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PHOTO

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ANNIVERSARY

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"The World Through My Lens"
25th Anniversary Contest Winners!

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Focal Point

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

25th
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Questions or comments? Please send me an e-mail at editor@zakmedia.ca



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When the first winds of winter bring a chill to the air and Canadians from sea to sea start thinking about escaping the snow to sojourn for a few weeks in the sunny south, I don my mukluks and mittens, grab my camera, and head out for a day in the great outdoors.

I suppose it has something to do with growing up in Montreal, where snow often dominated the winter landscape, and we learned to love our distinctively Canadian outdoor sports... when I see the first flakes of snow and feel the brisk sub-freezing temperatures, my instincts for outdoor photography kick into high gear.

This issue is filled with tips and suggestions from our crew of professional photographers, all taking their best shot at revealing the secrets for successful winter images. By and large, the team has provided excellent suggestions for keeping yourself and your camera equipment safe and reasonably comfortable on days when it is so cold that the snow squeaks—but the real key to perfect winter exposure is to use a metering target of known reflectance—the classic 18% grey card. Over decades of ski and snowmobile photography I have relied on this simple yet effective technique to capture perfect exposures

in any winter snow setting. Just hold your grey card at arm's length so that it receives light at the same angle and intensity as your subject, and use the in-camera meter to set your aperture and shutter speed to the grey card reading—not the reading from your snow-covered scene. You could also use a hand-held light meter to take a reflected reading off the grey card—not an incident reading—this would be affected by the light bouncing off the snow. You can take one meter reading off the grey card and set your camera's exposure compensation to match that reading—it will be accurate as long as the light does not change and as long as you aim the camera in the same general direction. When the intensity of the light changes, or when you shift direction, check the grey card reading and reset your exposure compensation if necessary. Try it. It works perfectly every time.

This issue of PHOTO News celebrates the completion of our 25th Anniversary year, and we would like to thank all of our readers and all of our participating advertisers for helping us make this magazine Canada's largest circulated photo enthusiast publication. With more than 100,000 copies distributed per issue, a full archive of English and French-language digital editions available FREE of charge at the website www.photonews.ca and more than 100,000 images in our PHOTO News Challenge flickr® group photo pool, PHOTO News brings the thrill of photography to every Canadian photo enthusiast.

Please take a few minutes to view the winning images from our 25th Anniversary "The World Through My Lens" photo challenge, and think about how cool it would be to see one of your photos published in our quarterly PHOTO News Challenge, or the Reader's Gallery.

PHOTO News

Volume 25, Number 4 / Winter 2016-2017

Cover photo by Wayne Lynch

A snowy owl lands on a clump of snow.

Nikon D800, 500mm lens, 1/1250 second, f/6.3, ISO 1000, EV +0.67.

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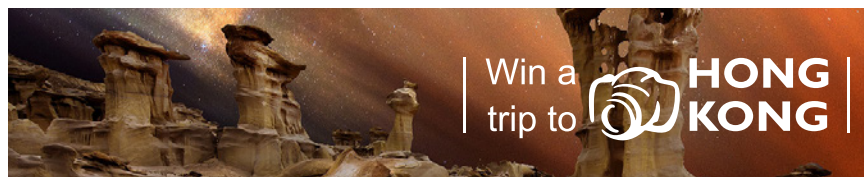
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PAGE, ARIZONA

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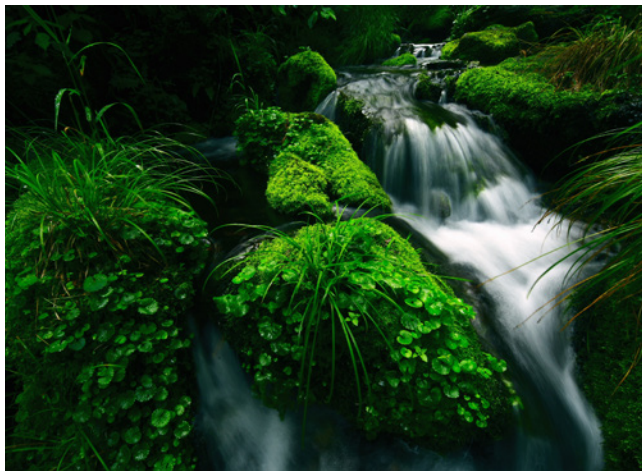
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Kenko Celeste Filters



Kenko, a world leader in lens filters, announces Celeste, its newest, made in Japan, premium UV and Circular Polarizer filter series for all discerning photographers.

Outstanding low light reflectivity is easily obtained with Celeste's Super ZR coating for "Close to Zero" results. The superb ASC Anti-Stain Coating keeps filters cleaner longer and the unbelievable newly designed low profile frame allows more light and the lens cap still attaches easily. This is Kenko's slimmest filter yet! The unique high transparency Circular Polarizer filter provides one more stop of light than traditional circular polarizer filters.

Available December 2016 in filter sizes 37mm to 82mm. Visit www.kenko-global.ca for more information.

Rotatrim Celebrates 50th Anniversary

Rotatrim is the global leader in the production and design of the finest rotary cutting equipment. The company was created in 1966 when Alan Hall invented the first Rotatrim Professional trimmer for a Photographic Show in London, and it proudly celebrates its 50th Anniversary in 2016.

Rotatrim products are made entirely in Bedford, England by qualified engineers who are experts in their field. Only superior sources are used, such as the finest quality Sheffield Steel self-sharpening precision blades, enclosed so they are safe to use by all age groups. Featuring metal end frames and head, solid laminate gridded baseboards with aluminum side rule and cursor and a transparent clampstrip for accurate work placement, Rotatrim cutters are designed for every-day, continuous use. Professional series cutters feature twin chrome steel guide rails, which completely eliminate head swivel while delivering a smooth gliding action.

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For more information, please visit www.rotatrim.ca

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Introducing Agua Stormproof, an innovative line of IPX3 certified stormproof camera bags and rain covers designed for easy access while keeping your valuable equipment dry in virtually all weather conditions.

From day tripping with the Agua Holsters to Mountain Biking with the Agua Torso Pack to extended trips with the Agua Backpacks, Agua Stormproof bags allow very easy access to all your equipment while protecting it from the elements.

The Agua Rain Covers features high quality nylon with a TPU coating with a large clear window that stays clear and an available exclusive connector that allows it to be attached to sling straps - a world first!

In store soon! Please visit www.mymiggo.ca for IPX3 details and product information.



Focal Length: 552mm Exposure: F/6.3 1/2000sec ISO:200

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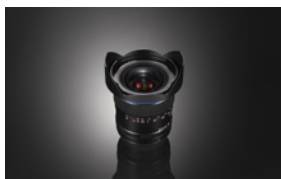
The BGrip Uno is designed specifically for mirrorless, bridge and compact sized cameras. The UNO keeps your camera comfortably and securely connected to your body even during active sporting adventures—it fits any backpack, belt or bag.

UNO features an elongated attachment base that rests evenly on the shoulder strap. The shape keeps the camera steady, perfectly vertical without impacting the body when active, protecting both the camera and the wearer. The attaching solution uses a steel "U" bolt that fits every size of shoulder strap, and its contact with the body is surprisingly imperceptible. The UNO main body is made of Durethan®, one of the best high tech polymers. Durethan® contains glass microspheres and fiberglass and is used exclusively for high precision items. Durethan® features make UNO extremely solid, light with a visibly superior finish and appearance. The 1/4" screw of the quick release plate is made of solid brass in order to grant excellent scroll and protect the camera tripod thread. The UNO is guaranteed for camera gear up to 5kg.

For more information, please visit www.bgrip.ca/uno/

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Laowa's remarkable full frame, manual focus lenses feature superior optical quality elements in a metal barrel for crisp images with worry-free reliability. Laowa's dedication to design perfection is best shown in its newest lens, the 12mm f/2.8 Zero-D, the widest f/2.8 rectilinear lens for full frame cameras! The frustration with optical distortion, which causes straight lines to bend when using wide angle lens, is virtually eliminated with Laowa's Zero-D technology.

Capture stunning images with Laowa's 60mm f/2.8 2:1 Macro lens or silky, smooth

bokeh with the 105mm f/2 apodized element that will make outstanding portraits. Tell an even greater story with 15mm F/4 wide angle macro that renders the subject life-size while still providing background detail. Laowa's lenses are ideal for macro, nature, landscape, architectural and portrait photography.

In store December 2016 in Canon EF, Fuji X*, Nikon F, Micro 4/3*, Pentax K, Sony Alpha and FE*-mounts (*Adaptor included).

Please visit www.loawa.ca for details.

METZ M400 Compact and Powerful



The new Metz M400 is especially suited for mirrorless system cameras – it's the perfect size for your Canon, Fujifilm, Nikon, Olympus, Panasonic, Pentax and Sony cameras. M400 is 20% smaller overall and 40% lighter than traditional 40 GN flashes.

A maximum guide number of 40 at ISO100 covers most shooting situations. Features include automatic zoom head (24-105mm), tilt and swivel main reflector, integrated bounce card and wide-angle diffuser (12mm). A 6-level, 100 lux high performance LED is perfect for adding light to your videos. zMetz M400 can operate as a Master or Slave in a wireless TTL setup (Fujifilm compatibility to come via firmware update). Front and rear curtain sync can be set on flash. M400 also supports High Speed Sync (HSS), if your camera supports it.

With a new OLED display and five-way controller, M400 is easy to use and easy to read. M400 is perfect for those learning flash photography and for advanced photographers who demand more from their speedlights.

Metz M400 will be available Winter 2016/17.

For pricing and availability, please visit www.metzflash.ca



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

VANGUARD ALTA FLY

Your "Go To" Bag for travel assignments!



Vanguard has introduced a new series of ALTA FLY trolley bags, designed for the professional photographer or videographer who needs a comfortable and convenient way to carry a range of gear.

The bags, available in three sizes, offer excellent protection and easy access to your gear. All models have full opening for easy set up, and versatile gear arrangement with a bright orange interior to make it easy to find your gear. There is a "Smart pocket" array of mul-

tle internal and external pockets and organizers for gear and travel essentials, and multiple handles and grips. The bags offer easy access to laptop and tablet compartments when you go through security checks.

The ALTA FLY 48T is a professional carry-on trolley designed to fit 1-2 Pro DSLRs, 5-7 lenses (up to 300mm f/4), a flash and accessories, or a drone with all related accessories. It also carries a 15" laptop, a tablet and a tripod.

The ALTA FLY 49T is a small carry-on trolley that packs a lot more than you would imagine. It will fit 1-2 Pro DSLRs, 5-7 lenses (up to 300mm f/4), 2 flash units, accessories, a 14" laptop, a tablet and carry a tripod. Add an ALTA LINK-connector to ALTA BACKPACKS for the ultimate Vanguard ALTA experience.

The ALTA FLY 62T is a professional trolley designed to fit 2-3 Pro DSLRs, 7-11 lenses (up to 300mm f/2.8), a flash and accessories, or a drone with all related accessories. It also carries a 17" laptop, a tablet and a tripod.

ALTA FLY is your "go to" choice for traveling and on-location assignments.

For more information, please visit www.vanguardworld.ca

AURORA LITE BANK Firefly PAR

Firefly PAR 65 from Aurora Lite Bank is a collapsible, 16-sided, deep softbox and beauty dish designed for speedlights.

Deeper and more circular than Firefly II Beauty Box, Firefly PAR creates near-circular catchlights and contrasty, crisp yet soft light on your subjects. Optional grids provide more control and less light spill. Adding the Deflector Plate turns Firefly PAR into a unique, deep beauty dish. Silver embossed interior spreads light throughout the interior for even illumination.

Firefly PAR uses a patent-pending umbrella mechanism for quick set-up and teardown. The frame is durable aluminum and steel for strength. A height and tilt adjustable bracket is designed to fit almost any speedlight available.

Pricing and availability will be announced Winter 2016 at www.auroralitebank.ca





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SPECIAL REPORT

New Products from Photokina

By Peter K. Burian

Held every second year in September, the Photokina Imaging Fair in Cologne, Germany attracts virtually every manufacturer of photo and video products as well as media and dealers from around the world. Typically, some important new products are announced in advance of the show to benefit from greater publicity; we also consider these to be within the Photokina realm. While the majority of equipment and accessories on display target commercial and industrial users, there were many items of interest to photo enthusiasts.

