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PHOTO NEWS

VOLUME 31, NO.2 / SUMMER 2022 / $6.98



PORTFOLIO • JOSÉE TALBOT

Equine Images

Photo by Josée Talbot

MATHIEU DUPUIS
The Island of Eternal Spring

FIELD TESTS
Laowa 9mm F2.8 Zero-D
Tamron 35-150 F/2-2.8 Di III VXD
Laowa 85mm Ultra Macro 2:1

VIKTORIA HAACK
Using Filters for Visual Impact

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.

- Top panel quick access and rear panel full-access to camera gear
- Roomy front pocket for light layers and other personal items
- Microfiber-lined exterior pocket for today's plus-sized phones or sunglasses
- Customizable divider system maximizes photo carry with two cushioned pillows that shape to your gear for secure protection
- Tripod attachment on front secures a small or large tripod with deployable cup

www.thinktankphoto.ca

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



Summer Inspiration

This issue of PHOTO*News* covers a wide range of photographic genres, presented to inspire readers to explore the world from new and unique perspectives.

Our featured photographer, Josée Talbot, introduces readers to a stunning array of equine images, presented in the form of photographic art. Her insights into the posing, lighting, and post processing of these portraits provide an excellent opportunity for us to take our photography to a new level of creativity.

Our photo lifestyle specialist, Viktoria Haack, explains how she uses filters to enhance the impact of scenes in-camera, and why these simple and affordable additions to your kit can make a significant contribution to your creative efforts.

We asked Bernard Dery (a.k.a. Bernard Video) to describe how he uses the exceptional Laowa 9mm ultrawide lens to create spectacular timelapse videos – this is a technique that is rarely attempted by photo enthusiasts, and a fascinating way to present your work.

In a departure from his usual "destinations" theme, Dr. Wayne Lynch focused on floral displays, photographed from interesting perspectives. Whether you travel within your own community, or across the globe, Wayne's tips can bring new life to your photographic endeavours.

Last issue, we asked Peter Dulis, our printing specialist, to inspire readers to discover the abstract world of architectural images. In this issue, Peter explains how to create giclee prints – producing gallery calibre displays that will increase the "wow factor" of your photographic art.

As we begin to enjoy the return to a post-pandemic level of freedom to travel, we asked Mathieu Dupuis to take us on a voyage to Madeira, the "Island of Eternal Spring," where spectacular scenes create memories to last a lifetime.

All this, and more, in this issue of Canada's #1 photo enthusiast magazine – so grab your camera and get ready to expand your creative horizons–it's going to be a spectacular summer!

If this is your first encounter with PHOTO*News*, please visit our website at **www.photonews.ca** where you will find our archive of digital editions, available in both French and English editions, and a wealth of information on a wide range of photographic topics. At the website, you will be able to sign up for our FREE PHOTO*News* FLASH newsletter, which we produce 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 return to in-person shopping, please support 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.

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

PHOTO*News* Volume 31, Number 2 / SUMMER 2022

ON THE COVER : Lady For Ever - Photo by Josée Talbot. Lady For Ever, an Oldenburg mare imported from Germany, owned by Ferme des Coteaux. "The subject was standing inside the arena, and I was outside to get the black background in camera." Canon 7D Mark II, 70-200 f/2.8L IS II, at 88mm, 1/1600 second, f/4.5, ISO 800.

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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.

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VIKTORIA HAACK Originally from the UK and a resident of BC, Canada since 2007, Viktoria is heavily influenced by the beautiful environment that surrounds her. "My work covers the fields of landscape, portrait, wedding, event, promotion, editorial, stock and photography education; allowing me to stay creative and excited about the projects I undertake." For a visual tour of Viktoria's work, please visit **www.viktoriahaack-photography.ca**

BERNARD DERY, known to his friends as "BernardVideo", specializes in time lapse videos, drone footage, 360 images, tourism and landscape photos. To view a selection of images and videos by BernardVideo please visit: **www.youtube.com/BernardVideo** Facebook: **www.facebook.com/bernard.dery**



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TIPA WORLD AWARDS 2022

Light Blaster



The revolutionary new Light Blaster is an image projector and optical snoot that uses one of your DSLR lenses and either a speedlight or studio flash to project images or shapes at just the right moment, creating spectacular backgrounds in a wide range of environments!

Light Blaster can project shapes from gobos or images from slides onto a wall or studio backdrop. Project light patterns through gobos, either onto your subject or onto the background. Dig out your old slide trays and carousels to resurrect your parents' slides to create unique backgrounds. You can expand your creativity by shooting in-camera double exposures or by projecting your slides over other subjects.

There are four Light Blaster Creative Kits available. If you can print on slides or transparencies, you can make your own slides. You can also use any Rosco e-sized gobo using a 3D-printed adapter.

Light Blaster fits Canon EF lenses and an optional kit is available for Nikon F lenses. You could use any lens adapted to Canon EF mount – there are no electronics.

Let your creativity run wild - experiment with different focal lengths and apertures to control the effects. The possibilities are endless!

For more information, please visit **tethertools.ca/spiffy-gear-light-blaster/**

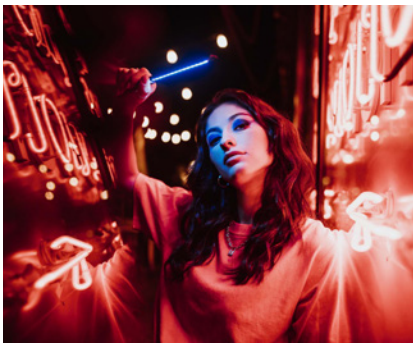


Lens and speedlight not included.





KYU-6 Wearable Light Band



The first cinematic quality wearable light, the KYU-6 is a robust and splash-proof device ideal for lighting small spaces and difficult places. Very small and lightweight, it wraps, and has a magnet mount.

The LED light band has a true CRI of 95 and is available in bi-colour 2700°K/6500°K and full RGB versions. The integrated battery runs for at least an hour, and the KYU-6 can by powered by USB for continuous use.

The KYU-6 can also be used as a key light for small subjects. You can stack several units for increased output. Cinematographers appreciate the controllable and clean light, plus the ability to mount it almost anywhere. Perfect accent lighting is now achievable!

The versatile KYU-6 provides lighting capabilities and light quality and control, making it ideal for vloggers, videographers, and photographers.

For more information, please visit **tethertools.ca/spiffy-gear-kyu-6-and-light-blaster/**



H&Y Black Mist Filters

Amplis Foto, Canadian distributor of H&Y Filters, has announced the availability of the new H&Y Black Mist Filters Series of special-effects filters that reduce highlights and slightly lower the scene's overall contrast. The Black Mist filter creates a diffusion effect and adds a softer feel to the image. It also creates a `halo´ effect over light sources.

Widely used for cinematography effects, as well as for portraiture, the Black Mist filters create a soft, light, `pastel´ effect that reduces highlights while preserving the contrast level of the overall image. The H&Y Revoring Black Mist filters are available in your selection of 1/8, 1/4, and 1/2 grades.

The unique Revoring mount is available in two adjustable sizes, to fit filter threads in the 46-62mm and 67-82mm size range. The Magnetic Black Mist filter is designed to work with the Revoring, even when fitted with VND and CPL 67-82mm/46-62mm filters.





Cinematographers applaud the Black Mist filter for its `dreamy´ special effect. Portrait photographers use the Black Mist filter to reduce wrinkles and blemishes on human faces.

The H&Y Black Mist filters provide the convenience of working as part of the Revoring magnetic filter system. The unique Revoring mount features unique self-retracting blade technology with threaded ends to secure on the front of your lens. The Revoring threads are designed to overlap, completely removing any possibility of light leaks. Manufactured from architectural grade aluminum, the Revoring mount is both lightweight and tough, with anodized finish to protect the ring from corrosion when shooting outside in unpredicted elements.

One adjustable Revoring can facilitate using a single Black Mist filter on several lenses with different filter mount sizes, resulting in substantial savings for the photographer, as well as speeding up the filter attachment process thanks to the magnetic mount.

For more information, please visit **hyfilters.ca/product/black-mist-magnetic-clip-on-filter-for-revoring/**



New from TetherTools



TetherTools has recently updated some of their hottest products and made it easier to order others.

TetherGuard™



Following the launch of the very successful JerkStopper port protection products, the new TetherGuard™ protects and relieves stress from your camera ports and cables.



TetherGuard™ Camera Support is designed for secure magnetic locking or magnetic breakaway. TetherGuard™ will keep your cable connection secure and your ports and gear safe from damage.

TetherGuard™ camera, cable and thread mount kits are the optimal solution for protecting and relieving the stress on your ports when cables are connected. The TetherGuard™ Camera Support features an easy-to-use magnetic locking base, or you can choose the magnetic quick release designed with breakaway technology that gives way only when excessive pressure is applied. This clever accessory will ensure that you never miss a shot, and it provides peace of mind while safeguarding your expensive electronics during your busiest photo sessions.

If you damage any ports on your camera, it´s a very expensive repair, plus the downtime while your camera is fixed. TetherGuard™ is the perfect insurance policy to minimize potential damage.

New! Starter Tethering Kits

TetherTools Starter Kits represent the best value but were sometimes confusing to order. TetherTools has simplified this by making the Starter Tethering kit–an add-on option including the ideal accessories–and you pick your own cable!

The Starter Tethering Kit from TetherTools is the perfect complement to your TetherPro cable and helps you seamlessly transition into a tethered photography workflow. TetherGuard Camera and Computer Supports protect your equipment´s ports from strain or eventual damage, and ensure that you keep shooting, your images transfer instantly, and your gear stays in top condition.

Extend the life of your cable by coiling the cable properly, securing the tips with ProTab cable ties and storing it in the TetherPro Organization Case.

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

Tamron Wins Two TIPA World Awards!



Tamron 150-500mm F/5-6.7 Di III VC VXD



Tamron 35-150mm F/2-2.8 Di III VXD

The Technical Image Press Association (TIPA) has announced that Tamron has won two very important awards.

The Tamron 150-500mm F/5-6.7 Di III VC VXD (Model A057) has been named ***Best Full Frame Ultra Telephoto Zoom Lens***, and the Tamron 35-150mm F/2-2.8 Di III VXD (Model A058) has been named ***Best Travel Zoom lens***.

In their award citation for the 150-500mm zoom, the jury of photo and imaging magazine experts from 14 countries focused on the benefits of this compact sized lens with image stabilization and a weather resistant housing, special lens elements and coatings that reduce flare and ghosting in high-contrast scenes. The jury applauded Tamron for building a lens compatible with Sony E-mount cameras that incorporates a VXD linear focus motor that delivers very responsive performance, which is useful for any kind of wildlife, sports, birding, and landscape photography.

The jury cited the many features of the Tamron 35-150mm F/2-2.8 Di III VXD, which is designed for Sony E-mount full frame cameras. They were impressed with the VXD (Voice-coil eXtreme-torque Drive) AF system that provides quick, quiet and precise operation for still and video assignments, and the new TAMRON Lens UtilityTM Software to let users customize many lens functions and update the firmware by connecting the lens to a computer via the USB-C port on the lens.

For more information on Tamron lenses for Sony E-Mount cameras, and for a full range of mirrorless and DSLR camera systems, please visit **www.tamron.ca/**

Think Tank bags

Retrospective Duffel Bags



Think Tank Retrospective Duffel 75 and the Retrospective Duffel 50

The new Think Tank Retrospective duffel bags are rugged, classic canvas models, sized to fit the needs of the travelling photographer. The high quality cotton canvas is stonewashed, durable and soft, with an interior lined with soft plaid ripstop fabric – the bag epitomizes the craftsmanship that has made Think Tank a leader in the industry.

