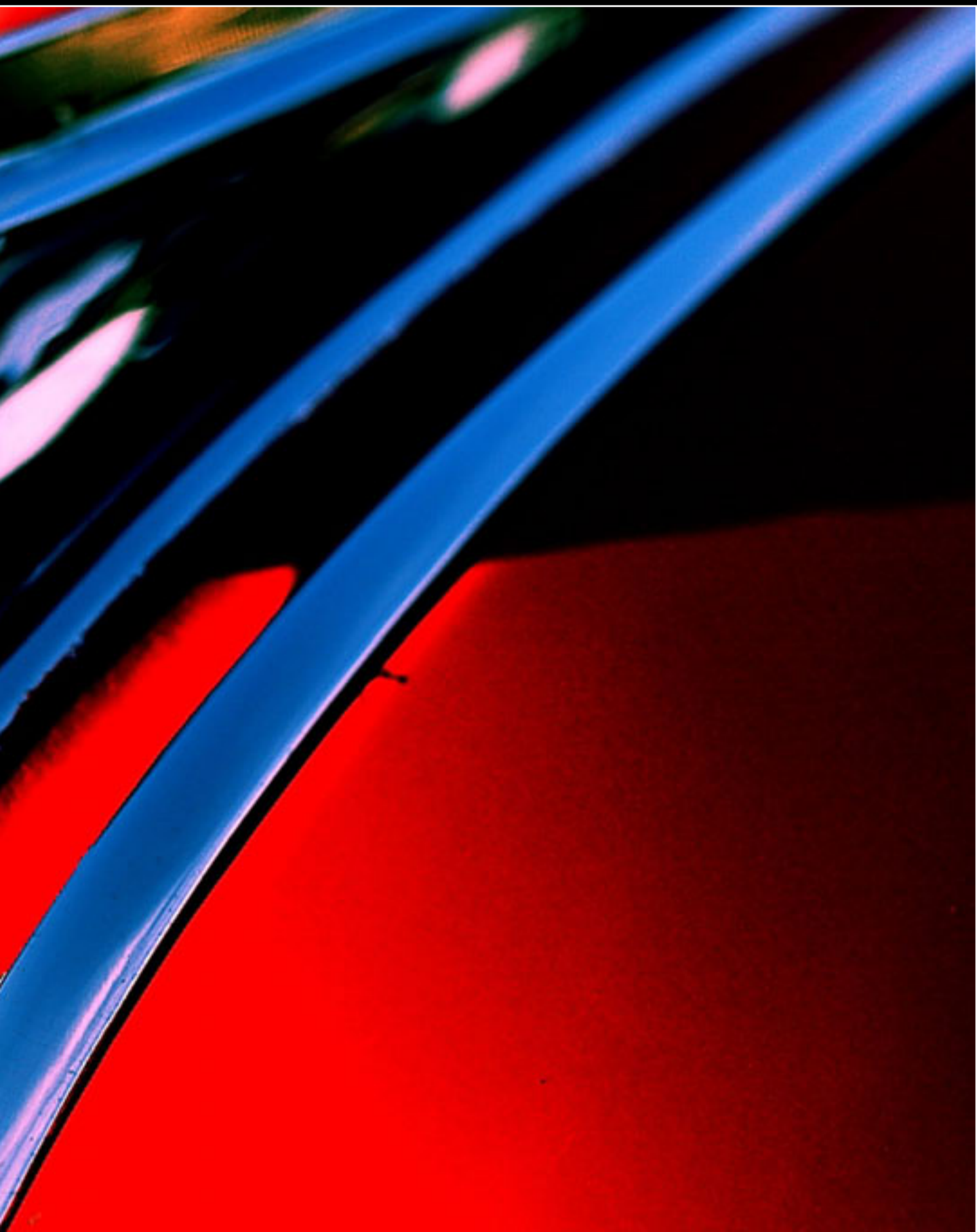
Glenn Pfab

Red and Chrome

Glenn Pfab of Hamilton, Ontario, captured this image of an old hood ornament at a Cruise Night along the beach strip in Hamilton, using a Canon 5D MKII with a 35mm f/1.4 ART, shooting at f/2.8 and 1/1250 second at ISO 200.

"The strong sidelighting from the late afternoon sun helped to give it added contrast."







Special Feature | The Magic of...

BY MICHEL ROY

WEDDING PHOTOGRAPHY

It is almost inevitable that sooner or later, the most avid photographer in the family will be asked to take on a very special assignment – to photograph a wedding.



Don't forget the rule of thirds - place your models at the intersecting thirds of the frame.

Bio

Michel Roy, from Quebec City, is the owner of Digital Direct Photos & Videos. To book Michel to photograph a wedding in Canada or to see a gallery of spectacular wedding photography, please visit the website at marriagehd.ca

Whether you have been appointed to this position of “designated photographer” or you have chosen to develop your skills with the intention of perhaps branching out into this area as a business venture, there are a number of factors to consider before you agree to participate as a member of the wedding party.

Shooting a wedding is one of the most difficult tasks a photographer can take on. There are so many things that can go wrong, and it is such an important assignment, that you must be certain that you are prepared to produce excellent results – or step aside and let a professional do the work. You must always remember that this is much more than a photo assignment – it is a visual record of the most important day in someone’s life.

Professional equipment and a very good track record of photographing live events are just some of the basic prerequisites a wedding photographer needs to perform at the level your subjects expect.

When shooting a wedding, you should go with the equipment, techniques and styles you know best -this is not the time to try new things. If you shoot in Manual mode on a regular basis, that is great. If you shoot in Aperture mode most of the time, you can do very well – just stick to what you know, because trying new things during the wedding ceremony is a recipe for disaster.

Here are some guidelines that could make you a better wedding photographer:

Start learning the tricks of the trade by offering to be an assistant or a second shooter on a professional team



Never leave home without your flashes and many sets of batteries. I can use up to 3 flashes for my wedding photos.

specializing in wedding photography. This will help you learn a lot about the techniques and the tribulations of wedding photography, and you will not have to cope with all of the stress that comes with the special event.

Scout the area, and be prepared for everything. If the bride wants outdoor photos, and the weather forecast calls for rain, be sure that you have a backup plan.

Make a shot plan. Every wedding has the preliminary family photos, individual and group portraits, and a traditional array of images for the wedding album. Stick to the basics, go for the rule of third composition and make sure that every shot is sharp and perfectly exposed. This is not time to try to be artistic with your camera. You will have time to create some artistic effects in the post processing phase.

Bring a least two cameras bodies – remember Murphy's law – if something can go wrong, it will... so bring several lenses, lots of batteries, extra flashes, and a good supply of top quality compact flash cards. Bring more supplies rather than less... you can always go to the trunk of your car to pick up a piece of equipment, but you will not have time to go back home.

If you have the choice, shoot at sunset, the summer light is always great then.





Get close up for the official portraits to capture the joy of the bride and groom.

Wide angle lenses are great to capture the ambiance of the wedding ceremony, while a telephoto lens is perfect to get candid views of the guests. Use your lenses to your advantage. I always shoot weddings with one or two assistants, during the ceremony the assistant becomes a second photographer. This can pose a bit of a problem – you have to make sure the assistant never gets into your shot, and make sure that you don't get into his shots either – always keep a eye on the team so you don't get in each other's way. When it is time to take the more important "official photos" the assistants do their job of

assisting me with flashes, adjusting the bride's dress, etc. I want to be the only photographer in charge at that point, to make sure I have the full attention of my subjects, and to be certain that everything goes smoothly without rushing or pressuring the bridal party.

I always work with two camera bodies on my shoulders, with a good harness for comfort, so I don't have to switch lenses during the wedding. This way, I never miss a shot, and I don't risk dropping an expensive lens on the floor or putting tons of dust in the camera in the middle of a wedding.

I never use flash during the ceremony, instead I crank the ISO so I get enough shutter speed for a good image. When it is time for the official photos of the bride and groom, I really enjoy using my remote flashes to get great effects. With remote flashes positioned from the sides, from behind, and on the background, my assistants become well trained light stands and they move around with my Speedlites according to a well rehearsed series of hand gestures. When my team is in action I am like a conductor directing a symphony

Use the symmetry of the location to make awesome photos. Here is a quick HDR I did using bracketing mode.





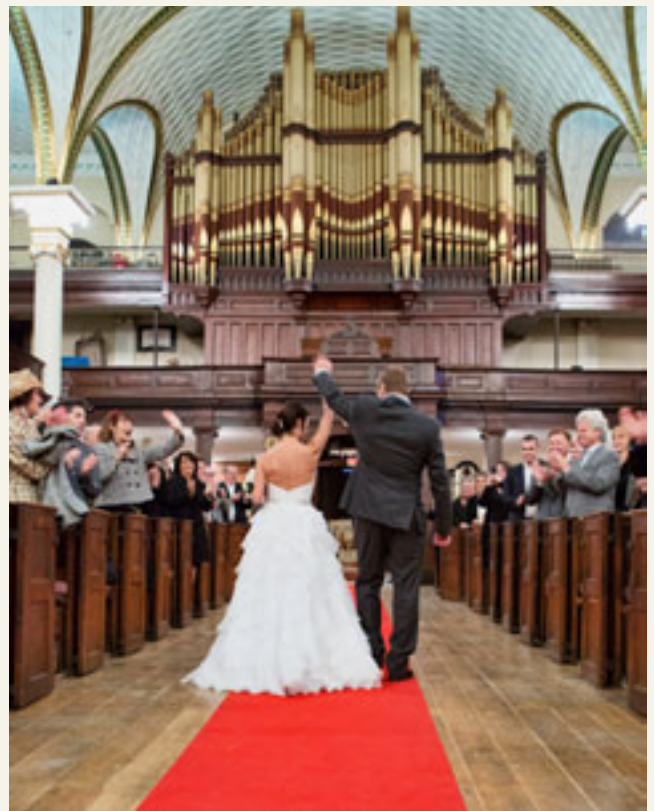
Direct the shoot, you are in control! Make them dance, look at you, look away, steal a kiss – all the classic wedding poses.

orchestra – and it is way faster to have live assistants than to use actual stands and work by yourself.