Here is a selection of some of the most significant gear announced at Photokina 2016.



Canon EOS M5

Canon has revived its mirrorless interchangeable-lens camera series with this new 24.2 MP model boasting an extra-large APS-C format sensor, on-sensor Dual Pixel phase-detection AF for great reliability and speed, fast DIGIC 7 processor, and some DSLR-style controls. The camera is equipped with a 3.2-inch 180° tilting touchscreen LCD, a built-in EVF (electronic viewfinder) and 5-axis digital image stabilization for smooth, steady video capture. The EOS M5 can record stills at 9 fps (or 7 fps with Continuous AF) or videos at up to 1080p, with Movie Servo (continuous) AF when desired. Both Wi-Fi with NFC and Bluetooth connectivity are provided.



Fujifilm X-A3

This mirrorless interchangeable-lens camera with a large APS-C size 24.2 MP sensor features a redesigned, retro-style body with some aluminum components and a faux leather grip. The 3-inch touchscreen LCD can tilt up to 180° making it "selfie-ready" with a Portrait Enhancer mode and Eye Detection to ensure excellent self-portraits. This well-equipped model targets budding enthusiasts with its numerous shooting modes, 77-point contrast-detect AF system, built-in Wi-Fi, 6 fps burst function and Full HD movie mode. Cool extras include numerous special effects "filters" and "film simulation" options as well as several new self-timer features.

Fujifilm GFX 50S



Slated to be available in 2017, this relatively compact, weather-sealed 51.4 MP medium format mirrorless interchangeable-lens camera with traditional controls should deliver exceptional image quality thanks to oversized pixels on its huge (43.8 x

32.9mm) CMOS sensor that is 70% larger than a full-frame chip, and the X-Processor engine. The sensor is configured to output various aspect ratios, including 4:3 (native format), 3:2, 1:1, 4:5, 6:7, and 6:17. The body is modular in that the electronic viewfinder is removable (when the tilting LCD is used for composing) and an optional vertical battery grip will be available. Tethered shooting for studio photography will be supported. Fujifilm is developing several GF series lenses, initially including one zoom and five prime lenses.

Nikon KeyMission Cameras

Conventional cameras are ideal for most purposes, but when you are mountain biking, water skiing, snorkeling, snowmobiling or motor racing an action cam is preferable. Attached to your helmet or elsewhere, this type of camera can record the action from your point of view (POV). Nikon's entry into this category includes three distinct KeyMission cameras: the 360 with dual lenses, the 170, and the 80. The first one is the most impressive since its two 20 MP sensors allow for capturing a 360° view in 30 MP stills or 4K (or UHD) footage. It is waterproof, shockproof and freeze-proof, without the need for a housing. The more affordable models are more conventional and feature 170° and 80° field of view respectively, and they're not quite as rugged.





Olympus PEN E-PL8

This new mirrorless, interchangeable lens Micro Four Thirds model is an entry level 16.1 MP camera with in-body 3-axis image stabilizer. It benefits from many E-PL7 components but with an extensively redesigned body that is particularly convenient for shooting selfies. Important technical aspects include the 81-point FAST AF system, 8.5 fps burst mode, and Wi-Fi connectivity. Art Filters and in-camera image modification options are provided for creativity. There is no EVF but the 3-inch touchscreen LCD rotates 180° and includes controls for use when taking selfies. Full HD video is available with several useful amenities.



Panasonic Lumix G85

This latest full-featured, splash and dust resistant 16 MP mirrorless Micro Four Thirds camera for photo enthusiasts is equipped with a high resolution electronic viewfinder, swiveling 3-inch touchscreen LCD, 5-axis Dual I.S. 2 image stabilizer, and Wi-Fi connectivity. Add your favourite Lumix lens and shoot stills at 10 fps (or at 6 fps with ultra-fast Continuous AF using the 49-point DFD system). Switch to electronic shutter for 40 fps capture or for Silent Mode; a 4K photo mode is also available for shooting numerous 8 MP stills at 30 fps. Movie mode provides a wide range of options including 1080p and 4K UHD.



Panasonic Lumix LX10

Enthusiasts and professional photographers often carry a premium-grade compact camera, like this palm-size (310 g) model with a metal exterior and a bright 24-72mm equivalent f/1.4-2.8 high-grade Leica DC zoom. The large 1-inch type 20 MP sensor provides superb quality in stills and in 4K (or 1080p) video clips. It is equipped with a five-axis image stabilizer, 49-point AF system and many traditional controls. For quick shooting, there is a 10 fps drive mode (or 6 fps with continuous AF) and a 50 fps electronic shutter mode. Extras include creative "filters", Wi-Fi, Post Focus (for focus adjustment in Playback mode) and Focus Stacking (for incredibly great depth of field). The articulated 3-inch 180° touchscreen LCD can be tilted-set it to front-facing for convenient composition when shooting selfies.



Panasonic FZ2500

The "superzoom" cameras are currently the most popular type since their lenses cover the wide-angle to super-telephoto range. This 20 MP Lumix model is particularly impressive since it is equipped with an internally-zooming 24-480mm equivalent f/2.8-4.5 Leica zoom with 5-axis stabilizer, 49-point AF system, an articulated 3-inch touchscreen LCD plus a large OLED viewfinder. It employs a 1-inch type sensor that is much larger than average in this type of camera. Other benefits include ultra high speed AF, Post Focus and Focus Stacking functions, Wi-Fi, a 12 fps burst mode and a 50 fps mode with electronic shutter; there's also a 4K mode for shooting 8 MP stills at 30 fps. Video is available at 4K (and lower resolutions) with a wide range of options including some that are professional in calibre.

PANASONIC LUMIX G85

Performance, Flexibility, Strength, Mobility, Speed

Whether it's couples yoga or Lumix cameras, the adjectives are the same. The new Panasonic Lumix G85 is the perfect balance of form and function. With a host of advanced features and technologies, the G85 allows photography enthusiasts to capture unmissable moments with breathtaking clarity and realism.

Performance – A 16MP Live MOS Sensor that does away with the low pass filter ensures high resolution images with low noise, even at high ISO settings. The Lumix G85 is also capable of serious video recording, capturing smooth, high-resolution 4K video in 3840x2160 at 30p/24p in MP4.

Flexibility – Want to capture fleeting moments? Use the 4K Photo Mode to shoot at 30fps and extract 8MP still images right in camera. No computer or post processing software is needed. With three different 4K photo modes, the G85 lets you choose the one that's right for you.

Strength – The Lumix G85 is a 'tough' camera that can stand up to the elements. Both the body and 12-60mm lens is splash and dust proof so you can shoot in virtually any conditions. Panasonic carries additional weather sealed lenses that can be used with the G85 for portraits, wildlife, landscapes and nature.

Mobility – The 5-axis Dual Image Stabilizer boasts even more effective suppression against motion and hand shake. Users can enjoy blur-free photo and video recording not only in wide angle but also in telephoto – even in low light situations. Free yourself from bulky gear while maintaining the sharpness that sets the pros apart.

Speed – The Lumix G85 also features an advanced burst mode that can shoot 9 fps up to 300 (JPEG) / 45 (RAW) images at once. Plus, an improved AF system excels in both speed and accuracy by exchanging digital signals between the camera and the lens at max. 240 fps, resulting in ultra-fast auto focusing of approximately 0.07 of a second.



Panasonic

THE PERFECT BALANCE OF Form & Function

DSLR performance with the mobility

of mirrorless. The Lumix G85 delivers flawless photography and exceptional video. Thanks in part to 5-axis Dual Image Stabilization in both photo and 4k video modes, and a 16MP sensor that does away with the low pass filter, the G85 produces noise-free images of remarkable clarity and realism. Plus, a weather-sealed body and lens allow you to capture those images virtually anywhere. Little wonder that the Lumix G85 is being recognized as a powerful hybrid creative tool for both amateurs and pros – the perfect balance of form and function.

LUMIX

Photography © Johan Sorensen



Panasonic

shop.panasonic.ca/lumix
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Panasonic



Challenge

Congratulations to the winners of the PHOTO News "O Canada" Challenge, who participated in the contest thread at our flickr® group at www.flickr.com/groups/PHOTONewsgallery/.

Our winning photographer will receive a special prize – a Lumix LX100 from Panasonic Canada, our PHOTO News Challenge sponsor for 2016.

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

Mountains, Bales and a Balloon

Zena Woron-Quinn of Calgary, Alberta took this shot on a beautiful fall morning in the Alberta foothills outside of High River during the annual Balloon Festival. It was shot using a Canon 5D Mark III, Canon EF100–400mm lens at 400mm, f/8, 1/800 second, ISO 800. *"I used a 400mm focal length for the compression effect of having the distant mountains and hot air balloon appear closer to the hay bales."*

Winner



The Coldest Capitol in the World

Jana Kriz, of Ottawa, shot this image with Nikon D5000, shooting at f/4.8, 1/4000 second, ISO 400. *"It was one of the coldest mornings of the winter at -35°C. The rising mist from the Ottawa River enveloped the branches of the trees in sparkling icicles. As I looked for a clear opening to see the Parliament buildings between the trees, my hair got frosted in crusty icicles and the snow crunched under my feet. I pressed the shutter with a frozen finger and hoped to capture the beauty of the frozen wonderland."*



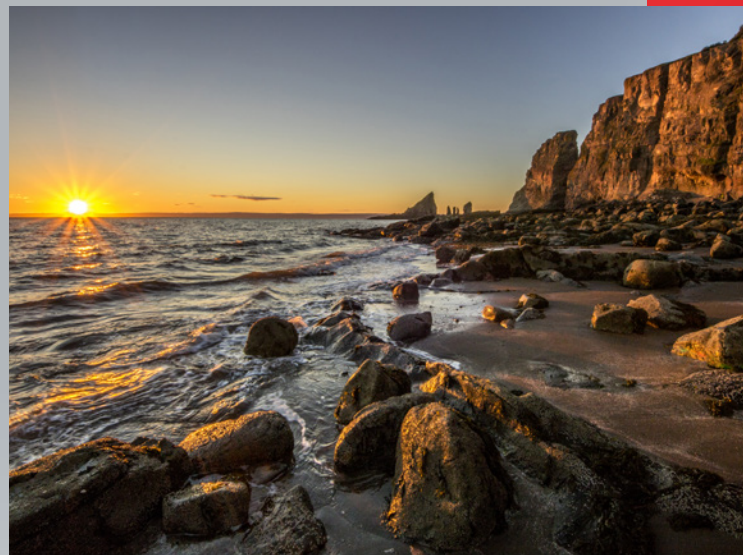
Whistler Blackcomb Inukshuk

Gary Fulton of Halifax, Nova Scotia, captured this image of an Inukshuk while skiing at Whistler Blackcomb Mountains, using the back facing camera on his iPhone 6, with settings of 1/4000 second, 4.15mm, f/2.2 and ISO 32. "The Inukshuk with a view of Whistler in the background really caught my attention. It was a very busy spot, but with a little patience I was able to capture an image without anyone in it."



No Ordinary Love, Lake Louise

Jean-Philippe Castonguay of Montreal, Quebec, captured this picture of Lake Louise, also known as "Lake of the Little Fishes" by the Stoney Nakota First Nations people. Nikon D600, 18-35mm f/3.5-4.5 lens with a polarizer filter at 21mm, f/11, 1/60 second, ISO 100. "I was lucky to isolate this woman calmly sitting at the edge of the lake, while surrounded by a crowd of tourists trying to capture their own take of the lake."



Split Sunset

Paul Steele of Wolfville, NS, captured this image of Cape Split with a Canon T6s and a Sigma 8-16mm lens, shooting at 1/40 second and f/16, with a focal length of 9mm and ISO 160. "I used a wide angle lens to capture as much of the impressive cliffs as possible while keeping the sinking sun in the shot. To maximize the glow on the cliff face and the various rocks on the beach, I waited until the sun was just above the horizon."

Serenity

Debbie Oppermann of Guelph, ON, captured this image of an autumn sunrise on George Lake with a Canon 60D and Canon 18-135mm f/3.5-5.6 IS lens, shooting at 1/125 second at f/7.1, ISO 100. "It was perfect timing for this capture as the lone canoeist was gently paddling across the still water - I am sure he was admiring the stunning fall colours and reflections, as was I."