The Retrospective Duffel 50 and the Retrospective Duffel 75 are the perfect back road travelling companions. Thick abrasion-resistant canvas with a DWR treatment repels the elements. A wide, padded shoulder strap offers Think Tank's legendary carry comfort, and a rugged, oversized YKK zipper provides wide access to the main compartment.

For more information on the Think Tank Retrospective Duffel bags, please visit **www.thinktankphoto.ca/product-category/travel-duffels/retrospective-duffel/**





Freeway Longhaul Carryall Duffels



The Freeway Longhaul carryall duffel is a super-sized organizer that conveniently transports your gear from the home to your car, to the hotel, campsite, beach — wherever the road leads you. Available in two sizes, the Freeway Longhaul 50 carryall duffel and Freeway Longhaul 75 carryall duffel, the bags feature a customizable divider system and numerous pockets to keep your gear organized, secure, and easy to access.

The bags fold flat to save space when in storage, and like all Think Tank products, they are built with high quality materials and construction techniques to produce bags that will last for years.

For more information, please visit **www.thinktankphoto.ca/product-category/travel-duffels/freeway-longhaul/**



Freeway Longhaul 50 carryall duffel and Freeway Longhaul 75



By Michele Grenier

TAMRON 35-150MM F/2-2.8 Di III VXD...

The only lens we need?

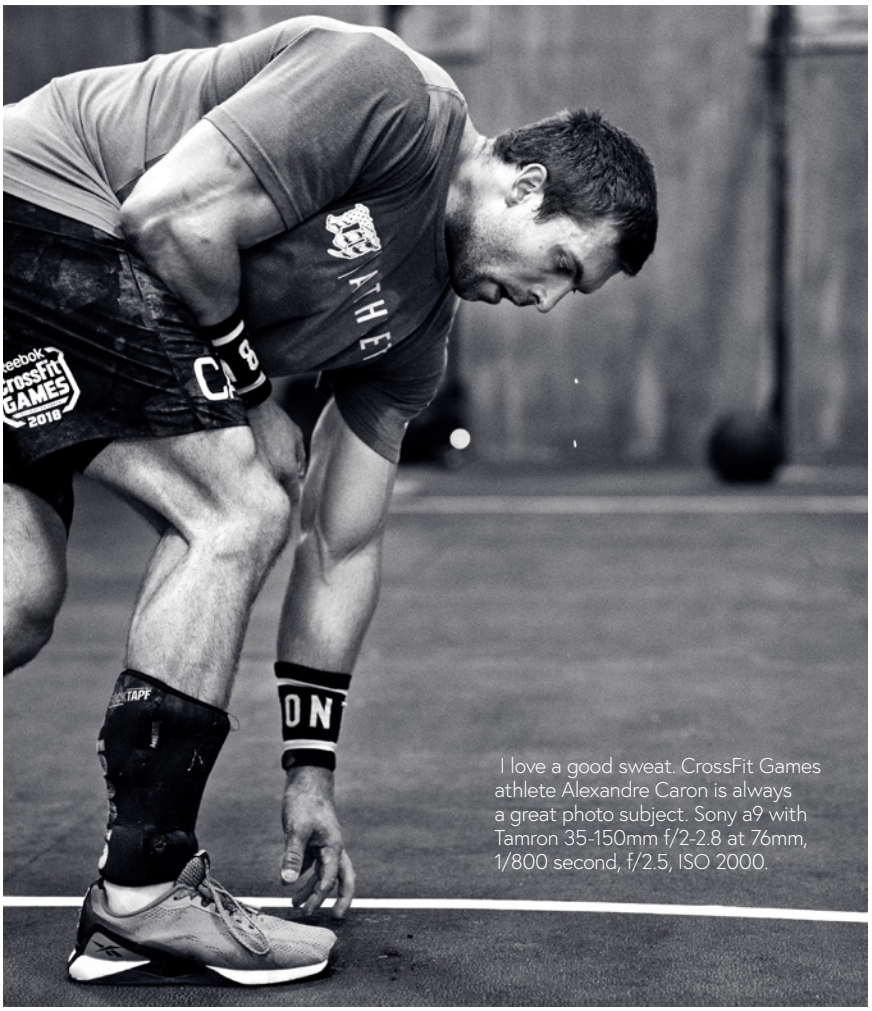
It gives me great pleasure to share my thoughts on an amazing new lens: the all-new 35-150mm F/2-2.8 Di III VXD for Sony full-frame mirrorless from Tamron.





Tennis athlete Émy Gauvin definitely knows how to serve. Sony a9 with Tamron 35-150mm f/2-2.8 @ 150mm, 1/800 second, f/2.8, ISO 800.

By Michele Grenier



I love a good sweat. CrossFit Games athlete Alexandre Caron is always a great photo subject. Sony a9 with Tamron 35-150mm f/2-2.8 at 76mm, 1/800 second, f/2.5, ISO 2000.

Although many photographers would certainly like to pick up one of these lenses, it is currently reserved exclusively for those who shoot with full-frame Sony mirrorless cameras.

Improved design

I was pleasantly surprised by the improvements made to the design of the new 35-150mm. Despite its relatively light weight for a large aperture lens, it feels robust, and the construction is durable. The addition of programmable adjustment buttons is also notable, a detail missing from the earlier lenses in the line. It is, naturally, weather resistant.

Autofocus performance

One of the key factors for mirrorless photographers is the quiet operation of the camera body. This makes the sound of the autofocus motor in your lens more obvious, especially when shooting video.

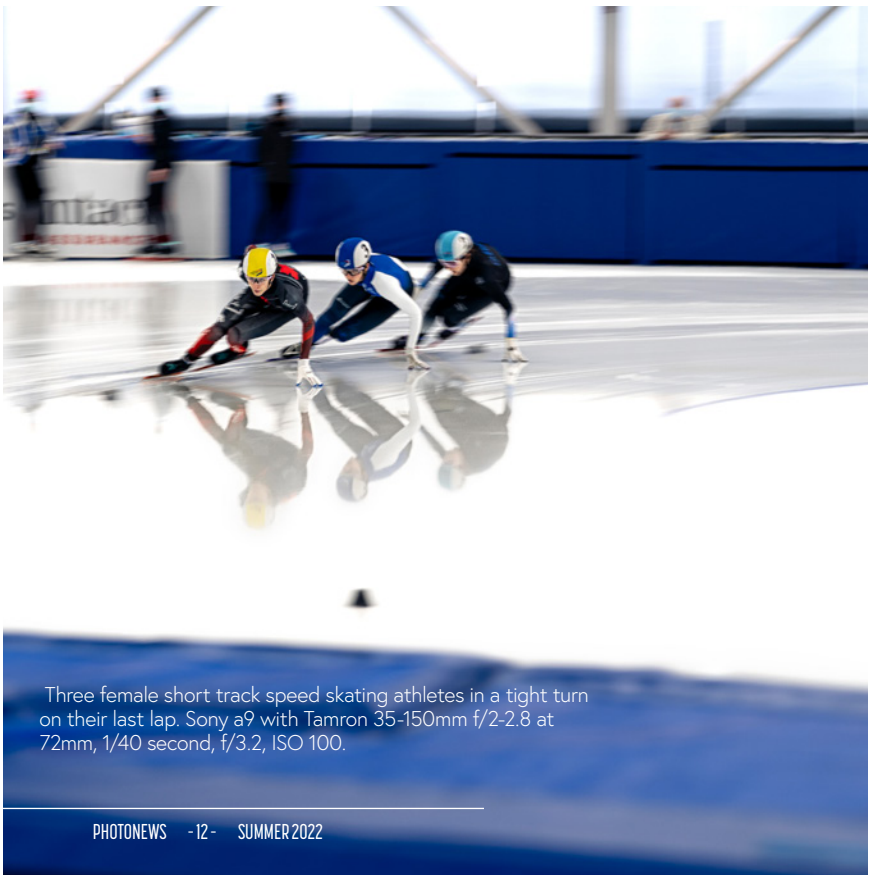
The autofocus motor in this lens is fast and quiet. I was also pleasantly surprised by the focus precision offered by the new 35-150mm, surpassing what I had experienced in the past with other Tamron lenses.

Coupled with my Sony a9 camera, focus tracking worked wonderfully, and the duo allowed me to capture key moments at the highlights of the action – it is ideal for those times when you don't have a second chance to get a winning image.

My Personal Opinion

I tested this little beast in low light and high-speed action conditions. As you can see from the images accompanying this text, the lens rose to the challenge brilliantly. I was able to easily switch from wide angle (35mm) to telephoto (150mm) without moving or changing lenses, greatly facilitating my shooting.

I believe that the strong point of the 35-135mm is not only its large focal length range (100mm in all) but especially the great freedom of shooting at wide aperture settings. Lenses with such a wide focal length range usually have significantly smaller variable apertures (e.g., f/3.2-4.5). It is exactly on this point that Tamron's new lens stands out. There is no compromise to be made. Which makes me wonder... *could this be the only lens we need?*



Three female short track speed skating athletes in a tight turn on their last lap. Sony a9 with Tamron 35-150mm f/2-2.8 at 72mm, 1/40 second, f/3.2, ISO 100.

Recommendations

With its great versatility, the Tamron 35-150mm f/2 – 2.8 will delight many photographers. Whether you select this lens for travel, to lighten your photo bag, to equip yourself with a professional quality lens at a fraction of the price of the OEM alternative, or to photograph assignments in a wide range of ambient lighting situations, this lens offers a lot. You could even avoid buying the famous duo "24-70mm f/2.8 + 70-200mm f/2.8" with this single investment of $2,599.

My experience in the field with the Tamron 35-150mm f/2-2.8, allows me to say, in my opinion, that it is the most versatile and interesting lens that Tamron has put on the market to date. The improvement of its design and its wide range of focal lengths, combined with its large aperture make it a high-performance asset for amateur and professional photographers!

To learn more, I invite you to take a look at the video I dedicated to this lens on my YouTube channel at **www.YouTube.com/MicheleGrenierPhoto**



CrossFit athlete Benoit Boulanger is recovering from a fast-paced cardio workout. Sony a9 with Tamron 35-150mm f/2-2.8 at 150mm, 1/800 second, f/2.8, ISO 2000.

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By Tony Beck

Laowa Mini FFii 85mm f5.6 Ultra Macro 2:1

Laowa is attracting a great deal of attention with some impressive products including powerful macro lenses that provide professional quality at an affordable price.



Hoverfly species – Unable to wait for the abundant photo opportunities of summer, I had to settle for an alternative. I brought this old specimen of a Hoverfly out of its case and set it up for a photo session. No question, when photographing tiny subjects, it helps if they remain stationary while you compose your image.



Cecil the Cat – Eager to play with the Laowa Mini lens the moment it was delivered, I searched the house for subjects. Cecil the cat proved to be very accommodating.

After a few portraits of Cecil the cat, I set the lens to its closest focusing distance – 2:1 macro ratio. The results revealed a delicate nose with detailed texture.



One of their most recent creations is the amazing "Mini FF II 85mm F5.6 Ultra Macro" lens–a full frame lens available for mirrorless models with Leica "M", Sony "E", and Canon "R" mounts. For this review, I had the pleasure of testing it attached to a Nikon Z7 – a compact mirrorless camera with an outstanding 45.7mp BSI CMOS sensor.

I was immediately impressed with the neat and sturdy packaging. Out of the box, it looks surprisingly petite. It attached to the Z7 with little effort. The combo fit comfortably in the palm of my hand–like a small bridge camera. The lens felt solid, thanks to its metallic construction and superb finish. The glass is Extra Low Dispersion, described as "close to APO." At 256 grams, it is easily the tiniest macro lens I have ever used.