The white wedding dress is a real challenge for exposure. Be sure to activate the histogram display in your camera and look for a highlight peak at the right end of the scale, but without a huge spike at the end. This way you will make sure you have a good exposure without burning out the white details of the dress. Don't forget to take lots of detail photos, and remember that there is no "time out" in weddings. Use your shot list and check off each item as you shoot. Get the rings, the flowers, the décor and table centerpieces, etc. You should always be ready to shoot everything, and your assistants should shoot the details also, and shoot RAW – you will get the most dynamic range available, and you will be able to fix or more easily adjust the exposure if necessary.

When the ceremony and the party is over, your work really begins. As soon as you can, make at least two back ups of your files, and make sure your images are stored at different places for security.

The real fun starts after the wedding, sitting in front of your computer. A wedding requires hours of post processing, starting with the organizing, arranging and preparation of proofs of all the photos for your customers to see. This is when your creativity can shift into high gear. Try some versions of the key images in black and white; fix the exposure and colour balance to perfection, crop as needed, and make a nice album. Go for quality, and you will make the bride and groom the happiest people in the world! You will soon learn the reason why some wedding photographers love their work so much – it is very rewarding to make people happy!



A second shooter is a great bonus at a wedding, it will give you the chance to shoot from every angle.



Photo Destination | OKANAGAN VALLEY

BY WAYNE LYNCH

SPLENDOR IN THE SAGEBRUSH

How smart is a gopher snake? Maybe brighter than a breadbox, but not as brainy as a burrowing owl or a badger? At least, that's what I thought until last summer. Don't get me wrong—I like snakes and I have spent many hours photographing them all over the world, but I never considered them to be particularly analytical animals. The life and death drama I saw in the Okanagan Valley changed my mind.

Bio

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

Kilpoola Grasslands,
Okanagan Valley

Pacific Walrus Herd

Dwarf Fireweed, Arctic Russia

The incident occurred when I was inside my photo blind, shooting northern flickers, a type of woodpecker, feeding their chicks in a nest cavity in the burnt trunk of a ponderosa pine. Suddenly, one of the flickers started to chatter excitedly from a branch above the nest hole. Moments later, its' distressed mate arrived and began dive-bombing the ground. That's when I saw the gopher snake, sinuously sliding through the tall golden grass towards the base of the tree. The reptile was a large adult, one and a half metres of constricting muscle wrapped in a skin of polished scales. The snake seemed completely undeterred by the agitated, fluttering birds. It slowly climbed up the tree trunk, repeatedly tongue-flicking and nosing crevices in the rough, furrowed bark. Initially, it ascended on the back side of the trunk, missing the cavity entrance and climbing several metres above the nest. For some reason it suddenly stopped climbing, did a U-turn, and began to descend, soon finding the eight-centimetre nest hole. Within minutes the reptile slid inside and the hunt was over.



Lyall's Mariposa Lily



Flammulated Owl

How did the snake target the tree in the first place? There were a dozen other burnt tree trunks in the area. Had it watched the parent birds commuting back and forth and deduced that they had a nest in the tree? Once it climbed the tree trunk, what clues did it use to locate the cavity so quickly? Did it feel the vibrations of the chicks inside? Clearly, more happens in the brain of a gopher snake than scientists understand, and the incident gave me a heightened fascination and respect for these reptiles.

I photographed the gopher snake, a threatened species, in the Okanagan Valley, located in the dry interior of southern British Columbia. The region's unique landscapes and rare wildlife species were instrumental in Parks Canada proposing a South Okanagan-Lower Similkameen National Park a decade ago to protect and preserve this unique piece of Canada's natural heritage. The park is still in the planning stage, and when I decided to go I wasn't sure what to expect. It turned out to be a magical photo destination filled with remarkable wildlife experiences. In the two months that I spent in the field I hiked across magnificent meadows of sagebrush at sunset, savouring the fragrant aroma, and strolled through forests of ponderosa pine, whispering in the wind. I was rewarded countless times with the riches of nature as I watched flammulated owls hunting at dusk, calliope hummingbirds in courtship flights flaunting their iridescent plumage, and a hungry weasel in a life and death chase with a fleet-footed cottontail. Every day I



saw something special—whether it was the delicate blooms of Lyall's mariposa lily, an endangered night snake, a bachelor herd of desert bighorn sheep traversing an impossible cliff, or a tangle of rattlesnakes basking at the mouth of their winter den. Oh yes, and then there was that remarkable gopher snake episode. With forty-two federally listed species-at-risk inhabiting the area, the Okanagan Valley is a wild wonder.

Digital Exposure Tips

If I had visited the area in the old days when I was using film, I would have fretted about my exposures, wondering whether I got marketable shots of all the rare things I saw. It was always a tense time waiting for my film to be developed to see whether I was a star or a stooge. Today, with digital cameras, this worry is gone. Now we have that wonder of technology, the histogram. For me, the histogram is one of the most important features of modern digital photography, and here's why.

The histogram is that strange-looking graph that appears on the LCD screen of most cameras after a photograph is taken. In simple terms, it is a graphic representation of the different tones in the image. The extreme left edge of a histogram is called the Black Point and represents absolute black with no details detectable in the image. The extreme right edge is called the White Point, and represents absolute white with all the details washed out. If you look at any histogram you can instantly see the mixture of highlights,

medium tones, and shadows that comprise the image, and how much of each of these tones there are. Evaluating the histogram is the surest way to achieve the best exposure for a photograph.

With any histogram, the first thing I check is whether the right side of the graph butts up against the White Point. If it does, it may mean that some of the highlights in the photograph are overexposed and all the detail in them has been lost. This is called clipping. If these highlights occur in a part of the image that is important to me, such as a person's face, I need to change the exposure. The solution to clipped highlights is to let in less light. If I am using one of the automatic exposure modes on my camera (shutter speed priority, aperture priority, or program) I can let in less light by dialing in a minus value ($-1/3$ or $-2/3$) to compensate for the clipping. If I am exposing in manual mode I can achieve the same result by using a faster shutter speed or a smaller aperture, or a combination of both. Once I make my exposure adjustments I take a second photograph and reevaluate

Male Calliope Hummingbird





Gopher Snake

the histogram to see if the graph has pulled back from the white point and eliminated the clipping.

Once I have dealt with the highlights I check the histogram to see if it butts up against the Black Point. If it does, it means that there are deep shadows in the photograph with no details in them. I don't care as much about loss of shadow detail as I do about loss of details in the highlights. If it concerns me I can let in more light (the opposite solution I used for clipped highlights) to brighten the dark areas, but I risk overexposing the main part of the image, burning out the highlights, and seriously degrading the photograph.

Male Western Bluebird



Any time you make exposure adjustments keep in mind that humans react differently to brightened highlights than they do to darkened shadows. Generally, we accept shadow areas with few details because we experience indiscernible shadows every day of our lives. On the other hand, overexposed bright areas are not part of the normal human experience and we find them objectionable. This difference in psychological reaction explains why photographers strive so much to protect highlight areas, sometimes sacrificing shadow details as a result.

Besides protecting the highlights in a photograph, I also strive to keep the histogram as far towards the white point as possible. The right side of a histogram is where the greatest range of colour tones exist; the more of a photograph that rests in this area the richer the image will be.

Learning to consult the histogram when you take an image is a good habit to acquire. Always remember, the histogram is your friend and it will make you a better photographer.



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at the moment of truth.



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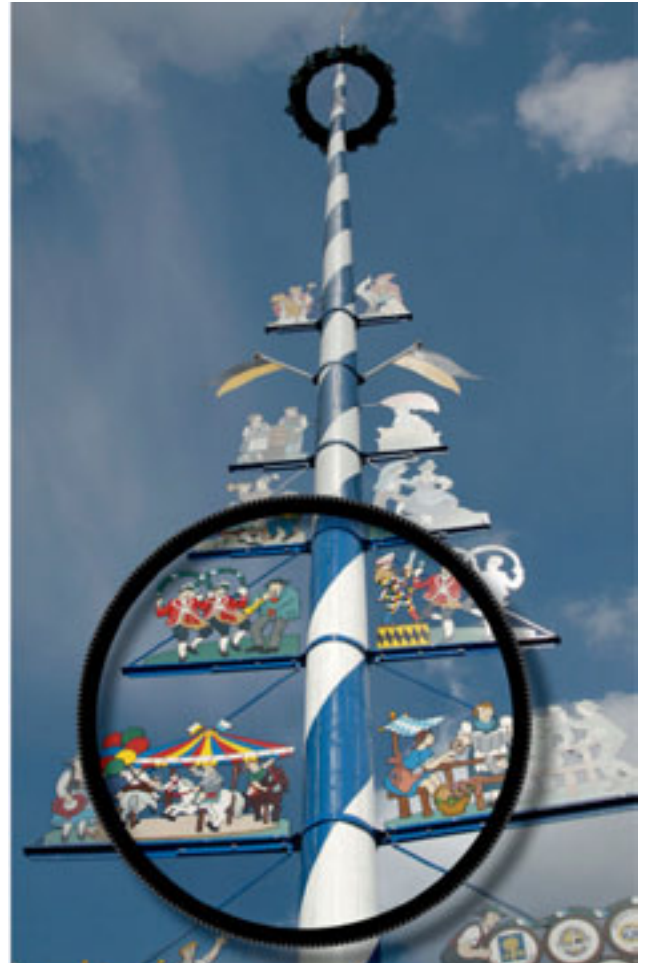
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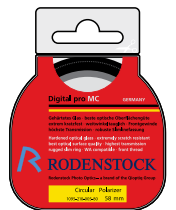
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Portfolio

DANIEL DUPONT

I took this photo of Horseshoe Bend, part of the meandering Colorado River in Northern Arizona, during a photography workshop in the American canyons. We arrived three hours prior to sunset to capture just the right light and the ideal perspective. The sun pierced the clouds just as the sunset touched the horizon, rewarding us with a spectacular view of the last rays of daylight. *I used the in-camera HDR mode. To achieve the best results, I prefer to work in manual exposure mode, and I bracket three stops between the photos. I used a 17-40mm zoom at 19mm, f/4, shooting at 1/10 second (-3 to +3), f/11, ISO 200, with a Lee 0.6H graduated filter, tripod, cable release, and level.*



This panorama is an assembly of four photos taken in Arches National Park in Utah. I use manual exposure mode for all of my panorama images to be sure to have even lighting throughout the image. For a sunrise it is very important to catch the frames comprising the panorama in rapid succession because the light level, hue, and intensity change very quickly.