Field Testing
BY JACQUES DUMONT



OM-D E-M1 Mark II on sale at the end of December 2016 for the manufacturer's suggested retail price of \$2499.99 CAD.

OM-D E-M1 Mark II

The PHOTO News team had the opportunity to check out the new flagship of the Olympus line, the OM-D E-M1 Mark II, at a special product launch in Iceland. It was an excellent opportunity to experience the latest top-of-the-line product in a rugged outdoor environment that challenged the camera's many new features and performance capabilities.



With a full schedule of hiking the scenic landscape, the light weight of this compact system camera was a definite asset. Carrying the OM-D E-M1 Mark II and a selection of lenses let me cover a wide range of creative photo opportunities—the camera system was very easy to get used to—it was quick to operate, letting me capture images in a wide range of lighting and subject situations. The images produced exhibited excellent exposure and resolution.

Among the many new features we were able to try out, the new Pro Capture Mode delivered exactly what it was designed for—lag-free shooting in action situations. The cool, wet weather offered a perfect opportunity to test the weather sealing of the OM-D E-M1 Mark II. We checked out the splashproof design at a scenic waterfall, and the Super-Sonic Wave Filter dustproof qualities were welcome as we photographed wild horses on the range. It was cool outside, but we were happy not to personally check out the freezeproof (down to 14°F / -10°C) construction. These weatherproofing qualities are designed into the entire OM-D system, including the dustproof, splashproof, and freezeproof M.ZUIKO PRO lenses.

Several of the new camera's features were immediately impressive. We liked the AF Target Mode, AF target position, and face/eye priority autofocus. The new cluster display with active sensors lived up to the claim of focus subject accuracy. The AF Targeting Pad let us select the AF point by sliding a finger on the rear touch LCD.

With a high-speed frame rate of up to 120 fps this camera system is ideal for a wide range of assignments, including action sports. The normal sensitivity ISO (ISO AUTO) range has been expanded to ISO 6400, and you can shoot at ISO 64 to use wider apertures to achieve shallow depth of field in brightly-lit situations. The Olympus OM-D E-M1 Mark II has in-body 5-Axis Image Stabilization that compensates for all types of camera shake, and the camera body features dual memory card slots for more versatile shooting.

We shot stills and video on this expedition, and the UHD Video Capture capability was most impressive. I also had the opportunity to try out the Live Composite Mode for night photography—ideal for shooting the Northern Lights.



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- 4) William Turner, 210 gsm;
- 5) Museum Etching, 210 gsm;
- 6) Monet Canvas, 210 gsm

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- 4) Photo Rag Baryta, 315gsm;
- 5) Photo Rag Pearl, 320gsm;
- 6) FineArt Baryta, 325gsm;
- 7) Baryta FB, 350gsm;
- 8) Leonardo Canvas, 390gsm

On-line special price **\$18.99**



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

Professional Photography

I would like to share with PHOTO News readers a day in the life of a professional photographer. Not that this was an average day, or a special event... but it was a most unusual day that I will remember for many years to come.

When you are a professional photographer, you have clients who will book your services a year in advance and clients who will call you at the last minute with an assignment. One way or the other, you always have to be organized with your equipment ready to go at a moments notice.

In October, on assignment for my client Excursions Maritimes in the port of Quebec City, I had the opportunity to shoot 4K videos of the luxury liner Queen Mary 2. The ship was getting ready to set sail the next day, and they wanted to take videos of the ship the day before departure, and photos the next day, just before the passengers would embark for their voyage.

This was a most interesting and unusual assignment that challenged my usual workflow. Let me share some of this experience with you.

Most of the time, you know what you will be shooting, and you have a very good idea of the location environment, so you know what equipment you will need, but sometimes you just don't know what to expect, so you bring what you think would be the most obvious equipment to accomplish the desired results.

For the Queen Mary 2 photo shoot, my thinking was "will the lighting be difficult inside the ship? Will I have people in my way? How much time will I have before they tell me "thanks for coming and have a great day?"

To fulfill my assignment without going on board with too much gear I had to anticipate the shooting environment and choose my equipment carefully. The first thing that came to my mind was a wide angle lens and a full frame camera to capture the beautiful restaurants and lobby. A medium zoom and a fast lens would be handy for artistic work, and a portable speedlight would be ideal for fill-in flash to make the images "pop".

To keep my gear light and compact I left my studio tripod at the shop, and grabbed my compact lightweight carbon fibre tripod. I knew that time would be of the essence, so I chose a relatively minimum kit for the assignment.

When I boarded the ship, Tommy, the crew member who would be my guide, asked me why I brought a tripod—I responded that it would help me take amazing pictures, and speed up the workflow.

I let him know right away that I would work quickly, and that I had experience in doing a great job in a small amount of time.

So off we went; in and out of elevators, through the dining room, the lobby, one of the many restaurants, fore and aft along the various decks, and in one hour I had visited almost the entire ship!

I really like the way you have to think fast under pressure, when the adrenaline rush kicks in and your mind works as fast as the shutter of the camera. This is when the countless hours spent playing with your tripod, cameras and lenses pays off! I made the most of the first quick views of my location environment, and during the elevator ride between decks, I set my



Bio

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

This is my favourite shot. Always show the dream, take the extra effort to get it done right—the water, the sun, the scene presented in a nice corporate way; it all adds up to a winning shot from my perspective.



camera to ISO 100 because I knew I was going to use my tripod, and then I set the lens to f/11 to keep the architectural elements in perfect focus. I set my in-camera remote shutter release for 2 seconds and activated the bracketing mode so I could take a series of exposures without fiddling with the exposure adjustments. When the elevator door opened revealing the spectacular view of the amazing lobby, I was ready to shoot.

I looked around, and in less than 10 seconds I told Tommy that this was a great angle to start the photo series. I have always found that if someone is guiding you around a site, it is a good idea to get them involved with the workflow—especially if you are on a very tight schedule. Let them know that you like the angle of view from one position, and that the overall perspective and lighting works well from this spot, that the ultra-wide angle view will show off the ceiling detail, and so on. If they feel that you have made an effort to include them in the decision making process, they may be able to find a little more time for you to get the job done right.

This photo is a single frame from the 4K video I shot the day before taking pictures inside the ship. At that time I didn't even know I would be shooting the interior 16 hours later!



A good photographic adventure will include the story from the beginning. For this assignment, since it all occurred in the Port of Quebec, I wanted a nice shot of the City; I included the ship's railing on purpose to tell the story.



The Queen Mary 2 is amazing place to eat, all the restaurants are "Wow!" After I decided to use the beautiful wood ramps in the foreground, I took 5 bracketed shots and assembled them for an HDR final image.

Before long, there were people all over the lobby, and I didn't want to lose the opportunity to take pictures. While I waited for the crowd to disperse, I asked Tommy what he thought was the most impressive area that we could photograph without having passengers in the scene. The response was the main banquet hall, so we raced to this very large restaurant. In less than a minute I found two great angles to take pictures—once again setting the camera "on the run" and using the in-camera remote shutter delay, ISO 100, auto bracketing, and white balance on automatic because in RAW mode I would fix it later anyway.

With the settings ready to go, the only things I had to concentrate on were framing and focus. I used my 16-35 zoom at 16mm on my full frame camera to capture the full essence

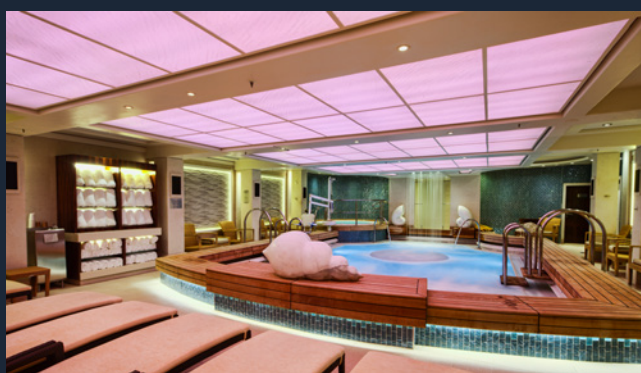
of the scene. I always keep an eye on the symmetry of the architecture, so that the full-frame image would be as straight as possible so I would not have to crop any of the images or correct lens distortion in post-processing. As they say in cinema, garbage in, garbage out, so frame it perfectly, put your eye to the viewfinder and your hand on the tripod head, and frame the scene to your taste. I always verify that the focus is set at 2/3 of the distance into the scene—as a rule of thumb, this works well for architectural shots.

I set the auto bracketing for a five-shot sequence with one f/stop steps. Bracketing will only change the shutter speed and will not change the depth of field, and this works well for architectural images. I always use a tripod, a slow shutter speed, and the same f/stop for a sequence with different focus points, and since all my shots align nicely, I have everything I need for HDR or selective editing in Photoshop.

Before I went aboard, I made a point of taking a few scenic images of Quebec City from the passenger's point of view, as well as a series of stock scenes of the St-Lawrence River. When you have a photojournalistic assignment, it is your responsibility to tell a story, and it is always best to include a range of different angles and views.

On that memorable day in October, I had less than 60 minutes to photograph one of the most beautiful cruise ships in the world. I took many pictures that I am very proud of, and I am delighted to share with you a selection of images that our creative team picked, along with some details on the equipment and techniques used for the assignment.





Photographing the Queen Mary 2 SPA was a spectacular opportunity. This HDR shot is made up from 5 exposures. I really like the angle and the composition. In this case, if I had used the typical rules of thumb for symmetry, I would have blocked the centre of the image with the huge shell. Taking a shot where people are seated always gives a sense of what you would feel like if you were also sitting in a chair.

Corporate assignments can be fun, but like all important occasions, being a professional photographer shooting on location is always challenging. To make the most of every opportunity you have to be very familiar with your equipment, take the time to do a bit of research, expand your visual horizon, and be ready to go, go, go!

Keep the magic alive!

The symmetry is always something I look for. I use the guide inside the camera viewfinder to center and place everything in the middle and perfectly square, any lens distortion is fixed in Photoshop post-processing.



Winter Technique

BY WAYNE LYNCH

Making Whites Really White

Having watched several species of bears at play on many different occasions, I cannot help but think that they sometimes play for no other reason than sheer enjoyment, or what we call fun.

This past summer I returned to Svalbard in the Norwegian Arctic for the ninth time and had the extraordinary good fortune to photograph the best example of playfulness I have ever seen in bears of any species. The play-mates were 2½-year-old polar bears cubs—a brother and sister—romping on the pack ice. These well-fed siblings had just finished a banquet of blubber from a bearded seal killed by their mother, and they had energy to burn.

In many young mammals, including bears, play is a way to hone their survival skills; to practice stalking, capture, fighting and killing techniques. For well over an hour, I was captivated as I watched these 100-kilogram bruins playfully chewing on each other's face, ears and neck. They slapped and shoved one another, wrestled with their jaws lightly interlocked, and played tag in and out of the water.

As I watched their unscripted antics in delight, the action alternated between moments of photographic rarity and laughable entertainment. It was clear that the object of their play was not to win but to keep the game going. Both bears seemed to know the rules well: don't run off too far, don't bite too hard, and don't use your claws when you wrestle and kick. I ended up shooting over 700 images and finally breathed normally only after the mother bear abruptly ended the play session by ambling away across the pack ice with her energetic cubs dutifully bouncing behind her.

The first thought that went through my mind was what a privilege it had been to witness such an encounter. My second thought was that I hoped I hadn't miscalculated the exposure on my cameras. Capturing successful images of a white bear on white snow and ice requires that you be smarter than your camera. With the snowy season now upon us, the challenge of winter whites is an issue for every Canadian photographer enjoying the outdoors. Now is the perfect time to briefly review how a digital camera works and how you can outsmart it to make those winter whites really white.

To a physicist, every visible colour has a different wavelength. Although it is often written that black and white are opposing colours, technically they are not colours at all because neither has a specific wavelength. Instead, white light contains all the wavelengths of visible light whereas black is the absence of visible light.

Years ago, camera manufacturers devised the light meter to measure the tonal quality of a subject so that a correct exposure could be made. The most common type of in-camera light meter measures light reflected from the subject. The camera then chooses a correct exposure depending on the subject's tonal brightness. The problem is that some subjects can be quite dark, even black, and reflect very little light; others can be medium in tone and reflect a moderate amount of light, while some subjects can be very bright, even brilliant white like a wintertime ptarmigan on snow-covered tundra.