Personally, I find the novelty of this minute lens very appealing. Combined with a small camera, it's a fun combo that produces some serious results. Besides achieving awesome macro, it easily works for a variety of general subjects including portraits, candid and scenic images. Whether using flash, tripod or hand holding, capturing high quality images with this lens is easy.

While some photographers might be discouraged by the manual operation of the 85mm macro, Laowa lenses consistently achieve superior optical performance. If you want to get the most out of this incredible little lens, it is best to adjust your techniques to include manual exposure control and manual focus and be prepared to have incomplete meta data in your image files.

I find the manual operation to be a plus–if your goal is creating spectacular macro images. This lens out-performs more expensive models, ultimately providing super magnification, high image quality and great value.

For many macro situations, a tripod or flash is necessary, but the 85mm f/5.6 works very well hand-held if you have sufficient ambient light to use shutter speeds in the 1/60 second range or faster. Without in-lens vibration reduction, hand holding is a challenge, but with some camera systems, like the Nikon Z series, you can enable in-camera vibration reduction (VR) when using non-CPU lenses. In the Setup Menu, simply add the lens's focal length and maximum aperture. In addition, to maximize image sharpness, use a fast shutter where possible. It helps to have steady hands. More importantly, use proper Macro techniques like careful focus selection or placing the majority of the subject along the same plane as the back of the camera.

Manual Exposure Tips...

You can use histogram or in-camera meters to determine correct exposure. Your mirrorless camera should reveal a correct digital view when proper exposure is reached. If you are still reluctant to use full manual exposure, the camera should function using Aperture Priority. My recommendation, however, is to familiarize yourself with the lens's manual controls.

It is critical to note that the Laowa Mini has the mechanical aperture ring close to the objective end of the lens. It only clicks at full stop increments–from f5.6 to f22. Shutter speed and ISO is still controlled by the camera.



Attractive, lightweight, and tiny, working with the Laowa Mini was a lot of fun. More importantly, it creates spectacular images and can achieve an astounding 2:1 macro ratio.

Adding a speedlight flash to the hotshoe didn't add much bulk and didn't interfere with my efficiency. Even at closest focusing distance, the speedlight was able to illuminate the entire subject. However, with a flash on the hotshoe, it's best to remove the lens hood.

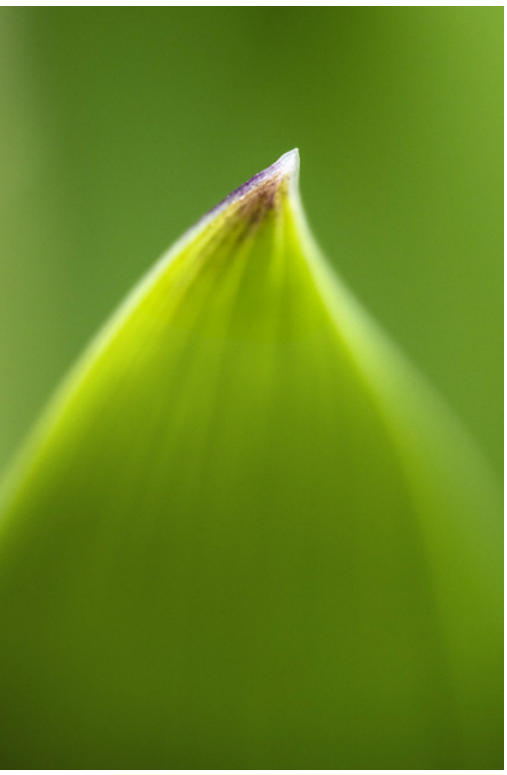
Overall, the Laowa Mini achieves excellent edge-to-edge sharpness, contrast, and colour.

This lens is sharp wide open. Just make sure your focus is right on. It's even sharp at f/22 and f/16. Any deviations from perfect clarity were mostly imperceptible. To me, the optimum apertures are f/8 followed by f/11. As with any 85mm macro lens, you will have to stop down to these apertures when more depth-of-field is required.

The lens manual offers some useful tips, including focusing methods, precautions, and care.

Manual focus is easy. With many cameras, you can use focus peaking as an aid for manual focus.

In mirrorless cameras, focus peaking detects edges of high contrast in your scene and highlights them in a bright colour in your viewfinder, or on the LCD panel. This feature can also be used with live view on many of the recent DSLR cameras. Check your camera manual for the menu steps to activate focus peaking – it only takes a few seconds, and it works like a charm!



When the camera is secured to a tripod, adjust the focusing ring until the focus peaking confirms a sharp image. When hand-holding the camera, I often pre-set the focus ring to the desired distance, then I move back-and-forth, pressing the shutter release the moment I am satisfied the subject is in perfect focus.

Several Laowa Macro lenses manage to reach a remarkable 2:1 macro ratio. That's twice life size of your subject, filling a full frame sensor (1:1 ratio is actual size). Amazingly, the Laowa Mini does this without requiring any additional accessories like teleconverters or magnification filters.

The "Mini" focuses incredibly close–16.3 cm from the sensor plane. This works out to 9 cm from the lens's objective end. Adding flash helps keep the ISO down, while allowing increased depth-of-field–a feature frequently necessary when shooting at 2:1 ratio. I often managed f/11, f/16 and even f/22 when using a speedlight on the hotshoe.

Emerging garden leaf – Ottawa, Ontario
Macro photography is an enjoyable way to unleash your creativity. Macro tends to render extremely shallow depth-of-field, especially when focusing close with a wide-open aperture. The result can produce abstract impressions of common subjects. It's like entering a new, unseen world, full of adventure and discovery.

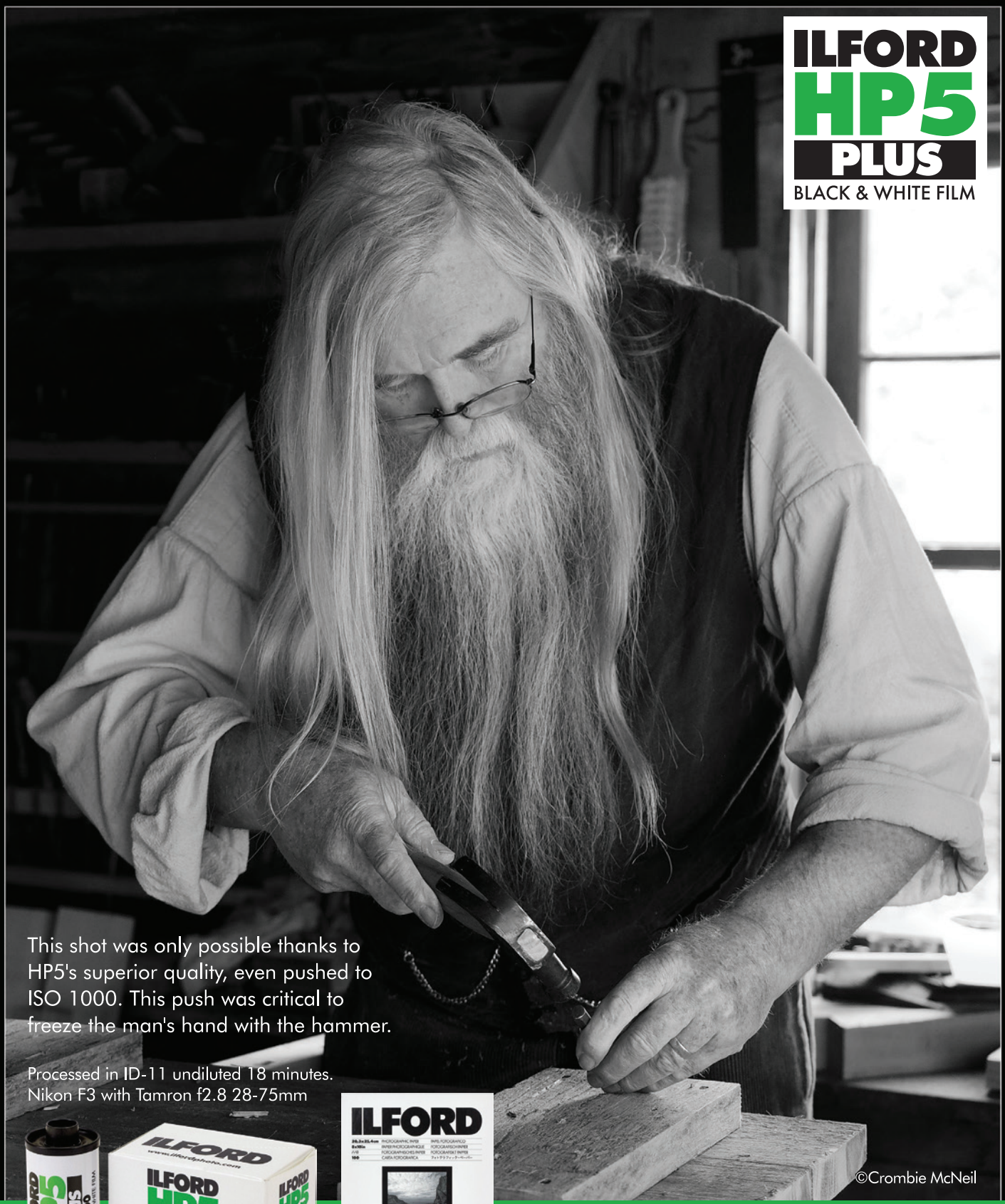


Small Carpenter Bee – Richmond, Ontario
While photographing this bee on a flower, with a simple twist of the wrist, I brought the focus to its closest distance. This provided an awesome 2:1 macro ratio.

The lens barrel is clearly marked to show distance scale, depth-of-field scale, and Macro ratio. As expected, the lens is limited to extremely shallow depth-of-field at 2:1 ratio, even when stopped down to f/16 or f/22. Focus is critical. Placing the subject strategically in the frame should help maximize sharpness.

The maximum aperture is f/5.6. When you shoot wide open, it still brings some detail into your background, but this is the ideal aperture for non-macro subjects like portraits. It is a very effective lens for studio work, and street photography.

If you are an adventurous and resourceful macro enthusiast with a mirrorless camera, who desires high magnification and high image quality, this lens is a super performer at a very reasonable price. Lightweight, with powerful macro capability, the lens is an absolute joy to use in a variety of photographic situations.





