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PHOTO

NEWS

VOLUME 28, NO. 1 / SPRING 2019 / \$6.98

PORTFOLIO

Safari!

Go Wild with the PHOTOnews Team

PLUS:

MICHELLE VALBERG

Long Lens Tips for Wildlife Photos

DR. WAYNE LYNCH

Discover Ecuador's Yasuni
National Park

SPECIAL REPORT

Peter Burian - Mirrorless Revolution

and more!

Photo by Jacques Dumont

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FOCAL POINT

BY NORM ROSEN, EDITOR | editor@zakmedia.ca

Going Wild!

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

This issue of PHOTONews brings readers along on the adventure of a lifetime—a photo safari to the African savannah! From the initial planning phase to the excitement of coming face to face with some of the most amazing creatures on Earth, our team shares their experience and some of their favourite images.

While Jacques, Daniel and Marc sojourned in the African sunshine, we asked some of our resident experts to share technique tips and suggestions that would apply not only to the safari experience, but to a wide range of outdoor photographic adventures. Tony Beck provided insights into the research and preparation required to achieve the best wildlife images, and Michelle Valberg shared her thoughts on using long lenses to photograph the sights and scenes on Sharbot Lake, her own special place in paradise. Our intrepid travel photographer, Michael DeFreitas, focused on the subtle nuances of light as he revealed the 50 shades of red in the Utah wilderness. All in all, a fascinating array of articles that will entertain, inform, and inspire you to achieve the best images of your lives as we rush headlong into the spring season.

For readers who have been active in our PHOTONews Challenge and Reader's Gallery projects, we have a very special treat in this issue. When we learned that Kristian Bogner had been recognized as the winner of the Master Photographers International Association International Photographer of the Year Award (as well as being named the PPOC Alberta Commercial Photographer of the Year), we asked him to share his secrets for success in photo competitions. The article, appearing in Kristian's "Perspectives" column, could hold the key to a new wave of passion for photography.

With so many new developments in photo technology, we asked our resident equipment guru, Peter Burian, to summarize the current crop of mirrorless cameras. This technology looks like a quantum leap forward for those who enjoy combining photo and video projects, and an interesting alternative to the traditional DSLR... could there be a mirrorless camera in your future? Perhaps, but as many dyed in the wool photo enthusiasts say, it's all in the glass.

If this is your first encounter with PHOTONews Magazine, we thank you for sharing your leisure time with us. Please note that the print edition of the magazine is available FREE of charge to all Canadian photo enthusiasts—just visit the website at www.photonews.ca to sign up. For our international readers, you are invited to enjoy the digital edition of the magazine, and the digital edition archives, FREE of charge—you can find easy access to the issues through the website.

For 2019, we will be expanding the multi-media content of PHOTONews by uploading "behind the scenes" videos to our YouTube channel—check out the latest uploads at www.YouTube.com/PHOTONewsTV

PHOTONews Volume 28, Number 1 / Spring 2019

ON THE COVER: Jacques Dumont captured this image of an African Elephant with a Nikon D850, 200-500mm zoom at 360mm, f/5.6, 1/600 second, ISO 500

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After more than 40 years in the business, **WAYNE LYNCH** is a veteran among Canada's professional wildlife photographers. Based in Calgary, Wayne has more than 60 books to his credit, and tens of thousands of his images have been published worldwide, spanning over 80 countries. His diverse career as a naturalist, science writer and wildlife photographer has led to him being honored as a fellow of both the Explorers Club and the Arctic Institute of North America, and since 1996 his biography has been included in the Canadian Who's Who.



MICHAEL DEFREITAS is an award-winning journalist specializing in travel and photography. For an unforgettable tour of the world through Michael's lens, please visit www.iwritetravel.com



KRISTIAN BOGNER is a commercial photographer and a Canadian Nikon Ambassador. For great photography tips and videos check out Kristian's blog at kristianbogner.com and Instagram [@kristianbogner](https://www.instagram.com/kristianbogner) or sign up for one of his photography courses. Coupon code for PhotoNews Subscribers is: **pnewsbogner75**



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



JACQUES DUMONT is Publisher of PHOTONews and President of ZAK MEDIA. A professional in the print publication industry, he is a professional photographer and a world traveller with expertise in a wide variety of photographic genres.



Our photo equipment specialist, **PETER K. BURIAN**, is a professional photographer whose work is marketed by three stock agencies. Peter has been a Contributing Editor with several magazines in Canada and Australia, sharing a wide range of insights and expertise with readers. Check out Peter's extensive portfolio at www.peterkburian.com



DANIEL DUPONT is a professional photographer specializing in nature photography. He has taught photography at a CEGEP in Quebec City for nearly 25 years. The author of seven books, including three technical books, Daniel has been the host of many trips and workshops in North America, Costa Rica, Iceland and South Africa. See Daniel's photos at: www.danieldupont.ca



MICHELLE VALBERG is an award-winning Canadian Nikon Ambassador and Canadian Geographic Photographer-in-Residence. She has been a visual story teller for over 30 years capturing wild creatures, stunning landscapes and compelling portraits around the world. She has also published 5 books and is a member of the Explorers Club. Visit michellevalberg.com or follow on Instagram [@michellevalbergphotography](https://www.instagram.com/michellevalbergphotography)



MATHIEU DUPUIS has more than 18 years of experience as a professional photographer. The author of 10 best-selling books and collaborator on 20 publications, he specializes in travel reports and advertising. In 2017, he became the first Quebecer to sign a photographer and author contract with National Geographic in Washington D.C.



Photo by
Nina Stavlund

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



Our close-up and macro tech expert, **CHRISTIAN AUTOTTE**, has been one of Canada's most respected photographers for more than 40 years, specializing in nature and scientific photography. A contributor to many books and magazines over the years, Christian's photographs have been exhibited in the National Museum of Nature in Ottawa, at the Cincinnati Museum of Science and Nature, and at the Insectarium of Montréal.



Dr. MARC DUBUC is an avid photographer, and a frequent participant in photo adventures organized by Daniel Dupont.



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PORTFOLIO: SAFARI!

Daniel Dupont, Jacques Dumont, and
Marc Dubuc go wild!

African Elephant at sunset

A bull elephant at the watering hole. *Nikon D850, 200-500mm zoom
at 480mm, f/5.6, 1/800 second, ISO 640.*

Photo by Jacques Dumont

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TAMRON

Three New Lenses!

Tamron has announced the development of two new lenses for full-frame Canon and Nikon DSLR cameras - the 35-150mm F/2.8-4 Di VC OSD (Model A043) zoom lens, and the SP 35mm F/1.4 Di USD (Model F045) fixed focal lens; and the new 17-28mm F/2.8 Di III RXD (Model A046) high-speed ultra wide-angle zoom lens for Sony E-mount full-frame mirrorless cameras.

The 35-150mm F/2.8-4 Di VC OSD (Model A043) is a fast, compact "portrait zoom" designed for quick handling and easy transport, with a zoom range from 35mm to 150mm, the lens includes the 85mm focal length that is often regarded as optimum for portraiture. The lens features a fast F/2.8 aperture at the wide-angle setting, and a bright F/4 at the telephoto end. With a minimum object distance of just 0.45m (17.7 in) across the entire zoom range, the lens is ideal for close-up photography.

With precisely placed LD (Low Dispersion) glass elements and aspherical lenses to quash degrading optical aberrations, the SP 35mm F/1.4 Di USD delivers unprecedented high-resolution image quality and beautiful, appealing background bokeh. The external lens barrel was designed for operability and durability. The lens has a fast F/1.4 aperture and high-speed, high-precision AF functionality. It is ideally suited for a wide range of photographic genres, including photojournalism, landscape, sports, street photography, weddings and family snapshots. Available in mounts for Canon and Nikon DSLR cameras, the SP 35mm F/1.4 Di USD can also be used on a mirrorless camera when coupled with the camera manufacturer's lens adapter.

The compact and lightweight 17-28mm F/2.8 Di III RXD (Model A046) is a high-speed ultra wide-angle zoom lens for Sony E-mount cameras. The lens features a very small diameter for a high-speed ultra wide-angle zoom lens, allowing the use of 67mm filters. The light weight and compact size provide excellent balance when used with the Sony full-frame mirrorless cameras. The lens has a fast F/2.8 aperture throughout the entire zoom range, and delivers high-resolution and contrast edge to edge. With an MOD (Minimum Object Distance) of 0.19m (7.5 in) at the wide-angle end, this is an ideal lens for creative photography in a multitude of situations. The Model A046's AF drive system is powered by the RXD (Rapid eXtra-silent stepping Drive) stepping motor unit, delivering high-speed, high-precision and superbly quiet operation suitable for shooting video as well as still photographs.



35-150mm F/2.8-4 Di VC OSD



SP 35mm F/1.4 Di USD



17-28mm F/2.8 Di III RXD

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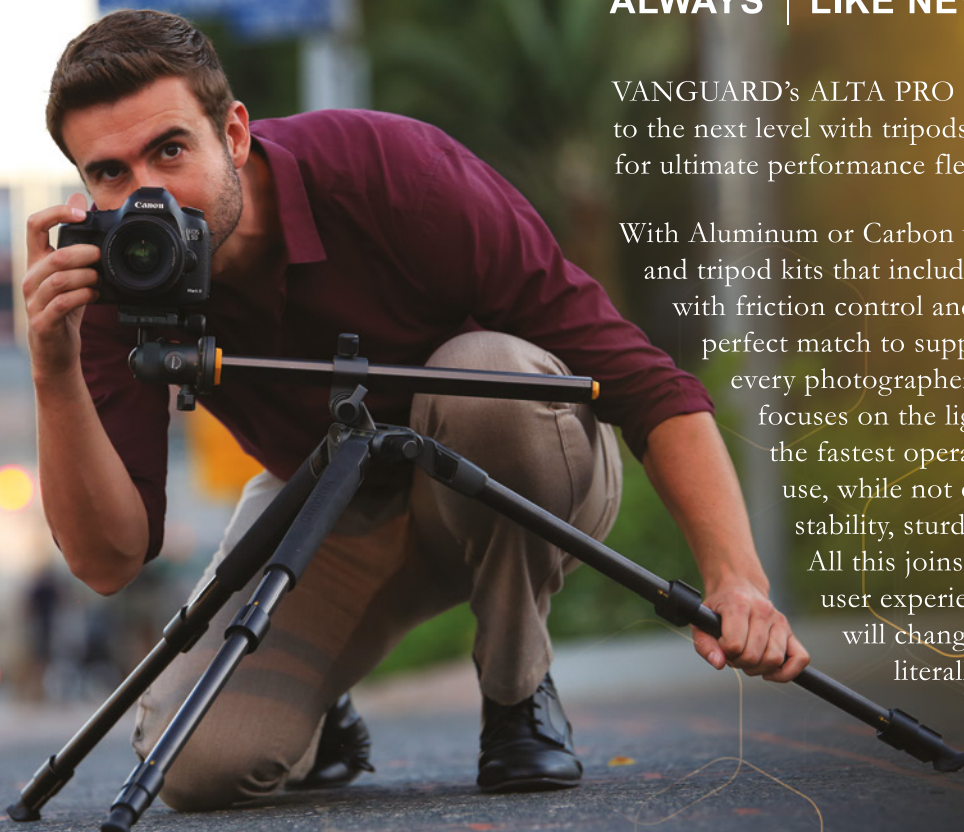
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NEW PRODUCTS

ILFORD Simplicity Film Kit

Ilford has introduced a new Simplicity Film Kit that is ideal for the new or occasional darkroom enthusiast. The kit includes a "Starter Pack" with convenient single-use photo chemical sachets of developer, fixer, stop bath, and film wetting agent that are the perfect size for processing of two rolls of 35mm film or one roll of 120 film in a two-reel (600ml) developing tank. The chemicals, Ilford Ilfosol 3 developer, Ilfosolstop stop bath, rapid fixer, and Ilfosol film wetting agent, are easily mixed with water in separate measuring containers. The process is quick, easy, and ideal for the home darkroom.

Simplicity developer, fixer, and stop bath chemicals are also available as single sachets and multi-packs of 5 sa-

chets. The wetting agent sachet contains enough chemical for 16 rolls of 35mm film, or 8 rolls of 120 film when used with a 600ml developing tank.

For more information please visit www.ilfordphoto.ca

To view a video showing the process, please visit the YouTube channel at www.youtube.com/watch?v=THAmbtR1Kpg&feature=youtu.be



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Hahnemühle, the world's leading fine art inkjet paper mill, presents the Student Photo Competition! Show us your images and be part of our photokina exhibition 2020! The competition starts March 1st 2019. For further information please visit our website www.hahnemuehle.ca/photocompetition



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NEW PRODUCTS

VANGUARD Alta LP Lens Pouches

Vanguard has introduced a new line of lens pouches designed to protect your gear from the weather and provide a convenient way to carry equipment.

Available in a range of sizes, the pouches have a belt loop as well as a strap, and they can be attached to your camera bag, belt, or harness using the Alta Link system.

With the interior measuring 115mm x 110mm x 165mm, the Alta LPM medium-size lens pouch is ideal to carry a wide-angle lens or standard telephoto. Weighing just 200g, the pouch is designed to carry up to 1kg. The extra wide top opening allows quick-action access, and the interior of the pouch is padded to protect your gear.

The Alta LPL large-size is designed to carry a 70-200mm f/2.8 or similar size lens. The interior dimensions are 120mm x 110mm x 235mm and the pouch has a maximum load capacity of 1.5kg.