Polar Bears





How does your average camera solve this problem? In short, it doesn't; light meters are actually pretty dumb. Newcomers to photography often assume their camera's light meter will give them the correct exposure in all situations no matter what the tone of the subject. Actually what the camera strives to do is to give you the correct exposure for a subject that is medium in tone, whether that be medium-tone blue, medium-tone red, medium-tone green, or medium-tone gray. The weakness of this system is that a subject darker than medium in tone will be rendered too bright, that is overexposed, and a subject brighter than medium in tone, such as white, will be rendered too dark, that is underexposed.

At one time or another, every photographer forgets this simple reality and ends up on a picture-perfect, blue-sky winter afternoon making images of a snowy scene that looks disappointingly dingy gray. Where did those sparkling whites of winter go? They are still out there, you just have to take control of your camera and set it straight. Typically, bright white snow, or for that matter a white polar bear cub, a winter-feathered ptarmigan, a flying snowy owl, or a winter arctic hare are one to three stops brighter than what your light meter would choose as the correct exposure. To solve this problem, most cameras have an exposure compensation function. Thus, just before you press the shutter on a white winter subject you can dial in an exposure compensation of +0.5, +1.0, +1.5, +2.0, +2.5 etc. and likely produce an image closer to what you see with your eyes than the dingy gray version your camera would like to capture.



Arctic hare

Harp seal pup





Harp seal pup



Snowy owl

In the days of film, before the era of digital cameras, photographers had to rely on their experience to decide how much compensation to add when shooting a white subject or a snowy winter landscape. We had to wait until the film was processed to see whether we had guessed right or not. Digital cameras suddenly changed all that and took away the guesswork, and they did that with the histogram.

The histogram is the black-and-white 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 where no details are detectable in the image. The extreme right edge is called the White Point, and repre-

sents absolute white where all the details are 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 make the whites in a scene really white.

Here is a simple sequence to use when shooting a white subject. Once you take the photo, immediately check the histogram to see whether the bulk of the tones are on the right side of the graph close to the White Point. If they aren't, add some compensation to let in more light in order to brighten the situation, and continue to do this until the histogram finally shifts to the right. Unfortunately, there is always a risk of adding too much compensation. If you make a white subject too bright you can wash out all the detail in it. When this happens you may wipe out the subtle shadows in a snow-covered meadow or the fine textures in a snowy owl's feathers. Once again, relying on the histogram can help solve this problem. If the tones in the histogram butt right up against the White Point and seem to spill beyond it you have probably overexposed the whites and lost all the detail in them. This is called clipping. The solution to clipped highlights is to let in less light by reducing the amount of compensation you previously added until the white tones pull back from the White Point and ultimately eliminate the clipping. It's as simple as that.

This winter, set a challenge for yourself to outsmart your camera and make those wonderful whites of the season really white.

Bio

Author Wayne Lynch has published many books on polar wildlife: polar bears, harp seals, snowy owls, and penguins, and he loves the challenges of capturing white subjects in a snowy world. You can view his many books on www.waynelynch.ca



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"The World Through My Lens"

Photo Challenge

"The World Through My Lens" was a travel themed contest open to all Canadian photo enthusiasts, created in conjunction with our Image Hong Kong photo expedition, which featured the adventures of four professional photographers as they discovered the many sights and scenes of Hong Kong. The Image Hong Kong photo expedition was featured in the Autumn 2016 issue of PHOTO News Magazine as a guide for photographers, focussing on a range of travel photography tips and techniques. To view a selection of photographs from the Image Hong Kong expedition please visit our Zenfolio page at www.photonews.zenfolio.com.

For our 25th Anniversary photo challenge we asked participants to submit images that reflected the contest theme "The World Through My Lens" – the assignment was to photograph the sights and scenes of their favourite destinations – we suggested that subjects could be as close as the view from their front porch or as far away as the other side of the world.

The PHOTO News "The World Through My Lens" contest was open to Canadian residents 18 and older.

For full contest rules and information please visit hongkong2016.photonews.ca/

The following pages contain a gallery of the winning images, and a selection images that have been recognized as honourable mention entries by our panel of judges: Michelle Valberg, Michel DeFreitas, Kristian Bogner, Hayley Ohlig, André Dalpont and Jacques Dumont.

For more information on Hong Kong, please visit DiscoverHongKong.com

Contest prizes

GRAND PRIZE – Return economy airfare for two from a major airport in Canada to Hong Kong courtesy of Cathay Pacific; 4 nights accommodation in Hong Kong courtesy of The Langham Hong Kong; selected tours courtesy of the Hong Kong Tourism Board; a Nikon D5500 with a 18-55mm VR II Lens Kit and a Vanguard Kinray 53 Purple Backpack (Model VAK53PR) and Vanguard VEO 234 Monopod (Model VAVEOAM234).

Total approximate retail value of the grand prize is **\$7500**.

SECOND PRIZE – A Nikon COOLPIX AW130 and a Vanguard Kinray 48 Purple Backpack (Model VAK48PR).

Total approximate retail value of the second prize is **\$590**.

THIRD PRIZE – A Nikon COOLPIX AW130 and a Vanguard Kinray 43 Purple Sling bag (Model VAK43PR).

Total approximate retail value of the third prize is **\$510**.

FIRST PLACE

Tanouja Narraido, of Surrey B.C., took the winning photo in our World Through My Lens Photo Challenge, capturing this incredible evening image of multi-coloured badlands, sandstone hoodoos, petrified wood and dinosaur bones at Ah Shi Leh Pah in San Juan County, New Mexico.

SUPPORTED BY:





SECOND PLACE

Mark Lachovsky, of Kirkland, Quebec, photographed this stunning portrait of the daughter of a village chief in Namibia. Mark used a Nikon D4 and 60mm lens, shooting at f/2.8, 1/200 second, ISO 200.



THIRD PLACE

Narada Williams, of Toronto, Ontario, photographed this image of the Toronto skyline from Centre Island, using a Canon EOS 6D and 45mm lens, shooting at f/10, 30 seconds, ISO 100.





HONORABLE MENTION

Zhugang Zheng, of London, Ontario, captured this sunset image of the Amboseli Plain, Kenya, with a Canon EOS 5D MK III and a zoom lens at 227mm, shooting at f/5, 1/200 second, ISO 100.



HONORABLE MENTION

John Stewart, of West Vancouver, B.C., captured this iconic image of tourists on a camel excursion in the Erg Chebbi desert in eastern Morocco. John shot from his perch atop a camel, using a Nikon D300 and zoom lens at 95mm, f/9, 1/320 second, ISO 200.



HONORABLE MENTION

Hoi Wong, of Richmond, B.C. snapped this image of colours and patterns in the Shenzhen International Airport, China, using a Fujifilm X-T10, shooting at 34mm, f/5, 1/210 second, ISO 200.



HONORABLE MENTION

Ka Leung Ma, of Vancouver, B.C., was on a boat floating through Suzhou, China, when the circular shape of the bridge and the reflected shoreline buildings presented a unique photo opportunity. The shot was captured with a Nikon D7000 and zoom lens at 22mm, f/4, 1/30 second, ISO 400.

HONORABLE MENTION

Michael Mong, of Vancouver B.C., photographed this Sally Lightfoot Crab climbing over some iguanas in the Galapagos Islands. Michael used a Nikon D600 and zoom lens at 170mm, f/9, 1/400 second, ISO 640, to capture the contrast of the red crab against the grey iguanas.





HONORABLE MENTION

Seta Karabadjian, of St. Laurent, Quebec, was on a kettuvallam (houseboat) on Lake Vembanad, Kerala, India, en route from Kumarakom to Allepey, when the silhouette of two fishermen came into view. The shot was taken with a Canon EOS 50D and 300 mm lens, f/7.1, 1/2500 second, ISO 320.



HONORABLE MENTION

Stephanie White, of Ottawa, Ontario, photographed the sunset framed by the beautiful Torii Gate floating on the water at Miyajima, Japan.



HONORABLE MENTION

Zachary Silverstein, of Toronto, Ontario, was in Quito, Pichincha, Ecuador, on New Year's Eve when his friend Mario performed the tradition of jumping over a burning effigy twelve times - once for each month, to banish the troubles of the previous year. Canon EOS 5D Mark III, 50 mm, f/12, 1/800 second, ISO 5000.



HONORABLE MENTION

Gary Cummings, of Toronto, Ontario, was trekking through the valleys of Kathmandu, Nepal, when he photographed a local villager who shared her stories with the travellers. Nikon D700, 28 mm, f/32, 1/500 second, ISO 160.



Perspectives

BY KRISTIAN BOGNER

EXTREME WINTER PHOTOGRAPHY

Summitting Antarctica!

Expedition Antarctica

As you can see, we were all tethered by rope in teams to protect us in case of falling through hidden crevices. This made shooting much more challenging, and I usually had to shoot while moving, that is why I shot this at 1/3200 sec shutter speed to ensure there was no movement in the shot. I loved the depth, colour and leading lines in this image and that you can see our camp below. It's all about telling the story and this shot achieves that.

Nikon D810 with AF-S Nikkor 24-70mm f/2.8E ED VR lens at 24mm, f/9 at 1/3200 second, ISO 250.

Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, sports photographer, and brand Ambassador for Nikon Canada, Broncolor Canada, and other suppliers. For some inspiration and more pro tips check out

kristianbogner.com
or attend one of his photography workshops:
photographicrockstar.com





Sunburst over Infinite Mountains

I shot this image after a very long day of climbing to get to High Camp. I was careful to turn on my in-camera virtual horizon and use both vertical and horizontal levelling to make sure I had a nice straight horizon line while using the fisheye lens. In situations like this the fisheye gives an amazing first-person perspective and I made the right choice bringing it on this trip.

Nikon D810 with AF Fisheye-Nikkor 16mm f/2.8D, f/9 at 1/1250 second, ISO 100.

Earlier this year, I set out on an expedition with the True Patriot Love Foundation to climb Vinson Massif, the highest peak in Antarctica and one of the world's seven summits. The mission was to photograph nine ill and injured Canadian soldiers and seven Canadian business leaders on their three-week journey to the summit.

Research, Planning and Training

Other members of the trip had been training for well over a year for this expedition, which required rope, winter camping and self-care experience, as well as some rigorous fitness training. I was brought on to photograph late in the mission planning stage as a Nikon Ambassador, so I had less than three months to train for the physical and mental challenges. I spent weeks contacting experts, doing internet research, and ordering specialized gear to assure that my component of the expedition would be successful.

For training, I hiked, ski toured and ran up nearby mountains. I cross-country skied as much as possible to build my endurance and ability to carry a really heavy pack for long periods of exertion. I went out to the Columbia Ice Fields with a guide and friend to practice with the ropes, harness and crampons on glacial ice to be sure I would feel comfortable and ready for the challenges ahead.

ENVIRONMENTAL CHALLENGES

Extreme Cold / Warm Temperatures

We had several world-class guides on our expedition, who taught us many things, but one of the most important new elements was optimizing our self-care skills in the harsh environment. In Antarctica, the temperature varies considerably depending on wind, sun and our own activity level. Sometimes the temperature could range almost 50 degrees in a day, so personal temperature regulation was a key to survival. Our guides called our expedition wardrobe our "action suit," which consisted of many layers of clothing from merino wool under layers and liners to Canada Goose mid and outer layers with Gortex™ or down when it got really cold. Our Canada Goose outer jackets were amazing; they felt like wearing a comfortable sleeping bag and were especially critical after a long climb day. It was great to be able to keep warm back

at camp after we stopped moving. We had special La Sportiva Olympus Mons Evo double-layered boots made for high altitude peaks.

If you got too hot and started sweating and then got cold too fast, it could be very difficult to warm up and dry out again. You have to constantly monitor your temperature by removing or adding a hat, opening pit-flaps, layering/de-layering, switching between mitts and lighter weight gloves, and so on.

Solar Radiation

With 24 hours of continuous sunlight, the solar radiation was very powerful—in fact, many of my images were captured at exposures 1-2 stops more than I would have shot similar scenes here in Canada. With this amount of UV radiation you have to make sure that you wear sunblock and sunglasses at all times to prevent snow-blindness and sunburns.