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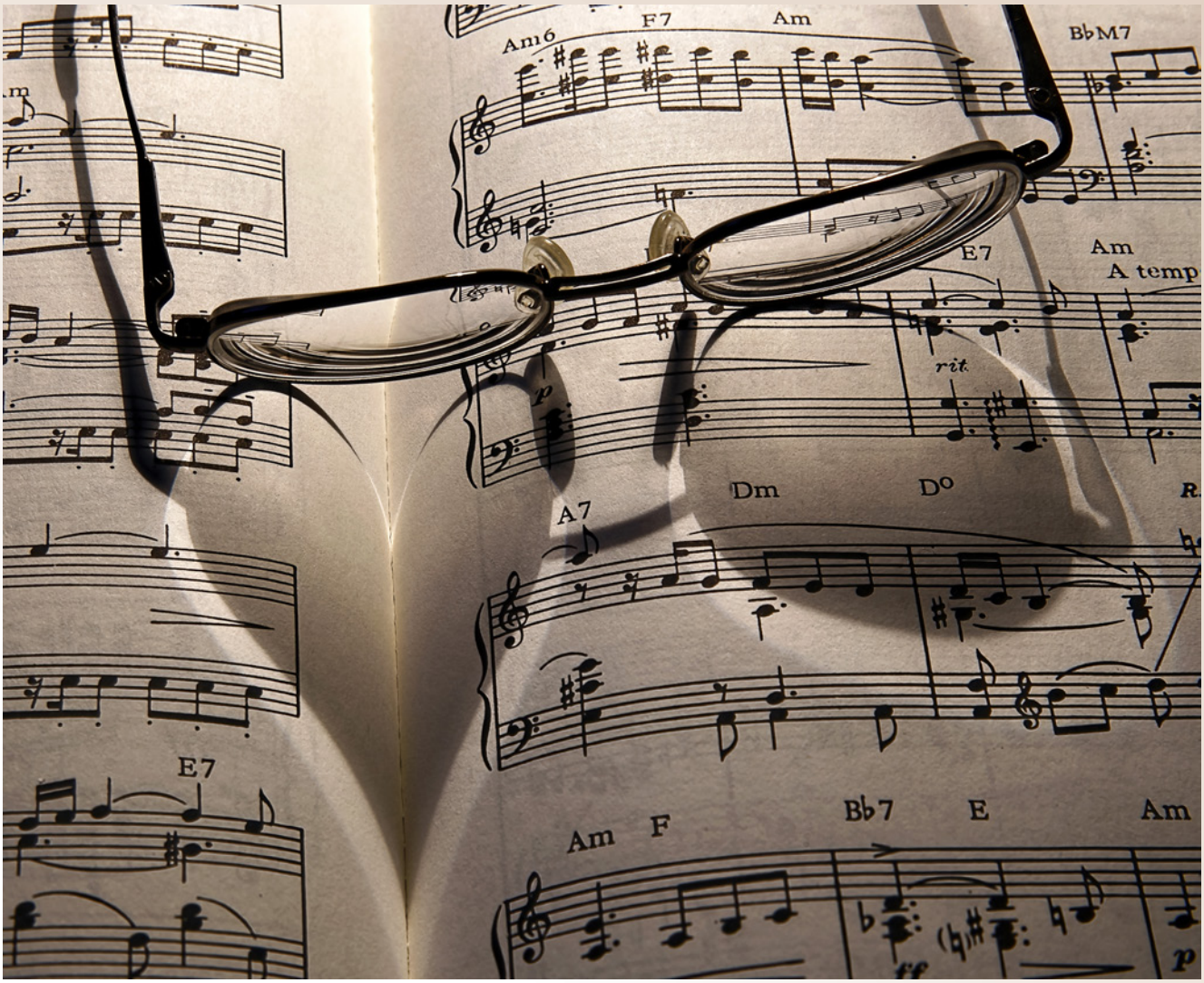
VANGUARD

Challenge

Shapes and Shadows

The PHOTO*News* Challenge theme for Spring 2022 was "Shapes and Shadows".

We asked readers to "see" the image in terms of the shapes and shadows of your subject, and create an image that relies on shapes and lighting to achieve visual impact. For inspiration, we referred to the article featuring Peter Dulis' architectural abstracts, on pages 42-45 in the Spring 2022 issue.



WINNNER

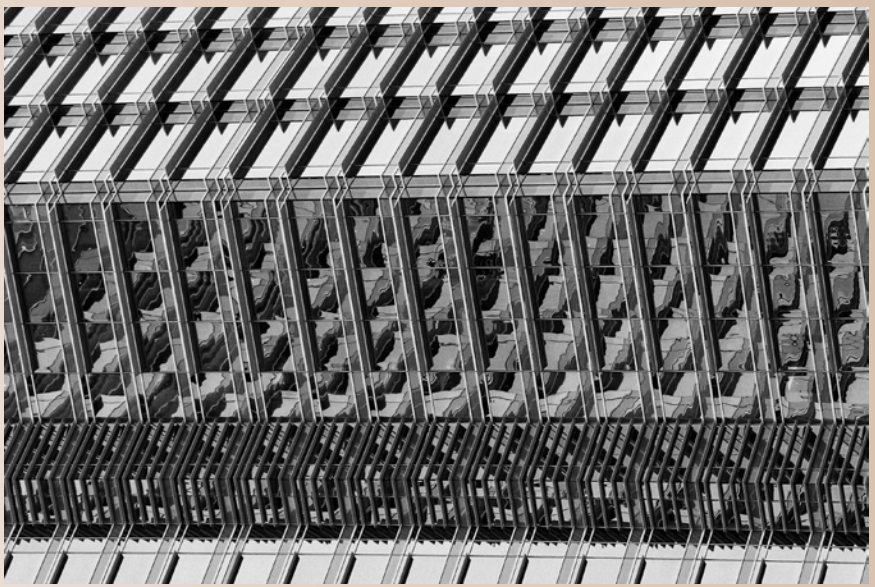
Shapes and Shadows Galore
Paula Brown of Ottawa, ON, captured this image of creative shadows using her eyeglasses with a Canon 6D and a Canon 24-70mm lens at 70mm, shooting at 1.3 seconds, f/16, ISO 100 on a tripod.
"This photo combines my love for photography and piano playing with a creative twist using shapes, light, and shadows!"



Waiting for Spring
Linda Witteveen, of Ingleside, ON, captured this photo on a beautiful clear spring morning with a Nikon D7100 and a 105mm macro lens shooting at 1/40 second, f/32, ISO 100. *"I liked how the backlighting brought out the shapes and shadows of the new buds on the leaf".*



Coming and Going
Don Westgate, of Toronto Ontario, transformed this sidewalk at Toronto's Harbourfront into a study in shapes and shadows, using a Canon PowerShot SX 60 HS at 50mm, f/4.5, 1/320 second, ISO 400. *"The sidewalk was obviously built more for fun than practicality – the challenge was framing the composition to include just the right amount of mayhem without being too busy."*



Abstract Lines
Denise Alexander of Toronto, Ontario, captured this image with a Canon 70D and 18-135mm lens, 1/320 second, f/9, ISO 400. *"Pausing to take in the surroundings, I created this image while waiting at a monorail station in Las Vegas. Hiding in plain view, the architecture of the nearby highrise structures was the basis for this image."*



On the Bridge
Marcel Houle of Montreal, QC, captured this image when cycling on the Jacques-Cartier Bridge crossing over the St. Lawrence River at Montreal, using a 1" sensor Sony DSC-RX100M2 compact camera, shooting at 1/500 second, f/8, ISO 160. *"The sun was perfectly located illuminating the main structure of the bridge and the protective barrier of the cycling path. I processed the final image in black and white to emphasize shapes and shadows".*

By Wayne Lynch

WILDFLOWER PHOTOGRAPHY

Flowery Fun!

I have been a true-blue critter junkie for most of my life, seeking out and photographing any creature with a beating heart, from banana slugs to burly bears. I have always joked that someday when I am older and my mobility limits my activity, I will finally get serious about wildflower photography. Nonetheless, despite my joking dismissal of flowery subjects, it seems that on every photo outing I have ever made since I was a young man, I have watched for wildflowers and often embraced the challenge of photographing them, and I was frequently surprised and rewarded by the results. So, if you are like me and have underestimated the fun and satisfaction of photographing wildflowers, here are a few tips that might help you savour the experience even more.

Getting Up Close and Personal

Most wildflowers are relatively small so if you want to showcase their variety and beauty the flowers must fill a large part of the photo frame. Generally, no matter what the focal length of the lens you are using, whether it is a 24mm wide angle or 600mm super telephoto, when you focus the lens as close to a subject as you can, the image area is roughly the size of a standard piece of typing paper. Now imagine an average wildflower such as a prickly rose, a trillium, or a daisy sitting in the middle of that piece of typing paper. Naturally, the flower, no matter how beautiful and colourful it is, will appear small with lots of empty space around it. Of course, you can always crop the original photo to make the flower more prominent, but that wastes precious pixels. To do a wildflower justice and make its image larger in the photograph you generally need to get closer than the minimum focus of whichever lens you are using. There are three main ways to do that: close-up lenses, extension tubes, and macro lenses.

- **Close-up Lenses:** These screw on to the front of a lens in the same way that a filter does. You can buy generic close-up lenses which are cheap and usually consist of a single lens. Unfortunately, most are not very sharp, especially at the edges of the image. You can get around this somewhat by using a small aperture, but a better solution is to use a name-brand, multi-element close-up lens, such as one made by Nikon or Canon. Unfortunately, both companies stopped making close-up lenses a decade ago, but they are still available on the internet. Personally, I never use any of these because the next two alternatives produce better image quality.
- **Extension Tubes:** These are simple spacers that you insert between the lens and the camera body. When you use an extension tube, your lens can focus closer to a subject than it normally can. The tubes have no glass in them so you are not introducing optics that might degrade the quality of the image from your master lens. If you add enough extension on a lens, say 24mm between a 24mm lens and the camera body, the field of coverage shrinks to 1:1. This means that the size of the flower in the photograph is the same size as it is in reality. For example, the image of a one-centimetre-wide violet will be one centimetre wide on the camera's sensor, yielding an extremely close-up photograph in which you can appreciate all the details.

I use Kenko Auto Extension tubes. A set includes three tubes: 12mm, 20mm and 36mm. The tubes can be attached alone or stacked to achieve different amounts of extension. The real beauty of extension tubes is that they can be used with any focal length lens. I regularly use them with my 500mm lens to get close-up photos of flowers when I want a narrow angle of view.

Note: Do not confuse an extension tube with a teleconverter which changes the focal length of the master lens by a factor of 1.4 or 2.



Western Skunk Cabbage, British Columbia

- Macro Lenses: Basically, these are expensive lenses with built-in extension tubes, and they range in focal length from 40mm to 200mm. I own three different macro lenses: 60mm, 105mm, and 200mm. The difference between them is in price, weight, and working distance. Naturally, the 200mm macro lens is the heaviest and is the most expensive of the three, but it lets me be farther away from the subject than the other two focal lengths. When I am photographing the head of a venomous rattlesnake, I prefer to have some distance between me and its fangs! Naturally, with wildflowers I can use any of my macro lenses since safety is never a consideration.



Endangered Lyall's Mariposa Lily, Southern British Columbia



Mountain Avens, Nunavut

Laowa macro lenses are not expensive and offer amazing magnifications for 2.5-5x images.

Beware of Busy Backgrounds

Wildflowers are often small. The impact and prominence the flower has in the photograph is greatly reduced when the background is cluttered with distracting highlights or other details. Often, the difference between a good photograph and a great one is the background and whether it complements the flower or competes with it for attention.



Golden Bean, Southern Alberta

One easy way to simplify the background is to throw a shadow over it using your hand or some other obstruction that blocks the sun.





White Pasque flower, Rocky Mountains, Alberta

Portray the Flower in Its World

When you photograph a wildflower as closely as possible, so that it fills most of the frame, it can produce a dramatic image with lots of detail, but it can also rob the photograph of context. Sometimes the best approach is to photograph the flower in its environment, especially if the environment is picturesque and interesting. Often, I will do a close-up image of the flower first then step back and photograph it in its environment. Each can be effective and rewarding.

Raindrops in a Bottle

It is especially nice to photograph wildflowers after a gentle summer shower, when the petals are splattered with raindrops. Unfortunately, you need to be lucky for that to happen, unless of course, you carry a bottle of raindrops with you. Not every wildflower is enhanced by adding raindrops, so I always take a photo without them then add the magic mist. For the raindrop effect I spray the flower with a simple plastic plant mister, costing less than $10.00 and readily available on the internet and at most garden stores.



Prickly Rose, Alberta

Soften the Shadows

Bright sunlight can cast strong, dark shadows robbing them of detail. As well, it can blanch the subtle texture and colour from a wildflower´s petals. I often use a white, translucent diffuser to shade the flower when I am photographing in bright sunshine. This softens the light and restores some of the delicate texture and colour in the flower. The diffusers I use are lightweight, and collapsible. They are relatively inexpensive accessories that are available on the internet and in most camera stores.



