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PHOTO

VOLUME 29, NO. 1 / SPRING 2020 / \$6.98

NEWS



PORTFOLIO - LUC SIMARD

Birds in Flight!

VIKTORIA HAACK
Spring Inspiration

KRISTIAN BOGNER
Intention, Vision, Creation!

DR. WAYNE LYNCH
A Panda Zoofari in China

and more!

Photo by Luc Simard

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Olympus Explorer Brooke Bartleson
OM-D E-M1 Mark III | M.Zuiko Digital ED 300mm F4.0 IS PRO | 1/640sec | F4.0 | ISO 3200



Are You Fascinated by Photography?

Have you ever wondered what it is about the art of photography that fascinates so many people around the world?

From my perspective, I have always found that the camera is my key to creating images that far exceed anything I could ever draw or paint. I have always been amazed at how a photograph can capture action that occurs faster than the human eye can perceive, and how the selection of lenses can produce a view of the world beyond the range of the naked eye.

As my photographic adventure evolved, I discovered the expansive landscapes visible through the wide and ultra-wide angle lenses. I marvelled at the intricate detail unlocked by macro lenses and close-up accessories. I thrilled to the action that could only be recorded with a mid-to long telephoto lens, and in a wide range of situations, I followed the commandment to "let there be light" by mastering the use of portable and studio strobes.

In the modern era, many cameras expand our horizons by offering video as well as photographic capabilities. I find this to be a most satisfying addition to my photographic endeavours, and I have developed a degree of proficiency with both DSLR and dedicated video cameras... there seems to be no limit to the creativity that can be expressed through our passion for photography.

In this issue, our team has assembled a variety of articles that will help you create the most incredible examples of photographic art. From the techniques of capturing birds in flight, to the mastery of aperture settings to achieve silky-smooth bokeh and dramatic separation of your subject from the background, there are tips and suggestions in this issue that will enhance your skills and inspire you to create images that will amaze your friends and earn a permanent place in your artistic portfolio.

If this is your first encounter with PHOTONews, please take a few minutes to visit our website at www.photonews.ca where you will find a wealth of photographic information to complement the magazine content, as well as a library of archived issues, available in both French and English editions. Your access to the digital editions of PHOTONews magazine is FREE, and we encourage you to share the passion for photography with friends and family. To expand your adventures in photography, we offer a range of videos on our YouTube channel, and our readers enjoy an interactive photo experience through our flickr® group at www.flickr.com/groups/photonevsgallery/

Enjoy the issue, the archives, and the interactive adventure of photography. We will look forward to seeing your favourite photos at the flickr® group!

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

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NEW WAYS TO SEE THE WORLD!

Laowa has introduced three new lenses to bring a new perspective to your view of the world.

Laowa 65mm f/2.8 2X Ultra Macro



The new Laowa 65mm f/2.8 2X macro APO is the first macro lens from Venus Optics designed specifically for mirrorless camera systems. It is the only macro lens in the market that is capable of producing 2X life-size images without additional attachments. The new 65mm is remarkably light and compact, weighing 11.8oz (335g) and 3.9" (100mm) long. The 65mm focal length (equivalent to 100mm on a 35mm camera), is ideal for macro photography, portraiture and a wide range of general subjects. The lens is available in Fujifilm X, Sony E and Canon M mounts.

New Laowa Video Lens- 12mm t/2.9 Zero-D Cine

Venus Optics, the manufacturer of Laowa lenses, has built a reputation for creating unique photo lenses. The newest Laowa lens broadens this market to the world of professional Cine lenses. The Laowa 12mm t/2.9 Zero-D Cine is an ideal wide-angle lens for both professional cinematography and semi-professional videography.



This is one of the widest t/2.9 lenses covering Vista Vision (Full Frame) sensors. It is wide, fast and super compact, featuring close-to-zero distortion and focuses to just 7 inches. It is also one of the handiest lenses to use in both large format (RED Monstro, ARRI Alexa LF, Sony Venice, etc.) and S35 sensors (Blackmagic Design Pocket Cinema Camera 6K, RED Gemini, Z Cam S6, etc.) where it has a field of view equivalent to 18mm.

The new lens is available in EF, PL or E mount.

Laowa 4mm f/2.8 Circular Fisheye

With a one-of-a-kind 210° field of view, the Laowa 4mm f/2.8 fisheye lens can create a circular fisheye perspective on Micro Four Thirds (MFT) cameras. This can produce a 360° full panorama image with a minimum of 2-3 shots. Tipping the scales at only 4.8 oz (135 g) the lens is extremely portable—it can also be mounted on DJI Inspire X5 cameras to create a unique perspective.