24-105mm f/4 zoom at 60mm; 1/15 second, f/8, ISO 100, tripod, remote shutter release, and level.



Born in Valleyfield, Quebec, Daniel Dupont discovered photography at age 12 through a program offered by the Boy Scouts of Canada. It was not long before he acquired his first enlarger, so that he could make his own prints.

In 1987, he enrolled in the photography program at the CEGEP de Matane with the desire to become a wildlife photographer. His teachers tempered his enthusiasm, convinced that it was impossible to make a living through this type of photography in the Province of Quebec. Daniel became a professional photographer in 1990, specializing in sports and action images. He was also recognized for his photos of politicians, which appeared in a range of North American magazines, including Macleans, Time, and U.S. News. The same year, Daniel became Professor of Photography at Collège François-Xavier-Garneau in Québec City.

He settled in the Quebec countryside in 1993 and rediscovered his interest in photographing birds. Since then, he has applied his skills to capturing the images and behaviour of the birds of North America.

Since 2002, Daniel has participated in illustrating 17 books in Quebec, publishing more than 2400 images of birds. Five of these books featured his photos exclusively, including the latest volumes "Les oiseaux du marais (The Marsh Birds)" published in October 2012 by Éditions Daniel Dupont, and "La photo du paysage:

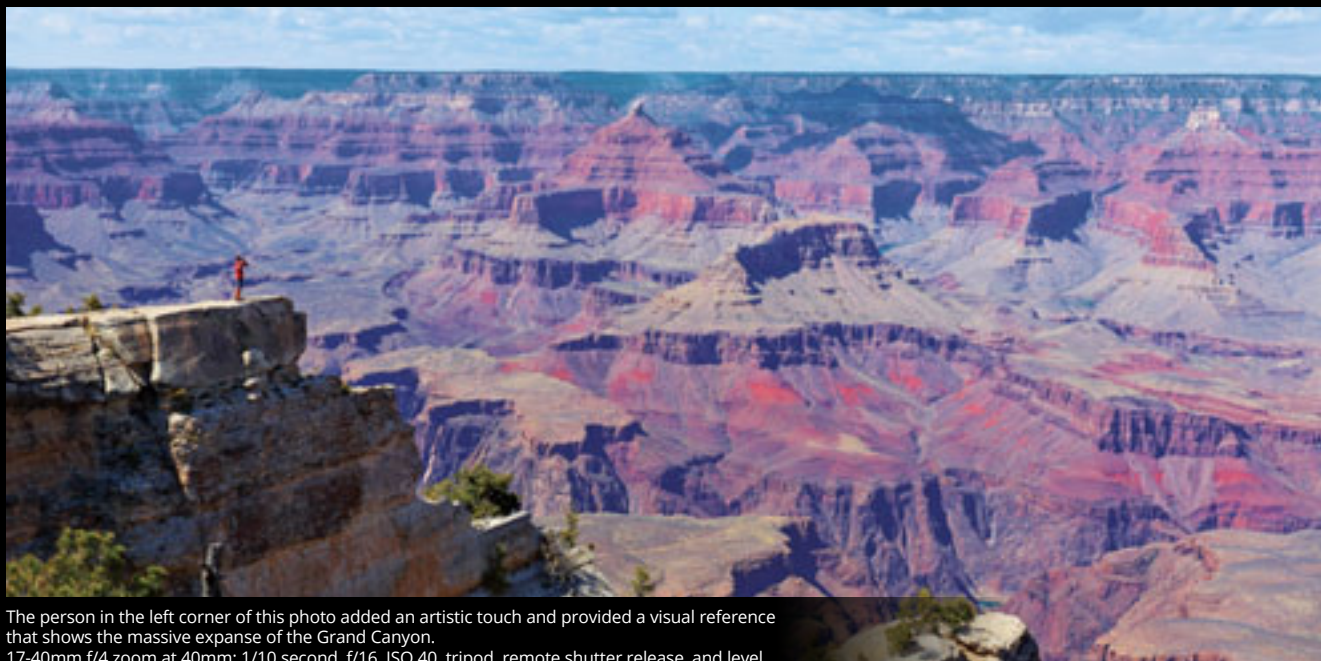
les techniques du succès (Landscape Photography: Techniques for Success)" published in September 2013, also by Éditions Daniel Dupont.

Daniel's previous books include: "Les oiseaux du jardin (Birds of the Garden)" published in October 2011, published by Éditions Daniel Dupont, "La photo d'oiseaux : conseils et astuces d'un professionnel (Bird Photography: Professional Tips and Techniques)" published in 2007 by Éditions Michel Quintin and "Portraits d'oiseaux du Québec (Portraits of the Birds of Quebec)" published in 2005 by Éditions Michel Quintin.

Since 2006, Daniel has authored the column "behind the lens" published in "Québec Oiseaux". He also wrote a column dealing with bird photography that was published in the Quebec magazine "Photo Solution".

For several years, Daniel has led workshops for photo enthusiasts in Quebec, New Brunswick, Ontario, Arizona, California, Florida and Texas. Since 2012, the workshops have expanded to include landscape and photographic theories and techniques. Several workshops were added in 2013, notably in the Gaspé region in the Spring and Yellowstone in Autumn.

For more information, and a wonderful array of Daniel's wildlife and landscape images, please visit the website at www.danieldupont.ca/



The person in the left corner of this photo added an artistic touch and provided a visual reference that shows the massive expanse of the Grand Canyon.
17-40mm f/4 zoom at 40mm; 1/10 second, f/16, ISO 40, tripod, remote shutter release, and level.



It is important to resist changing lenses after entering to Antelope Canyon. According to weather conditions, the air can be loaded with dust and sand. The dust suspended in the air helps to illustrate the sun's rays, but the dust is very invasive for camera gear.



Little blue heron – The reaction time is essential to grasp the brilliance of water created by this little blue heron trying to capture its' prey. 600mm f/4 + 2x teleconverter; 1/1250 second, f/5.6, ISO 500, tripod, flash and Better Beamer.



Male Ruby-throated Hummingbird – To be able to freeze the wings of the male Ruby-throated Hummingbird, I used the remote flash technique. It is the short flash duration that freezes the rapidly beating wings. 600mm f/4; 1/250 second, f/14, ISO 200, tripod, 5 flashes.



Male White-breasted Nuthatch – I have always preferred coloured backgrounds to achieve a more artistic rendering. The colours of fall provide a good contrast with this White-breasted Nuthatch. 600mm f/4 + 1.4x teleconverter; 1/1000 second, f/8, ISO 400, tripod, flash and Better Beamer.



Long-tailed Duck – The Long-tailed Duck is a generally fierce sea duck, I photographed it in the Toronto area where the flocks winter in large numbers. 600mm f/4 + 1.4x teleconverter; 1/1600 second, f/6.3, ISO 400, tripod.



Male Canvasbacks – The Canvasback is a bird native to the Canadian and American West. The flight of diving ducks is difficult to capture, but still spectacular. 600mm f/4 + 1.4x teleconverter; 1/2000 second, f/8, ISO 400, tripod.



Perspectives

BY KRISTIAN BOGNER

TRAVEL PHOTOGRAPHY TIPS FOR IMAGES THAT ROCK!

Whether I am travelling on a month-long expedition or a two-day trek in the mountains, there are many factors that can make or break your photo trip. Here are some tips on what to pack and photographic insights to help you achieve outstanding travel images.

Think Ahead

If you have a travel itinerary, take a few moments to go over it from a photographic perspective. Think about the kind of images you would like to shoot and visualize the final images on your wall. Then think about the gear you will need to achieve your vision.

Packing the Right Gear for the Trip

It is always a trade-off between having all the gear you want to bring, and what you will actually be able to carry with you. Personally, I always end up taking a little bit more than I need, and I lug it around just to make sure that I am covered for any photo op that presents itself.

The main camera body you bring should be one that feels right in your hands, and the camera that you are most comfortable with. Take the time to play with settings and read the manual before you go on a big trip so that you will be ready when that incredible shot comes into your viewfinder. When selecting a good travel camera, I would suggest one with good high ISO capabilities so you can capture great images in low light. This is essential if you want to capture hand-held sunrise/sunset images, and when you have to shoot in low-light locations where a tripod is not permitted. You might also consider bringing a smaller backup camera, or even a phone camera—just in case something goes wrong. Zoom lenses can cover a range of focal lengths and are a great choice for travel, especially if they have vibration reduction capabilities. The zoom lenses give you more composition options, and avoiding lens changes reduces the chance of getting dust on your digital sensor which can be frustrating when you are on the go.