Arctic Poppy, Nunavut



Scarlet Gilia

JOSÉE TALBOT

PhotoArt

The PHOTO*News* team had the pleasure of meeting Josée Talbot, a professional photographer whose work spans a wide range of subjects. We were drawn to her spectacular images of horses, so we asked her to describe how she became one of Canada's leading specialists in this genre of portraiture, and if she would share some of her "tricks of the trade" with our readers. Here is her story.





"The Left Turn"
Claudine Fortier, riding the mare Call Me Silver. I took this photo at a horse show, but the background was really busy, so I used Photoshop to change the background and give it a painterly look. The image earned an Award of Excellence and a Best in Class (Fine Art) in the PPOC National Image Competition in 2017.
Canon 7D Mark II, 70-200 f/2.8L IS II, at 95mm, 1/1250 second, f/5.6, ISO 500.



Ambrosia
I took this image of this Spanish mare (Andalusian) in 2016, while I was attending a workshop with world renowned equine photographer Katarzyna Okrzesik-Mikołajek. We were photographing horses in an equestrian theatre, Cavaland, under show lighting. This experience changed the way I photograph horses. I worked on this image recently with Photoshop and Topaz Studio to get this painting effect.
Canon 6D, 70-200 f/2.8L IS II, at 200 mm, 1/400 second, f/2.8, ISO 800, theater lighting.

I was introduced to film photography while studying Design in Cégep de Ste-Foy in the 80´s. In 2001, I bought my first digital camera, a little point and shoot. Then, in 2008, I bought my first DSLR, a Canon 40D.

For as long as I can remember, I was always attracted to horses. I started riding when I was 12 years old. I owned three horses, and with one of them, I competed in equestrian and hunters for eight years. I know a lot of people in the horse industry, and this helps me to have access to horses.

It was only natural for me to start photographing the horses, so went to horseshows to take pictures of friends who were competing. I received a lot of nice comments about my images, so I started as a horseshow photographer in 2009.

I became a member of Professional Photographers of Canada in 2014 and earned my equine accreditation on the first try. I started playing with my images to bring them to a higher level... I started changing the background, adding some effects to make the images look a bit like paintings. For this aspect of the photography, I mostly use Lightroom, Photoshop and Topaz Studio. I was thrilled when many of the finished images that I published on my Facebook page were sold! It was a way to stand out, to have my own style, and to attract clients.



Wesley
Wesley, an Appendix gelding I photographed in 2020. We were both inside the arena, in front of the wide-open door. My helper was holding a reflector to cast a bit of light and bring his beautiful coat to life. The handler let the horse move and I waited for the perfect pose… It paid off! I edited the Image in Photoshop to put a light texture on the wall behind the horse to hide a window. This image won an Award of Excellence at the 2021 PPOC National Image Competition. *Canon 6D, 70-200 f/2.8L IS II at 145 mm, 1/400 second, f/4.5, ISO 1250.*



In 2018, I was invited to exhibit my images in a nice restaurant in Vallée-Jonction. It was a success! I gave my first workshop that year and gave another one in 2020. There are some photographers that inspired me a great deal... Tim Flach, Bev Pettit, and Yann Arthus Bertrand to name a few.

Since I have been around horses for most of my life, I know them well and this helps me a great deal to produce the images I have in mind. I like to get to know the horse I am photographing, so I start by asking the owner questions. I always have one or two helpers with me. One holds the horse, and the other

Anne-Félixe and Little Milton
This image of Anne-Félixe aboard her horse Little Milton was taken at Concours Hippique de Lévis. I stood where the flowers outside the ring would create a beautiful foreground. Canon 7D, 70-200 f/2.8L IS II, at 140 mm, 1/1600 second, f/5.6, ISO 320.

gets the horse's attention. For formal portraits, we want the ears forward! I have an app on my phone that simulates horse sounds - it works well with some horses. For others, an umbrella that my helper opens slowly behind me works wonders! But most horses get bored quickly, and I try not to overdo the "get their attention" thing.

I don't work with flash simply because many horses are afraid and react intensely, but also because I am not very good with flash. So, I work in natural light, and I use reflectors.

I don't use backdrops, but I am planning to in the near future. Most of my formal portraits (black backgrounds) were done inside, placing the horse near an open door, having someone hold a reflector to highlight the subject. I let the horse move - I wait for the ideal pose. Sometimes, when you force things, it simply doesn't work. Some horses are very patient, others not so much. I have to deal with the animal's personality.

For most of my images, I do minimal processing of my raw files in Lightroom, where I adjust saturation, exposure, sharpening, etc. I then bring them into Photoshop where I remove flies, blemishes, remove a window, remove the reins, etc. I use Photoshop to finish the look.

For most of the horse portraits, we want the ears forward, but horses are continually expressing themselves with their ears! So, a horse playing in a field can have its ears backward, or a horse can focus his attention on his rider and/or handler and have one ear turned towards that person. So, an ear that isn't forward doesn't mean the photo is not good! It depends on the situation, if the horse is photographed in action, being ridden, playing, etc.

My images are often displayed as large format prints. Most clients like canvas prints, but I much prefer paper... I love Hahnemühle Photo Rag® paper and a nice frame! The look is more "finished" I think. But of course, for very large prints, canvas is the way to go.

My advice for PHOTO*News* readers who would like to explore this genre of photography is to keep two elements in mind - practice and experiment! Rules are good when we are learning but try to break them from time to time. With horses, safety is especially important! If you photograph a horse that is at liberty to move freely in the corral, always have someone staying close to you with a whip so they can keep the horse at a safe distance from you.

The work I do with some of my images took me years to master. I have been using Photoshop since 1997, and I use it a lot in my graphic design work and as a photo retoucher. My advice for novice photographers is to learn how to use your tools (camera, lenses, software, etc.) and know your subject well. I would also recommend that you find your own style! It can take years, but when you develop your distinctive "look" it can make the art of photography so much more satisfying!

Calendau
I like to get different and original angles when I photograph horses. For this image, I positioned myself on a small bench so I could see the horse's eye. The black background was done in camera. The horse is in the inside arena, in front of a wide open door, and I was outside. I processed this image In Photoshop and Topaz Studio to get the painting effect.
Canon 7D, 70-200 f/2.8L IS II at 200mm, 1/640 second, f/5.6, ISO 500.





Charlotte and Call Me Silver
For this image, I placed my models inside the arena, in front a wide open door, so I could get a black background in camera. I was positioned outside and my helper was holding a gold reflector to get the golden hour feel. It was, in fact, noon! *Canon 6D, 70-200 f/2.8L IS II at 120mm, 1/1250 second, f/4.5, ISO 1000.*

By Viktoria Haack

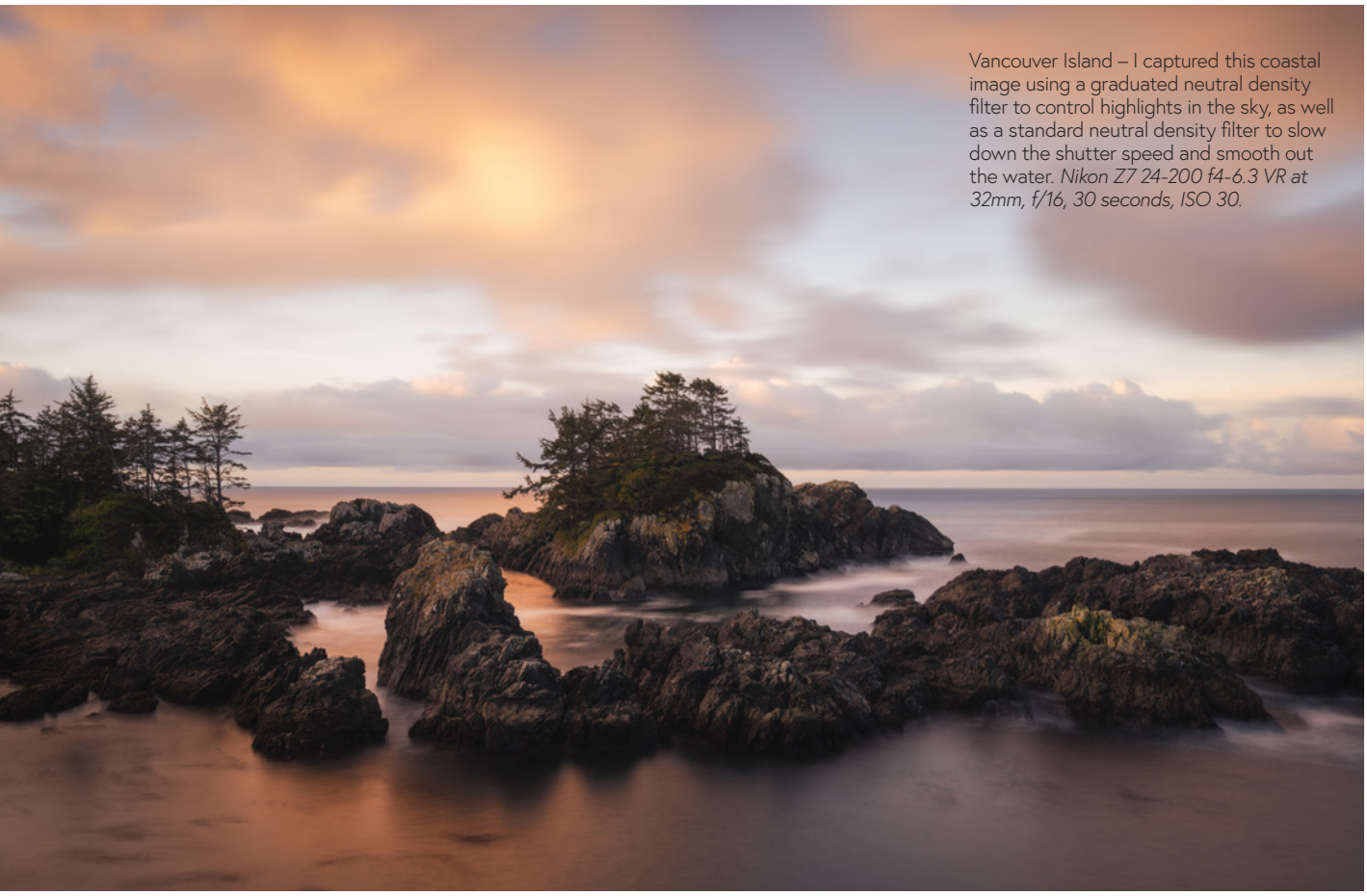
Why I use Filters...

Do you use filters when shooting?
They are an intrinsic component of my camera kit – here´s why!

In my early days as a photographer, I shot film, and soon realised that without a graduated neutral density filter, I would often blow out highlights in the sky while shooting landscapes. When there was a much brighter sky than landscape, filters helped me balance the range of ambient light in an image and control the dynamic range of a scene.

With the advent of digital cameras, it became possible to control some of the dynamic range by bracketing exposures. This is accomplished by shooting several frames of the same scene with some over and some under exposed images as well as a mid-range exposure, and then combining the shots in editing software. This post-processing workflow ensures the full dynamic range is captured and avoids an image with blown out highlights or very dark, underexposed shadows.

So why would I want to use a graduated neutral density filter if bracketing exposures and post-processing achieves the same result?