Not only is the lens a unique creative tool, the f/2.8 aperture and 210° ultra-wide perspective make this lens an ideal choice for astro-photography.

Following the initial success of the 4mm MFT lens, Laowa has now extended the mount availability to include APS-C mounts (Fuji X / Sony E / EOS-M)



For more information on Laowa lenses please visit www.laowalenses.ca

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For more information please visit
www.breathingcolor.ca/allure-aluminum-panel/

Tamron 20mm F/2.8 for Sony is now available!

Tamron's 20mm F/2.8 Di III OSD M1:2 (Model F050) prime lens for Sony full-frame mirrorless cameras is now available in-store at just \$549.99.

A great lens for photography and videography, this lens strikes a balance between gorgeous image rendering and superior operation, features a Ø67mm filter size, and magnification ratio of 1:2. It is manufactured under license from Sony Corporation and supports various camera features offered by certain Sony cameras, such as Fast Hybrid AF and Eye AF, and offers a multitude of advanced functions to ensure a pleasant shooting experience and fantastic results.



For more information please visit www.tamron.ca

VESTA Aspire Bags from Vanguard



The new VESTA Aspire series from Vanguard is the ideal bag collection for the modern photographer. Offering good protection, intuitive set-up, and ease of use, these shoulder bags and backpacks are just what new photographers need. Designed for the most popular camera kits, VESTA Aspire bags come in four sizes – three shoulder bags and one backpack, and two colours, blue and grey.

Whether you need a bag for daily use, or a strong, safe way to carry your gear on vacation, VESTA Aspire has you covered with this new line, priced from approximately \$39.99 to \$79.99.

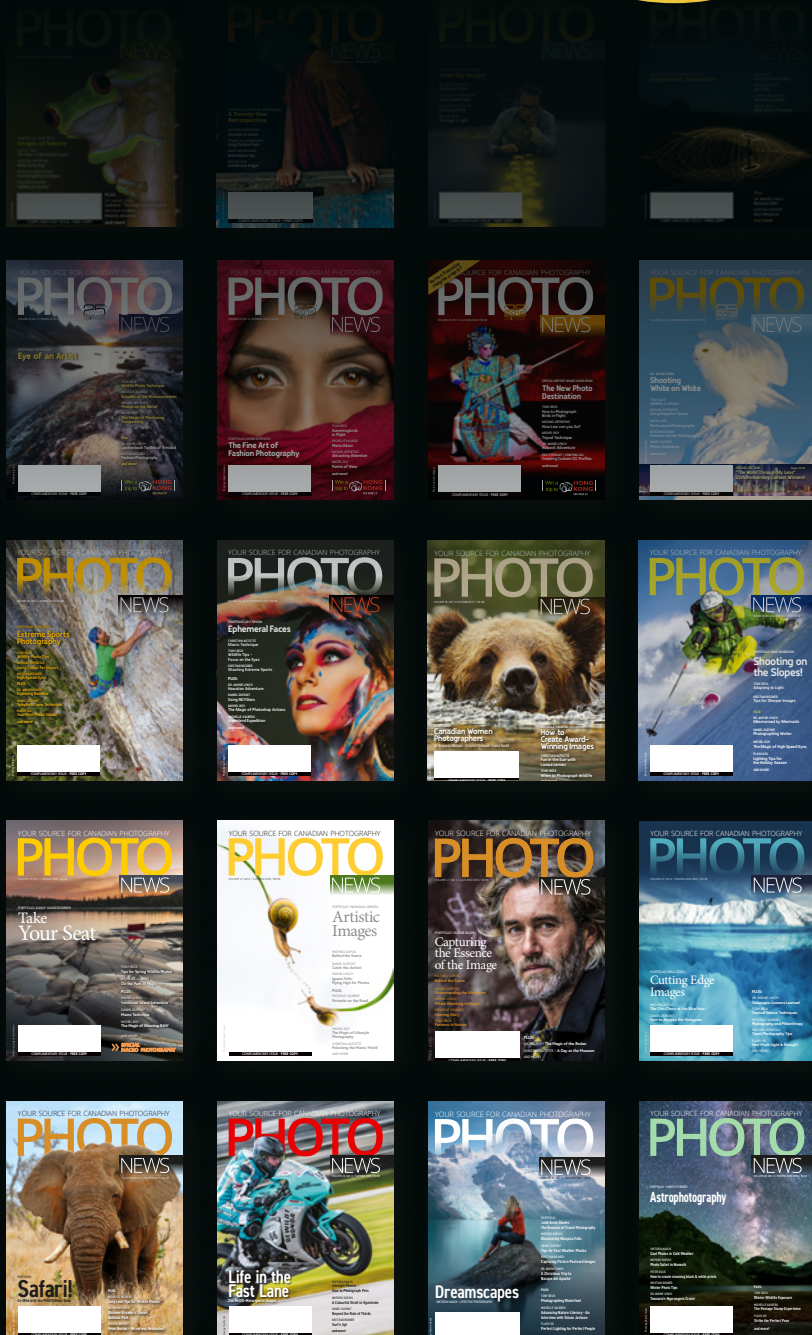
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NEW CAMERAS FOR 2020!