Old Woman Spinning

I photographed this wonderful old woman with the new Nikon D4s. I was testing the Auto ISO feature in relatively low light, and achieved incredibly low grain at 5600 ISO. Nikon D4s, VR 80-400mm f/4.5-5.6G lens, f/6.3, 1/500 second, -0.7 EV, Auto ISO 5600.

Bio

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





Bring a Tripod

If you can bring a travel tripod like the compact lightweight and versatile carbon fibre models, you open up another realm of possibilities. From time lapse images to long exposures that record movement in waves, star trails, and a range of night subjects, the tripod is essential for low light photography and light painting. Even though a tripod can be frustrating to lug around, it can be a very necessary tool for getting outstanding travel images.

If you plan on shooting exposures longer than 30 seconds, it is a good idea to use a wired or wireless remote shutter release to eliminate vibration. I always carry Nikon's MC-36 Remote Cord, and I use it whenever I set the shutter for long exposures. I also recommend packing a headlamp or flash-light if you are doing night shots. You can use it for some fun light painting, setting your focus distance, and finding your gear after a night shoot.

Lighting on the Go

A simple round collapsible silver/white reflector can be a great asset if you plan on shooting portraits, and it is a great way to add light for macro photography. A reflector is a very light weight addition to your gear, and you can get them in all siz-



Rooster on the Roof – As I walked through the amazing stone architecture in this village in Nepal, I came across this very colourful rooster, and photographed it with my Nikon D4s and VR 80-400mm f/4.5-5.6G lens, shooting at f/6.3, 1/500 second at ISO 500.

es. I would suggest that you choose the largest reflector that can fold to fit into your camera bag. The easy travel tip for using a reflector is to ask someone to hold the reflector at about 45 degrees from the camera angle, and point it to redirect sunlight onto the subject. This usually makes for a beautiful portrait light source.

I always pack a flash and I use it in daylight to fill in the shadows cast on my subjects. For this fill-flash technique I recommend setting the flash output to about -2EV so that it fills in the shadow, but doesn't overpower it. With my Nikon SB-910 flash I usually keep the bulb diffuser on it to soften the light source. You can even use your flash to bounce light off your reflector for some more directional lighting.

Pick Your Pack

One of my main concerns when travelling is keeping my gear safe and protected while giving me the most functionality and comfort. It is worth investing in a good camera bag or backpack. My new favourite bag is a trekking-backpack design with all-weather features and it is the maximum size that qualifies as carry-on luggage on an aircraft. Recently, I was trekking and biking through Nepal and I had to carry all my gear on my back for long days of activity. The photo backpack was amazingly comfortable and functional. It even had a built-in hydration system. Make sure that your pack fits your back properly and has a waist belt to take the pressure off your back and balance it around your hips.

Colourful Thailand

I hired a private boat to get out to some beautiful islands early in the morning to get this colourful image. My camera picture control settings were cranked up to "full saturation" for this image, shot with the Nikon D4s, 24-70mm f/2.8G lens, f/9 at 1/320 second, Auto ISO 125.



Secure your Gear

I recommend bringing a locking wide climbing carabiner, so that you can clip your pack to things to protect it from a quick grab theft. This is just a quick deterrent, but it has served me on all of my trips so far. You can also get a palm sized retractable lock. Another thing I always pack is a Seal Line Dry Sack that I can sling over my shoulder—I put my SLR and lens in the Dry Sack if it is raining and I want to keep the camera dry but still have really quick access to it.

Power to Go

Always bring at least one extra battery and an extra battery charger if you have one, just in case. You may run into voltage issues at some point on your trip, so plan ahead and bring a suitable plug adapter. If your trip includes a lot of driving time I would definitely invest in a car charger, this has saved me many times when my assignments took me to remote destinations that had very limited or unreliable power.

Remember the Memory Cards!

Bring enough storage. There is nothing more frustrating than running out of storage when you are only half way through your trip! I usually bring a laptop

and a backup external hard drive that I put in a waterproof Pelican box, but if you don't want to bring a laptop, make sure you buy extra memory cards for your trip. Even if they are cheaper or slower cards, you won't regret the purchase if it gives you the freedom to shoot without the worry of running out of space.

Keep it Clean!

Finally, I recommend bringing a small emergency sensor cleaning kit just in case you get a big piece of dust on your sensor and it starts showing up in all of your images. I use Visible Dust V-swabs and their VDust Plus cleaning liquid. There are many instructional videos you can watch to learn how to clean your sensor—it is not difficult, but it helps to have a steady hand and a gentle touch.

Make Each Day Count

The best time to shoot is usually when the light is low and pleasing—these are the golden times around sunrise and sunset. Set your alarm and get outside before sunrise to be ready for the ideal moment. The warm light on buildings and landscapes, and the images of the world waking up can make for magical photographs. Go for a walk through the streets of a village and see what you find. If you are not an early riser, you can always head back to bed after capturing an hour of the sweet light.

When you are travelling with a group it can sometimes be tough to stop and get outstanding images. Always look for good locations for photo opportunities. Try to find a spot with a good vantage point, particularly around sunset, so that you can be near your group but still capture that amazing light. Show your images to the others—when they get involved and see that they are included in the photos, they will be more patient as you take the time to line up the perfect shots. You



Tigers in Battle

I photographed these playful tigers sparring at a Tiger Monastery in Thailand with my Nikon 800E with VR 80-400mm f/4.5-5.6G lens, shooting at f/7.1, 1/400 second at Auto ISO 560. I used all of the 400mm reach of the Nikon zoom lens to get close to the action.



might even find them to be receptive when you ask them to help with some evening light painting.

Take time to experiment. Be creative with different camera angles, settings and techniques. Use this time to expand your technique toolkit. Take a few test shots using different white balance settings, and try adjusting your in-camera saturation and picture controls to add extra sizzle to your images. Shoot some artistic black and white images of selected subjects, especially people, using the monochrome RAW setting. Remember that if you shoot RAW you can always go back to colour with software after the shoot. If you shoot JPEG, remember to switch back to colour after you experiment with the monochrome settings!

Be Considerate

If you see an interesting person, don't be shy to ask for permission to photograph them. Do this in a playful manner—usually a simple nod as you point to your camera will do the trick. You will either receive a nod or they will strike a pose in response, or they will wave their arms or run away. If you photograph a person and they hold out their hand to ask for money it can be a difficult situation. After many years of seeing how this money transfer can ruin a village and cause people—especially children—to beg for money instead of pursuing their dreams and lives, I generally don't give money, but I always take the time to show them the image and build a connection or bridge with them. Sometimes I do slideshows for the villages in evenings or send prints to my subjects. I always try to honour my subjects and reflect back to them their beauty and how I see them. In the very rare event that a person wants money and is upset for any reason, I will show them the camera as I delete the photograph. So that's the worst thing that could happen which isn't a big issue. On a trip you can generally make some amazing connections with the people you photograph.



Golden Mountain

The early bird catches the great sunrise image! I used "shade" white balance setting to enhance the morning light falling on this mountain in Nepal. Nikon D4s, VR 80-400mm f/4.5-5.6G lens, f/8 at 1/320 second, ISO 250.

When shooting something amazing I sometimes get very intense on getting a perfect shot. I have even had people say to me that I have been so focused on taking a photo that I missed the moment. However I believe that when I am looking through the lens, I am just witnessing the moment from the perspective of my camera. In my mind, I am experiencing the moment and creating it at the same time. Remember, the more energy you devote to creating an image, the better it will be. Listen to your instincts and trust them, take a few risks and observe the visual rewards that follow.

Finally, take a few moments every night to flip through your images from the day. Evaluate your exposure, zoom in and check your focus. Make mental

notes on what worked and what didn't. Delete bad images as you go through the files, especially if your storage is limited. Make sure you put your batteries on charge in the evening, backup your images, and do a quick lens cleaning so you will be good to go for the morning.

Challenge yourself to come back with some exceptional images from your trip. Think about the people you will share your images with, and let that fuel your passion.

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

Happy Man

While walking through the streets of Nepal I found this great subject - I took a picture and showed him the image on the back of my camera, and he rewarded me with a big smile. I reduced the contrast in my camera's picture control settings to soften the image. Nikon D4s, VR 80-400mm f/4.5-5.6G lens, f/5.6 at 1/500 second, -0.3 EV at Auto ISO 1100.






Shooting Tips
BY MICHAEL DEFREITAS

MAKING LANDSCAPES POP

Take your landscape photography to the next level by adding drama and scale.



Scenic landscapes in the Swiss Alps.
14mm, f/18, 1/200 second, ISO 200.



As I rode the gondola up to the 3,000-metre summit of Diavolezza, much of the valley was still in morning shadow. The towering, jagged peaks that circled me seemed to pierce the crisp, clear June sky. Few countries offer more stunning alpine landscapes than Switzerland.

I wanted to capture the dramatic landscape, so when I reached the summit, I hiked through slippery spring snow up to a vantage point on a nearby ridge, high above the Pers and Morteratsch glaciers. Across the wide glacial valley, deep snow blanketed the 4,000-metre slopes of the Bernina Massif with its signature peaks, Piz Palü and Piz Bernina - a breathtaking panorama.

I set up my tripod and snapped away. But after reviewing my first few shots on the camera LCD, I realized that they didn't capture the scale and intensity of the scene. So I signaled two of my travelling companions to stand near the edge of the ridge, and framed them facing the towering peaks. By including a familiar reference element (the people), I added a sense of scale to the landscape.

Sweeping panoramas of valleys, peaks, rivers, sunsets, etc. are the most photographed and disappointing travel subjects. Each year, I review thousands of pretty landscape pictures that lack the one or two elements that could transform them from simple to stunning. Luckily, this is easy to correct.