Vancouver Island – I captured this coastal image using a graduated neutral density filter to control highlights in the sky, as well as a standard neutral density filter to slow down the shutter speed and smooth out the water. *Nikon Z7 24-200 f4-6.3 VR at 32mm, f/16, 30 seconds, ISO 30.*



Erin at waterfall–a standard neutral density filter allowed the shutter to be slowed down for a smooth look to the water. *Nikon D800, 24-70 2.8 zoom at 70mm, f/16, 1.6 seconds, ISO 250.*



Amie on tree above creek–a standard neutral density filter helped to slow down the shutter speed for this long exposure image.

By Viktoria Haack

There are times when I don't use filters. Sometimes when I'm hiking and I prefer not to carry the additional weight, or when there isn't time to get my filter kit out of my bag. But for the most part, my preference is to capture a scene *"in camera"* as often as possible. I prefer to spend my time in the field rather than in front of the computer.

Adding a graduated neutral density filter (GND) allows me to respond quickly to changing light conditions. This can also eliminate the need for a few extra bracketed shots, if, for example, I plan to shoot a focus-stacked scene–or when I shoot a time exposure that is a minute or longer. Without the graduated ND, I might have to take another exposure to control highlights in the sky, and by the time the extra frame is exposed, the light I was trying to capture may have disappeared.

Neutral Density (ND) Filters

In addition to graduated neutral density filters, I like to use standard neutral density filters, which have the same filtration effect across the full area of the filter. The main purpose of the standard ND filter is to reduce the light entering the camera lens, letting you use a longer shutter speed, or a wider aperture setting than you could use at your preferred ISO setting. This lets you control depth of focus and/or subject movement effects. Standard ND filters are available in a range of filter intensities to match your creative concept – an ND10 or ND15 filter will block a great deal more light than an ND 3 filter.

Why do we want to prevent light from entering the camera? Usually, so we can lengthen the time the shutter is open – doing this will give us smooth water effects at waterfalls, cloud streaks across the sky on a windy day, blurred motion in action portraits, or to slow the shutter enough to achieve the effect of removing people or vehicles in a landscape or cityscape. I love this magical effect–especially when I am at a spectacular location, but there are cars and people moving through the scene – I use an ND filter and a tripod, and set my shutter speed slow enough that the people and the traffic barely register on the sensor... the greater the ND filtration, the slower the shutter speed, and you can often reach the point where the resulting scene is virtually free of unwanted "extras".

ND filters are very handy for landscape images. They help to prolong and enhance colour during a sunrise or sunset, as the colour has a longer time to bleed through the frame–and they can help to even out dynamic range to some degree, often negating the need for a graduated ND or bracketing.

Adding a filter can also help to inject mood into your images to elevate a mundane scene into something moody and artistic. As a landscape photographer, I love experimenting with long exposures and the moods they create, and I also love to bring that to my environmental portraits. Of course, if you don't have filters and want to experiment with long exposures, the blue hour (the hour before sunrise and after sunset) can be a wonderful time to experiment, as there is reduced light, but still enough to see. My most used standard neutral density filter is my 6 stop–a great choice to start with if you feel like experimenting.

Polarizing Filters

As well as graduated neutral density and standard neutral density filters, I often pull out my polarizing filter. Much like polarized sunglasses, it reduces glare, cuts reflections, deepens colour and intensifies blue skies. When I want to remove reflections in water, my polarizing filter does the job – when I am in a forest setting and I want to reduce the glare bouncing off leaves, the polarizer is my go-to tool.

There are many different filter systems available, including traditional screw-in filters, and square or rectangular filters that slide into filter holders. The most innovative filter systems are recent developments – like the H&Y filter system that includes a RevoRing mount that adapts to a range of lens filter mount sizes. H&Y offers filters that use magnetic frames to let you attach and adjust your ND and polarizing filters in the blink of an eye – this has brought a new era of convenience to photography.

While I know there are instances when filters are not needed, they are still very much a part of my kit and my creative process. I find that I turn to my graduated and standard ND filters and my polarizer much more often now that I can just adhere the filters magnetically to the adjustable filter mount. This lets me spend more time in the field creating spectacular images, and less time at my computer screen editing scenes that should have been shot with filters!

Modern filter systems make creative photography in the field a breeze!

Check out the latest filter technology at **hyfilters.ca** - check out the videos describing the size adjustable Revoring filter mount adapter, the K-Series rectangular magnetic filter mounts, and the MRC StarKeeper Pure Night screw-in circular filters – it's a whole new dimension in photography!



By Tony Beck

Photographing Shorebirds

With more than ten thousand species of birds on our planet, wildlife photographers have a lot of variety to work with. Of the many different types, shorebirds are among my favourites. As the name suggests, you generally find them around shorelines. With only a few exceptions, they are well adapted for finding food at low levels, especially where water and earth mix.

There are 220 species of shorebirds worldwide including plovers, sandpipers, snipe, and many others. About one-third of these have appeared in North America. Although they frequent shorelines and wetlands, don't confuse shorebirds with other long-legged waders like herons, bitterns, egrets, ibis, cranes, or rails.

Identifying shorebirds is difficult. Sometimes, the only difference between them are subtleties in size, shape, and behaviour. Their specific bill shape and leg structure are adaptations for capitalizing on their preferred food – tiny invertebrates. But these characteristics can vary significantly, even within each species. To complicate matters, they moult into different plumages depending on the time of year. Sometimes, their breeding colours are brilliant and unique, however, their winter plumages are usually dull, making them indistinguishable from related species.



About the size of a sparrow, our smallest shorebird is the Least Sandpiper. With an extraordinarily lengthy and curved bill, our largest is the Long-billed Curlew. The most consistent features of this group include long bills and legs that help them probe for food. Regardless of where they breed, they usually lay four eggs in a simple ground nest. The chicks leave the nest almost immediately after hatching. Some species are gregarious and form impressively large migratory flocks. Hardy and well-adapted, members of this group breed from the most northern tundra to sub-Antarctic Islands. You will even find them in

Adult African Jacana – Kenya
Jacanas are a unique and colourful group of tropical shorebirds that have evolved with extremely long toes for walking effortlessly on wetland vegetation. They have the longest toes in proportion to body size of any bird.

Juvenile Least Sandpiper – Ottawa, Ontario
At 4 inches in length, the tiny Least Sandpiper can easily be overlooked as it forages through muddy wetlands. However, with persistence and determination, shorebirds like this can easily be approached for natural-looking photos.



tropical estuaries, arid wastelands, and alpine regions. Closer to home, look for them on mud flats, sewage lagoons, sandy beaches, and plowed fields.

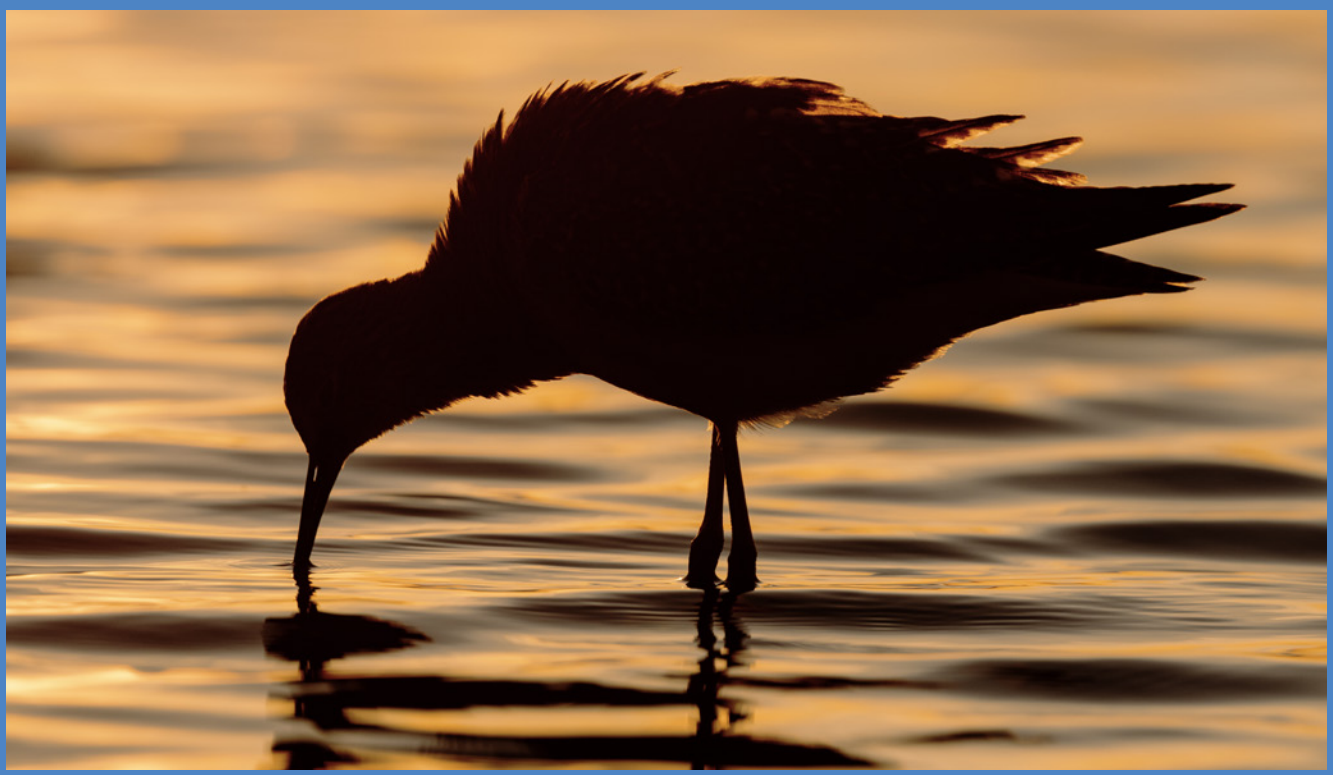
Many long-distance migrants breed in the high-arctic and migrate to the southern hemisphere for winter. A few species like White-rumped Sandpipers and American Golden Plover breed in the Canadian Arctic, migrating all the way to the Falkland Islands or Tierra del Fuego. Some hardy tundra breeders like Purple Sandpiper usually linger around coastal regions of Eastern Canada during the winter. In migration, they sometimes form enormous flocks at staging areas. In the fall, shorelines around the Bay of Fundy can host tens of thousands in tight flocks as they work their way south. Watch for predators like Peregrine Falcon or Merlin following these flocks. At staging areas across Canada, they might only stop for a few minutes, or they could linger for several days. While they are staging, they are usually busy probing for food in mud or shallow water. Sometimes, they are so tired from migration, they will fall asleep right in front of you.



Adult Eurasian Oystercatcher – Iceland
Shorebirds are well adapted for finding food in their preferred habitats. While most shorebirds have thin bills for probing, Oystercatchers have thick bills specifically evolved for opening stubborn shellfish.

Here in Canada, shorebirds sightings are extremely rare in winter. A few hardy species like Killdeer, American Woodcock, and Wilson's Snipe arrive with the first spring thaw. High-arctic breeders migrating north from tropical regions normally arrive in southern Canada in May and early June. By the end of June, we see the very first signs of fall migration as northern birds begin leaving their breeding grounds. During fall migration, most flocks pass through Canada in August and September.

Juvenile Lesser Yellowlegs – Ottawa, Ontario
Shorebirds can potentially be active throughout the entire day, and sometimes into the night. During migration, if you want to capture their silhouettes with warm colours as a backdrop, it pays to get out before dawn, or return at dusk, especially if conditions are calm and clear.



Early October can still be productive for shorebird photography, especially in central and western flyways. By November, most of the migratory species have flown south.

Wetlands in tropical regions host several resident species of shorebirds, many are quite large, colourful, and ornamented. Most of these species don´t migrate. So, you will have to visit them in their natural tropical habitats.