TECHNICAL CHALLENGES

Keeping the Cameras and Laptop Warm

One of my biggest technical challenges was preventing all of my camera equipment from freezing while keeping it relatively accessible at all times. In order to achieve this I brought boxes of hand warmers and used a very integrated system.

A Long Way Up

We had several long climbs and this was one of them. Sometimes it is difficult to show the steepness of mountains on camera, so I used a wide and low perspective to capture the expedition teams going all the way up the visible route. One key to this shot is having nice detail in the snow by exposing for the highlights.

Nikon D810 with AF-S Nikkor 24-70mm f/2.8E ED VR lens at 31mm, f/9 at 1/2000 second, ISO 200.

There was no camera bag big enough to carry all of my cameras and lenses, plus tent, food and other gear, so I special ordered the Osprey Xenith 105 and used top loading bags to holster my camera bodies plus lens, along with a few other separate lens bags.

The first few nights I slept with all of my camera gear, laptop and drives in my sleeping bag, but that was pretty uncomfortable. Later, I realized that I could use climbing carabiners and clip the camera bags to the inside-top of my tent, just above my head. Heat rises and it was enough to keep the cameras at a perfect temperature throughout the night.

I purchased a new lightweight Mac Book for the trip, with internal SSD drive, and I brought two additional SSD drives for backup. I was able to shoot and backup over ITB during the course of the expedition.

Cutting Weight

My pack with 4 bodies and 5 lenses, plus clothes, camping equipment, and other gear weighed around 85 pounds. In addition to the gear we had to carry, we each pulled a sled carrying a huge waterproof duffel and more supplies that were required at the second to last camp.

We climbed high and slept low for altitude acclimatization. I found that some days were very long to have that much weight on my back. For that reason, I took every advantage I could to reduce the weight of my gear. I opted for a carbon fibre tripod and hiking poles, lightweight sleeping pad, and other lightweight items. I had to make a few lens concessions to keep the load within reasonable limits, so I left my Nikon

14-24mm lens at home and brought my lighter weight 16mm fisheye instead. I used my new Nikon 24-70mm VR lens for most of the images and brought my 70-200mm and 50mm lenses as well. I was hoping to use the new Nikon D5 for this trip but it wasn't quite out yet, so I brought my Nikon D810, D4s, D750 (as a backup) and a Nikon 1 J5 with 10-30mm lens for my jacket pocket. The new 24-70mm from Nikon has a special lens coating that was amazing for not fogging up, and it gave me crisp, sharp images throughout the trip.

Shooting While Tethered

One of the most challenging parts of the long days hiking and climbing Vinson Massif was that once we left our campsite we had to be tethered (tied together) to the rest of our small groups of about eight people. This was due to the fact that the area had extreme crevice dangers and at any point our next step could be into a deep crevice. As you can well imagine, this made photography much more difficult, as I couldn't just stop and shoot as I pleased—if I stopped, I would pull on the rope and effectively

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

To donate to the TruePatriot Love Foundation please visit www.truepatriotlove.com

stop the entire team, so I had to shoot most of the images while I was moving, all while trying to keep a perfect slack in the rope. To compensate for this, I set my shutter speed to about 1/2000 second or faster to minimize shake, vibration and movement, and I turned the VR on in the lens when available.

Auto-ISO Setting

Some days, there were fast-moving clouds which would constantly change the lighting conditions. Considering that I had to move quickly, and had little time to check exposure, I used the Auto-ISO Setting in camera, which allowed me to set the shutter speed and aperture I wanted for depth of field, and the ISO would be adjusted automatically to give me the correct exposure. I used exposure compensation if necessary to fine-tune the image.

Battery Charging

For a multi-day trip like this, I brought a Goal Zero Sherpa 100 kit with an inverter and a battery powerful enough to charge all of my Nikon batteries and the laptop. I brought two Nomad 20 solar panels so that I could put one on each side of my tent to maximize charging. This worked amazingly well, and I had lots of power throughout the trip, even though it added an extra 6 pounds or so to my pack.



Making Breakfast

This was a really fun shot. I put my Nikon on my tripod and set the self-timer and then lifted it to the top of the tent. I also turned on Live-View and virtual horizon so I could make sure the camera looked level. I also custom set the white balance because of the extreme orange light coming in through the tent that was fooling my auto white balance. Nikon D810 with AF Fisheye-Nikkor 16mm f/2.8D, f/5.6 at 1/400 second, ISO 500.

Shoot for the Snow and Ice Details

One tip for capturing properly exposed images in bright snow and ice environments is to shoot for the highlights so that you are capturing the details in the whites. When evaluating my images and setting exposure I would check and see if the highlights were flashing out of gamut or not in my image review, and I would make sure that I had detail in most of the snow and ice. I used Nikon's D-lighting on Medium setting to bring out more detail in the midtones of my subject, and I had my picture control settings at High Saturation.

Creativity

Some of the longer climbing days were over 10 hours—that is a long time to shoot from the same tethered spot! Constantly thinking creatively was really important to capture a variety of shots, properly tell the story and get images of every participant as they passed me.

One fun shot that I captured was with my fisheye lens. I put the camera on my tripod, fully extended it to the top of the inside of our cooking tent, and used my camera timer setting to release the shutter.

Another day we had some down time in the morning, while rangers were checking out the avalanche situation after some record snowfalls, and I ended up doing a fun fashion shoot with the team members, using my SB-910 flash and reflector to get some great lighting. Some of the participants had a blast, especially a few of the soldiers, and so did I.

I also shot video throughout the trip so I could use the footage to help tell the story. In some instances, some of the soldiers shared their amazing and heartfelt stories on camera for the first time ever.

Enthusiasm and Capturing the Moments

As a photographer, I want to capture the best of people, so part of my job is to be enthusiastic, to encourage people to "be" in front of the camera, to capture those moments that are real, and to record the energy of the moment to effectively tell the story.

One very proud moment for me was summiting Vinson Massif at over 16,000 feet in -50 degree temperatures. I was able to get into my pack and pull out my Nikon flag at the top, barely holding onto it in the 50 mph winds as I captured and shared a few wonderful moments with my team-mates.

The summit experience was extraordinary for me, but that was only part of the story. The really amazing aspect of the expedition was the bonds that were formed by putting a civilian and soldier together as tent mates and having all of us work together to make it to the top and get back down. On the last day, we had to pull one of the participants down in a sled because his legs gave out on the way down one of the steep climbs.

I learned a lot on this trip about our Canadian Armed Forces and the sacrifices the soldiers have made for us—and I was proud to be able to work on this project with the True Patriot Love Foundation and Nikon Canada. I was also proud to donate some large prints from the expedition and help the cause by selling the prints at some True Patriot Love fundraisers. More prints can be ordered through my website, and some of the proceeds will go to the Foundation to help our Canadian wounded soldiers with physical and mental health and rehabilitation.



Shooting Tips | The Positive Effect of Negative Space

BY MICHAEL DEFREITAS

Sometimes **the absence**
of content doesn't mean
an **absence of interest...**

Vast glacial-carved cliffs towered above us as we glided through narrow Walker Cove, deep inside Misty Fjord National Monument. Hugging the deck rail I marveled at the white ribbons of cascading water that gently hissed down the 3,000-foot-high granite walls on either side of our boat.

I was concentrating on a group of small gulls fishing in the calm backwaters and used a negative space technique to isolate the gull from the distracting background of rocks and trees. Selecting a backlit gull, I waited for it to hover above the mirror-like water before snapping the shot. By exposing for the bright white gull and shooting slightly downwards I eliminated the distracting background and underexposed the surrounding water. The reflection was a bonus, as the dream-scape image would have worked fine without it.

Pine trees in snow
- a Christmas
outdoor scene.
D800, 70mm, f/11,
1/125 second,
ISO 100.





I waited for one gull to hover above the mirror-like water before snapping the shot. By exposing for the bright white gull and shooting slightly downwards I eliminated the distracting background and underexposed the surrounding water. The reflection was a bonus.

Most images have negative and positive space. Typically, negative space is the area around or between objects in a photo. Negative space helps define and/or emphasize your subject. My gull occupies the positive space and the darkness surrounding it is the negative space. If trees and rocks had filled the negative space the image would probably have looked cluttered and less dramatic. With negative space the absence of content does not mean the absence of interest. In short, don't try to cram things into every square inch of the frame. When using the negative space technique *less equals more*.

Using negative space helps add drama and emotion to your images. The space can be a neutral pattern, a uniform texture, stark white or black, or a contrasting colour to your subject's colour. An isolated lighthouse, a dark coloured starfish or shell on a white sand beach, a Mexican voladore (flying man) against a blue sky, or a small green pine tree surrounded by white snow are all examples of good negative space technique.

The more contrast and isolation between positive and negative space the greater the impact.

On a recent trip to Cuba I shot a series of beach images that included sailboats and those ubiquitous thatched beach umbrellas. Although the umbrella with sailboat image has lots of negative space, the message is more about a tropical beach setting. By isolating the sailboat amid sky and water I created more drama with the impression of openness around the boat.



Yacht off Long Beach (Baie Longue) St. Martin/Maarten. Nikon D800, 35mm, f/7.6, 1/60 second, ISO 100.



Snowy Egret (Egretta thula) Everglades, Florida. Nikon D300, 125mm, f/7.6, 1/500 second, ISO 200.



Sailboat near Cayo Santa Maria, Cuba. Nikon D7100, 80mm, f/10, 1/200 second, ISO 100.

Using negative space typically enhances an image, but the degree of impact depends on what message you're trying to convey with your main subject. We all have preconceived ideas about the way objects look, and this 'bias' can creep into the type of images we create. Concentrating less on the subjects in your scene, and more on the space between and/or around them will force you to pay more attention to your composition.

The yacht anchored off Long Beach on the Caribbean island of St. Martin quickly draws the viewer's eyes. The image conveys a sense of tropical luxury, while the same image without the yacht conveys a sense of intimate tropical seclusion. Both images utilize about the same amount of negative space, but they send different messages.

PRO TIPS MORE NEGATIVE SPACE TECHNIQUES

- Instead of concentrating on the subject try first to establish your negative space then position your subject in that space.
- Negative space works best when you remember the other rules of composition such as thirds, leading lines, framing etc.
- Be generous with the negative space. Make sure it covers at least twice as much space as your subject. You can always crop later if needed.
- If you have a great subject but a busy background try over or under exposing it so it blows out (turns almost white) or goes to black.
- Symmetry works well with lots of negative space. For example, the reflection of a white egret on underexposed dark water.



Stabben Lighthouse near Florø, Norway. Nikon D800, 200mm, f/5.6, 1/500 second, ISO 100.

While shooting in the Florida Everglades I came across a beautiful snowy egret perched on a low branch. I took a few shots at bird level, but I didn't like the distracting green background. By shifting around to backlight the bird and shooting from a slightly higher angle I replaced the greenery with the soft brownish water. As with my gull, I exposed for the brighter white bird, which helped to darken the background. I used a shallow depth-of-field f-stop of f/4 to throw the background out of focus. The limited shooting options prevented me from leaving more negative space, but the darker out-of-focus brownish background complemented the white egret.

Mastering negative space takes time because most photographers tend to focus more on the subject. Including negative space teaches you to think about each element in your scene more carefully, leading to stronger compositions.

GEAR UP

Ready To Take It To The Next Level?

Beanbags work well for stabilizing your camera at night when you don't have a tripod or can't use one because of space limitations. You can purchase special photographic bags in the \$40-\$50 range, but I use those drugstore hot/cold therapy beanbags (the ones you can put in the fridge or microwave). They come in a variety of lightweight sizes, are less expensive and after a few minutes in the hotel mini-bar fridge, they double as cold packs to soothe aching shoulder muscles.



Conch shell on beach Cat Island, Bahamas. Nikon D800, 70mm, f/9, 1/100 second, ISO 100.



SPECIAL FEATURE | PHOTO TECHNIQUE

BY DANIEL DUPONT

Using Flash

The majority of photographers carry an external flash in their camera bag, but they know very little about the principles of its use.