Many traditional landscape shots look ordinary because photographers forget to add elements that trigger certain emotions. Typically, the more spectacular the landscape, the less likely it will be that photographers will add an element to make the image even more dramatic. They miss the opportunity to transfer their feelings into the image, instead relying solely on the magnificent scenery to pull off the shot.



The Bernina Massif with its signature peaks, Piz Palù and Piz Bernina, Switzerland. 31mm, f/20, 1/250 second, ISO 200.

Make your Landscapes POP!

One of the easiest ways to improve a landscape is to add foreground or a foreground element or prop to the scene. Props, when used correctly, help to convey emotions like scale, adventure or sense of place into a landscape image. Our eyes see in 3-D so it's easy for us to drool over a magnificent landscape. Unfortunately, cameras only record scenes in 2-D.

I included the two girls in my photo to add depth and scale to the grandeur of the Alps. I was careful to photograph them from a position above and some distance away so they appeared small and didn't compete with the soaring mountains. It is important that your foreground elements don't overpower the scene, unless that is your intention.

A few days after shooting atop the Diavolezza, I was breathing the thin air at the summit of the Gornergrat in Switzerland's Zermatt region. The jagged 4,000-metre peaks seemed to float on a sea of clouds layering the glacial valley. I framed the scene



The Bernina Massif, with a photographer in the frame to add a sense of scale. 24mm, f/16, 1/250 second, ISO 200.

vertically with a rocky outcropping in the foreground. By itself it was a wonderful composition, but I felt the scene lacked the drama it deserved.

I recruited a stranger to model for me in exchange for a copy of the final image. I handed him one of my cameras and positioned him at the edge of the outcropping, posed as if he was taking a picture. The final image not only conveyed scale and a sense of place, it also shouted danger and adventure.

Instead of just pointing your camera and shooting pretty pictures, why not try these techniques to help you inject a little drama and emotion into your landscapes.

Wading flamingo at sunset, Atacama Desert, Chile. 200mm, f/9, 1/200 second, ISO 200.



GEAR UP

Sometimes the sky doesn't cooperate when shooting landscapes. White or bright skies can ruin landscapes. Sure, you can use image processing software like Adobe Elements or Photoshop to help correct the sky, but it is much easier and more effective to use a graduated filter in front your lens. The coated/coloured part of the filter alters the sky without altering other parts of the scene. Cokin offers a wide selection of coloured and neutral density graduated filters (\$40-\$60.)



Hoodoos and pine trees in Bryce Canyon National Park, Utah. 14mm, f/9, 1/100 second, ISO 200.

Coastal mountains of Alaska's inside passage. 200mm, f/4, 1/500 second, ISO 200.



Monument Valley Navajo Tribal Park, Utah. 38mm, f/13, 1/8 second, ISO 200.

PRO TIPS For Better landscapes

- Familiar foreground elements such as people, plants, houses, etc. work best.
- Although most landscapes are shot with the sun behind you, don't be afraid to experiment with sidelight or silhouettes.
- When shooting water reflection landscapes, always place the dividing line a third of the way down from the top or up from the bottom of the frame.
- Use a tripod when possible so you can shoot at an aperture that delivers the greatest depth of field. It's also handy if there's no one around and you need to get into the shot yourself. Use the camera's self-timer.
- Try to shoot landscapes in the early morning or late afternoon for warmer light and more detail.
- Although most landscapes work better as horizontals, try to shoot some vertical.

Fishing boats in Malpeque Harbour, PEI. 95mm, f/9, 1/160 second, ISO 200.





CANADIAN  ANGLES
BY MICHELLE VALBERG

SWIMMING WITH WHALES

There are places on this planet where magic happens. Places where creatures briefly congregate in dynamic, amazing, migrating communities to breed, feed or rest. And sometimes, amidst those remote locations, humans can witness nature unfettered.



A curious Humpback calf comes in for a closer view of the underwater visitors. Photographed with a Nikon D7000 and 10-16mm lens in an Aquatica housing.

Bio

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

This past winter, the magic appeared for me in Silver Bank National Park, 10 hours by ship from Puerto Plata in the Dominican Republic. There, I had the opportunity to get up close and personal with 16 metre-long, 50 ton creatures. It was a dream come true... jumping into the ocean knowing that there were humpback whales just a few feet below the surface. To photograph and swim with the whales in their underwater realm was undeniably a career highlight. Spending a week experiencing both topside and soft-in-water-encounters with North Atlantic humpback whales was magical and extraordinary.

The adventure started when I was invited to join a group going to Silver Bank in mid-February. We were going to photograph migrating humpback whales in this protected area full of shallow waters and numerous coral reefs. The

whales go to Silver Bank to calf and mate. They don't eat during this short but productive visit, and there is a flurry of activity that happens in these waters.

I was hooked on underwater photography after my swim with narwhals in the Arctic Ocean a few years back, so I invested in an underwater housing unit. I chose an Aquatica system because of its reliability and excellent reputation, and it is a point of pride that they are made in Canada. Aquatica crafts systems that precisely fit my Nikon cameras.

Despite having been a water baby and swimming before I could walk, my love of the water didn't mean that this would be an easy journey. Learning to scuba dive and take underwater photos at the same time is double the pressure.

Those lucky enough to visit the Silver Bank are treated to an other-worldly experience. Whales have always fascinated me, and swimming with them left me shrouded in euphoria. When you have an intimate encounter with animals in their own environment, there is something special and somewhat inexplicable that happens. It feels like there is no one else in the world except for you and that animal. Eye to eye, you feel connected. Perhaps it is a bit intimidating, too, since you feel vulnerable and maybe a bit scared. There are many emotions that emerge and immerse you in this other world, full of wonder and might.

On this Silver Bank adventure, our "mother ship" was the M/V Turks & Caicos Explorer II and twice daily we snorkeled off our tenders. Our encounters were non-aggressive and passive as we floated at the surface and waited for these treasured encounters. Snorkelling allowed me to get more practice with my underwater system without worrying about critical factors like air, pressure and time. I was also fortunate to be travelling with expert divers and underwater photographers and videographers. It was a tremendous opportunity to learn from the best.

And learn I did. Although I have been a professional photographer for over 25 years and I have taken millions of photos throughout my career, on this trip, I was an underwater photography novice. To be honest, I was humbled. My arms were open to all the learning possible in my short week. Vowing to learn all that I could, I was determined and hopeful of getting amazing photos.

We experienced whales every day, both topside and underwater. We watched beautiful moments between moms and calves, fast-paced rowdy groups of males competing for the position next to the female in estrous, breaching behavior, remarkable tail lobbing, logging and rolling.



I used clamps to attach the Nikon AW1 underwater/shockproof camera on top of the housing to capture some video. We were within a few feet of these amazing creatures. Photo by Thomas Lennartz



The surface activity was plentiful and very exciting. Nikon D4 and 70-200mm lens.

Right off our "mother" ship on the first morning, we had a wonderful display of breaching activity by Mom and calf. Photographed with a Nikon D4 and 200-400mm lens. It was important to leave your camera equipment on the back deck to avoid fogging going from air conditioning to hot humid weather.

Not surprisingly, I took 8,000 photos. I used a Nikon D7000 with a 14-24mm lens in the underwater housing. I attached the Nikon AW1 camera to my housing with clamps so I could also do video. The AW1 is the first waterproof, shock-proof, freeze-proof advanced camera with interchangeable lenses. For the topside images, I used the Nikon D4 with a 70-200mm lens. When we were on the main ship, I would keep my Nikon D800 with a 200-400mm lens outside (to avoid fogging going from air conditioning to humid hot air) to be ready for any action close by.

On our first morning out on our tenders, we encountered a very accepting mother whale with her two- to three-week old male calf. The calf was curious and moved away from its mom and swam in our direction. Within seconds, this calf

was less than a metre away from me. He checked me out before swimming back to his mother. It was a moment I will never forget and a moment I was thrilled to capture. The excitement was immeasurable.