As a birdwatcher, I enjoy the challenges related to this group. Besides being hard to identify, many are long-distance travellers that occasionally fly far from their normal migratory routes. It is extremely exciting to find birds outside of their expected range. Through study and preparation, accomplished birders make special efforts to find vagrant shorebirds.

As a photographer, I am grateful that many shorebirds tend to be fairly tame, and they spend much of their time out in the open. Shorebirds are among the most approachable and easily photographed birds. When they are present, they are usually active all day long. A slow approach might bring you within frame-filling range. On the breeding grounds, some are tolerant of humans coming close to their nest. However, if you get too close and make them uncomfortable, they will let you know with loud calls and distraction displays.

As with most wildlife, techniques for photographing shorebirds are relatively straightforward: use fast shutter speeds to freeze the action; focus on the eyes; and use a wide aperture setting for shallow depth of field to help blur the background. Although some shorebirds use treetops to announce territories on the breeding grounds, they typically do everything else at ground level. It´s advantageous to get down to their level for the best compositions. Some photographers lay belly-down in dirt to achieve this. Others might bring a small stool to sit on. I prefer to simply move slowly, getting down low when I anticipate a photo opportunity. Look for reflections when they the birds stand in calm water. An ideal situation occurs when they become so tame, they perform as if you´re not even there.



Juvenile Sanderling – Ottawa, Ontario
Shorebirds can be remarkably tame. With slow movement and disciplined patience, they sometimes allow a close approach. Once you have gained their trust, they will behave as if you are not even there. While photographing this juvenile Sanderling, it began to groom its mantle feathers – an activity that requires most of its attention.



Adult breeding female Red-necked Phalarope – Iceland
Phalaropes are unique, even for shorebirds. This female Red-necked Phalarope breeds in the Arctic. But they spend the rest of the year out at sea. Unlike most birds, their sex roles are reversed. Females are more colourful than their male counterparts. Males also take care of all nest duties while the female finds other partners to mate with.

By BernardVideo

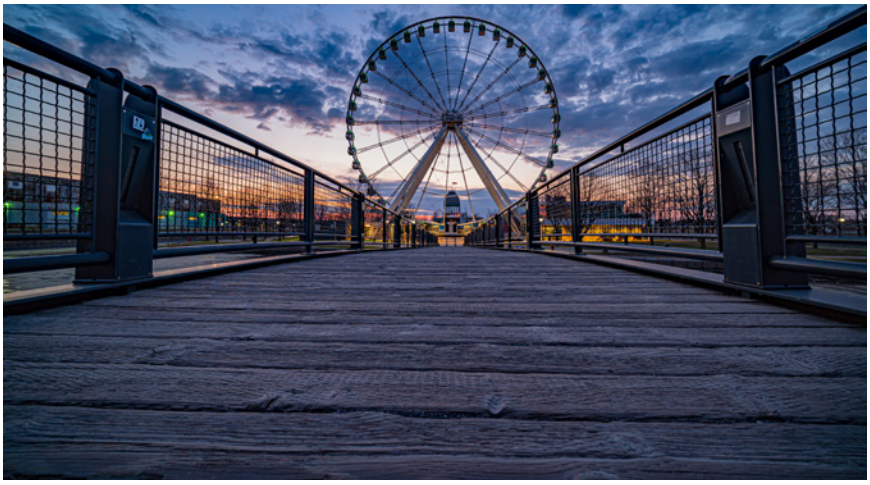
LAOWA 9MM F/2.8 ZERO-D – The Ideal Lens for Timelapse Adventures!

This fixed focal length lens offers an ultra-wide 113˚ angle of view–the widest rectilinear lens in the world–*it is not a fisheye*. The small size and light weight make it a perfect match for use with APS-C mirrorless cameras, and the fast f/2.8 aperture is ideal for timelapse assignments. This lens has premium optics with unique capabilities for use in a wide range of photo and video applications.

This lens does not have an electronic mount, which means that there is no autofocus function – but for specialized assignments, that is not a major factor. The aperture is set manually on the lens and there is no EXIF information transferred to the camera body, but none of that bothers me. For timelapse assignments, I always use hyperfocal distance and manual focus. Distortion management, the strong point of this "Zero D" lens, is outstanding – corner to corner image quality is superb – distortion is almost non-existent.



Laowa 9mm f/2.8 Zero-D

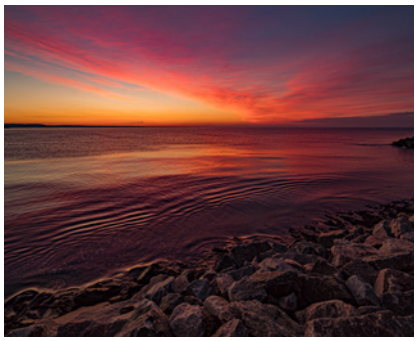


Grande Roue de Montreal. Laowa 9mm f/2.8 Zero-D–lens mounts available: Canon EF-M, Fujifilm X, Leica L, Micro Four Thirds, Nikon Z and Sony E.

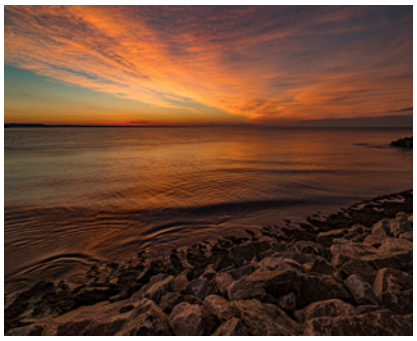
In the disciplines of photography and video, the aspect that fascinates me the most is the timelapse. I have been doing timelapses for more than 10 years. Two years ago, I bought the Laowa 9mm f/2.8 Zero-D lens to improve the quality of my timelapses. At that time, I had no idea how much this quest would develop my creativity and increase the quality of my productions.

You may ask *"what is a timelapse?"* It is a video animation created by capturing a series of photos taken at regular and spaced intervals to present, in a short period of time, the evolution of the action photographed. For example, it can show the movement of the sun or stars in the sky, or the movement of clouds... the final file takes the form of a short video.

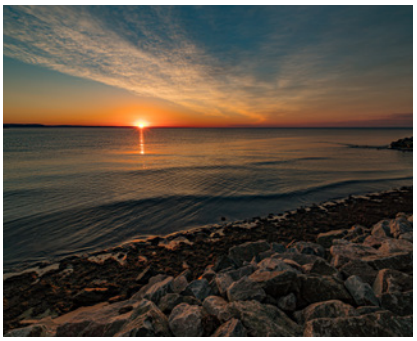
I have several objectives when I select the gear to create my timelapse projects: I want the equipment to produce very high-quality images with the best



20 minutes before sunrise



5 minutes before sunrise



Sunrise

quality/price ratio; the gear must be easy to carry, pleasant to use, and durable.

Overall Impressions

The quality of the photos taken with the Laowa 9mm f/2.8 Zero-D lens cannot be obtained with any other lens available on the market. It is the lens offering the widest angle of view without having to use a fish-eye lens, which would impart significant distortion.

- **Value for money**: This is a very subjective evaluation. In the photography world, you often pay a high price to obtain a lens considered by many to be the most efficient. The Laowa 9mm f/2.8 Zero-D lens is an exception to this rule, the quality is there at an affordable price.
- **Easy to carry**: the Laowa 9mm f/2.8 Zero-D lens is intended for APS-C cameras. These cameras are smaller and generally lighter than full frame cameras. The Laowa 9mm f/2.8 Zero-D lens itself is small in size. For my timelapses, I often use three cameras simultaneously, especially for night timelapses, hence my preference for light weight, compact equipment.
- **Pleasant to use**: when making a timelapse sequence, the focus must be manual and preferably *hyperfocal*, and this is perfectly suited for the Laowa 9mm f/ 2.8 Zero-D. Aperture changes are set directly on the lens, which works well with taking timelapse photos. The light weight of the lens makes it easy to use on devices like sliders.
- **Durability:** when you shoot outdoors during the Canadian winter, you must cope with extreme cold. After 2 years of intensive use, the Laowa 9mm f/2.8 Zero-D lens shows no signs of wear. The lens continues to offer high efficiency and reliability.

Over time, I have come to understand that success in timelapse photography not only depends on the skill and creativity of the photographer, but also on selecting the right equipment. Two devices are crucial to success with the timelapse genre: you must use a good



Montreal – Architecture.

Old Quebec

tripod, but above all, it is essential that you choose your lens carefully. I use a telephoto lens to photograph a city in the distance–but in 90% of my work, I use a wide-angle lens, almost exclusively the Laowa 9mm f/2.8 Zero-D lens.

In making a timelapse, the combo of an APS-C camera and Laowa 9mm f/2.8 Zero-D is definitely an excellent choice. Aside from photographing my timelapses, you cannot imagine the pleasure I have when travelling with a small camera and a single lens that is the perfect combination for urban photography, both indoors and outdoors.



Urbex



Conclusion

Ultra-wide-angle rectilinear lenses are sought after by landscape, urban, and timelapse photographers. The Laowa 9mm f/2.8 Zero-D lens offers unquestionable optical quality in a very affordable ultra-compact format. It is the ultimate reference when it comes to timelapse photography.

100% timelapse video I made with the Laowa 9mm f/2.8 Zero-D lens:
www.youtube.com/watch?v=eO-A74erqkXg

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Size Matters

85mm f/5.6 2x Ultra Macro APO

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By Peter Dulis

The Art of Giclee Printing

WHAT IS A "GICLEE PRINT"?

A giclee print is a special high-quality type of inkjet print in which the inks and media are archival. The term "Giclée" comes from a French verb meaning "to spray" (as from a nozzle) and is used to distinguish "fine art prints" from those created for non-art or commercial purposes. This Giclée fine art printing technology has taken the photo art market by storm and is presenting photographers with new ways to make money from their prints and to preserve their legacy.

Every Picture Tells a Story

Every photo has a story to tell and giclee printing respects and honours the craft of photography. It is the *carrier* of your story. It is a personal object to hold and to pass on long after you are gone.





"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."

Creating Quality prints

The quality of your print will be determined by the media you choose and how you print it. You will need a fine art inkjet printer that prints with archival inks. The media should be archival quality as well, like a thicker acid-free media.

Selection of the media for your giclee printing is a very important step in the creative process. The media I chose to print with for this project was the Hahnemühle Daguerre bright white matt canvas. This 400 gsm, Poly-cotton-mix has a nice weight to it and has a beautiful matt bright white finish to it that is acid and lignin free.

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 highlights to shadows 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 8 inks, including matte black, photo black and light black to increase the range of tones. When you view and feel a print produced by these fine art inkjet printers, there is an inner life and excitement that comes from the range of tones achievable and the wonderful texture of the media.