The Alta LP series lens pouches come with a bonus lens cleaning cloth.

For more information please visit www.vanguardworld.ca.



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VANGUARD Video Tripods

Vanguard has introduced a new series of video tripods, including the Alta Pro 2V 263CT with carbon fibre legs, and Alta Pro 2V 263AT with aluminium legs. The new models feature Easy Levelling thanks to the built-in 75mm half ball and bowl Top Spider Cast (canopy) design. The 3-section legs feature quarter-turn lock/unlock twist leg locks, non-slip

all-weather TPU grips on two legs, and leg angles that can be adjusted from 20° - 80°. The tripods come with multi-angle rubber feet; spike tips are optional.

The Alta Pro 2V tripods will support work loads up to 13.2 lbs. /6Kg and are ideal for use with Vanguard's ALTA PH-114V, ALTA PH-123V and other ALTA PH heads, as well as a wide range of heads that are



Alta Pro 2V 263C

rated for up to 6kg and have 3/8" mounting screws. The Alta Pro2V 263CT tips the scales at 1.6kg (3.53 lbs.) while the 263AT weighs in at 1.8kg (3.97 lbs.). Both models measure 605mm (23.9 inches) folded length, and 1300mm (51.125 inches) extended height. With no centre column, the legs are able to get down as close as 127mm (5 inches) to the ground.

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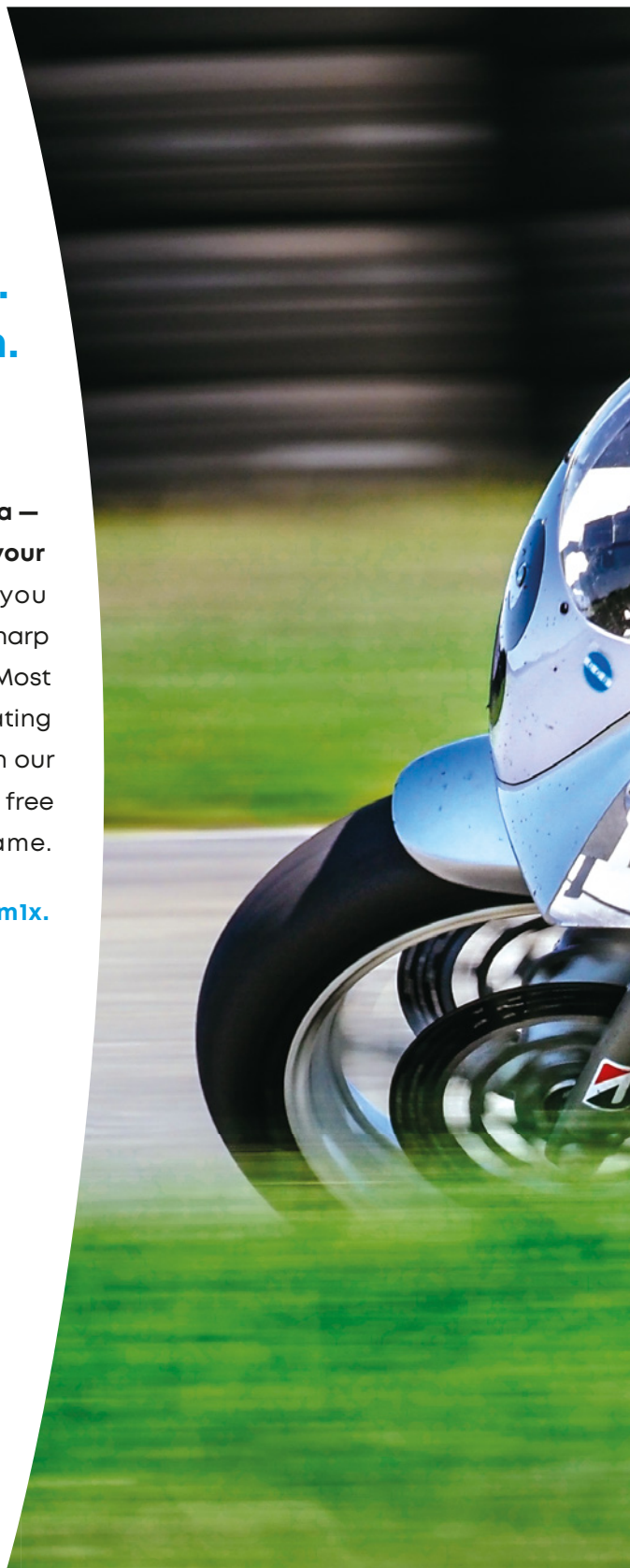
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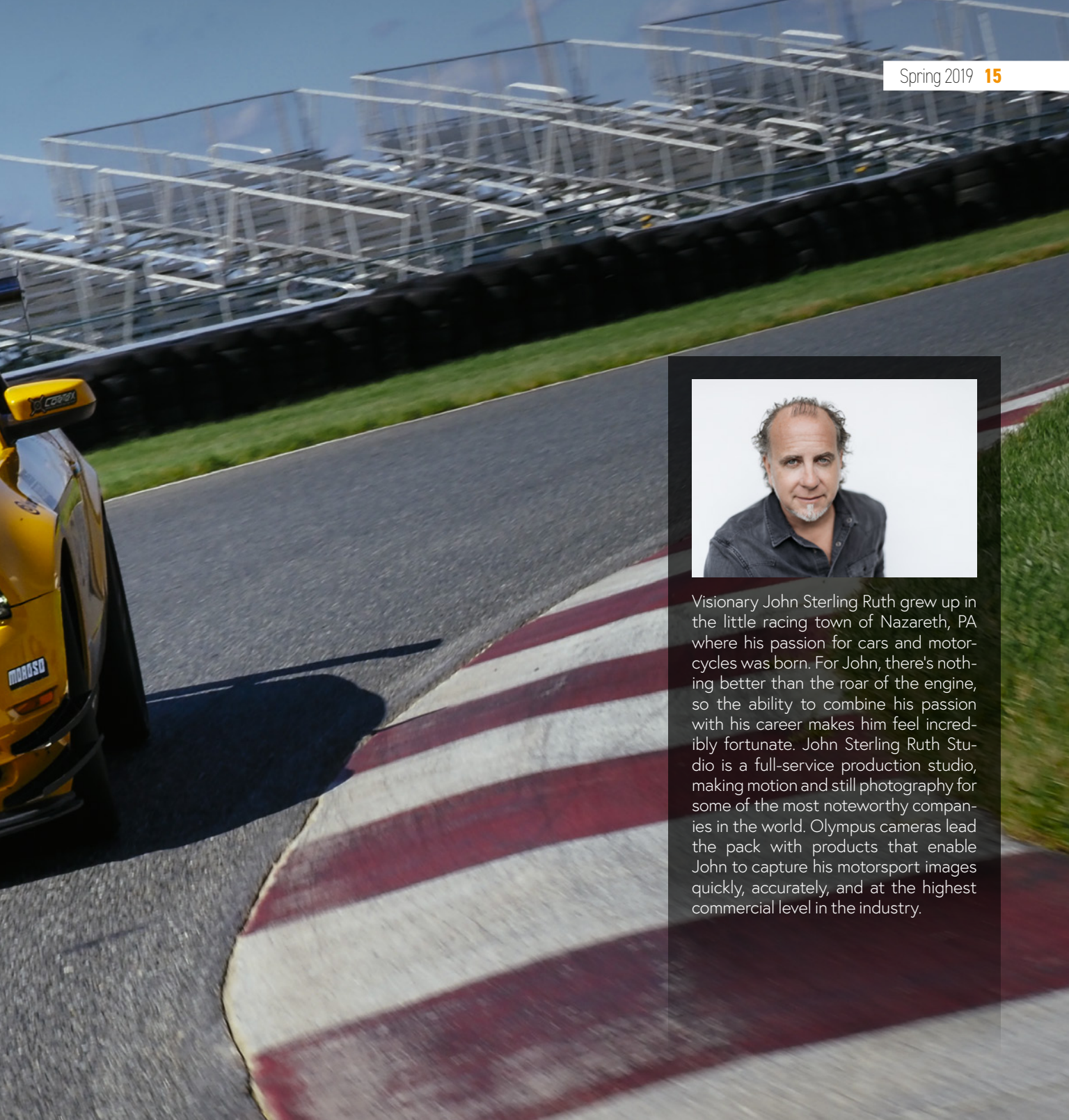
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*Up to 7.5 EV steps, as of Jan. 24, 2019. Lens: M.Zuiko Digital ED 12-100mm F4.0 IS PRO at 100mm.
Conforms to CIPA standards when corrected for yaw/pitch.





Visionary John Sterling Ruth grew up in the little racing town of Nazareth, PA where his passion for cars and motorcycles was born. For John, there's nothing better than the roar of the engine, so the ability to combine his passion with his career makes him feel incredibly fortunate. John Sterling Ruth Studio is a full-service production studio, making motion and still photography for some of the most noteworthy companies in the world. Olympus cameras lead the pack with products that enable John to capture his motorsport images quickly, accurately, and at the highest commercial level in the industry.



Winter Wonderland

The PHOTONews 2018 / 2019 Winter Challenge theme was "Winter Wonderland".

The assignment: to photograph an image that showcases the Canadian winter experience, capturing the essence of the season. To view the

full gallery of images from PHOTONews readers, please visit the Photo News Gallery Flickr® group at www.flickr.com/groups/photoneWSgallery and click on the discussion thread "PHOTONews Winter Wonderland Challenge".



Niagara Falls Winter Wonderland

Ann Alimi of Toronto, Ontario, captured this image of the frozen beauty of Niagara Falls with a Nikon D810 and a 12mm wide angle lens, shooting at 1/2000 second, f/8, ISO 100. "It was -30°C at Niagara Falls that day, with a cool sky and a beautiful morning light. If you could handle the cold, you were rewarded with many winter wonderland scenes to photograph. This was one of them."



Glorious Winter Day at Pitt Polder

Barry Justice of Mission, BC, captured this image of hoar frost and the swirling fog over the Pitt River with a Fujifilm X-T2, 18-55mm lens and 10 stop neutral density filter, shooting at 13 seconds, f/16, ISO 200, developed in Capture One Pro 10. "This frost lasted well into the afternoon which is a rarity on a sunny day in the Lower Mainland of BC. Taken at 12:45pm, as the fog was rising up from the Pitt River in the distance."



Nothing Better than a Nice Cold Bed

Donna Brittain, of Oshawa, Ontario, froze this moment in time at the Metro Toronto Zoo with a Fujifilm X-T2 and zoom lens at 280mm, f/8, 1/640 second, ISO 200. "While some of us are bundled up and shivering beside our fireplaces, this fellow likes nothing better than a nap on his favourite mattress - new fallen snow. He is at peace in his world."



Nice Winter Ride

Geoffrey Shuen of West Vancouver, BC, captured this image of a cyclist on the trail at Mosquito Creek in North Vancouver, with a Canon 6D and 70-300mm L lens, at 70mm, f/13, 1/30 second, ISO 800. "I was photographing close up landscape images when this cyclist passed by me. I swung around to capture this image, not having had a moment to change my camera settings."



Frost Feathers

Denise Alexander of Toronto, Ontario, captured this image of frost on a window pane using a Canon EOS 70D and Tamron 16-300 F3.5-6.3 lens, at 124mm, f/10, 1/80 second, ISO200. "I captured these feathers of frost as the early morning sun lit the window pane."

READER'S GALLERY

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

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



Vancouver Sunrise

Ted McGrath of Vancouver, BC, captured this image with a tripod-mounted Nikon D750 and 28-300mm zoom, shooting at f/3.5, 1/30 second, ISO 800. *"Sunrises, when we get them unclouded around the winter solstice, offer the best light on Vancouver's downtown buildings as seen from our condo on the east end of False Creek."*

Museum Station, Toronto

Shawn M. Kent of Ottawa, Ontario, captured this shot of the Museum Subway Station in Toronto, with a tripod mounted Canon EOS 5DS R and 24-70mm f/2.8L II USM lens at 44mm, with a variable neutral density filter, shooting at f/22, 30 seconds, ISO 100. *"I wanted to capture an interesting shot of this amazing spot. After a few shots in the space, a TTC subway train came through and I hit on the idea of doing a light trails shot, juxtaposing the ancient display pieces with the hyper-real modern laser-like effects of light trail photography. A few trains went by and timing was tricky to get it right, but when I got this one, I knew I had it."*



Drake Mallard

Phil Stinson of Ottawa, Ontario, captured this image with a Nikon D500 and Tamron 150-600 mm lens at 340mm, shooting at f/5.6, 1/3200 second, ISO 500. "I captured this Drake Mallard flying by on the Ottawa River just minutes from Parliament Hill. The Sun over my right shoulder lit up this mallard's head like a neon light."



Cold Cloud

Daniel Huang of Brampton, Ontario, captured this image of a cloudy sunrise near a lake-shore marina in Toronto with a Canon EOS 6D Mark II and Tamron SP 24-70mm F/2.8 G2 lens at 24mm, shooting at 60 seconds and f/16, ISO 50. "I used a 10-stop ND filter to enable the long exposure for the cloud effects".



PHOTO DESTINATION

BY WAYNE LYNCH

ECUADOR'S YASUNI NATIONAL PARK

Reflecting on Connectedness

In my last column, I celebrated the photographic rewards of time spent in the legendary Galapagos Islands. In recent years, ahead of my trips to this enchanted archipelago I have spent time on the mainland exploring Yasuni National Park in the rainforest of eastern Ecuador – an area famous for its awe inspiring biological diversity. Here, there are more distinct kinds of trees in an area twice the size of a football field than there are in all of Canada!