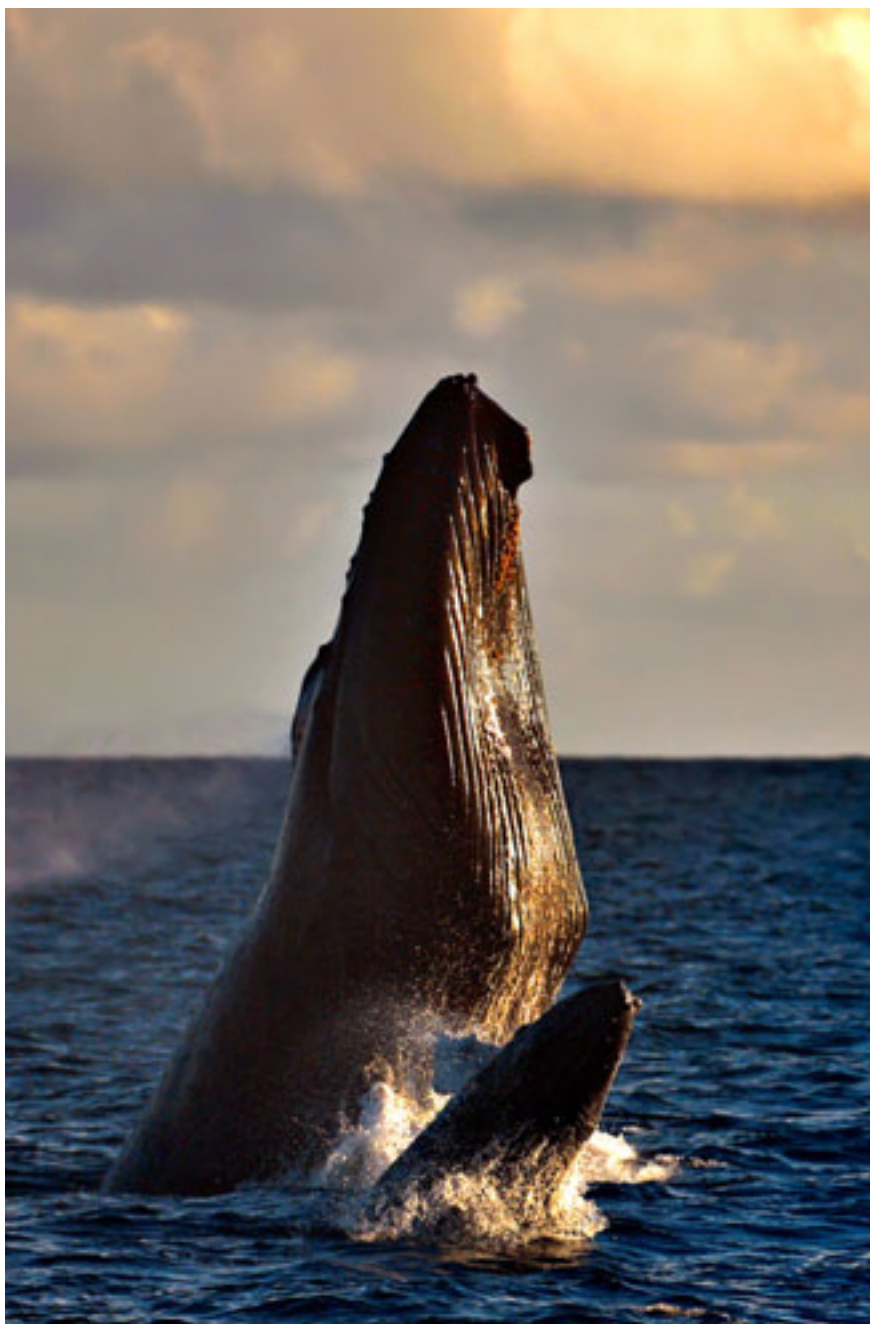
When our experienced staff approached a whale, they would follow alongside to see if the creature would accept our presence. If they didn't stray or move off, when the mammals went below the surface, our main guide would dip into the ocean to see if it was time for us to get in. The whales will often go below the surface to rest and, in fact, they turn off half their brain to sleep. They are aware of their visitors and surroundings and they will surface when they need to breathe. Every move they made was relaxed – they really are gentle giants. It was fascinating to watch them peacefully rest beneath us and then gradually drift up to the surface, just a few metres away.


Given the wind and choppy water, underwater visibility was a challenge at times. Focusing was difficult as the lens would try to focus on the small particles in the water. Trying to stay calm during all the excitement was a task too. During a rowdy group encounter, four energetic males pursuing a female surrounded us and we found ourselves in the middle of the action. They were everywhere, in front, behind, and under us. As they surfaced, we had to turn our bodies away to avoid being blasted by incoming phlegm from their spouts. Let's just say my cameras needed to be well cleaned after this trip.

Spending days on the tenders and nights on the ship we captured the action of the massive, magnificent and awe-inspiring beasts. I vibrated at a completely different frequency after experiencing the humpbacks underwater. Learning a new photographic technique made me appreciate my craft more and triggered an even greater desire to become a better underwater photographer.

We never knew what would happen next. The anticipation was a thrill and it definitely exercised my photo mind and body. We had to be ready for anything. I made many mistakes - but I also recognized there is always more to learn – especially when you leave your comfort zone.

I can't wait to return to the Silver Bank.





**“
Jump in now...
Make sure you don't flap
your fins on the surface,
you'll scare the whales.
”**

Capturing the breaching whales was pure magic – it was a delight to capture them in the beautiful light and in various movements above water as well as underwater. I made sure my second camera was always ready for the impending action. Nikon D4 and 70-200mm lens.

CASUAL PORTRAITS

Bernard Brault

The Assignment: Capture a portrait in a short period of time in a corridor at Radio-Canada. A little more than 4 minutes were available between the first and the last picture!

The Concept: My concept was to capture the radiant personality of Véronic Dicaire - a top-rated entertainer and singer whose impressions pay tribute to popular female singers at her unique concerts in Las Vegas.

Staging the Shot: I arrived 20 minutes before the photo shoot. As the photo had to be taken near the main entrance, I had to pick a place quickly. I installed my two Nikon SB-800 flash on tripods. The main flash was in an Aurora Firefly Beauty Box. The second flash was equipped with a small snoot to illuminate the wall.

Equipment: Nikon D4; Zoom Nikon 70-200mm f/2,8; I shot at 1/160 second at f/4, ISO100. The two flashes were in manual mode at 1/8 power, and fired with Pocket Wizards.

Technique: I took about 40 pictures and I selected the last one—I knew I had beautiful pictures because Véronic Dicaire is very photogenic and accustomed to photo shoots.

Post Processing: It was 9:22 p.m. when this shot photographed in RAW. Time to return home to edit!

Once the images were downloaded into my MacBook Pro, I opened the picture with Adobe Bridge CS5 and Photoshop CS5. Then, I post-processed the image with Perfect Photo Suite 8 software. I added the information in Photo Mechanic 5, and the picture was ready to send to La Presse. The deadline was 10:30 p.m.

The Result: The picture fulfilled the expectations of the newspaper photo editor, and the photo was published on the front page of the performing arts section in the morning edition. As a La Presse photographer for over 30 years, I often have to work quickly and efficiently. It is at times like this that experience comes into play.

BERNARD BRAULT

A professional photographer for nearly 38 years, Bernard Brault captures emotion and movement through his photos. Bernard began his career as a sports photography specialist in 1976 at Le Courrier du Sud in the South Shore region of Montreal. Since 1984, he has been a staff photographer for La Presse, one of the largest daily newspapers in North America. In addition to sports photography, Bernard covers news, current events, entertainment, fashion, and travel, winning more than 250 citations for his work on five continents. Twice named NPAC Canadian Photographer of the Year, he is a 7-time recipient of the FPJQ Antoine Desilets Award.

For a wonderful array of visual images, please visit www.bernardbrault.com







Flash 101

BY FRANÇOIS DESROSIERS

PORTRAITS WITH STUDIO FLASH



For the third article in our series on portrait techniques, I worked with a set of the new Metz Mecastudio BL-200 flashes. These are compact 200w/s units that run on 110V power, so you don't have to worry about batteries. The set included 2 flash heads, 2 light stands, 1 umbrella, a diffusion box, 2 sync cables and a case to carry everything—all for about the same price as a good hot shoe flash. In terms of power, this kit gives more than enough punch to make portraits at home or on location. Once again, I worked with our model, Marie-Ève, so that you can compare the photos with the results of previous Flash 101 tech features.

I must admit that I was pretty surprised at the compact size of the gear when I unpacked the flash kit. I immediately installed the units in my studio, and put the heads at my eye level, at an angle of approximately 45 degrees to the left and right of Marie-Eve. **(Photo A)** I adjusted the power of each flash head so that the light falling on my subject was as equal as possible from each flash—this takes a bit of experimentation because the flash with the umbrella has to be set for a higher output as some light is lost when you use an umbrella. This adjustment can be done very easily if you use a flash meter, like the Gossen Digisky featured in the last issue of PhotoNews.

The lighting effect in photo A is soft, but a little flat, without much contrast. I only had to look at my LCD screen to adjust my exposure—this can be achieved by changing the power setting on one or both flash units, or by moving the flash closer to, or farther away from the model. Bear in mind that if you keep the flash units at the same angle and height



relative to your subject, you can adjust the intensity of the light without altering the modelling effect.

This “soft” lighting technique can be your standard set-up. It produces a lighting style that is suitable when you have to photograph many different people one after the other, and work quickly. Wrinkles and skin blemishes do not appear stand out. This set-up, with two flashes at or above eye level, at 45 degrees to either side of your subject, also has the advantage of illuminating the background without the need for an additional flash head. To vary the brightness of the background, you need only move your subject closer or farther from the background, and expose the shot for the model, as always.

By changing the angle and height of the flashes just a bit, I can change the character of my photo. I always start by placing my main light, which in this case was the small light box. I put the main light on my left, closer to the model and at an angle of about 60 degrees, and just a little above her. In this way, I reproduced the effect of sunlight on a beautiful sunny afternoon. **(Photo B)** For the fill light, I put the umbrella next to me, set to produce about 1 f/stop less light. This called for a main light setting of about f/4 and a fill light setting of f/2.8. Note that the brick is now darker. We could say that this adjustment is possible thanks to the soft box, or because of it, depending on the desired effect. To work more freely, I installed a radio transmitter on my camera and flash.