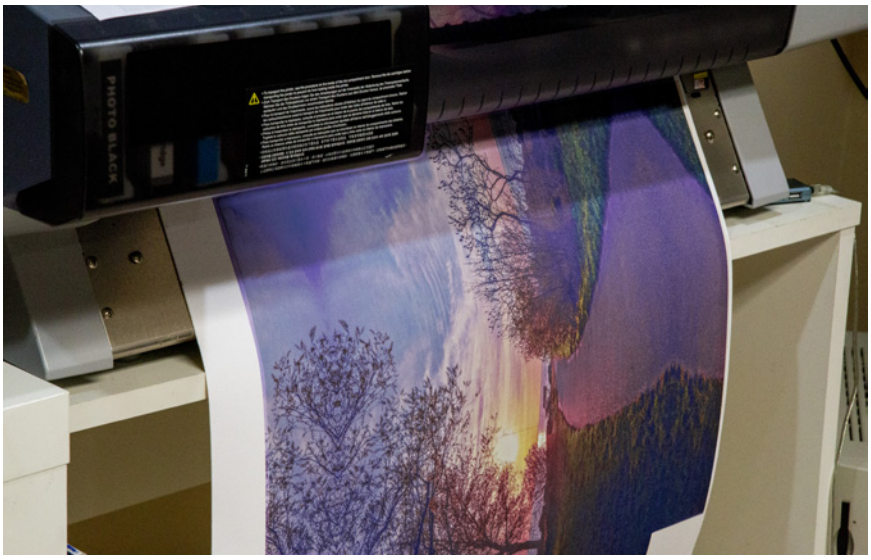
1. **First step was to select the media profile from the Hahnemühle download website and follow the instructions**
   (Download Center: Hahnemühle FineArt (hahnemuehle.com)

2. **When you are ready to print, choose File > Print**
   - Set Colour Handling to Photoshop Manages Colors
   - Choose your paper's profile from the Printer Profile drop down
   - 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 colour management is turned off at the driver level.
   - The OS will automatically disable the printer's colour management–the box is grayed out.
   - Look for "SuperFine" or "Photo" options for best quality

The Finishing Touch

For the finishing touch I stretched my canvas with the GOframe 1500P mounting system. The system consists of pre-cut wooden frame sections and



assembly jigs that allow for simple attachment and stretching of a canvas, with no specialist tools. The 1500 PRO stretcher bar provides a depth of 1½" stretched bars, but there is a less expensive lightweight version available with 1.25" width bars.

And "voilà" the print was ready to hang on my wall.

Creating Quality prints

The quality of your print will be determined by the media you choose, and how you print it. You will need a fine art inkjet printer that prints with archival inks. The media should have an archival quality as well. Canvas images for stretching must have a certain amount overlap past the image area. The print I made using the GoFrame stretcher bars needed a 2.5" overlap. You can leave the overlap as a white canvas edge, or if you want the image to be part of the overlap, you will have to copy 2.5" of the outer canvas edges, and copy them to the final image.

For more information, and to watch the framing tutorial, please visit **www.sticknstretch.ca/ss-1500pro/**

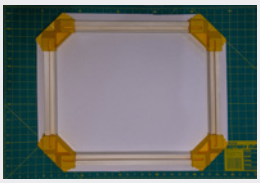
How to Use The Stick & Stretch 1500 PRO Canvas Stretching System

The 1500 PRO system stretcher bars are available in different lengths ranging from 8 inches to 60 inches, making very easy and convenient to produce your own wall art.

Here's a quick guide to how I put together a 16"x20" stretched canvas.

- **First step** - take the stretched bars and insert them into the corner clamps.
- **Second step** - take the stretcher bars, assembled with corners, and place it on the back of the printed canvas.
- **Third step** - trim the canvas and insert the U-shaped fasteners which allow the canvas to fold into the miter of the stretcher frame, creating neat and perfectly folded corners.
- **Forth step** - insert the tensioners into corners, allowing for a more drum-like feel to the final canvas.

That´s it – a beautiful display print in just a few minutes, using the Stick & Stretch framing system!









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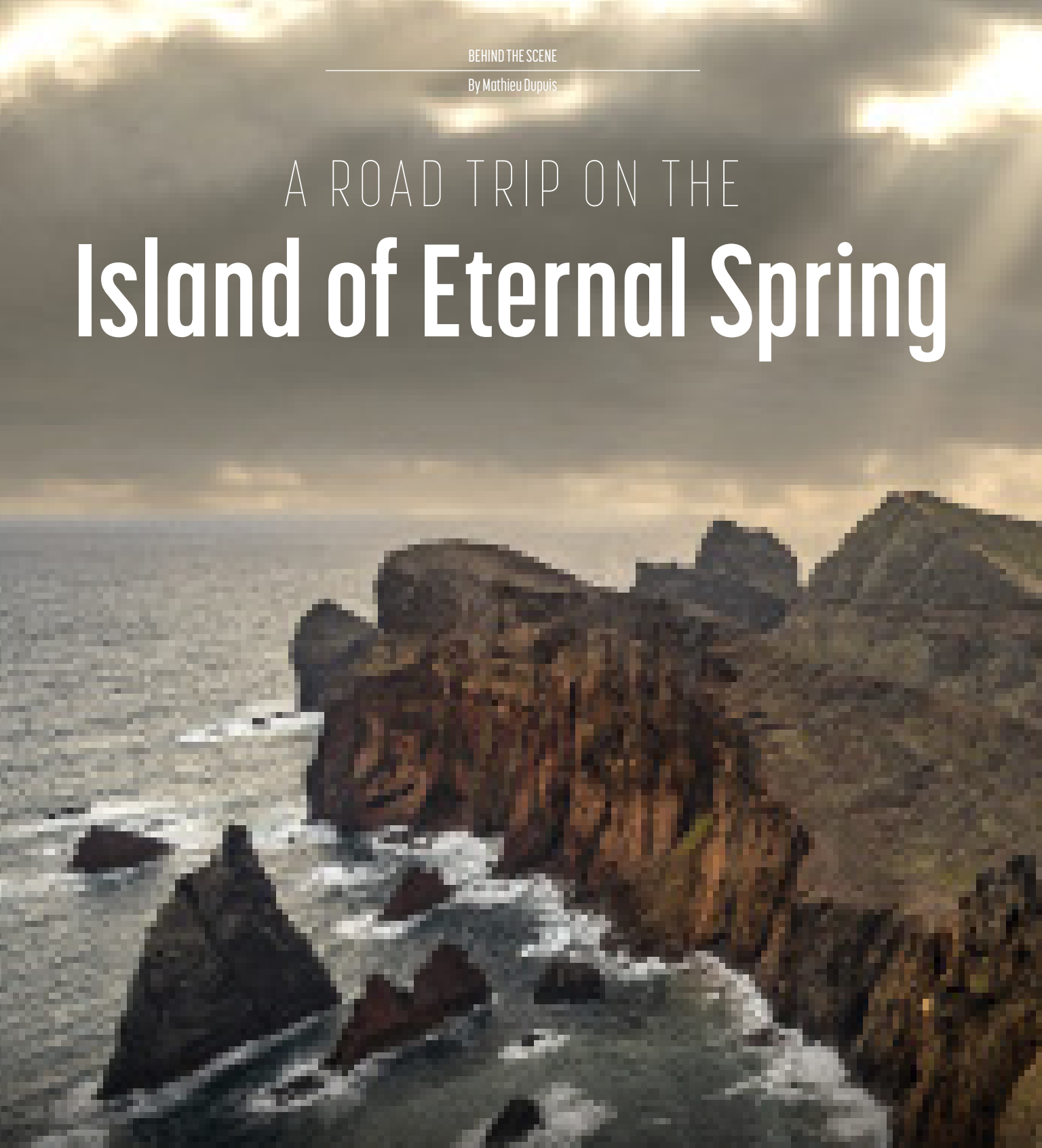
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www.hahnel.ca

By Mathieu Dupuis

A ROAD TRIP ON THE Island of Eternal Spring



I had heard about the island of Madeira, however, I had never planned a trip to this country until recently, when an opportunity presented itself. After some research, my level of enthusiasm took a giant leap. With an area of 750km^2, the Madeira archipelago is an autonomous region of Portugal that is located about 640km west of Morocco. This place, with its volcanic origins, is quite surprising with its steep topography and elevation. You could even call it the vertical island!



Located on the extreme eastern part of Madeira Island, the São Lourenço Peninsula is the perfect place to photograph the sunrise!

With a subtropical climate in both summer and winter, the daytime temperature is comfortable and pleasant for hiking. A huge network of 2,150km of marked trails facilitates your discovery of the diversity of the surroundings. Several hikers follow the levadas. These irrigation canals wind through the many valleys and bring water from the mountains to the arid areas of the island. Throughout the trails, their level of difficulty, as well as the measurement index related to vertigo are indicated. As soon as the plane made its final approach, I had a better understanding of the spectacular terrain of Madeira. Peaks emerge from the clouds. Towns and villages are literally perched on the mountainside. Suspended in the air on huge concrete pillars, the runway gives the impression of landing on an aircraft carrier.

When I arrived, I looked at the weather forecast. What a disappointment! The meteorologists predicted gloomy weather during my stay and my list of photos was quite long. Eventually, the challenges would be even greater. I admit that under certain conditions, shooting can sometimes be more complicated in the presence of unfavorable elements. For example, when mist and clouds veil the landscape, my strategy is often redirected towards subjects located under the forest canopy, or I might seek elements that portray texture. Obviously, grand panoramas must be avoided in these conditions. I opted for a 12km round trip hike on the levada that leads to the Caldeirão Verde waterfall.

My journey traversed a route along the cliffs on the edges of the irrigation canals, crossing a few passages in small tunnels. This gives the place a rather unique character. The reward at the end of this hike was an impressive waterfall that descends from a height of 100 meters. On the way back, to rest my legs, I looked at the "webcams" of the island. No point checking the weather, it varies from hour to hour. After five days of waiting, a window of opportunity presented itself that seemed conducive for me to get to the "Picos" at sunrise the next day. After a short night's sleep, the ride through the hairpin turns in pre-dawn darkness was exhilarating. Fortunately, the turns near the many precipices kept me alert.

At the top, I was one of the first to arrive at the scene. Better than just a sunrise, I found myself above a sea of clouds. I took the opportunity to go a little farther down the trail before the sun appeared. At this moment, the mountains ignited and revealed new landscapes. I seized the opportunity to admire these picturesque places. The Pico Do Arieiro rises to more than 1800 metres above sea level, rather surprising elevation for such a small island. On the side of Pico Ruvio, the culmination of this hike of approximately four kilometers, the terrain is staggering. A forest of ghostly dead trees caught my attention. The fog magnified the illusion. The scenery is both spectacular and mysterious!

After a few days immersed in fabulous nature, I heard the call of urban photography and set out to photograph the local lifestyle. Scattered throughout the island, many villages present fascinating perspectives. Each place has its own character. Paul do Mare and its small pedestrian streets, Faial, the perched village, Funchal the capital. The panoramas multiply in the most beautiful expression of verticality. Until the last minute, my challenge to capture the right light on the island of Madeira was an adventure in photographic euphoria!

The author was invited by TAP Air Portugal and Terres d'Aventure



The path that connects Pico Do Areeiro to Pico Ruivo is one of the highest on the island. To walk the clouds, we must carefully monitor the weather since slots are rare...



Pol Do Mar, a village renowned for being the surfing capital of Madeira. A stroll through its pedestrian streets puts us under the spell of the Portuguese hinterland.

By Mathieu Dupuis



São Vicente, a small village where you can admire the volcanic heritage of Madeira.

Summer Fun!



Eric Gingras, riding the route
Jacques Dumont captured this spectacular image of a cyclist against a stormy sky with a Nikon D6 and 200mm lens, shooting at f/3.5, 1/250 second, ISO 180.

The PHOTO*News* Summer 2022 Challenge theme is "Summer Fun!".

Your assignment: to capture an image that embodies the energy of summer activities. This could encompass a wide range of summer sports and action subjects, travel, touring, or seasonal photo opportunities. It is a topic chosen to let you share your favourite summer memories with PHOTO*News* readers.

You may submit images photographed prior to the Summer of 2022.

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

The challenge is open to all Canadian photographers. Please enter by joining our flickr® group (www.flickr.com/groups/photonewsgallery/) and post your entries in the PHOTONews Summer 2022 "Summer Fun!" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the PHOTO*News* "Summer Fun!" Challenge is August 15, 2022.

You may post up to five images per week in the "Summer Fun!" Challenge thread at the flickr® group.

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

See your pictures in print!

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

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