During a recent visit to Yasuni, I watched a beautifully camouflaged red-tailed boa constrictor catch a startled blue-headed parrot as the unwary bird was eating soil at a clay lick. Later that same day, I counted a dozen sulfur and blue butterflies as they fluttered around the head of a river turtle, intent on sipping the scaly reptile's salty tears. As the sun was setting, a giant river otter, followed by a noisy and hungry pup, swam past my canoe with a piranha clenched in its teeth.

Getting to one of the many jungle lodges in the Yasuni is always a many-sided experience. First, there is the short 30-minute flight over the snow-capped Andes from the capital city of Quito to the bustling oil town of Coca, located along the upper reaches of the Rio Napo which eventually drains into the mighty Amazon, the second longest river on Earth. From Coca, a traveller switches from air travel to a motorized canoe for a two to three-hour journey down the river. It is always a delight to be speeding along a tropical river with a warm wind caressing your face; there's much to enjoy: fish-hunting ospreys, rufescent tiger herons stalking in the shadows, and the occasional camouflaged sloth hanging lazily from the branches of a riverside cecropia tree. From the Napo, depending upon which eco-lodge



Emerald Tree Boa

Spiny Devil Katydid



PHOTO DESTINATION



Squirrel Monkey

– the jaguars, ocelots, sloths and boa constrictors, some of which I used to captivate your attention to read this article. These photographs, combined with the imagery you may have seen in television documentaries, travel brochures and countless books, may cause you to set your expectations unreachably high and sadly prime you for disappointment with your own photo efforts once you get home and review your images. I know, because this has happened to me on countless occasions... so what's the solution?

As photographers and artistically sensitive souls, we sometimes need to temporarily step away from our art and simply savour the experience. Photography has taught me to observe, appreciate, and reflect on the richness of life on our planet. It is easy to be seduced into believing that capturing an image is the single most essential element of an experience. I have learned that this is not the case. For me, reflecting on my connectedness to other animal species, and even plants, helps me to keep every experience in perspective. No matter what you are looking at in the rainforest, whether it

you have chosen, you may disembark and walk for 20 minutes in the energizing depths of the rainforest to reach a pier with several small wooden canoes floating beside it. After squeezing yourself into one of the canoes, you embark on the final leg of the trip, which is a dreamy paddle-powered drift into the serenity of the Yasuni forest. Keep your camera ready while you immerse yourself in the rich biodiversity of this phenomenal ecosystem. More than half of all the world's tropical rainforests occur in the Americas, with the bulk of this centered astride the mighty Amazon, and Yasuni National Park is among Amazonia's richest biological jewels.

In past articles, I have given photo tips from my travels to the tropical rainforests of Guyana and Borneo. I have talked about how to keep your costly equipment dry, the challenges and rewards of the macro world, why you should tote a cumbersome tripod and the importance of learning to see. All these topics certainly apply if you decide to slip into the sunlight and shadows of Yasuni, but this time around, I want to focus more on photographic philosophy rather than on tricks and techniques for capturing images. PHOTONews readers are encouraged to access the magazine archives FREE of charge at www.photonews.ca

Most readers already know how diverse the rainforests are, but even though these forests have a wealth of plant and animal species, that does not mean that these subjects are easy to capture with your camera. In fact, it is easy to become discouraged by the wealth of photo opportunities. Photographs from the rainforests often celebrate the charismatic megafauna



Ocelot



King Vulture

is the filigreed delicacy of a bridal veil mushroom, the verdant brilliance of an emerald tree boa draped across a jungle vine, or a howler monkey greeting the dawn with its bellowing chorus, you are a greater part of these forms of life than you might imagine. For example, we humans share at least 20% of our genes with the lowly bridal veil mushroom, we share a remarkable 60% of our genes with the colourful boa constrictor, and when you look at a howler monkey more than 90% of their genetic makeup is the same as our own. It may sound incredible, but this is not "fake news"! This is real science and real facts. Our distant ancestors evolved in the forests of Africa, and a trip to the rainforest is an opportunity, believe it or not, to reconnect with our biological relatives. Recognizing this connectedness is a philosophical position that enriches my every encounter with the natural world. When I reflect on this, I feel less inclined to focus on photography, and more inclined to simply savour the experience. Any disappointment I might feel with the quality of my photographs is lost in the rewarding realization that *all life is connected*.

Poison Dart Frog



How to Succeed On Safari!

BY DANIEL DUPONT

The ultimate dream of wildlife photographers is to experience a photo safari in Africa and, over the years, this destination has become more and more accessible. But it is important to define what a photo safari is.



I was surprised to learn that, according to our guide, most of the Kruger Park elephants mate in the water, to reduce the weight of the male on the female's back.
100-400mm f/5,6 II @ 214mm;
1/1250 second, f/5,6, ISO 800, hand-held from the safari vehicle.

The Observation Safari

During an observation safari, you will be able to observe a variety of animals, but you usually stay only a brief time at the different sites. In addition, the driver guide will bring you within range of the animals, but your subjects will not always be in the best light or at the best viewpoint to photograph them. The safari group is usually numerous, and all the places in the vehicle are occupied.

The Photo Safari—with a professional photographer

One of the major differences between a photo safari and an observation safari is that there is a professional photographer in the group who directs the driver guide to make sure that he positions the vehicle according to the light. The safari leader will also know the behavior of the various species that you are likely to meet, and he or she will be able to anticipate the reactions of the animals and advise you on techniques to capture spectacular photos. This knowledge will help you adjust the exposure, ensure the quality of your compositions, and develop a better understanding of your subjects.

Participants usually use one or more DSLR cameras and a variety of lenses. You should have more space in the truck to move so that you can follow the action and have easier access to your photo equipment. Your safari vehicle will stay at the observation sites long enough for each participant to document the action.

Preparing for the Safari

Vaccines are essential before you depart. It is essential to visit a travel health clinic to consult tropical medicine experts for their recommendations. Some basic vaccines

Our guide driver found out where we could find a brown-sided jackal female who was breastfeeding her young. The next day, we were on the site in the first hour and we had the opportunity to immortalize this scene. I selected a high ISO value to have a fast shutter speed to properly freeze the possible movements of young animals. 100-400mm F/4.5-5.6 II at 340mm; 1/1250 second, f/5.6, ISO 1250, hand-held from the safari vehicle.



are essential prior to travelling abroad: these include typhoid fever, tetanus, hepatitis A and B, and traveller's diarrhea. Depending on the area you are visiting, you may also need to be vaccinated against yellow fever. Travel health clinics can also tell you which areas are at risk for malaria and prescribe appropriate preventative medications.

The Trip of a Lifetime!

Before you depart for what might be the most memorable trip of your life, I recommend that you study your camera manual. It is also very useful to have a copy of your manual at your fingertips on your phone, iPad, iPod or tablet.

Depending on the African destination you have chosen, and your interest, it is also possible to photograph several species of birds. I have photographed more than 125 species in the Kruger Park in South Africa. As soon as you decide to go on safari, buy an identification guide for birds and one for mammals, and start studying. It really helps when you can identify your subjects, and when you know a bit about their lifestyle.

Photographic Equipment

The ideal kit varies depending on the African country you will be visiting. In some areas, animals could be farther away, while in some parks, such as those in South Africa, you could take many of your photos with a 70-200mm and a 1.4x teleconverter.

The Cameras

A DSLR with a fast autofocus system, even in low light, is a wise choice. High frame rate and a quiet shutter will be advantageous. The ideal would be to bring two camera bodies.

The Lenses

The ideal kit will include more than one lens as a backup in case of damage. I usually use a 70-200mm f/2.8 for the first hour in the morning and depending on the distance of the animals. I also have a second body with a 100-400mm for more remote action. I also use a 500mm f/4 coupled with a 1.4x multiplier to photograph distant subjects, as well as birds.

The ideal lens selection will cover from 70mm to 400 or 500mm. This can also be achieved by using a good teleconverter (2x) on a 70-200mm lens. The Tamron 150-600mm lens would be interesting choice since it would allow you to cover a large focal range.



The leopard usually carries its prey to a tree and climbs with it to protect it from hyenas and other scavengers. It is often easier to identify the presence of a leopard in an area by locating its prey left in a tree.
200-400mm F/4 + 1.4x at 560mm; 1/1600 second, f/5.6, ISO 1000, hand-held from the safari vehicle.



The hippopotamus is the animal responsible for the greatest number of deaths in Africa. As it is extremely territorial, it will defend its territory against any intruders. It is present in most water sources. It usually stays immersed during the day and will come out of the water at nightfall to graze. I had the opportunity to photograph this one in the early afternoon as a troupe seemed to compete in contests to see which one had the biggest mouth. 500mm F/4 II + 1.4x III; 1/1250 second, f/8, ISO 500, with flash and Better Beamer, hand-held from the safari vehicle.

The Weather

I have made four trips to South Africa for a total of 65 days of photo safaris. I could see that the weather varies depending on the season, but there has also been quite a lot of climate change over the past 20 years, so you must check current weather conditions in your destination area.



Visiting Africa at the end of the dry season and before the rainy season could allow you to photograph breast-feeding scenes. Chacma baboons are endearing, but they can be aggressive; always remain vigilant in their presence.
200-400mm F/4 at 338mm; 1/1250 second, f/4.5, ISO 500, hand-held from the safari vehicle.

I prefer to embark on photo safaris toward the end of the dry season, but early enough before the rainy season, so that the animals are concentrated at the water sources. At this time of year, the temperature can be in the range of 10°C at 5:30 a.m., and up to 42°C at 2:00 p.m.

Safari Haute Couture

It is best to have lightweight sportswear that can dry quickly, and you should dress in layers. You will have to wear several layers in the morning and reduce the layers throughout the day. Make sure you have green, beige or brown clothing to blend in with the environment. I pack a windbreaker and rain gear, and I wear comfortable hiking boots.

Accommodation

Make sure you have comfortable accommodations as the days are long. The alarm clock usually goes off around 4:15 a.m. and bedtime comes at about 8:30 p.m. The accommodations we use all have toilet, shower and air conditioning. Ideally accommodations should have these characteristics.

Capturing the Images

Generally, animals are more active at the beginning and end of the day. For my part, I enjoy the quieter periods between 10:00 a.m. and 2:00 p.m. to photograph birds, and you have to be ready to photograph animals at any time of day.

Most of the time, we use a high ISO value for the first two hours of the morning and if the sky is overcast. As the light increases, I decrease the ISO value while maintaining a speed that is ideally greater than 1/1000 second.

I activate the image stabilization in the morning when the shooting speed is less than 1/500 of a second. When I can shoot at a higher speed, I disable the stabilization.

I use a window bag (Bean bag) that I place on the door of the safari truck to support the weight of the camera and long lens. It also helps to attenuate the vibration of the engine.

Have a great trip and a successful photo safari in Africa!

On Safari

with the Tamron 150-600 F/5-6.3 Di VC USD G2 SP Zoom

BY MARC DUBUC

I have participated in two photo safaris, in 2016 and 2018, and I had been using two zoom lenses on my Canon 5Ds and 7D Mark II cameras, a 100-400mm f4.5/5.6 and a 70-200mm f/4, but I felt that I was somewhat limited in the overall focal length. When I prepared for my recent safari, I wanted to have the opportunity to photograph more distant and/or smaller subjects.

I own a 500mm f/4 first generation Canon lens, but this weighs 3870 g. It is not possible to use a tripod in the safari vehicle, and the thought of hand-holding a lens of this weight is a daunting proposition, especially at my age. So I searched for a lighter alternative. I was looking for a lighter long zoom lens that would deliver good image quality. I decided to try the Tamron SP 150-600MMF/5-6.3 Di VC USD G2, which weighs just 1990g. This lens is easy to use hand-held, and the focal length range makes it very versatile. As you can see in the photos shown here, the images are very good quality and the impressive sharpness of the 150-600 lens allowed me to make head shots of the baboons, lions, as well as capturing smaller subjects. I was very impressed by this lens, which is quite affordable compared to other super-zooms, and it is much more affordable than prime lenses that cover the long focal length that I was looking for.



Chacma Baboon
Canon 7D
MarkII, Tamron
150-600mm G2,
483mm, 1/1600
second, f/6.3,
ISO 500.



African Fish-Eagle
Canon 7D MarkII,
Tamron 150-600mm
G2, 600mm, 1/3200
second, f/6.3,
ISO 400.



Young male lion
Canon 7D MarkII,
Tamron 150-
600mm G2,
329 mm, 1/1250
second, f/6.3,
ISO 400.



Hippopotamus
Canon 7D MarkII, Tamron 150-600mm G2,
483mm, 1/1250 second, f/6.3, ISO 320.

Safari!

BY JACQUES DUMONT

In October 2018, I had a wonderful opportunity to participate in a photo safari in South Africa, the dream expedition for so many photographers. Our group, comprised exclusively of six avid photographers, was accompanied by Daniel Dupont, a photography teacher who was on his fourth visit to Kruger National Park. Daniel planned a 10-day program which allowed us to come back with spectacular memories.