I wanted to shoot some portraits with the wonderful exhibition of underwater photography by Jo-Ann Wilkins as a backdrop. I began by setting the





Bio

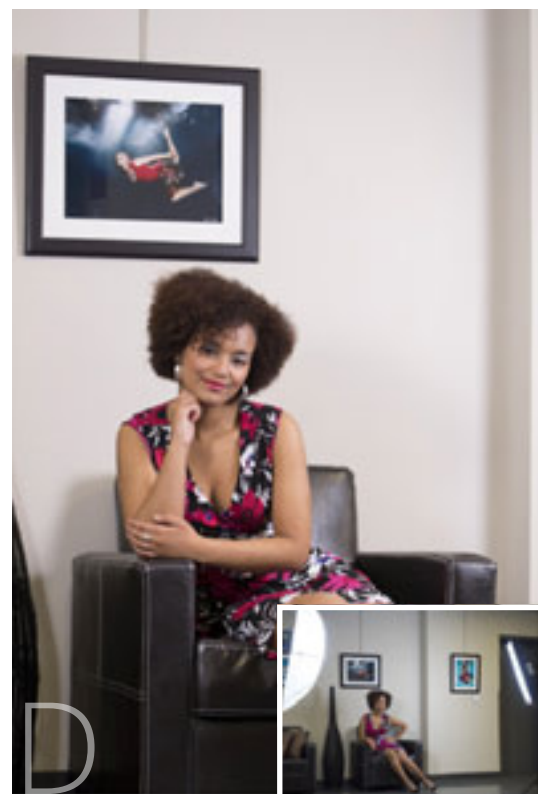
François DesRosiers is Director of Workshops at Lozeau, where he has worked since 1987. He specializes in portrait and infrared photography. His passion is to experiment and share the thrill of discovering new photographic techniques.

flash output to achieve the mood I wanted, namely creating a portrait within an interesting environment. At first, I took a picture with only the ambient light—no flash—at an exposure that produced a good image of the framed images on the gallery wall. **(Photo C)** I wanted to retain the “feel” of the gallery, and the background detail—this gave me the basic exposure settings of 1/20 second and f/4.5 at ISO 200. I could have easily increased my sensitivity to ISO 400 or even 800, but whenever possible, I like to stay with a low ISO setting. Once I had the light just right to show the pictures on the wall, I focused on the task of lighting Marie-Ève. This time, I adjusted the main light with the umbrella to f/4. Where was this light positioned? I wanted to have a back light to make a nice separation

and give volume, so I aimed the soft box flash from the back, making sure that I did not have the light in my frame. The result is that the shading on the wall seems to come from the ceiling and it is in the same direction over the entire photo, which is very important.

Using a tripod is essential for this type of photography. It assures good stability and accurate composition. Working with a relatively long focal length of 150mm, I avoid having distractions in my photos, like red exit signs, and I can place the flash units closer to the subject.

Shooting in the same location, I used very soft lighting to reproduce the effect of ceiling light. **(Photo D)** This is why we can see shadows in different directions. Having increased my speed to 1/50 second, I was able to neutralize the colour of the ceiling lights by letting the flash output slightly overpower the ambient light for a more neutral result. My ambient light reading was 1 f/stop under the exposure setting of my flash. I set my white balance to “flash”, 5500 Kelvin, to be sure that the colour balance of the principal light source, the flash, would



be correct. When you have a choice of colour balance settings, use the setting that corresponds to the stronger light source.

The big advantage of studio flash is the modelling light that allows you to see the effect your flash will have on your image. Powered by 110V current, you can be assured of the consistency of exposure throughout the shoot. I love the versatility of these flashes—you can vary the intensity of light by six f/stops, which is quite rare for units in this size and price range.

Finally, as this is a request that always comes up, I took a photo of Marie-Ève against a white background. **(Photo E)** For this type of lighting, I operate a little differently. I start with the background light. I wanted to have around f/8 as the final exposure, so I took a reading with a flash meter from the direction of my background light. I adjusted my flash in the umbrella to f/13 and took a new reading just behind my model, this time towards the background.

I wanted to be sure that the bounce light would be less than it was in my previous exposure. I took a photo at f/8, with only the backlight. The contrast was good, with not too much spill light on the subject. Then I turned my attention to the main light, the flash that was in the small soft box to my left. It gave me a reading of f/7.1, which was just about what I had expected. The result is a portrait with a beautiful white background, detail on the clothes and Marie-Ève, and everyone is happy.

With a little technique, lots of practice and dedication, beautiful subjects and the proper equipment, it is relatively easy to make a range of interesting and memorable portraits. The most important thing is to have fun and experiment.

Until next time—enjoy your flash photography!





BY **PETER K. BURIAN** FOR PHOTONEWS

COOL ACCESSORIES FOR SUMMER PHOTOGRAPHY



Although publications for photo enthusiasts often cover cameras and lenses in great detail, we don't always devote adequate space to accessories for outdoor enthusiasts. And especially from May to September, most photo hobbyists can be found outdoors, often combining their image-making with hiking, camping, fishing or boating. That's why I recently spent some time checking out a wide range of gear targeting the serious outdoor shooter.

Photo Backpack/Daypacks

For long trips into the field for nature, landscape or wildlife photography, a backpack with a full harness system is perfect for carrying gear with maximum comfort. There is a drawback with traditional models however: the pack must be laid on the ground when you want to access the contents. Fortunately, some of the latest packs offer greater versatility in this respect, including the two Vanguard series that offer other worthwhile amenities.

Sedona: Intended to evoke the rugged beauty of the Sedona region of Arizona, these packs are available in three sizes 41, 45, 51 (cm tall) in khaki, blue or black. All feature a ten point adjustment harness with a wide hip belt and a breathable suspension system for comfort on long treks. Initially configured as a case for photo equipment (bottom section) plus a daypack (top section) for carrying extra clothing, the Sedona allows for removing the padded insert that protects camera equipment. A rear entry main compartment ensures your gear is safe while in urban areas; quick entry is available by simply removing the straps and swinging the bag around while wearing the waist belt.



Vanguard Sedona 51BL



Vanguard Sedona 45BL

The exterior is made with rugged 400D and 210D Nylon and 900D Polyester; the zippers are well-sealed and there's a built-in rain cover. Features include a loop for a tripod or monopod, multiple accessory pockets, woven external straps for attaching clip-on accessories, a Hydration-ready pocket and integrated safety whistle.

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

Vanguard Reno 45OR



Reno: Smaller packs (in 41 or 45 size) for lighter duty use or for carrying less equipment, this series is equipped with a more modest but breathable ergonomic harness system with ten adjustment points. Made of the same materials as the Sedona, the Reno series also includes the same essential features: the two distinct compartments, a loop for holding a monopod, the rear access panel for security and a rain cover.

Vanguard Reno 45OR



Camera Support Accessories

Although image stabilizers are common in photo equipment, they do not totally replace the need for a stable platform for your camera. A rigid tripod remains a valuable asset when shooting in dark locations at a low ISO, when using a macro lens or a long telephoto, or when you need a long shutter speed for intentional blurring of motion. When you'll be hiking long distances, every gram of weight will count; then, a more portable monopod will be the preferred solution.

Sturdy Tripods: Compact and affordable, Vanguard's new Alta CA series with a magnesium alloy canopy and head consists of several models ranging from compact to moderately large. For use with telephoto lenses, I prefer the Alta CA 234AP which weighs a manageable 1.55kg — including the 3-way pan head with quick release system — but offers a full 5kg of capacity. Although it extends to 1.55 meters, it folds down to 56cm for great portability. (It's also sold as the CA234AGH with a more very convenient pistol grip ball head.) You'll find



Vanguard Alta-234AP



Vanguard Alta-234 AGH

quick-flip leg locks, a bubble level, an anti-shock ring to minimize vibration and individually adjustable leg angles for use on uneven terrain or for low level shooting.

If you want a beefier (and more expensive) tripod with 7kg capacity and extending to 1.65m but folding to 63cm, check out Vanguard's Alta Pro 253CT with three leg sections, three leg angles and quick half-twist locks. (I recommend adding the 45g magnesium BBH-100 ball head with 10kg capacity and many convenient features.) The leg tubes are made of carbon fibre for moderate weight at 1.6kg and for greater absorption of vibrations. The award-winning Multi Angle Centre Column provides total freedom to position your camera with 360 degrees of movement. Extras include a retractable weight hook, rubber feet with retractable spikes and a built-in bubble level.

Monopods: Vanguard makes several accessories of this type but my own preferred choice is the largest of the Espod series, the AM-263 with 5kg capacity and an extended height of 1.6 meters. Thanks to the four section design, it folds down to 66.5cm and weighs only 65g so it's quite suitable for attachment to a camera bag. Unlike some other monopods, the Espod is equipped with a lightweight tilt head. Benefits include aluminium alloy construction, quick-flip leg locks, a foam grip on the top leg section and a retractable spike.



Vanguard Alta Pro 253 CT



Vanguard Espod AM-263



Vanguard Espod AM-263



Doubled Barrelled Optics

Whenever photographers discuss their favourite accessories, one significant item is frequently overlooked. Binoculars, though not photo equipment per se, can be invaluable for scouting an area or searching out your subject. Vanguard makes many types but in my estimation, the Endeavor ED series — available in various nitrogen-charged and o-ring sealed models — offers the best combination of quality, value for the money and moderate size/weight thanks to the roof prism (straight tube) design using high-density BaK4 prisms.



Endeavor ED 8420

Endeavor ED 8420: These 8x42 binocs with a wide angle of view have received top overall scores in tests by Birdwatching.com and Birdwatcher's Digest. As the reviews indicate, "it's an open-bridge design with outstanding optics and ergonomics. It's slimmer and shorter than the others ... the armouring is a soft, textured, very grippy surface ... the diopter adjustment mechanism is neatly made and has a lock ... fast focus ... its 5.0 resolution score tied for top place" in spite of the modest price.

I was particularly impressed with the fully multi-coated Endeavor ED's optical features, including extra-low dispersion glass with V-Max Silver, Anti-reflection and P2 Phase coatings. These combine to provide an unusually bright, crisp, contrasty view of the scene. (Visit Vangaurdworld.ca for specifics on all Vanguard products.)

Other Outdoor Gear

Many photo hobbyists are also outdoor enthusiasts, who would benefit from various types of accessories to make outings more comfortable or for extra security. After checking out many recently, I decided that the following would be the essential extras I'd want while hiking or camping. More information on the following (and other innovative products) can be found at GreatGearYouNeed.com.