For some, the flash is used only for interior photos, when the ambient light is insufficient for a successful picture. For the more sophisticated flash users, the flash will be used to lighten the shadows in a portrait done outside in full daylight. It will also be useful to create an effect of motion blur in action photos, like the shot of the mountain biker. It may also improve the colour rendering for photos of nature. In fact, flash is an essential tool for creative photographers who want to create refined and perfectly exposed images.

To achieve this photo of a young cyclist, the use of flash was essential. It helped to open up the shadows. In addition, the flash was used in trailing curtain sync mode, so it fired at the end of the exposure and helped to create a textured effect.

For this type of photography, the use of a slow shutter speed is required. It is also important to follow the movement of the rider and trip the shutter at the instant when you are parallel to the subject. This technique takes practice, but the results can often be spectacular.

Exposure Modes

From my perspective, the ideal way to create flash photos is to use manual exposure mode. This allows you to have full control over the three parameters of exposure: shutter speed,

16-35mm f/2.8
@ 30mm;
1/40 second,
f/2.8, ISO 200,
flash-1 1/3 EV,
hand held.





200-400mm f/4 + 1.4x @ 436mm; 1/1600 second, f/5.6, ISO 320, no flash, hand-held.

aperture, and sensitivity. Using manual mode it is a simple matter to add a fourth parameter—the light from an external flash unit.

By using semi-automatic modes such as aperture or shutter speed priority, you should constantly take into account exposure adjustments depending on the colour of your subjects and the background.

Choosing a Flash

You should choose a flash unit based on the ways you intend to use it. If you are planning to take family photos indoors, or portraits of your children outside at relatively short distances, or if your budget is limited, I recommend that you select a flash like the Metz 52 AF-1.

If you want to use your new flash for a variety of photographic subjects, I recommend a more powerful model, with a higher guide number. The Metz 64 AF-1 would be perfect for this situation. This unit will give you enough power, regardless of the type of subject you want to photograph. For both of these flash models, all adjustments can be made by using a convenient and user friendly touch screen on the back of the flash.

High-speed sync

No matter how powerful (guide number (GN)) your chosen flash may be, make sure it offers high-speed sync mode. This function frees you from the limitations of your camera body's flash sync



200-400mm f/4 + 1.4x @ 436mm; 1/1600 second, f/5.6, ISO 320, flash -1 EV, hand-held.

speed, which is usually between 1/125 and 1/320 second, depending on the camera model. High-speed sync lets you use high speeds to freeze, for example, the action of a bird as it swallows an insect.

I photographed this white-chested bee-eater during a photo safari that I hosted in South Africa. It was the first opportunity I had to photograph this species and the bird came to rest near our vehicle. He had just caught a dragonfly and we went wild with our shutters!

The angle of the sun was not ideal and the bird was partially side-lit. The use of a flash was essential to reduce shadows and obtain vivid colour. Comparing the two photos, the use of flash is compelling. I used my high-speed sync function to be able to shoot at 1/1600 second shutter speed.

When choosing your flash unit, make sure it has the power to fire a burst of flashes so you will be able to take several shots in rapid succession. The photo in which the flash did not fire came at the end of a burst of frames.

Using Fill-in Flash mode for portraits

Using a speedlight type flash is a key to success for portraits indoors and outside. Indoors, it can be used as the primary light, which is generally the case, but the flash is also useful to control white balance when several types of lights (tungsten, fluorescent, and daylight) illuminate the subject. The key is to make sure the flash is slightly more powerful than the ambient light. Flash is also important to open up the shadows during outdoor shooting. It helps to alleviate the shadows created by the eyebrows when the sun is at its zenith.

I also recommend using flash when shooting a subject against backlight. Start shooting by adjusting the exposure for the background, and let the flash light the subject.

I took this photo from Levis, across the river from Quebec City, and included the Chateau Frontenac silhouette in the background. This technique may be useful when travelling—you cannot always choose the time and the angle of light when you are at a scenic location.



24-70mm f/2.8 @ 63mm; 1/320 second, f/5.6, ISO 100, no flash, hand-held.

To counter the effect of strong back-light, I adjusted the exposure to capture the background and set the flash at a low power so the lighting effect would be subtle and the subject would not be overexposed.

Comparing the two photos, we quickly see the importance of using the flash. Without flash, I could have adjusted the exposure for the subject, but the background would have been overexposed, rendering a photo of little interest.

TTL mode

I mainly use the external flash in TTL (Through the Lens) mode. The analysis of the flash output is performed by a sensor which measures the amount of light emitted by the flash and extinguishes the light as soon as the flash has sufficiently illuminated the scene. In fact, the flash output is not really diminished; rather it is the duration of the flash that is adjusted based on the scene lighting.

Flash in manual mode

I use the flash in manual mode when I create images with multiple flash units. This helps manage the brief flash bursts and enables me to capture fast action. This allows, among other things, the capture of the rapidly moving wings of a hummingbird or the bounce of a drop of water.

To capture this picture I used 4 hotshoe type flash units pointed in the direction of the flower. The first two flashes lit the front, and two more units illuminated the scene from behind.



24-70mm f/2.8 @ 63mm; 1/320 second, f/5.6, ISO 100, flash -1 2/3 EV, hand-held.

They were all programmed manually to 1/64 power output. At this setting, the short duration of the light emission (1/30,000 second), helped to freeze the action. To achieve this type of photo, it is essential to shoot in the shade so that the subject is illuminated by the flashes and not by ambient light. The flashes may be interconnected by a system of cables or by a remote control. I find that the Cactus Wireless Flash Transceiver V6II model is ideal for this situation.

To achieve this picture, I used 4 hotshoe type flash units aimed at the middle of a water-filled glass dish. The first two flashes lit the dish from the front right and left, and the other two lit the dish from behind. The background was illuminated by the residual light from the front flashes.



Below:
600mm f/4; 1/250
second, f/14, 200
ISO, 4 flashes in
manual mode
at 1/64 power,
camera on
a tripod.

The flashes were all programmed in manual mode at 1/64 power. At this setting, the short duration of the light emission (1/30,000 sec), helps to freeze the rebound of the water drop. To achieve this type of photo, it is essential that the room lights are dimmed so that the droplet is illuminated almost entirely by the flashes.

The flashes may be interconnected by a system of cables or by a remote control. I used the Cactus Wireless Flash Transceiver V6II model, which was very effective in this situation.



100mm f/2.8 II; 1/25 second, f/11, ISO 100, 4 flashes at 1/64 power, manual mode, tripod.



The **duration** of flash in **manual mode**

Power	Duration
1/1	1/1000 second
1/2	1/2000 second
1/4	1/4000 second
1/8	1/10,000 second
1/16	1/15,000 second
1/32	1/20,000 second
1/64	1/30,000 second
1/128	1/35,000 second



Using an external flash can help to improve your images. I use Metz products as they are specially designed to take you to the next level in your passion for photography.

Let's take some great pictures!



CANADIAN  ANGLES
BY MICHELLE VALBERG

The Magic of Iceland

These days, it seems that everyone I meet has wonderful words to say about Iceland. Some have travelled there and fallen in love with the magic of the island-others say it is on their bucket list of places to visit. Having just come back from a visit, I can completely understand why the mention of Iceland brings a sparkle to people's eyes!

Our drive to Snæfellsnes peninsula did not disappoint. The landscape and scenery changed at every turn and provided ample photographic opportunities.



Iceland horses were on the top of my bucket list to photograph on this trip. Having a waterfall in the background was an added bonus.



Iceland seems to have it all... majestic landscapes, stunning waterfalls, and an incredible number of birds. It is no wonder that tourism in Iceland continues to grow. For photographers, it is a Mecca of photographic opportunities.

This past August, I was a resource photographer and staff member working for Abercrombie & Kent on the luxury expedition cruise ship *Le Boreal*. We began our adventure in Iceland, crossed over to Greenland and then flew back to Iceland from Kangerlussuaq. I promise to dedicate a future story to Greenland because it too is a spectacular place and deserves its own time.

We began our time in Iceland cruising to the Westmann Islands. Just over 5,000 years old and volcanically active, these isles are known as Vestmannaeyjar. They are Iceland's most important and newest island group. The latest edition, Surtsey, came about in 1963 after an undersea eruption. The islands are very rugged and are renowned for their sheer cliffs. These cliffs provide nesting grounds for a huge bird population (10 million puffins alone live here). Heimaey is the only island in the cluster that is inhabited. To witness and photograph an island that is a mere 53 years old was a remarkable experience.

On one zodiac cruise close to Heimaey, we saw many species of birds including Atlantic puffins, Northern Fulmar, Skuas, Black Guillemots, Common Murres, Icelandic gulls, Northern Gannet, Manx Shearwater, and Leach's Storm-Petrels. The cliffs looked like they were out of a movie set and provided an amazingly beautiful home for nesting birds. We cruised around one of the largest gannet colonies and had hundreds of these beautiful creatures fly above us in tandem with our ship. Then, just as we were leaving, a small pod of 10 orcas surrounded us and provided a delightful show. Heaven, it was pure heaven.

My gear included the new Nikon D5 which I most often used with a 24-70mm lens. I put a 14-24mm zoom on my Nikon D810 and alternated when necessary with an 80-400mm lens. I also took the new D500 with a 200-500mm zoom—this is a perfect combination for shooting sea life and it is becoming my preferred go-to kit for shooting wildlife. With the 1.5x crop factor on the D500, the reach is fantastic and the advantage of hand-holding with the 200-500mm lens is most desirable, especially when photographing birds from a zodiac. When you shoot from a moving boat, catching birds in flight with a longer lens means pushing the ISO higher. I didn't always have all three cameras on hand, but it was great to have the variety of focal lengths at my fingertips when I was able to handle all of them.

I am proud to have Icelandic heritage... my grandparents were born there. When my cousin Eydis found out that I would be visiting, she asked me to stay a few extra days after the cruise to speak at an 'Iceland National League of North America' event. This organiza-



Hotsprings in Iceland are created by the mixture of geothermal activity - ice and fire. You can find numerous hot springs and geysers across the country. Some of the hot springs reach over 100 degrees Celsius.



The large colony of gannets rested on these beautiful islands. I used a variety of lenses to capture different perspectives.





The Westmann Islands were full of surprises but the cliff side views were out of a movie set. This fulmar built a nest in the most spectacular place of all.



When we approached this Northern gannet colony sailing from the Westmann Islands towards Greenland, hundreds of these beautiful birds flew above us in tandem with the ship.

tion promotes cultural activities among Icelandic-North American people. I gratefully accepted this invitation and was so thrilled that my sisters were able to be with me. Our parents would have been proud of their three girls experiencing Iceland together. I spoke to the group about Canada's Arctic and both the President of Iceland and the US Ambassador were sitting directly in front of me. I know my father would have been over the moon. I was thrilled and honoured to present my books to President Gudni Johannesson, and his wife Eliza Reid (Canadian born, and lived in Ash-ton, Ontario). Meeting another cousin at that event was also very special. She brought a book full of memorabilia to show us. Inside were photos and letters from my family. It was a very emotional and wonderful day.



A famous scene from Snæfellsnes peninsula. Waterfalls are at every corner you turn in Iceland. I used a tripod and a longer exposure to create the motion in the water.



Sheep are found in many places in Iceland. I challenged myself to find a way to photograph them differently.

My sisters and I had three days to explore Reykjavik after the cruise. We started with a 14-hour day trip to Snæfellsnes. The Snæfellsjökull National Park stands at the foot of a volcano and glacier. My two main objectives were to photograph Icelandic horses and waterfalls. As you can see from the accompanying photos, both objectives were met. Within the first hour of our drive, we saw a wonderful rainbow appear. You could see it from end to end. I am sure it followed us (or so it seemed)! We all felt as though it was a message from our parents, and we knew that we were in the right place at the right time.

The landscape varied at every turn. From volcanic rock and cliffs to ocean views and waterfalls, there was no shortage of photo-ops. Once back at our hotel, we decided to go looking for northern lights. Unfortunately, it wasn't meant to



An Atlantic Puffin swims close to our Zodiac in the Westmann Islands. Photographed with the D500 with 200-500mm lens.

be for us this time, and we missed the aurora borealis by one night! It was not for lack of trying. Even on very little sleep, I am always of a mind to get out and see what can be found. As a photographer you have to at least try to capture special moments, you can always sleep later. Take every opportunity you can, you never know what image awaits you.