African Spoonbills at sunset

*Nikon D5, 500mm, f/5.6,
1/1600 second, ISO 500.*



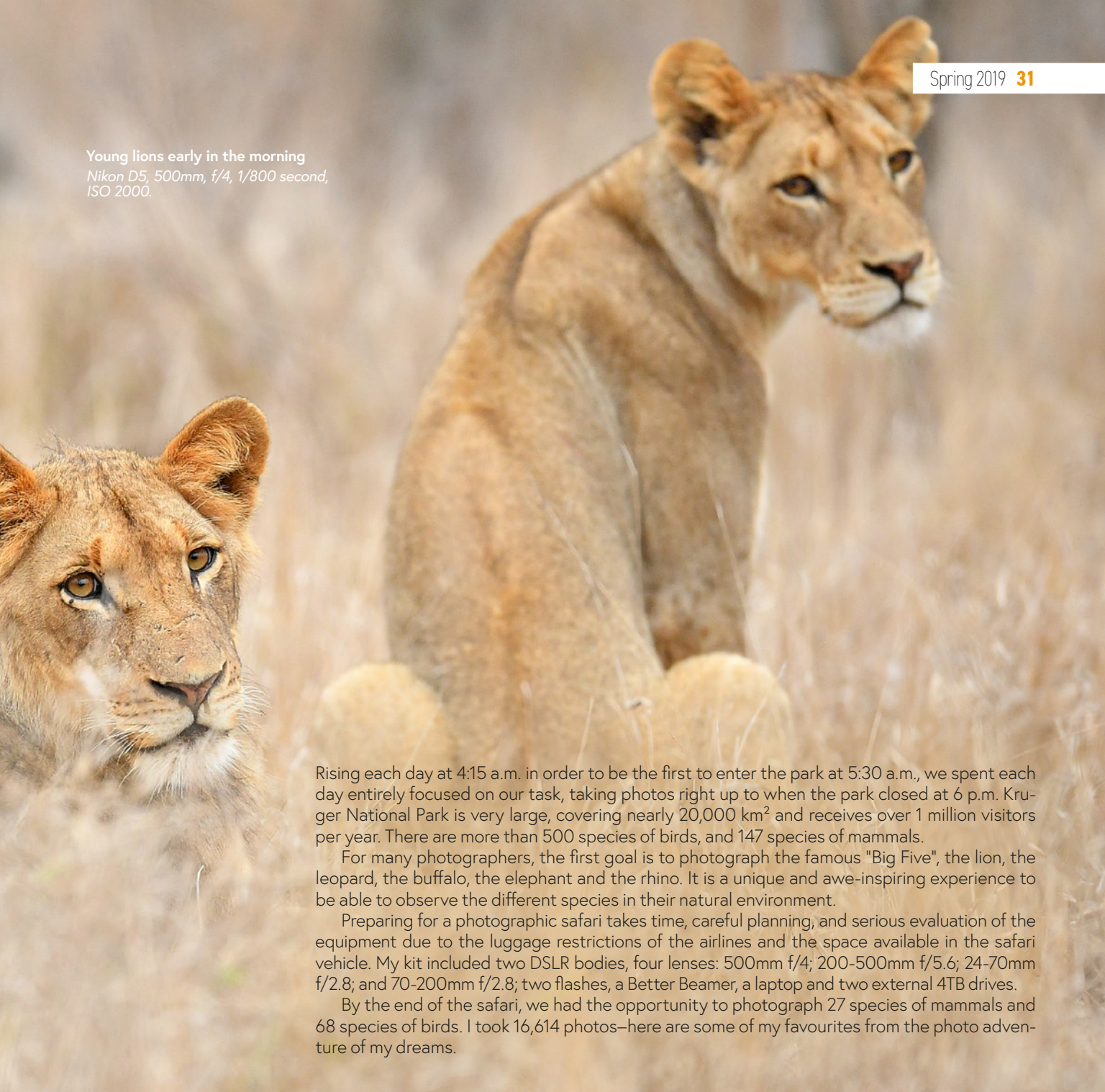
Lilac-Breasted Roller

*Nikon D5, 500mm f/5.6,
1/1250 second, ISO 500.*



Young lions early in the morning

Nikon D5, 500mm, f/4, 1/800 second, ISO 2000.



Rising each day at 4:15 a.m. in order to be the first to enter the park at 5:30 a.m., we spent each day entirely focused on our task, taking photos right up to when the park closed at 6 p.m. Kruger National Park is very large, covering nearly 20,000 km² and receives over 1 million visitors per year. There are more than 500 species of birds, and 147 species of mammals.

For many photographers, the first goal is to photograph the famous "Big Five", the lion, the leopard, the buffalo, the elephant and the rhino. It is a unique and awe-inspiring experience to be able to observe the different species in their natural environment.

Preparing for a photographic safari takes time, careful planning, and serious evaluation of the equipment due to the luggage restrictions of the airlines and the space available in the safari vehicle. My kit included two DSLR bodies, four lenses: 500mm f/4; 200-500mm f/5.6; 24-70mm f/2.8; and 70-200mm f/2.8; two flashes, a Better Beamer, a laptop and two external 4TB drives.

By the end of the safari, we had the opportunity to photograph 27 species of mammals and 68 species of birds. I took 16,614 photos—here are some of my favourites from the photo adventure of my dreams.

Nile Crocodile

Nikon D5, 500mm + 1.4 teleconverter (700mm), f/5.6, 1/800 second, ISO 500.

**A trio of giraffes**

Nikon D850, 150mm f/8, 1/1600 second, ISO 800.



TECHNIQUE

BY MICHAEL DEFREITAS

Utah's 50

Utah is your destination of choice for a rich natural tapestry of breathtaking landscapes, popular National Parks, dinosaur digs and Native American culture.

Canyonlands National Park, Utah, USA.
Nikon D300, 105mm, f/18, 1/25 second, ISO 200.

Shades of Red

The cold predawn September breeze forced me to wear gloves as I set up my tripod and cameras at Bryce Point, overlooking the breathtaking, five-kilometre-wide amphitheatre. About 30 minutes before sunrise, the north-eastern sky turned a beautiful pinkish yellow—so I started shooting with a medium wide-angle zoom, varying my shutter speeds from 5 seconds to 1/2 second as the sky lightened. Then, just as the sun peeked over the amphitheatre's eastern ridge, I switched to a longer zoom lens and used side lighting to isolate Bryce Canyon National Park's more rugged hoodoo formations.

When a carpenter-turned-preacher led his flock of followers into Utah's inhospitable wilderness in 1847, most people thought he was mad. But Brigham Young and the members of the Church of Jesus Christ of Latter-day Saints saw Utah as an opportunity for spiritual freedom, solitude and peace of mind. They prevailed and built a state around those beliefs, establishing one of America's highest concentrations of public lands, including five of the country's top national parks.

In my travels around the globe I can honestly say that Utah has the most unique and captivating sandstone formations. Decades ago, at the start of my career, I attended a workshop by a local photographer who said "Utah is a great confidence builder for green photographers because the natural beauty makes it difficult to truly ruin an image." To this day, the state remains one of my favourite photographic destinations.

It is best to capture Utah's many shades of red in the early morning or late afternoon. The exception to this general rule comes when you explore the steep-sided slot canyons that are common in the region. I photographed Bryce's aptly named Wall Street canyon, with its tall Ponderosa Pines growing skywards amid the steep walls of the narrow canyon, in the late morning, when the higher sun angle helped to light the interior of the canyon. Using a wide-angle lens, I shot upwards, placing the trunks of the tall trees at the corners of my frame to serve as leading lines to pull the viewer's gaze up to the canyon's sky opening.

Some exceptional views can be recorded the early morning hours at the magnificent sandstone cliffs of Capitol Reef

National Park. Luckily, I was there during a full moon so I picked a spot well back from the cliffs so that I could include the moon in my composition as the early sun lit the face of the cliff. I used a 300mm lens on a sturdy tripod to increase the size of the moon relative to the cliffs. Had I used a wide-angle lens it would have rendered the moon too small. I needed a wide depth-of-field to render the moon and cliffs sharp, so I used an electronic shutter release and hung my camera bag from the tripod to reduce shake at slow shutter speeds.



Moon over a sandstone escarpment, Capitol Reef National Park, Utah, USA. Nikon D300, 300mm, f/10, 1/250 second, ISO 200.

TECHNIQUE



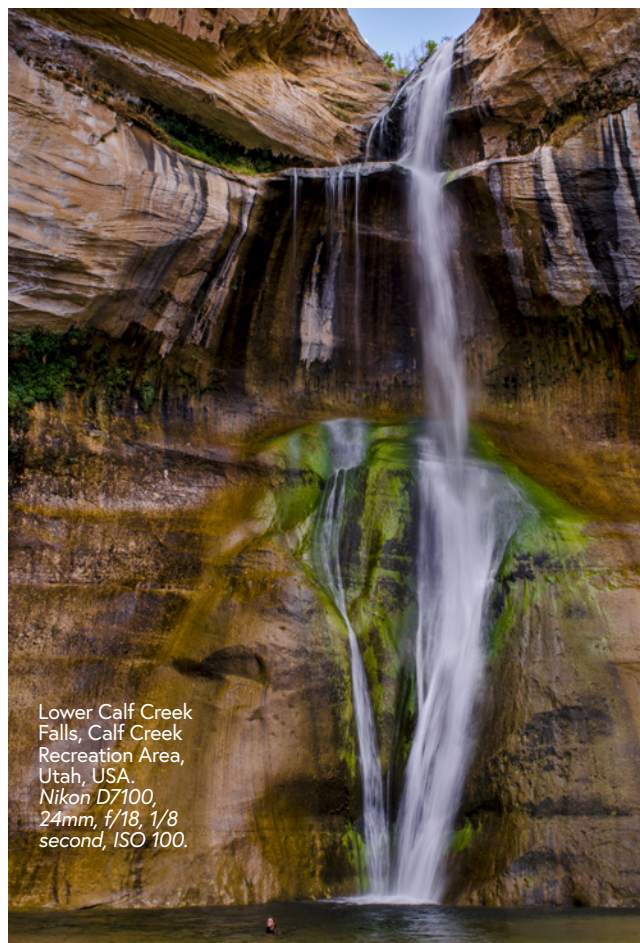
Mesa Arch, Canyonlands National Park, Utah, USA.
Nikon D800, 18mm,
f/20, 1/20 second,
ISO 200.

Rounding out my short list of great morning image locations are Monument Valley and Canyonlands National Park. I framed Monument Valley's buttes before sunrise and included the park's dirt road to emphasize scale and as a leading line into the frame. For Mesa Arch in Canyonlands, I used an f/20 setting to create a starburst effect of the sun peeking over the valley's eastern ridge. I composed the scene with the arch framing the top of the scene and the sun at the left. The low light sweeping across the jagged ridges and valley floor created a moon-like landscape.

Utah is a pretty dry place, but I did manage to find a small picturesque waterfall in Calf Creek Recreation Area. The water cascades over a sandstone ledge into a small pool. I asked a friend to get into the cold water and keep perfectly still while I shot the scene with a slow shutter speed to create a wispy wedding-veil like stream of water. My shivering friend added scale to the falls.

Throughout the state, you will find Native American petroglyphs etched into the protected sandstone cliff faces and cave walls. Years of erosion and corrosion have weathered the glyphs, making them difficult to separate from the sandstone. You will get the best results by shooting them at a slight angle and using a polarizing filter. I used a medium telephoto lens and a circular polarizing filter to record the glyphs in Arches National Park.

As my old workshop instructor said, it's pretty hard to ruin Utah images. However, your main challenge is effectively showing the breathtaking scale of the state's topography. Images of arches look ordinary until you place someone in the composition to show the scale. Two cases in point are Corona Arch near Moab, and the Ear of the Wind Arch in Monument Valley. I placed my wife in each scene to help accentuate the amazing size of the arches.



Lower Calf Creek Falls, Calf Creek Recreation Area, Utah, USA.
Nikon D7100,
24mm, f/18, 1/8 second, ISO 100.



Wall Street, Bryce
Canyon National Park
Utah, USA.
Nikon D800, 14mm, f/8,
1/125 second, ISO 200.



Dinosaur National Monument, Dinosaur,
Utah, USA.
Nikon D7100, 42mm, f/2.8, 1/160
second, ISO 100.



Petroglyphs rock art, Arches National
Park, Utah, USA.
Nikon D300, 200mm, f/8, 1/400 second,
ISO 200.



Hiking in Bryce Canyon National Park,
Utah, USA
Nikon D7100, 24mm, f/10, 1/200 sec,
ISO 100

TECHNIQUE



Monument Valley Navajo Tribal Park,
Monument Valley, Utah, USA.
*Nikon D7100, 24mm, f/10, 1/2 second,
ISO 100.*

Old gas pump, Cannonville, Grand Staircase-
Escalante National Monument, Utah, USA.
*Nikon D7100, 58mm, f/16, 1/200 second,
ISO 100.*



PRO TIPS MORE UTAH PHOTO TECHNIQUE

- Most of the best photographic subjects in Utah are located in remote areas, so it is highly unlikely you will have anyone around when you compose your photographs, especially when you are on-site early in the morning. Travel with a friend or family member who doesn't mind modeling for you.
- You will find Native American petroglyphs throughout the state. For best results, don't shoot them straight on, and use a circular polarizing filter to help separate them from the sandstone.
- Given the times when you will be shooting, a sturdy tripod and shutter release are essential. connections and speak the language.

Besides the wonderful topography, Utah has an abundance of historical sites to capture your attention. While driving along a narrow back road near Grand Staircase-Escalante National Monument, I noticed an old gas station complete with a vintage "visible gas pump". It wasn't until I stopped that I saw the sign "Too Pooped to Pump" hanging from the bright red pump. There are lots of old ghost towns and abandoned buildings along Utah's back roads, so remember to occasionally pull your eyes away from the spectacular scenery.