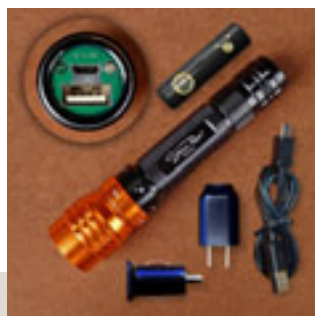
Survival Belt: Made of over 15 meters of incredibly strong parachute cord, this braided Stone River belt can be unravelled when you're in trouble in the wilderness. Since it can support up to 250 kg of weight, the cord can be used to build shelters, create a tourniquet, tie food in a tree to discourage scavengers, or to create a snare



Water Filter Bottle: Drinking Contaminated water can instantly ruin any outdoor excursion, making a purifier system essential. This Aquamira Water Bottle and Capsule Filter H2O from McNett includes a 650ml bottle with a replaceable carbon filter capsule with antimicrobial technology which can treat up to 378 litres of water, removing chlorine, odours and over 99.9% of *Cryptosporidium* and *Giardia*. Benefits include a BITE-ME™ valve for a high flow rates, a "No-Tip-To-Drink" design, an ultra-strong cap and a positive shut-off to prevent leaks.



Rugged Water-Resistant Flashlight: Whenever you're far from electric power, a rugged, water-resistant light source is essential. The well-sealed machined aluminium Stone River Adjustable Focus USB LED model would be a fine choice. You'll get three power levels (up to 500 Lumens) plus a Strobe feature; the beam can be adjusted from a wide flood to pinpoint. It's powered by a Lithium battery; two are in-



cluded in the kit. Recharge it from AC power, a computer or a vehicle's power port. The built-in USB port allows for charging a smartphone, GPS or other device while out in the field.

Camo Form: Many outdoor photographers appreciate the benefits of camouflage for their lenses, spotting scopes and tripods. Some camo products are messy or difficult to apply but there's no need for an adhesive with the stretchy McNett Camo Form or Camo Form LT (lightweight) wrap since it sticks to itself so there's no sticky residue when you remove it. When the fabric gets dirty or wet, simply remove, wash, let dry and re-apply.



Versatile Knives: Whenever camping, fishing or trekking, it's great to have a small lightweight knife that fits nicely into a small pocket such as the Stone River folding series with Zirconium oxide ceramic blades and carbon fibre handles. They stay sharp up to 12 times longer than steel and never rust. For the greatest versatility, I'd get the Two Blade Pocket Knife that adds a second blade made of incredibly strong titanium-coated stainless steel. The latter is ideal when great strength is a priority and its partially serrated edge provides a powerful cutting tool.



Adjustable Straps: Bungee and heavy ratchet straps are fine for tying heavy cargo to a vehicle but there's an innovative alternative for light duty use. Available in a variety of colours, the LYNX Hooks Sport Stretch Straps interlocking tie-down straps — fully adjustable from 48cm to 114 cm in length — are made with solid rubber, covered with weather-resistant woven polyester, attached to premium woven webbing and tough ABS hooks and quick-release buckles. Attach two or more LYNX hooks for extra length or link several together into a cluster for a cargo net that will securely hold just about anything to a canoe, kayak, backpack, fence or tree.





SPECIAL FEATURE

BY FRANCIS AUDET

CHASING THE ELUSIVE AURORA BOREALIS

There is nothing in the night sky that can rival the beauty and magic of the Northern Lights - the Aurora Borealis. Dancing above the horizon, they fascinate and challenge all who behold their majesty.

For those who live in rural areas, or travel through the Canadian wilderness, the Aurora Borealis is a spectacular sight, but when you live in a city, even a northern one, you may think that capturing the Northern Lights in your bank of images is impossible - but that is not the case.


I live a few kilometers north of Quebec City, where light pollution is a reality, and I often chase the elusive Aurora Borealis, with considerable success.

One of the first things to do if you want to capture this mystical light is to determine when they may occur, and what amount of Coronal Mass Ejection (CME) from the Sun is required at your latitude to trigger the phenomenon. Predicting the appearance of the Northern Lights is a passion for astronomers, who share their discoveries on the internet - to the benefit of photographers everywhere. You don't even have to be in the Northern hemisphere to see these celestial light shows - there is a southern hemisphere phenomenon - the Aurora Australis, also known as the Southern Polar Lights.

You do not have to be an astrophysicist to understand the Northern Lights. In basic terms, they consist of CMEs - massive bursts of solar wind ejected from the sun and released into the solar system. Now the Sun may release a CME, but this doesn't mean that the solar storm will be targeted towards our little planet. Websites like www.spaceweather.com monitor solar activity and if you sign up for more information they will send you alarms when you can expect CME to be visible. The intensity of the solar storm when it reaches Earth is defined by a scale known as the K-index (Kp). A larger number means a more important storm and a better chance of having Auroras. The higher

Bio

A master of exploiting natural light and optimizing the perspective for truly unique shots, Francis leads seminars and webinars on various type of nature-based photography. He recently published his first book, *Le Lac Saint-Charles, Perle de Québec*, which was recognized officially at the House of Commons, and has been widely acclaimed. For a stunning array of visual images, please visit www.FrancisAudet.com



the K-index, the more likely it is that the Aurora will be visible at lower latitudes. This site here tells you the Kp typically required for your region: <http://www.swpc.noaa.gov/Aurora/>.

Now let's say you have received a message that there is a solar storm (often referred to as a geo-magnetic storm) expected to reach Earth. Kp is good, time of arrival is during the night. Will you see the Aurora Borealis? Maybe. Only maybe. Other factors play into the equation. The Interplanetary magnetic field needs to allow the CME to enter the atmosphere. This is the Bz index, which can also be found at www.spaceweather.com. When a south pointing Bz CME event enters

the atmosphere there is a greater likelihood that Auroras will occur. When the Bz is pointing north, the chances of seeing the Northern Lights don't look good (but you never know). It is good to know that Bz can change quite rapidly, so a little bit of patience can pay off!

Final factors influencing the visibility of the Aurora Borealis include the presence of clouds of course, and the presence of the moon. A big bright full moon considerably lowers the chances of seeing a bright display of Northern Lights.

Even when all the factors discussed above are aligned, you can go out to chase the Aurora Borealis and not see anything... but a camera sensor at ISO 3200 with the shutter opened for 30-60 seconds gathers much more light and is much more sensitive than your eyes. So even if you don't see Auroras, if the conditions are theoretically good, point your camera north, include a few interesting foreground elements, do a manual focus on infinity, and keep your shutter open for several seconds.



For your first shot (**image 1**, page 59), expose more rather than less. This will tell you if there is something out there or not. If you see a trace of colour in the sky, then adjust your camera parameters - every situation is different, so there is no "golden rule" for setting the camera to capture the Aurora.

City light pollution will turn your sky and the aurora rusty red, this is caused by the sodium vapour street lamps. Most post processing software (I use Nikon Capture NX2) can automatically compensate for that red tinge. **Image 2** and **image 3** are two versions of the same photograph, as captured by the camera, and after post processing to compensate for the sodium vapour lamps.

Finally, a few words of wisdom:

- During the winter, you have longer nights, but the snow everywhere creates a much more luminous environment which is not ideal for aurora shooting, especially the very faint ones.
- During the summer, nights are pretty short if you live in northern cities.
- Try to plan your activity to coincide with satellite passages. The International Space Station (ISS) framed with an aurora is extremely beautiful, and its passage can be predicted very precisely if you visit this website: spaceflight1.nasa.gov/real-data/sightings/
- Firefly season, and Perseids season, can make a wonderful and lucky addition to an aurora shot.
- Finally, multiple exposures stacked together creates star trails and intensifies the aurora display on the final photo, as seen in the background image on the previous page.

Good luck, and remember, even if you don't see the Northern Lights, your camera might!





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“HOT STUFF!”



PHOTOnews reader Marian Dragiev captured the heat of the action at the motocross track, shooting with a Nikon D7000 and 18-55mm lens at 55mm, 1/800 second at f/5.6, ISO 450.

The PHOTOnews Challenge for Summer 2014 is “Hot Stuff!” – your assignment – to capture an image that conveys the concept in a range of interpretations – you may photograph friends and family enjoying summer activities, or capture items that are hot in terms of action, temperature, flavour, or colour. Feel free to interpret the theme in any creative way that is appropriate for family audiences – no suggestive or adult-only photos!

You may want to experiment with a variety of camera angles, lighting, special effects, or techniques. Images photographed in previous summer seasons are welcome.

To participate in the PHOTOnews Challenge, please visit our flickr® group at www.flickr.com/groups/photonewsgallery/ and click on the discussion thread titled “PHOTOnews Summer 2014 “Hot

Stuff Challenge”, where you will find additional details, as well as samples, suggestions, and technique tips.

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

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

Autumn Challenge Theme: Zooming Along
Winter Challenge Theme: Chill Out!
Spring Challenge Theme: Fresh

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

COMING IN THE NEXT ISSUE: AUTUMN 2014

The Autumn 2014 issue of PHOTOnews will feature a spectacular gallery of images from some of Canada's most accomplished photographers.

For in-depth information on the equipment and techniques featured in this issue, and for FREE access to our PHOTOnews Digital Edition archives, please visit www.photonews.ca.

Join us as we share our passion for photography - visit our flickr® group at www.flickr.com/groups/photonewsgallery/ where you can sign up to exchange ideas and display your favourite photographs – it's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

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

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VANGUARD

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

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

Capture clear, sharp images all the way to 600mm. With advanced optical technology, Ultrasonic Silent Drive autofocus and Vibration Compensation, our stylish new zoom can take you closer to the extraordinary.



Model A011

Di lens designed for digital APS-C and full-size SLR cameras, with lens hood.
Compatible mounts: Canon, Nikon, Sony*

*The Sony mount does not include VC, since Sony digital SLR bodies include built-in image stabilization functionality.

*The Sony lens is designated as "SP 150-600mm F/5-6.3 Di USD".

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