I brought my Vanguard tripod to shoot the northern lights and waterfalls, and I always travel with loads of memory cards. Carrying a more versatile lens like the 200-500mm meant I could handle more lens options (without the hassle of carrying a large prime lens like the 500mm). I continue to be astonished with the results from this new, less expensive longer zoom lens option.

I can't wait to return to Iceland to photograph a greater area including the ice caves. There are many options for travelling and photographing this beautiful island. Photogenic, stunning and worth a visit, I highly recommend an Icelandic photo tour!

On our way from Iceland to Greenland we encountered a small pod of Orcas. With a 200-500mm lens and the fast movement of these beautiful creatures (and the ship moving), it was critical to have a fast shutter speed.



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FLASH 101

BY WILL PRENTICE

Demystifying Off-Camera Speedlights

Once you have started to use your speedlight on a regular basis, you may want to look for creative ways to control your light, because the direct "spotlight/flashlight" look isn't very appealing for most subjects. There are many YouTube videos about using your flash off-camera, but these can often be confusing. This article details the options for using your speedlight off-camera and when to use which one. The goal is to help you decide which technique fits your needs.

Perfect for portraits, RF60 on a stand to camera right, high speed sync enabled, 1/400 second at f/2.8 ISO 64

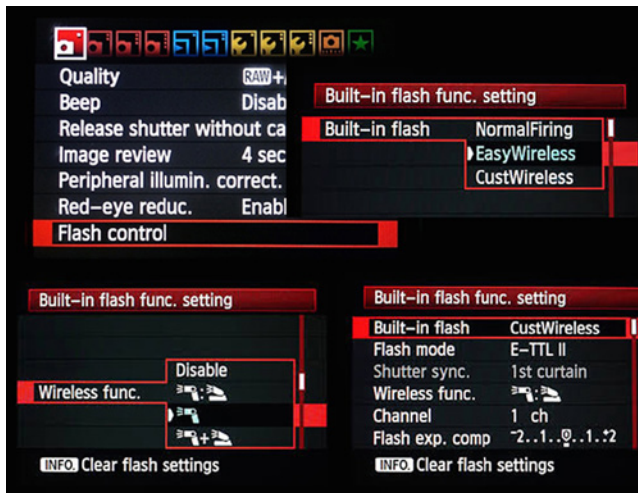


The most important part of this step is to *raise your pop-up flash*. If you look at your options, there is usually one way or another to disable the pop-up flash so it won't affect your exposure, but the pop-up flash is vital for the infrared communication and TTL (Through The Lens) calculations.

Most camera systems allow you to set up 2 or 3 flash groups – usually called A and B. There might be a few channels as well – set your system to a channel that other photographers in your vicinity are not using.

If you don't have the option to set your camera to be the Master flash controller, a flash like the Metz 52 AF-1 or 64 AF-1 can be used as the Master. Press the Mode button then scroll down to Remote Master. You can set your groups, channel and other options on this screen. Some camera manufacturers also offer their own Master device.

Check the manual for your speedlight – many of the top speedlights can be set as Remote Slave. Some have a



Canon Wireless Flash Setup



Nikon Commander Mode Setup

dedicated button, like the Metz 26 AF-2 and 44 AF-2. Press the Remote button and your speedlight is ready.

The advantage of this system is that it will work in automatic TTL flash mode. The Master will also allow you to adjust Flash Exposure Compensation, so you can increase or decrease the amount of light from your off-camera speedlights. Using TTL takes the mystery out of the system and lets your camera look after the settings. You can even use Auto ISO and most of your camera modes in this system.

You can also use Manual flash control and adjust the power from Full (1/1) down to at least 1/128, sometimes 1/256 power. The reason for Manual is for more control or repeatability – ideal when you want the same output from shot to shot.

There are a few disadvantages to this system: your Master has to see the Slave flashes – it is very difficult to use softboxes or umbrellas with your Slaves. You can't hide a Slave behind a couch or portrait subject, or behind the photographer. Bright sunlight can prevent the Master and Slave from "talking" to each other. Distance is another factor – flashes more than 20 feet away from the wireless commander unit may not fire. TTL isn't always accurate – your camera and speedlight can make different calculations from one photograph to the next.

What if you want to use softboxes with your speedlights? Or what if you are trying to throw light into a dark corner at the back of a room? What if you are photographing sports and want to place your flash 60 or 80 feet away?

The answer is radio! Radio waves can be transmitted in excess of 150 metres – that is the equivalent of one and a half soccer fields away! Transmitters, receivers and now transceivers (that can transmit and/or receive all in one) use radio waves like your cordless phone to trigger your speedlight.

There are only a few speedlights that have built-in radios, and they are usually the top-of-the-line and most expensive

models in the line. Some of these speedlights will only work with the latest and greatest cameras – an expensive upgrade proposition!

There are a lot of different triggers available – read the sidebar "What's in a Trigger" to learn more about the differences.

My favourite system is from Cactus. They offer everything from the easy-to-use V5 up to the feature-packed V6 and V6 II. Cactus triggers use a transceiver design that features a hotshoe mount to attach to your camera and a hotshoe on the top to mount a speedlight. You can even put a flash on your camera on top of the Cactus. Cactus costs a fraction of the old radio triggers I used and they are just as reliable while offering more features.

Cactus is simple to set up – you put one on your camera and one underneath each flash. Cactus even has a flash with the radio built-in – the RF60. The Cactus V5 is plug and play – your only options are what channel to use. The Cactus V6 allows you to use flashes from different manufacturers with your camera – I can use Canon and Olympus flashes with my Nikon camera. The Cactus V6 II adds a Sony specific version and High Speed Sync, all cross-brand compatible. You can read more about these great products at www.cactus-image.ca

Setting up a radio wireless speedlight system takes a bit more effort – most require you to use manual flash and camera settings. The advantage is that your flash output is consistent. I use a Gossen flash meter to help set up my off-camera speedlights.

There are many advantages to using a radio speedlight system – the speedlight doesn't have to "see" the camera; more modifiers are usable; everything is in manual mode for more consistency. The disadvantages: there is generally no TTL, so you need to know how to control your speedlight and camera in Manual; if there is TTL, the system is very expensive; and radio needs distance – if you are working within 12 inches, radio units may not communicate with each other.

Taking control of your light with speedlights is easier when you know how and why. I use the infrared system when I'm photographing water drops and close-up subjects or events, where I need to "run and gun". I use the radio wireless when I need to hide my speedlight, use softboxes or umbrellas, when need my flash farther than 20 feet away, and on bright sunny days.

Cactus V6 Wireless Flash Transceiver and RF60 Wireless Flash

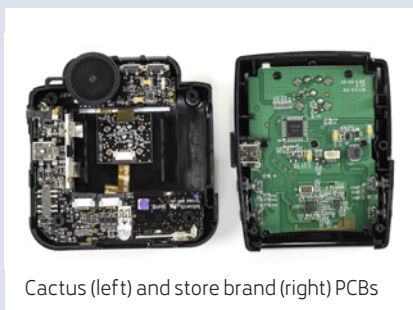


What's in a Trigger?

A quick online search for a speedlight trigger, either transmitter and receiver or transceiver, yields a price range from \$10 to many hundreds of dollars. If the adage "Caveat emptor" holds true, what is the difference?

There are differences in features, effective range, firmware upgrades as well as build quality.

North America uses different radio frequencies from Japan and Europe. This is due to electronics regulations that ideally would prevent consumer devices from interfering with local utilities, law enforcement and other governmental users of radio frequencies. Right at the start, you need to buy a wireless trigger meant for the market in which you're using it. It can be illegal to use a European-designated trigger in Canada and vice-versa.



Cactus (left) and store brand (right) PCBs

You need to determine what features are most important to you as a photographer. Do you just want manual control of your speedlight and good range? Do you need to change your speedlight power while it is 60 feet away? Is your speedlight on a boom stand or in the rafters? Is High Speed Sync (HSS) necessary? Do you really need TTL?

Let's take a look under the hood...

On the left is a Cactus V6 transceiver with the multiple black Printed Circuit Boards (PCBs); on the right is a store brand transmitter with the green PCB. You can see the extra components used on the Cactus – there are four to five times as many contact points for the various transistors, resistors and integrated circuits. The black board is preferred as the top display is lit yellow or blue, depending on the model. Ribbon cables connect each board and it is very clean.

The house brand trigger also uses a cheaper and less durable perforated PCB. Surprisingly, this trigger only offers one function (transmission) and is TTL. Some of the solder points are very large and not very clean.

The Cactus PCB is RoHS compliant – this means that there are no hazardous materials such as lead, mercury or cadmium used in the creation of the board or in its compo-

nents. Cactus also uses UL recognized components – a level of safety certification for the components inside the transceiver.

This is also why Cactus offers a solid warranty of up to three years in Canada – not just an over-the-counter replacement for 30–60 days.

Many photographers sing the praises of their store brand or online brand triggers. When they work, they seem to work fine. You can judge for yourself from the photos above if you think they will last as long.

When I use a transceiver for a shoot, I want one that will work. I can't step onto a job and carry 6 triggers just so I have 3 that work properly. With all of the hazardous chemicals that may be used in the other triggers, you now have to dispose of them as hazardous waste. No thank you. I'll stick with quality and I am sure you will agree that this is the best way to go.



Store brand trigger with wires glued, not soldered, in place.

Go High-speed Sync!

The WORLD'S FIRST Wireless Flash Transceiver that supports CROSS-BRAND High Speed Sync!

The Cactus V6 II supports cross-brand high-speed sync (HSS/FP) and can control both power and zoom of Cactus RF60, Canon, Fujifilm, Nikon, Olympus, Panasonic and Pentax system flashes all at the same time.* Auto-detect camera and flash, AF assist, Multi-master and firmware update, all packed in a compact body with swift controls.

Now Available: a dedicated **Sony** version V6 IIs that supports cross-brand high-speed sync with the Cactus V6 II and Cactus RF60.



Cactus RF60 is a powerful manual flash with an integrated V6 Wireless Flash Transceiver. Remote power control and remote zoom control with Cactus V6 has never been easier.

RF60 now supports High Speed Sync (HSS/FP) when triggered by a V6II or V6IIs!

*Restrictions applied. Check cross-brand compatibility at www.cactus-image.ca/v6ii.html



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*All features not currently available for all brands. Please see www.metzflash.ca for full details and information about firmware updates.



www.metzflash.ca

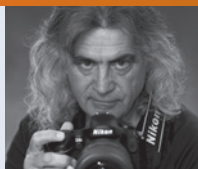


Photo by Nina Stavlund

IN THE FIELD | WILDLIFE

BY TONY BECK

Photography in Winter

Gray Jay, Algonquin Park, Ontario

Nikon D4, AF-S
Nikkor 80-400 VR
zoom, ISO 200,
Shutter 1/1000,
Aperture f8

Smart and resourceful, hardy species like this Gray Jay are well adapted to thrive through the extremes of winter. They eat just about anything, and during the warmer months, they store food away for leaner times. They sometimes follow humans with hopes of catching discarded food scraps.

Our great Canadian North conjures up images of a vast wilderness shrouded in frosted coniferous forests, with snow-covered vistas and hardy animals thriving in a cozy winter wonderland. From coast to coast, our immense and diverse country is filled with endless photo opportunities. However, Canada is a land of extremes and comes with many photographic challenges, especially during winter.

Prepare Yourself

Like a good scout, the winter photographer has to be prepared. Every Canadian knows that before stepping outdoors you should check weather forecasts and dress accordingly. This applies to any season. If it's cold or windy, wear several layers. If it warms up later in the day, you can always remove outer layers.

Damp clothes can amplify cold temperatures, so it's best to stay dry. Weatherproof, waterproof and thermal layers help considerably.

During colder months, protect your head and hands. I wear a toque for head protection. However, when searching for wildlife, I rely heavily on my hearing, so, I need retractable flaps that

let me expose my ears when I want to listen, or cover them when it's too nippy. My favourite hand protection is a pair of convertible gloves. They cover the entire hand with a retractable flap over the fingers that I can pull back, exposing my fingertips when precision camera control is needed. Like spare batteries in my camera bag, I always carry extra mitts and head gear in the car.

For foot protection wear tall waterproof boots with removable thermal liners. Pull your pant legs over your boots to help prevent snow from falling in from above.