Although Utah is a year-round destination, I recommend visiting in May or September when the daytime temperatures are manageable, there are fewer tourists, and the lower angle of the sun emphasizes those 50 shades of red.

READY TO TAKE IT TO THE NEXT LEVEL? GEAR UP!

A sturdy but light tripod is a must when shooting in Utah, especially since you will be hiking to most of the best sites. Vanguard's carbon fibre VEO 2 and Alta Pro 2 Series tripods are lightweight and sturdy.



red dot award
winner



GET READY FOR **SUMMER TRAVEL**

VEO2 235CB is a revolutionary travel tripod featuring Vanguard's patented collapsible central column for ultimate portability and single-action setup. When combined with the award-winning **VEO Discover 46** convertible sling backpack, you have the ultimate lightweight carrying solution to compliment all of your travels. To learn more visit a Vanguard authorized dealer or vanguardworld.ca



Folded Size: **14.6 in**



Weight: **2.4 lbs**



Load Capacity: **13.2 lbs**

SPECIAL REPORT

BY PETER BURIAN

MIRRORLESS CAMERAS

The Latest Compact System Cameras



The downsizing of the camera body dimensions was achieved by omitting the pentaprism and the reflex mirror mechanism. That eliminates the optical viewfinder, with some models relying solely on the rear LCD display for all composition and review functions... but the current CSC's targeting photo enthusiasts and pros are equipped with an electronic viewfinder (EVF).

There are several benefits of the new concept. Eliminating the pentaprism and reflex mirror allows camera manufacturers to reduce the distance from the lens mount to the sensor, allowing for the lenses to be smaller and more compact. Some of the manufacturers have introduced new lens mounts, which take advantage of the reduced lens mount to sensor distance (compared to DSLRs) to offer faster lenses. You can find numerous

While several manufacturers continue to develop digital SLRs, the so-called mirrorless or Compact System Camera (CSC) models have been increasing in popularity. Similar to DSLR's in feature set and the ability to accept interchangeable lenses, CSC's are substantially smaller, and hence, lighter in weight.

CSC lenses now, from the camera manufacturers and — in one or more mounts — from aftermarket companies such as Laowa, Tamron and others.

Digital SLRs still outsell the Compact System Cameras, but the mirrorless category has been growing rapidly. While some are purchased by families, numerous photo enthusiasts also appreciate the great portability of the CSC bodies and lenses.

Electronic Viewfinder (EVF)

This type of component is an OLED or LCD screen which provides a real-time view of the actual exposure, white balance, and the depth of field of the image, at the shooting settings. Some EVF's also provide useful data superimposed over the image area, such as an indication of areas that are too bright to hold detail. All of this makes for a significant benefit compared to an optical viewfinder. Granted, some EVF's are better than others: some are larger or provide higher brightness or a more accurate view of the colour. All CSC models also provide live view on the external LCD screen, of course.

Full-Frame Benefits

As with DSLRs today, some of the enthusiast and pro level mirrorless cameras employ an oversized sensor that's 24x36mm (or similar) in size. These are substantially larger than the sensors in the vast majority of cameras. Sony was the first to make full-frame mirrorless models, but Canon and Nikon are also doing so now; Panasonic will join the competition with two such S-series models (with a new L-mount) in spring 2019.

Although the mirrorless cameras with the larger than average sensor are not as compact or lightweight as some shooters might like, the 24x36mm sensor boasts a surface

that is substantially larger. This allows for larger photosites (pixels) for greater light gathering ability, rendering better image quality especially at high ISO levels. Some full-frame cameras offer extremely high resolution, such as the 45.7-megapixel Nikon Z7. While that calls for millions of extra photosites compared to a 24 MP model, the oversized sensor still allows those light receptors to be adequately large for fine image quality.

Lens Compatibility

At this time, most CSC lenses are intended for the mirrorless cameras with the smaller sensors. In aftermarket brand lenses, the available mounts differ from one lens to the next. For example, you will find the Tamron 14-150mm f/3.5-6.3 Di III in mounts for two types of small sensor CSC's: Micro Four Thirds (Olympus and Panasonic) and Sony E, while the Laowa 9mm f/2.8 Zero-D is available for small sensor CSCs with the Fuji X, Sony E or Canon EF-M mount.

Since the number of full-frame CSC models has started to increase, we are already seeing more lenses for the larger cameras, particularly from the camera manufacturers. They should also become more common in aftermarket brands. Tamron, for instance, currently makes one full frame CSC lens, the 28-75mm f/2.8 Di III RXD, only in Sony E-mount. The lens options for Canon and Nikon full-frame CSC's should also increase as more photographers buy the new R and Z series cameras. Note too that the current Canon and Nikon (full-frame) mirrorless models accept a new optional adaptor that allows for using a DSLR lens on the more compact camera body; compatibility is excellent.



The new EOS-R or F-to-Z adaptor allows Canon or Nikon DSLR owners to use a CSC with their existing DSLR lenses; that is a huge benefit for many, including those who shoot with super telephotos which are not yet available for mirrorless cameras. If you buy a full-frame CSC of any brand however, remember that the image projected by a lens will fill the 24x36mm sensor area only if it was designed for use with full-frame cameras.

Nikon Z7

This extremely rugged, well-sealed full-frame 45.7 MP flagship of the Nikon Z mirrorless line features a new wide-diameter mount. It offers DSLR-style controls, speed and versatility, 4K video capability plus extras: a 5-axis in-camera Vibration Reduction system that works with any lens, and on-sensor phase detection autofocus with 493 points plus contrast-detection AF. The top framing rate is a blazing 9fps, or 5fps if you need constant live view while shooting a long burst. It is equipped with a 3.69 million dot OLED 100% viewfinder, 2.1 million dot tilting 3.2-inch touch-screen LCD, and a single slot for an XQD card; the latter is a super-fast format that should become more common in the near future. In my tests, the Z7 provided great focus speed and accuracy. Its EXPEED 6 processor and backside illuminated CMOS sensor, without an anti-aliasing filter, produced superlative image quality at the most commonly-used ISO levels; I also appreciated the new mid-range sharpening control when shooting JPEGs. Serious videographers will be impressed with the UHD 4K capture up to 30p and the many available options for movie-makers.



Nikon Z6

This more affordable 24.5 megapixel full-frame model boasts nearly all of the same specifications as the Z7. Aside from resolution, differences include a 273-point phase-detection hybrid AF system and an added anti-aliasing filter. The fewer megapixels allow for some benefits: a higher ISO equivalent, faster 12fps drive speed, greater burst depth and the ability to capture oversampled 4K video in full-frame (not only with APS-C crop) recording. Two Z-mount lenses are now available, but Nikon's road map includes a series of others in future.

The F-to-Z mount adaptor allows for using DSLR lenses with full compatibility with either camera. Like the Z7, the Z6 supports SnapBridge with Wi-Fi, Wi-Fi transfer of images to a computer, mini HDMI and USB 3.1.



SPECIAL REPORT

Olympus OM-D E-M1X



Targeting professionals, the brand new OM-D E M1X uses a 20MP Micro Four Thirds (17.3x13mm) Live MOS sensor and a 121-point hybrid AF system. Two 80 megapixel (multi-frame compositing/sensor shift) High Res Shot modes are also available, one for use when a tripod is not practical. Videographers will appreciate

the many MX1 benefits, including DCI at up to 24p/237Mbps and 4K recording at 30p/102Mbps, or at 60fps, using the full sensor width.

This camera boasts numerous customizable controls and a rugged, extensively sealed, magnesium alloy chassis with vertical grip that holds two batteries and provides a secure grip even with a 600mmf/4 equivalent lens. Two (UHS-II compatible) slots are provided for SD cards. The in-camera five-axis gyro sensor stabilizer provides a 7-step benefit in image stabilization, whether shooting stills or 4K/c4K video clips.

The new 2.36 million dot electronic viewfinder provides a bright, crisp view with 0.83x magnification (35mm format equivalent) and there's also a 3" touchscreen LCD. The 18fps drive with continuous tracking focus, is ideal for fast action sports, whether with 5, 9, 25 or 121 (all cross-type) phase-detection focus points. A 60 fps mode — with focus and exposure locked — is also selectable. A very wide range of M Zuiko lenses are available for the MX1.

Canon EOS R

This 30.3 megapixel full-frame camera with a new wide-diameter RF mount is equipped with dual pixel CMOS autofocus with 5,655 selectable AF points, a 3.69 million dot OLED electronic viewfinder and a fully articulated 210 million dot touch-screen LCD. A single SD slot is provided; the very fast UHS-II V60 cards are recommended, especially for video capture. The feature

set is extensive, as expected, including 8fps drive speed, or 5fps with Continuous AF, and C-Raw mode for 40% smaller RAW files of excellent quality.

Video capture options include UHD 4K at up to 30fps at 480Mbps, although this has a 1.7x crop factor at 4K; dual pixel AF is available while recording.

Connectivity options include Wi-Fi, Bluetooth, mini HDMI and USB 3.1. Three lenses are currently available, and Canon offers an optional adaptor for using DSLR lenses seamlessly; the full-frame EF lenses would be ideal companions for this camera.



Sony A7 III and A7R III

The latest enthusiast-grade mirrorless camera from Sony, the a7 III is a rugged, full frame, weather-sealed 24MP model with BSI CMOS sensor, 5-axis in-body image stabilizer, a 2.36 million dot OLED viewfinder, a tilting 0.92-million dot 3-inch touch-screen LCD and two slots, one for SD cards and another for SD-UHSII. (Sony also makes the pro-grade, 42 megapixel, a7R III with some extra

features). The upgraded hybrid autofocus system now employs 693 phase detection points and 425 contrast detection points; a new autofocus control joystick has been added. Continuous shooting is possible at 10fps with autofocus, or at 8fps with continuous live view. Video capture is available at up to 4K 24p from the full sensor, or at 30p with a slight crop. Sony also offers many pro-grade video features. Connectivity includes USB 3.1, micro HDMI and Wi-Fi with NFC. Quite a few lenses are available for the full-frame Sony mirrorless cameras and Sony offers the LA-EA4 adaptor for using its DSLR lenses with full autofocus capability.



Fujifilm XT-3

This company makes a wide range of mirrorless cameras, including a medium format model, but the new XT-3 employs the more typical 23.5x15.6mm (or APS-C size) sensor. Resembling a classic (silver or black) camera with some analogue



controls on a rugged, well-sealed body with dual UHS-II SD card slots, this is an enthusiast-level 26 megapixel model. It is equipped with a new X-Trans BSI CMOS 4 sensor, 3.69 million-dot electronic viewfinder, tilting 3-inch, 1.04 million dot, touch-screen LCD, hybrid AF with up to 2.16 million phase-detection pixels and improved tracking AF. The new four core processor is 3x faster than the previous version, allowing for great speed: 20fps with autofocus and live view or 30fps at 16 megapixels. The many new features include a sports finder (cropped) mode and significantly improved movie mode. The X-T3 can shoot DCI and UHD 4K video at up to 60p, with a 1.18x crop factor, at a top bit rate of 400Mbps at 30p, with 10-bit internal capture. The full sensor width can be used for shooting 4K video at 30p. This camera supports micro HDMI, Wi-Fi, Bluetooth for remote control, and USB 3.1 connectivity. A very wide range of lenses, some with image stabilizer, are available.

Panasonic Lumix DMC-G9

This latest, current, high resolution Lumix model uses a 20.3-megapixel Micro Four Thirds Live MOS sensor without an anti-aliasing filter to provide optimal fine detail. The rugged,



weather-sealed body with AF joystick, numerous customizable controls and two slots for UHS-II SD cards (including the V-class) is equipped with a 3.68 million-dot electronic viewfinder, 1.04M-dot 3-inch articulating touch-screen LCD and a 5-axis in-body image stabilizer. The G9 is super-fast at up to 20fps with continuous autofocus able to track a subject using its very successful Depth-from-Defocus AF system. A special High-Resolution mode allows for capturing 80-megapixel images of still subjects, using a multi-shot compositing technique. This camera can shoot video at up to 4K/60p with 4:2:0 colour sampling and 8-bit colour depth. The G9 supports Wi-Fi, Bluetooth, USB3.1 and full-size HDMI output. A very wide range of lenses is available for this camera.

Panasonic S1 Series



The first full-frame Lumix models, the magnesium-alloy, weather-sealed S1 and S1R, with the new L-mount for lenses, feature 5.7 million dot OLED viewfinders and tilting 2.1M-dot touchscreen LCDs. They employ brand new CMOS sensors with aspherical microlenses, with 24.2 and 47.3 megapixel resolution, respectively and omit the anti-aliasing filter for maximum resolution. A five-axis dual IS II system provides 5.5 steps shake correction while an ultra-fast AF system uses both contrast detect and DFD technology. The bodies include a XQD and an SD card slot.

Both of these multi-talented cameras can produce high dynamic range (HLG) still photos, long bursts at 9fps (6fps with continuous AF), and, in the multi-shot mode, images of 96MP and 187MP, respectively. Video options with the Lumix S1 include 4K/60p (at 1.5x crop) and oversampled 4K/30p video while the S1R can shoot at up to 4K/60p (with only a slight crop). Connectivity options include Bluetooth 4.2 and Wi-Fi. Three L-series lenses will be available initially; the cameras are also compatible with Leica SL lenses and the (APS-C format, for smaller images) 'TL' lenses.

Wildlife & Long Lenses

BY MICHELLE VALBERG

Snowy Owl

During a light snowfall in January, I set out in search of a snowy owl in Ottawa. With my Nikon Z7 mirrorless and the new 500mm 5.6 PF Nikkor lens in hand, I was thrilled to find this beautiful creature not far into the field. This lightweight combination is fantastic for quick action and capturing these fleeting moments.



The Serengeti. The soaring peaks of the Austrian Alps. The parched and ancient Australian outback. I could have gone to any of these exotic destinations to field test the new Nikon Z7 mirrorless camera. Instead, I chose my own backyard.

Sharbot Lake in Ontario's cottage country has been the site of our family cabin for the past 18 years. Last summer, Nikon had asked me, together with other American Nikon Ambassadors, to try out their new Z-series mirrorless camera. The parameters were that I had to photograph wildlife, and I had to present my work as the keynote speaker at the biggest launch in Nikon's history in New York City in September.

There are so many places I have been across Canada that I could call home. Places like Newfoundland, Northern BC or the Arctic; but as compelling as they

are, and as profoundly attached to them as I am, nowhere compares to my family cottage on the lake.

For those readers who follow me on social media, you know my passion for this beautiful place. I have been on the lake for nearly 20 years and I still find different species to photograph. You never have the same light and every day is different. The only thing predictable about wildlife is its unpredictability.

Early mornings are my favourite time to shoot. If the water permits, which is most often in the early morning hours, you can find me chasing critters from my kayak as I skim silently

across the lake, basking in that beautiful light. When I shoot from the kayak I like to use the 200-500mm NIKKOR and the 500mmPF lenses. Stability is most important – successful photographers try to avoid swimming with their equipment, so the lighter the lenses, the better my balance. Even at that, I have a sturdy sit-below kayak and I make sure to bring covers and towels to keep everything dry.

It takes more than the right equipment to capture the beauty of nature. My late father, Dr. John Valberg, was a keen birder who taught me a great deal about migration patterns, hunting, feeding, and breeding. All that information can help set you up for success – that and a bit of discipline. It's tough to get out of bed before the birds wake up at 4.30 a.m., but it is a magical time when you can capture once-in-a-lifetime shots. Morning offers infinite possibilities. While sunset can be dramatic, the window of light is much shorter.

“Study nature, love nature, stay close to nature. It will never fail you”

Frank Lloyd Wright

Arctic Fox

The frozen white tundra in Wapusk National Park in Manitoba may look desolate, but it is full of life. Fast moving white Arctic fox can be hard to spot on snow. The Nikon Z6 with the Nikkor 800mm worked perfectly for this scenario. I especially liked how the driftwood (rarely seen on the sub Arctic tundra) framed the back of the fox.





Trumpeter Swans

While waiting for the ferry to cross over to Amherst Island in Ontario (we were going to photograph the owls), I saw these trumpeter swans in the little bay. I went down to the shoreline for a lower vantage point to take advantage of the early morning sunlight and mist coming off the lake. I used the Nikon Z7 with 500mm PF - my new favourite combination.

Understanding, watching, and anticipating wildlife is the key to success. Patience is required, and my patience has been tested many times and in very difficult shooting conditions. This past November, I faced some of those challenges in Cape Churchill, Manitoba. I was in Wapusk National Park, working for Frontiers North Adventures as their resource photographer. We had guests from all over the world come to photograph polar bears. Unlike other years, the ice came early, which is always good news for the bears, but bad news for our guests. The bears took advantage of the early ice to hunt further off shore, while we were left kicking our heels together on land. But we did experience the frozen white tundra, which is remarkable. We exercised our patience. I was very happy that I brought the 800mm lens because we only had a few little critters to photograph. It was pretty desolate, but we did have some time with Arctic fox and ptarmigan.

Patience is at the heart of what we do as photographers. Sure, we can invest time, money and energy to travel to places where you assume success is just a click away, but Mother Nature often presents a different plan. Weather and nature operate on their own schedules, like the times I've tried to photograph muskox in snow. Twice I have been skunked. Twice I had the most challenging experiences. The first time was at Sachs Harbour on Banks Island in the Northwest Territories. There were an estimated 60,000 muskox on the island, practically guaranteeing success. After three days on a snowmobile in -50°C, we had five sightings:

four Ptarmigan and one dead muskox. We were devastated to have travelled so far in such uncomfortable conditions. Once again, Mother Nature had the last laugh—our flight home was delayed because there were muskoxen on the runway!

It happened again in Cambridge Bay, Nunavut. I was looking for that perfect image of a muskox in snow. Again, the temperature dipped dangerously low and we were forced back by a white-out and incoming weather. We spent three days in a blizzard with snow drifts of 30 feet. At least the snow showed up, even if the beasts didn't.

Cardinal

Whenever I can, I take advantage of snowfalls and head out to create photographs. This beautiful female cardinal was captured in Ottawa with the Nikon Z7 and 500mm PF.



Wildlife photography doesn't have to be done in exotic or remote locations. You can always focus on indigenous species and experiences closer to home. For example, in the centre of my home town of Ottawa is an exquisite Arboretum, part of the Central Canadian Experimental Farm. In this beautiful place, next to the Rideau Canal (a UNESCO Heritage site), is a small creek surrounded by glorious weeping willows. Well-fed blue herons are regulars there. Early one August morning, on my way to my studio, at a time when I was testing out the NIKKOR 180-400mm, I stopped by this location with the expectation of finding my blue heron friends having breakfast. I was delighted to spot a black-crowned night heron instead. I was on a schedule, I knew I had to make it to my studio for a 9am shoot, but I just had to wait for him to become more visible. The early morning provided exquisite soft light emphasizing the green background. As if anticipating my tight timeline, the heron stepped onto a lower tree limb in search of his breakfast. With the 2x extender built into this lens – I had the equivalent of 560mm reach and I got the shot I had hoped for.

These days, my favourite lens is the 500mm PF, which I use on both my DSLR and mirrorless system cameras. The light weight and range



Squirrels

Arriving at our cottage in the fall, my son found a momma squirrel with her babies coming out of the tree. I grabbed my D850 with the 200-500mm and watched them go up on the deck. I was eye to eye when the momma squirrel turned to me for a quick stare and then they were gone. Everything happened so fast. It wasn't until I saw the shot I learned squirrels breast feed!

capability are ideal, especially if you are heading on a long hike or photographing from a kayak or other moving vessels. I do love the 800mm, if I have a tripod or stability of some kind. It just means a lot more weight to carry around or onto an airplane.

Go out early in the morning, be patient, and activate all your senses to find wildlife. Snow and rain often make for amazing wildlife images. Practice pays off, so when you have the opportunity to photograph your dream animal in an exotic location somewhere far and remote, you will be prepared and ready to capture the moment.

Black Crowned Heron

My intention was to find blue herons to photograph at the Arboretum in Ottawa. Instead, I was delighted to find a black-crowned night heron. Photographed in the early morning, with the Nikon Z7 and 180-400mm with 2x builtin extender.



The Making of a Masterpiece

How to create award winning images

As the year 2018 drew to a close, the Master Photographers International Association announced that I had been selected as the winner of the coveted International Photographer of the Year Award. This certainly was the highlight of the year for me, as I was competing against some of the top photographers in the world. To sweeten the year even more, I won the Professional Photographers of Canada Association's Alberta Commercial Photographer of the Year Award. This was the catalyst for a very interesting discussion with the PHOTO News team, who asked me to share some of my secrets for success with readers across Canada.

BY KRISTIAN
BOGNER

Entering your work in a photo competition can help up your game, and often provides some very helpful critical analysis and perspective, which can help you focus on the various elements of your style that will result in better images. Here are some secrets for success in image competitions that may inspire you to take your photography to the next level.

The Passionate Approach

Over the years, I have found that my most successful images were the ones that I was most passionate about and these images were often the source for some of my best stories. Think about the subjects you are passionate about, and imagine how to convey that mystique through photography. If you enjoy shooting landscapes and nature, sports, or capturing the beauty of a person, photograph that subject with energy and enthusiasm. In my opinion, it is not as much about the gear, or your technical ability, but the passion and creativity you put into a photograph that makes it a wonder

Wise and True. I love street photography and capturing moments as they happen, especially in India where incredible colours are everywhere. I was shooting with a relatively long lens when I captured this wonderful image of a woman just as she looked up at me. *Nikon D4s with the AF-S NIKKOR 80-400mm f/4.5-5.6G ED VR lens at 400mm, f/7.1, 1/800 second, ISO 1100.*



to behold. Strive for excellence in each photograph and watch your portfolio of outstanding images grow.

The Technical Approach

The technical execution of a photograph is a very important element of the process, especially when the image will be judged or viewed at larger sizes. I believe in trying to get the image as perfect as possible in-camera and not relying on post-processing. When you can start with a properly exposed RAW image with the right colour settings and picture controls, you can easily enhance the image in post-processing; this is vastly preferable to trying to fix something you should have done in-camera.

The key to success from a technical perspective is practice, practice, practice! For example, I like to shoot sports and wildlife to keep my focus skills sharp and test my gear capabilities; I shoot interior architectural images to perfect my skills and work on lighting challenges, and I practice street photography to develop my skill in connecting with my subjects.

I would encourage every photo enthusiast to try out different techniques at every opportunity in order to grow your photographic toolbox. Get to know your gear well enough to make adjustments instinctively. For instance, when I first encountered my Nikon Z 7 mirrorless camera, I decided to test the 5 stops of in-body Vibration Reduction on the sensor, and after a series of rigorous experiments I was amazed that I could get sharp images at 1/15 second and even 1/4 second exposures handheld without the need of a tripod. This new feature has become a game-changer for me, and enables dragging the shutter to get movement in waterfalls, rivers and other longer exposure situations when I don't have a tripod handy, or when using a tripod would be inconvenient.

The Art of Lighting

Mastering light to achieve the mood and emotion you want to portray in your image is one of the key aspects of good photography. Take a few moments to consciously observe the lighting around you; observe the subtle nuances of lighting that you see in movies, on TV, in magazine photos, on social media posts, and try to visualize the lighting technique that was used. If you like the effect, take the time to practice similar lighting techniques on your own photo shoots.

Impact, colour, composition, depth, perspective, focus, set and wardrobe creativity, and the overall story conveyed by an image should all be considered when you conceive a photograph. These pictorial elements will be shaped by your interpretation of your subject and the response you want your viewer to have when they see your photograph. Be mindful of these components of your photographic style, and ask yourself what the viewer will see when they look at the final image. I have found that the clearer I can envision the photograph, the easier it becomes to execute the shot, and the more effective the final image will be.

If you can combine the passion for your subject with mastery of the technical aspects of the assignment, you will have created your own masterpiece.

Incredible Greenland. If you look closely, you will see three people standing on the hill (in the top right quarter of the frame). I love the leading lines that draw you into the frame, and the colour contrast of the massive ice and red arctic tundra on the rock. I remember waiting and praying that those three people would create some space between them because they were standing in a cluster for a long time. My patience paid off and I eventually got the shot I was looking for. *Nikon D850, AF NIKKOR 70-200mm f/2.8E FL ED VR at 85mm, f/8, 1/800 second, ISO 320.*



Bow Tower. I had been shooting interior and exterior images all day for a client of this building, and I had put away my gear to attend a creative meeting. When I came back outside I saw this magnificent lighting on the Bow Tower and surrounding colourful buildings. I grabbed my gear and got the shot. This ended up being my favourite image of the building because the lighting and the angle of view made it very dynamic. Be observant and if you see a shot, even though you have put your gear away, go out and get it... you will be glad you did! *Nikon D800, 24mm f/1.4G ED lens, f/10 at 1/160 second, ISO 100.*

Sharing on Social Media versus Entering Image Competitions

Social media platforms like Instagram and photo communities like National Geographic Yourshot are great ways to share your images and get feedback and exposure, however I find that the feedback is mostly positive and less objective. Entering your images in competitions that are judged by professionals can be incredibly insightful, especially when the images are compared to the work of very accomplished photographers. It may be a bit unsettling to hear critiques of your best images, but an objective analysis of the image can help you progress to the next level of photographic excellence.

Success in a photo competition, whether you win an award or achieve an honourable mention, can add credibility to your work as an artist and help you get some great exposure. Earning social media "likes" can help you build confidence in your work, and every time you place an image into a competition setting you have an opportunity to have your peers provide feedback that will help you enhance your skills.

5 Tips to Create Competitive Images

We all become attached to our favourite images, but it is important to be able to step back from that attachment and be objective about the quality of each photograph. Try to see the image from a judge's perspective. Look at the image and ask yourself if there are any elements that distract you, or lead your eye away from the flow. Are there any technical imperfections like an area that is overexposed or out of focus? Sometimes I rotate my image on its side and then upside-down to see if anything stands out. Even if you really love an image, if there are too many distracting elements it may not do well in competition, so choosing the images that will score well can be one of the most important steps in your own selection process.

Takakka Falls. This image was captured after a 6-hour hike. Just before the sun went down, this incredible rainbow appeared. I love it when you follow your instinct to bring your 300mm lens, sometimes you carry it in your pack all day and then it finally pays off. Remember to shoot for the highlights to make sure you have detail in the water. *Nikon D850 with AF-S NIKKOR 300mm f/4E PF ED VR lens, f/8 at 1/500 second, ISO125.*



Polar Bear Flow. I was on an Adventure Canada voyage deep in the Arctic when we came across these polar bears riding the ice flows. It was an absolutely incredible experience and I was happy to have an 800mm lens in my kit. The sun was setting and the last rays of warm light on the bears provided wonderful colour contrast with the cool ice. Getting a sharp image with an 800mm lens from a moving ship can be tricky, so I set my *Nikon D5* to 1/1600 second shutter speed, ISO 2000, and used the *AF-S NIKKOR 800mm f/5.6E FL ED VR lens* at f/8.