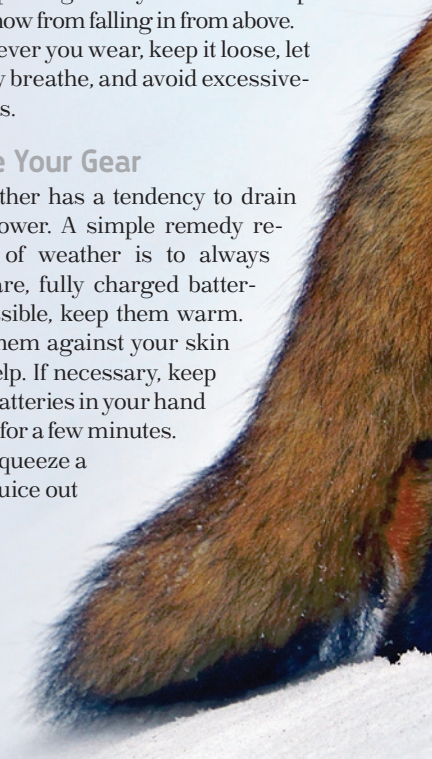
Whatever you wear, keep it loose, let your body breathe, and avoid excessively tight fits.

Prepare Your Gear

Cold weather has a tendency to drain battery power. A simple remedy regardless of weather is to always carry spare, fully charged batteries. If possible, keep them warm. Placing them against your skin should help. If necessary, keep drained batteries in your hand or pocket for a few minutes. It might squeeze a bit more juice out of them.

Bio

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



Keep your equipment dry. Although snow or drizzle can enhance your compositions, take special care with your equipment. Protective gear is commercially available. Or you can simply use plastic bags. Regardless of the weather resistant features of your equipment, it is always a good idea to avoid slush, rain and spray. If you are caught by surprise, quickly remove anything wet from equipment surfaces using non-abrasive cloths like Chamois or Micro-fiber.

Condensation is an issue that occurs with a sudden rise in temperature. It is temporarily annoying, but it's not a serious problem unless dampness gets inside your equipment. If you are concerned about the effects of condensation on your equipment, place cold cameras and lenses in airtight freezer bags before bringing them indoors. If possible, store equipment where the temperature rises slowly.

Winter Exposure

The industry calibrates light meters to properly expose for mid tones. Consequently, they are often wrong when reading scenes dominated by tones at the extreme ends of the winter colour spectrum. Having excessive snow, ice or white in your frame will trick your meter into underexposing. Compensating for this requires overriding your meter by adding light

Adult Red Fox

Nikon D4, AF-S Nikkor 80-400 VR zoom, ISO 400, Shutter 1/1000, Aperture f8

Feeding birds in winter is a popular pastime. Before setting up a feeding station on your property, do a little research. Even in urban environments, please keep your property safe and clean for all visitors, including predators like this Red Fox.



accordingly. Many cameras have automatic "snow scene" settings for such situations. Another useful tool is the exposure compensation dial. This allows you to control exposure while still leaving the camera on automatic. Most cameras control exposures in values of one-third EV stops. Faced with a snow scene, start with two-thirds EV overexposure then review your results. If you still need more brightness, increase each exposure by one-third EV until you get the results you want. Depending on the brightness of the scene, sometimes you'll need as much as +2 EV or more.

I prefer to control exposure manually. I adjust the individual controls while checking the camera's meter. If I expect my meter to underexpose my image, I set a desired combination of shutter, aperture and ISO until my meter moves into the plus range (overexposing). Fortunately, if your fieldwork fails, minor exposure issues are easily repaired during the photo editing process.

Study Your Subjects

Know what animals you should expect to encounter in winter. Fewer life forms are seen during frigid months. While some creatures prosper in the cold, others adapt by hibernating or migrating. Knowing which creatures occupy each habitat, and understanding their behaviours, gives you considerable advantage to anticipate photo opportunities.

Water is necessary for survival. So, where there's water, there's life. Even during the coldest winters, fast moving water won't freeze. Visit areas like river rapids or sewage outlets for animals that are active during winter. Wildlife like deer, mink or various waterfowl will occupy these locations, sometimes for several months.

Look for wildlife in green space, protected natural areas and park systems. Animals living in proximity to humans have a tendency to allow close approach. Over time, these critters have learned that people are not a threat. Squirrels, ducks, pigeons and songbirds will pose for you in city parks. Your local nature trails might be a goldmine for tame and photogenic animals. Further away from urban centres, you might encounter larger mammals or a variety of finches, woodpeckers and raptors. Check with local nature clubs, or search the internet to see what opportunities occur in your area.

During winter, animals include a number of abundant food sources as part of their daily food-gathering routine. You are more likely to find resident wildlife moving through areas of fruiting trees, seed crops or open water. Homeowners sometimes attract birds by placing bird feeders around their property. There are many strategies for creating an effective bird



Male Hoary Redpoll, Ottawa, Ontario

Nikon D700, AF-S Nikkor 300mm F4D with TC-14E II teleconverter, ISO 200, Shutter 1/1250, Aperture f8

Some species migrate from the high arctic to spend the winter in southern Canada. The resilient Hoary Redpoll sometimes wanders south of their breeding range in search of various seed crops. Rare and exciting to see, this tiny pale finch sometimes visits bird feeding stations along with similar species like American Goldfinch, Pine Siskin and Common Redpoll.

feeding station or wildlife-friendly yard. There is plenty of information available at your local garden centers, nature stores or on the internet. Please note that feeders need to be cleaned and maintained regularly to prevent the spread of disease.

Pet owners have additional concerns when creating a wildlife friendly garden. Be aware that if you attract a lot of birds, you will also attract predators like Cooper's Hawks or Red Foxes.

Be Winter Wise

Winter provides endless opportunities for nature photography. Get out there and have fun, but remember to exercise common courtesy. You are not the only person out there trying to appreciate our winter wonderland. Ethical photographers always put the needs of wildlife first. Animals use a lot of energy to survive winter's harsh elements. Don't force them to use valuable energy unnecessarily. If you see that your presence is causing the animals to show signs of stress, simply back off and find another subject to photograph. Please be sensitive to the vulnerabilities of wild animals and always give them some space.

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Field Test

BY PETER K. BURIAN

Tamron's **New SP 150-600mm** F/5-6.3 Di VC USD G2

Among the best-selling Tamron products since its release in early 2014, the original 150-600mm was a popular alternative to huge, heavy, and expensive pro telephoto lenses. Now there's an entirely new Generation 2 version (Model A022) with more attractive styling and significant new features.

GoKart

The improved autofocus system makes the new lens even more effective than the previous model for action photography. Nikon D800, 400mm, f/5.6, ISO 400.



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

Tamron has enhanced the original lens with a superior optical formula, significantly closer focusing ability, an enhanced Vibration Control stabilizer—only in the Nikon (N) and Canon (C) mount model—with a new Panning mode, “significantly improved” autofocus, Flex Zoom Lock and fluorine coated front element. Electronic aperture control and compatibility with new Tamron 1.4x and 2x teleconverters is provided (with the N and C mount). There’s also full compatibility with Tamron’s optional TAP-in Console (USB dock) for updating firmware and customizing the AF and VC functions.

Mechanical Aspects

Like all high-end Tamron products, the SP 150-600mm f/5-6.3 VC USD G2 is a rugged piece of equipment with a solid, dust- and moisture-resistant barrel with well-marked switches and wide, knurled rubber focus and zoom rings. The slightly smaller rotating (removable) metal tripod mount is now compatible with the popular Arca-style quick release systems. The Flex Zoom Lock is

easy to apply, simply slide the zoom ring to lock it at any focal length. Although this lens extends into the super telephoto category, it is pleasantly compact (10.84 x 26 cm) and lightweight (about 2 kg); I found it ideal for hand-held shooting with the VC stabilizer.

The high-torque USD motor allows for manual focus override in AF mode for tweaking the point of focus. In preliminary testing, the improved auto-focus system was very fast and effective with moving subjects. At very long focal lengths, the maximum aperture is f/6.3, allowing less light to reach the camera's AF sensor. As with any telephoto zoom with moderate maximum apertures, I recommend using the camera's central focus detection point instead of multi-point AF for the most reliable performance at very long focal lengths. Wider apertures would have dramatically increased the size, weight, and price of the lens.

The latest VC stabilizer (not included in the Sony mount lens because Alpha cameras have their own stabilizers) is said to provide a 4.5 stop benefit in shake compensation. Three VC modes are available: 1) standard; 2) for use when panning with motion at longer focal lengths; and 3) for stabilizing only at the instant of capture and not the viewfinder image. Tamron's proprietary Vibration Control mechanism is certainly effective, especially in Mode 3. Without the VC system, I generally needed to work at around 1/640 second for razor sharp images of static shore birds on a mudflat at 600mm when hand-holding the lens. After activating VC Mode 3, I was often able to get comparable results at 1/90 second.

Optical Features

The engineers modified the optical formula for "overall better performance" but retained the three large LD (Low Dispersion) elements that correct chromatic aberrations. The G2 lens also allows for much closer focusing (to 2.2m vs. 2.7m). The deep lens hood plus the eBAND and BBAR (Broad-Band Anti-Reflection) multi-layer coatings very effectively control flare and ghosting. A fluorine coating on the front element helps to repel dust, moisture and smudges.

Performance Evaluation

The optics of the Tamron G2 lens proved to be impressive when used with a full-frame Nikon D800, producing images with high contrast, clarity and colour accuracy as well as great definition of fine detail. At maximum aperture in the 150-500mm range, central sharpness is exceptional while edge sharpness is very good. I never hesitated to shoot at the widest apertures but stopping down to f/8 produced even better sharpness across the frame; my images are suitable for a very good 16x24-inch custom print.

At longer focal lengths, images made at f/6.3 exhibit high central sharpness, but with a full-frame DSLR like the Nikon D800, very slightly soft corners. (Of course, the edges of an image are cropped when using a DSLR with the more typical smaller sensor, so such cameras will provide even better overall quality.) In any event, the most important subject elements are rarely very far off-centre in sports and wildlife photography so 90% of my images were made at f/6.3 or f/7.1, for fast shutter speeds. Thanks to the nine blades in the diaphragm mechanism, defocused highlights in the distance are circular instead of octagonal for a pleasing bokeh.

Final Assessment

The original Tamron 150-600mm lens received many favourable reviews (including mine) but even in preliminary testing, the new G2 model proved to be better. In my photography with birds and go-karts, the new Panning VC mode (useful at longer shutter speeds) and the superior AF system were the two most important benefits. Sure, the maximum apertures—especially f/6.3—are still moderate, but that's not problematic. Today's DSLRs provide very good to excellent images at ISO 800. In practice, on very bright days ISO 400 was often adequate for shooting at a 1/1000 second shutter speed.

Considering its fine performance, portability and price (\$1800 MSRP), this zoom would be a suitable alternative to pro telephotos that cost as much as a good used car. The new features and superior performance make the Tamron SP 150-600mm f/5-6.3 VC USD G2 a particularly attractive lens for any budget-conscious outdoor photo enthusiast.

Goose

Birders, as well as serious bird photography enthusiasts, will also appreciate the many benefits of this new lens. Nikon D800, 530mm; f/6.3, ISO 400.



It's all in the Light...

For images that rely on lighting or shadows for impact.



Dark Angel – Ramin Izadpanah, of Ottawa, Ontario, took this image during the golden hours of the early morning, using a Canon 7D Mark II with Canon 500 mm f/4 lens, shooting at f/9, 1/500 second, ISO 400. *"I was hoping to photograph an egret, instead this female mallard showed up in my frame. I was looking for a silhouette image and this worked perfectly!"*

The PHOTO News Canada Winter 2016/2017 Challenge theme is "It's all in the Light".

Your assignment: to photograph a scene or a subject that relies on lighting or shadows for impact. Images may be scenic landscapes, portraits, or photos of a wide range of subjects.

You may submit images photographed prior to the Winter of 2016.

The contest is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photonewsgallery/ and look for the Winter 2016/2017 "It's all in the Light" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the "It's all in the Light" Challenge is January 15, 2017.

See your pictures in print!

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

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



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LOSING YOURSELF IN THE BIG PICTURE.

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