Take time to read the judging and category criteria, and make sure that the images you choose are the right fit. Visualize your image as a canvas on the wall, and crop and present it to give the maximum impact. Find out how the judges will be viewing the image and ensure that you add a bit of sharpening to your final image at the maximum viewing resolution to add some extra punch.

Spend the time to come up with a good title for your image. This becomes a subliminal suggestion that can help a judge see the image from your intended perspective. The title can be clever, funny, elegant or inspiring, and in some cases, it may identify a subject that the judges might not immediately recognize.

Trust in your vision, and keep a positive mindset about your artistic concept as you do enhancements and fine tuning in post-processing. Visualize the image doing well in the competition, and be proud of your creation no matter how well another judge perceives it.

The Teacher. This image was captured in the early morning while walking the streets of India where I spotted this man with his hands out. I just captured the moment unfolding with a long lens, while admiring the glowing warm light and textures. *Nikon D3X with AF-S 70-200mm f/2.8G ED VR II at 200mm, f/5 at 1/250 second, ISO 400.*

Always Challenge Yourself

I was recently given a challenge to test and shoot campaign images for Nikon Canada, using the new Z 7 camera, but I had only two weeks to work with a preproduction model. I challenged myself to take the camera through an extreme range of different subjects, capturing landscape, sports, portrait, wildlife, and commercial images and video all within this short time frame. I even built a rain machine and did an outdoor samurai and fashion shoot to push the camera's limits. To fulfill the assignment I created a video with some of the best work from the two-week shoot, along with a behind-the-scenes look at how I created some of the images.

View the video at www.photonews.ca/kristianbogner.com

Airborne. This shot is a great example of freezing the action as the snowmobile driver is suspended. I used a fast shutter speed and ensured to follow my subject off the jump and wait for that peak moment before starting I shooting at a high FPS. Many people start shooting too early and then the camera can have trouble to focus in-between frames. Be patient, see the moment and then capture it with perfect focus and precision! *Nikon D800E with AF-S 70-200mm f/2.8G ED VR II at 200mm, f/7.1 at 1/3200 second, ISO 640.*



Awards

I was very honoured to win Master Photographers International Organization Commercial Photographer of the Year and Top Award of International Photographer of the year along with numerous other awards in 2018. I was competing against other Pro Photographers and Masters from around the world and it was a very exciting competition. Competing can challenge you and give you new perspective for your work. Find out more at mpio.co



Explode. Getting to the hill early and taking a few runs to scout the course before the Ski Cross started was the key to this shot. Technically, it was tougher to catch the autofocus as they blindly came around the corner, but I programmed one of my buttons on my 300mm lens to start focus at the edge of the corner, picked up the skiers there, and then followed with autofocus on the D5. I wanted to capture a Canadian in the lead and quickly tried to focus on his eyes to create the most impact to draw the viewer in. *Nikon D5 with AF-S NIKKOR 300mm f/2.8G ED VR II with AF-S and Teleconverter TC-20E III at 600mm, f/6.3 at 1/13200 second, ISO 640.*

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THE LIGHT

TONY BECK IN THE FIELD

The Complete Nature Photographer

What does it take to be a great nature photographer? As easy as modern photography may be, there is an enormous gap between good snapshots and great images. Thanks to digital technology, beginners can capture reasonably good photos using the camera's auto programs, and with practice and a bit of research into composition, camera techniques and equipment, it can be a relatively quick progression to more impressive photos.

Polar Bear on a frosty morning, Nunavut.
To effectively emphasize backlighting, it helps to understand how light influences the scene, and how to control exposure. Using any form of automatic exposure would overexpose this scene and lose the appeal of the backlit effect. Deliberately underexposing this shot highlighted the bear's breath as the sunlight transmitted through his exhalation.
Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1250 second, f/7.1, ISO 400.

To reach the point where your images are consistently spectacular takes a good deal of study and practice. For nature and wildlife subjects, I believe the best photographers devote a great deal of time to understanding five key aspects of the craft. We might achieve greatness by mastering one or two of these, after all, everyone has their own strengths and weaknesses, but we are only as good as our weakest link. Recognizing this, we can improve our shortcomings. The better we are at all five aspects of wildlife and nature photography, the more complete we will be as photographers and artists.





Bonded Pair of Atlantic Puffins courting, Bay of Fundy, Atlantic Canada. Simple photo editing is one of the easiest ways to improve your photography. With just a few mouse clicks, I fixed minor exposure errors, removed distracting information, and enhanced the contrast in this image. *Nikon D4, AF-S Nikkor 80-400 VR zoom, 1/1000 second, f/8, ISO 200.*

Know Your Equipment

Like any craftsman, a photographer must be intimately familiar with their tools. Although modern cameras can be simple, most provide options that let us control the output. Start by exploring the camera's menu and reviewing the owner's manual. Don't be afraid to experiment with new, unexplored features. Discover what options work best for you and move forward from there. Take every opportunity to practice and experiment with new techniques. Practice photographing familiar subjects under different situations. You might not need any more photos of squirrels, mallards or your pet dog, but they are willing subjects that never tire of posing for you.

Understand Your Subject

Without question, the more you know about nature, the more you will be able to predict photo opportunities. Learn to move with the rhythms of nature. Follow the transitions through each day and each season, especially changes in light and wildlife activity. Learn as much about animal behaviour as you can. Use a pocket guidebook to identify the different life forms, their unique adaptations and the environmental conditions they prefer. Most importantly, be sensitive and respectful toward the subjects you love.

Understand Light

You don't need a degree in astrophysics to know photography. However, when looking through the viewfinder, you should be aware of all details including shutter speed and aperture settings, metering patterns, and composition, all while observing how light affects everything in the scene. Notice when the ambient light changes, or how it falls differently on certain subjects. Become aware of shadows, sun direction, varying overcast densities, and how these affect exposure and composition. Realize that darker colours absorb light while bright colours are more reflective. Use your meter or histogram to determine exposure, but don't be a slave to them. Understand the limitations of the camera's light metering system and adjust your settings accordingly.

Understand Composition

Learn what gives an image impact, and what is perceived as aesthetically pleasing. Learn to recognize lines, patterns, symmetry and balance. Become aware of subtle details in your frame before you press the shutter. Take lots of photos, preferably from different angles. Set your standards high, try to be original, and never settle for mediocrity. Develop your own style, expand on what works and discard what doesn't. Never hesitate to experiment or think outside the box. Realize there are only composition "guidelines" and there are always exceptions to every rule.

Learn How to Edit Images

Photographers with great field skill have what I call a high level of "Fieldcraft." Some may declare that they don't need to edit their images. Although I agree that less editing is better, I strongly feel that a reasonable degree of editing will greatly enhance your photographic skills.

Sub Antarctic Brown Skuas engaged in courtship, South Georgia Island, South Atlantic.

When the action begins, you want to be familiar with your equipment. You're more likely to miss the best shots if you lose time searching for the proper dials, buttons and controls. Using automatic features should help, however you should be very familiar with the camera settings before relying on the auto modes.

Nikon D4, AF-S Nikkor 300mm f/4 lens, 1/800 second, f/10, ISO 400.



TONY BECK IN THE FIELD



Quick and simple editing is often all that is necessary to add the "wow factor" to an image, especially if you already have good lighting and composition. It is easy to adjust tones and contrast with a few mouse clicks. In no time, you should be able to remove distracting hot spots, soften background details or correct white balance. Always shoot RAW files if you plan to edit—they are non-destructive and contain the most information. You can save the edited versions to any other file type while keeping the RAW image as your working master.

Adult Mute Swan, Kingston, Ontario.

Maximize the impact of an image by following compositional guidelines. With practice, awareness, and use of compositional basics like the rule of thirds or the golden ratio, we can learn to react efficiently to these types of situations. *Nikon D750, AF-P Nikkor 300mm f/4 PF ED VR, 1/1000 second, f/8, ISO 200.*

Adult Thick-billed Murre with recently fledged chick, Nunavut.

Use all your senses to find photo opportunities. With tens of thousands of birds swirling around the breeding cliffs of Prince Leopold Island, the deafening noise made it difficult to discern individual sounds. However, with preparation, anticipation and awareness, I was able to hear the subtle chirps of this chick calling to its parent, even with noisy outboard motors and screaming adult birds in our proximity. *Nikon D4s with AF-S Nikkor 80-400 VR zoom, 1/1600 second, f/8, ISO 400.*





Icelandic Horse, Iceland.

Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1600 second, f/7.1, ISO 400.

Immature Great Blue Heron with reflection, Ottawa, Ontario.

Don't hesitate to change your angle of view. Sometimes you will discover better compositions by moving your position or changing to vertical format. Pay attention to everything around you, especially what is in your viewfinder, and then adjust your settings as necessary.

Nikon D4s, AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1250 second, f/8, ISO 400.



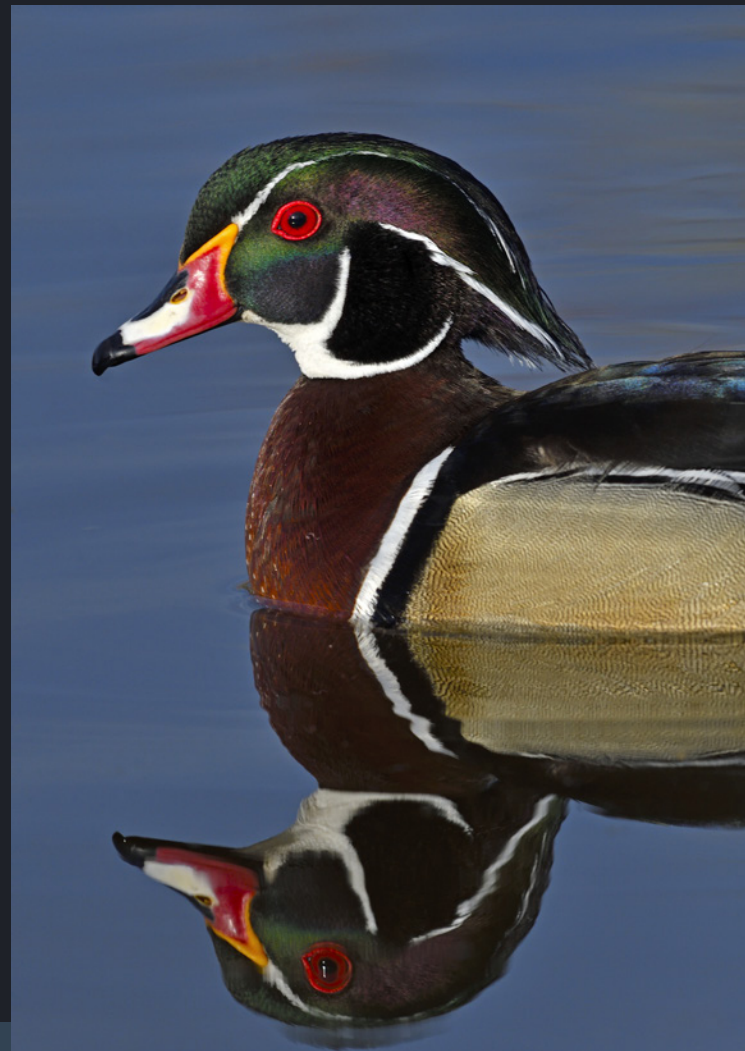
Pay attention to detail, and avoid over-editing. It doesn't take much post-processing for images to look unnatural.

Problems arise when ethical boundaries are broken. Editing an image to the extent that it becomes unrealistic or misleading for the viewer, often goes against editorial integrity. When dealing with publishers, agents, or clients, you must be up front regarding your methods. If they ask for details, comply with total honesty. Be aware that many photo editors are trained to detect image imperfections. My advice is to play by the rules, act professionally and maintain your credibility.

We all want to create the best photographs possible. Improving our weaknesses and capitalizing on our strengths will help us excel, and, perhaps more importantly, have fun as we pursue the craft of nature and wildlife photography.

Adult male Wood Duck in breeding plumage, Ottawa, Ontario.

Photographed with a Nikon D500, AF-S Nikkor 200-500 f/5.6 VR zoom, 1/1250 second, f/8, ISO 400.



FLASH 101

BY WILL PRENTICE

Change your Light, Change your Mood



All images were taken at f/8, 1/250 second, ISO 64, using a Nikon D810 with the new Tamron SP 70-200mm F/2.8 Di VC USD G2. Short Loop lighting creates a nicely defined nose shadow and sculpts the face without being too harsh.

There is a tried and true standard for flattering portraits – set your main light at a 45° angle from your camera line, place your fill light 45° from the other side, and position both lights about head height. This will produce nice double-catch lights in your subject's eyes, and a pleasing, albeit flat, light across your portrait.

This combination of light position and height is a great starting point that we can work on to progress to achieve more advanced effects. Let's take a look at how the position and height of your lights can affect your portrait.

Key Light First – Always!

For every portrait, your key or main light is by far the most important. You can worry about your other lights *after* you've set up and metered your key light. In this series of photographs, I used a Fresnel lens – the broncolor Flooter – which is a fairly hard light source that creates well-defined shadows. Think of this light shaper as a flashlight that gets right to the point – it's hard, direct, and focused. You can get a similar look with a reflector but your light will be less uniform and more harsh.

Phototrigonometry for the Good

Math. Not everyone's favourite school topic. How many high school students suffered through trigonometry and swore they would never use it? As a



Broad light illuminates the side of the face and the ear closer to the camera, giving the appearance of a larger face. It is used often in beauty photography where youth tends to be on the model's side.



The shadows on the face are between Short loop and Rembrandt. The large shadow cast by his nose isn't flattering.

photographer, knowing your angles and how to make sense of them can save you a lot of guesswork! Let me explain—and I promise there won't be any pop quizzes or tests.

I started with my key light at 45° to the right of Steve, slightly above the level of his head, and angled down 10°. This created a "Short Loop" lighting pattern – look at the shadow created on his nose. This lighting pattern is flattering for most faces. If my key light was 45° to the left, it's called "Broad Light" and is less flattering for most people.

As I moved the light further from 45°, I created more shadow on the far side of his face. At 60°, I created some odd shadows that are not very flattering. This is the "No Go" zone – either move your key light back to 45° (play it safe) or keep going. I decided to keep going.

Another useful lighting pattern you can easily create is called split lighting – the face is evenly lit on one side, but dark on the far side. Place your key light about 75-80° to one side of the face and at the same height. It is important that no light spills across to the far side of the face when creating this light pattern. Due to the shadows we're creating, this lighting pattern creates some mystery and makes you wonder what else is going on with this person. I like to add a touch of fill to the dark side of the face so it doesn't disappear, especially if I want the drama but not the malevolence.

The next lighting pattern is one that Hollywood uses to convey the image of bad guys, evil-doers and antagonists – it is achieved when a key light is pushed farther back than 90° from your subject's face. A small touch of fill is added so the entire face is seen but this element of the lighting effect isn't the focus. I like to call this "sinister" lighting. I could often tell "who done it" by watching how gaffers light TV

and movie villains because many are lit using this technique.

Another way to light an antagonist and add a touch of horror is to lower your key light and let the illumination come from below. Called "monster" lighting, this stretches features, darkens eye sockets and creates harsh shadows across the face. We can instill fear and terror simply by moving our light. Watch Dracula or Evil Dead for inspiration!

This lighting effect can be very dramatic. There is a little bounce of fill off the left side to complete the face, otherwise Steve's head would blend into the background. There's an air of mystery here...



FLASH 101



Watch for this lighting in your next mystery movie or TV show and see if you can figure out who the culprit was. Try to not spoil it for your significant other!



Keep this lighting handy for your next Halloween shoot. The more your light is underneath the subject, the scarier they will look!



A truly classic pattern, Rembrandt lighting is ideal for masculine images. It can suit a softer expression, as shown here, or by going for more of a Split light look, it can be more dramatic. Rembrandt lighting is a great technique to learn and use well.

Let's get back to lighting patterns you will use more often. Rembrandt lighting is a very specific pattern that can be tricky to create but the results are well worth the effort. Rembrandt lighting is gripping and dramatic. It was named "Rembrandt" because the famous Dutch painter frequently used this in his portraits.

At first blush, Rembrandt lighting appears to be split light. The trick is to move your light closer to the "No Go" zone while raising your light. The goal is to create a small triangle of light under the eye of your subject on the shadow side. The height and angle of your key

light determines the size of this triangle: too high and you won't close the bottom of the triangle, too low and you light the eye as well. Rembrandt lighting is also great for profile images.

Butterfly lighting is a pattern where height is extremely important – your key light must be higher than your subject and centred over their face. Butterfly lighting creates a unique shadow below the nose. Also known as "Paramount" lighting due to its popularity in the golden age of Hollywood, this pattern is regularly used in women's fashion photography, especially when combined with a fill light directly from below. Butterfly lighting isn't used as often with men, as there is a tendency to light the ears, which can be unflattering.

How Height Affects Your Image

One of the common attributes of all lighting patterns is that you should have a reflection of your light source in your subject's eyes – a catch light. Most lighting patterns will create two catch lights. Split lighting may leave just one catch light. Without catch lights, your subject looks evil. Monster lighting rarely creates catch lights, partially for that reason.

If you move your lights too high, for portraits using Butterfly or Rembrandt lighting, you will eliminate the catch lights. The trick is to raise your light enough to create the desired shadow without losing the catch lights. You can also add fill, either by using a reflector or another light, to generate catch lights.

Another thing to watch for with light height and position, like the "No Go" zone, is how shadows are cast across the face. If your subject's features, hair or an accessory cast an odd shadow, you are better off adjusting your light to change the shadow.

In future issues, I will share techniques to light different types of faces, and show you how to use some of the more unique light shapers that portraitists love in studio, such as ring lights, broncolor paras and more.

Setup diagrams and a visual guide are available on our website. Please visit www.photonews.ca/index.php/lightingdirection/

You'll need a sturdy light stand that raises your light high for Paramount lighting. Commonly used for fashion and feminine looks, a fill light is almost always added for a softer look. When used to light portraits of some men, this dramatic hard Paramount light can be very effective.





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Photo: Jacques Dumont

TECH TIPS

BY CHRISTIAN AUTOTTE

Controlling Light

Photography is all about light. Landscape photographers rise before dawn and stay up late at night to capture their subjects in the best possible light. Portrait photographers often spend thousands of dollars on lighting equipment to make their human subjects look their best.

Not all photographers want to wait for the best light or spend a lot of hard earned cash on flashes. While landscape photographers don't have any alternative other than to work with the light that Mother Nature provides, macro photographers have an easier time using nothing more than natural light. It is easy to manipulate the light shining on small subjects and make it do whatever we want; all it takes are a few simple tools and a basic understanding of the properties of light.

Macro photographers often find that the worst possible lighting is direct sunlight, which creates bright spots and harsh shadows. The easiest way to modify the sunlight is to cast a shadow of our own on the subject. With direct sunlight blocked off, the light is more subdued, similar to the lighting found in open shade. Learning the technique of casting shadows can also be the key to create contrast. On many occasions I have used a baseball cap or a vest propped up with a few

sticks to create deep shadows behind a small subject. Doing this reduces the negative impact caused by distracting elements in the background.

Light can bounce off any reflective surface, so a classic way of reducing dark shadows is through the use of reflectors. Portrait photographers often use reflectors while working with natural light or when they are limited to a single light source. Reflectors are very simple to use—just position them opposite the light source to reflect light on the shadow side of the subject; by playing with the reflector's angle you will immediately see its effect. Just about anything that will reflect light can be used; commercially available reflectors are the ideal accessories, but something as simple as a piece of paper or a crumpled sheet of aluminium foil may suffice for macro subjects. Small mirrors can also be handy, especially if they are made of unbreakable material. A reflector of the right size and reflectivity can throw light a fair distance and make a big difference with backlit subjects.

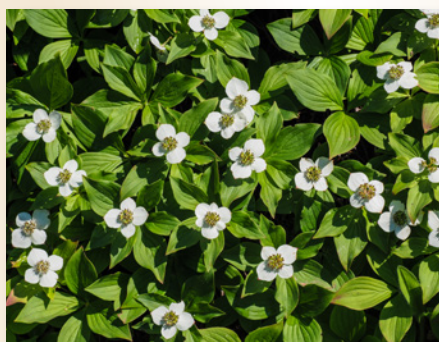


A small studio umbrella at work in the field.



Small foldable reflectors take little space in a backpack, but they pack a big punch in overall image quality.

Direct sunlight made for a confusing mix of bright highlight and harsh shadows. I used the camera's self-timer and positioned myself to cast a shadow on the flowers.

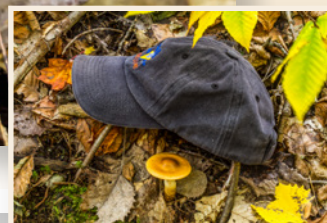


I often manipulate the light in a close up or macro scene by using a small translucent white studio lighting umbrella that fits neatly inside my backpack. When held above a subject that is bathed in direct sunlight, the umbrella softens the light and makes it a lot more pleasant and manageable. For larger or more elaborate scenes, I carry a large sheet of diffusing material that can be set up like a small tent over the subject. This has the added advantage of blocking off the wind, but the set-up can be time consuming, so I generally prefer to use the umbrella whenever I want to control light in the field.

Lighting manipulation is a basic technique that is easy to perfect, but there are times when a harsh and directional light is not only desirable, it is essential for the proper comprehension of the subject. Direct light, especially when it strikes the subject at a narrow angle, is the perfect way to show textures. Sand and rock formations, as well as animal tracks, stand out better under low directional lighting than in any other lighting situation. When you can manipulate natural light to accentuate your subject you have taken the next step on your road to understanding light and the way it shines on the world around you.

To see some of our favourite reflectors and light controls, please visit: www.photonews.ca/index.php/reflectors/

The mushroom didn't stand out enough from a busy background, so I propped up a baseball cap on a few sticks to cast a shadow and improve the final picture.



BEHIND THE SCENE

BY MATHIEU DUPUIS

A Dizzying Ride

Along one of the most beautiful roads in the world!

The fabulous California State Route 1, often referred to as "Highway 1", is one of the most beautiful roads in the world. It was ranked by National Geographic among the roads to drive at least once in a lifetime! This California Dream Road is surrounded by picturesque landscapes between San Francisco and San Diego.

San Francisco

San Diego





San Francisco, a surprising and visually spectacular city.

CALIFORNIA

BEHIND THE SCENE

From Alcatraz to the dizzying altitude and trams on the streets of San Francisco, your view is captivated by a seemingly endless array of mythical elements of this legendary city. The Golden Gate Bridge is the city's most famous attraction. The nearby park is the best place to admire the soul of San Francisco. From the entrance to the harbour throughout the course of the river, this mythical bridge dominates the landscape and creates a scene of indescribable magic. The panoramic view will leave you speechless, especially at sunrise.

As you leave the city, the first thing that strikes your eye is the lifestyle of the Pacific west coast. Many quays, commonly known as "Piers", overlook the ocean. Pedestrians and fishermen gather there. Offshore, the surfers wait patiently for the perfect wave. A little farther on, you arrive at the town of Pacifica. A small detour of a few hundred meters will take you directly to the edge of the ocean.

An incalculable number of beaches punctuate the path of Route 1. Some are ideal for swimming and surfing; Others are more hostile and arid. Picnic areas are waiting for you to take the time to dine in the cool salty breeze of the ocean.

This is a route where you discover the challenge of driving at the edge of fear! While the view is sublime for your passengers, when you drive along some of the coastal stretches of this highway you keep your eyes riveted on the road! A single moment of distraction can lead to disaster. On some stretches, the driving experience becomes the main attraction. About 190 km south of San Francisco, the Bixby Creek Bridge rises in a rugged landscape to make you dizzy. It overlooks the canyon at a height of 85 meters. Built in the 1930s, it allows access to the Big Sur coastline and connects the farthest municipalities on the Pacific coast. Its architecture integrates with the environment. It is a spectacularly sought-after attraction of Route 1.

Located between Carmel to the north, and San Simeon to the south, Big Sur represents a popular portion of the Californian coast, encompassing about 140 km of sensational panoramas. The road is very winding, with descents carried out with numerous hairpin turns, followed by surprising ascents. This route is worthy of a race circuit!

The Santa Monica Pier is located at the convergence of two very famous roads. This is the point where Route 1 coming from the north meets the western end of historic Route 66. Spanning a distance of about 4,000 km Route 66 was the first paved transcontinental highway. This road is one of the best known routes in America—often described as the "Mother of roads". Now replaced by several highways along its original course from Chicago to the west coast, some sections have been preserved and named "Historic Route 66".

This journey of a few days can be summed up as a collection of discoveries, sensations and breathtaking landscapes. Take a trip of a lifetime along this dizzying route and you will discover an endless treasure of spectacular venues at sunrise and sunset, and a dazzling array of magnificent panoramas.

The spectacular coastline of Big Sur. This steep, 140-kilometre-long stretch of California coastline offers striking landscapes between the sea and the mountains.

Downtown San Diego shines in the glow of a spectacular sunset.

The Seaport village, an ideal place to relax at dusk.





The Bixby Creek Bridge provides an impressive view at the seaside.



CALIFORNIA

In the Mood for Macro!



The Source of Hope

Dragan Milovanovic, of Sherbrooke, Québec, captured this close-up image with a Sony SLT-A57 and DT 18-55mm F / 3.5-5.6 SAM lens at f/16, 1.3 seconds, ISO 100. "I used existing light from a window, and sprayed the apple to get a visible water drops, choosing an angle of view that would show the reflection of the sky on the apple."

The PHOTONews Spring 2019 Challenge theme is "In the Mood for Macro".

Your assignment: to hone your skills at close-up and macro photography and lighting, we challenge you to create a spectacular image at a magnification of 1/4 life size or greater magnification. The concept is to capture the fine details, textures, and colours that abound in the world around us. You could focus on a household object, a plant or animal, or an abstract view that shows the artistic quality of close-up photography.

You may submit images photographed prior to the Spring of 2019.

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

The challenge is open to all Canadian photographers. Please enter by joining this flickr® group (www.flickr.com/groups/photonevsgallery/) and post your entries in the PHOTONews Spring 2019 "In the

Mood for Macro" 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 PHOTONews "In the Mood for Macro" Challenge is April 15, 2019.

You may post up to 5 images per week in the "In the Mood for Macro" Challenge.

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

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