Canon EOS-1D X Mark III

Canon describes the new EOS-1D X Mark III as the ultimate DSLR for professional photographers, with a powerful new 20.1 Megapixel full-frame CMOS sensor, combined with a cutting-edge new DIGIC X image processor, for truly outstanding stills and video. MSRP in Canada is \$8,999.99.

For more information please visit www.canon.ca/en/products/Cameras

Olympus OM-D E-M1 Mark III



The latest version of the very popular Olympus OM-D E-M1 series is now available, featuring new TruePic™ IX Quad Core Processors, 20.4 Megapixel Live MOS sensor, 121-point Dual Phase AF, weather-sealed construction, in-body 5-Axis Image Stabilization that provides up to 7.5 stops of anti-shake performance, a new handheld 50MP High Res Shot mode, Live ND, Starry Sky AF, and more! Suggested Canadian retail price is \$2,399.99.

For more information please visit www.getolympus.com/ca/en/digitalcameras/om-d-e-m1-mark-iii

Fujifilm X100V

The new Fujifilm X100V features a new 23mm F2.0 lens (equivalent to 35mm on 35mm format, with 50mm and 75mm-equivalent Digital Teleconverter settings), and X-Trans CMOS 4 Sensor. The X100V's weather resistant body has top and bottom plates milled from single pieces of aluminum, and a vastly improved hybrid viewfinder which lets you quickly choose between the 0.52x magnification optical viewfinder (OVF) or the 3.69M dot OLED electronic viewfinder. The two-way tilting LCD touchscreen on the back of the camera provides intuitive touch controls.



For more information please visit fujifilm-x.com/en-ca/products/cameras/x100v/

Nikon D6

The new flagship of the Nikon professional series features most powerful AF in Nikon's history, with a new high density, 105-point fully selectable, all cross-type sensor AF system, precision focusing with 17 custom Group Area AF choices, and image quality that shines in any light, thanks to the D6's high-resolution 20.8MP FX-format CMOS sensor and state-of-the-art EXPEED 6 image-processing engine.

The D6 features 14fps and is capable of shooting at 60fps for digital applications where resolution may not be as critical. In movie live view mode, holding the shutter-release down can produce 2-megapixel images at approximately 60fps (with Full HD selected for image quality) or 8-megapixel images at approximately 30fps (with 4K UHD selected for image quality - AF is locked on the first frame while AE tracks in this mode).

The D6 features dual CFexpress card slots, compatible with both CFexpress and XQD cards.

Billed as "the most well-connected Nikon flagship camera ever", the D6 lets you transfer photos and videos, even RAW images, wirelessly to a smart device via the SnapBridge app over the D6's built-in Wi-Fi® and Bluetooth, with 15% faster transfer speeds than the D5. In the studio, wireless LAN connections can be obtained with either the built-in dual band 2.4/5 GHz transmitter or with the faster, more reliable WT-6A/B/C Wireless Transmitter (optional).

For more information please visit www.en.nikon.ca/nikon-products/product/dslr-cameras/d6.html



Fujifilm X-T4



Fujifilm North America has announced the launch of the FUJIFILM X-T4, the new flagship of the X Series family of mirrorless digital cameras.

The X-T4 features a newly designed IBIS, a quiet new shutter unit, a new vari-angle 1.62 million pixel vari-angle touchscreen LCD screen, a 3.69 million pixel/100fps electronic viewfinder, a new Eterna Bleach Bypass Film Simulation, and a new large-capacity battery.

Fujifilm's state-of-the-art X-Trans 26.1MP, back-side illuminated CMOS 4 sensor and quad-core X-Processor 4 produce images with wide dynamic range and incredible image quality, with lightning-fast processing and precision AF performance down to -6EV. The XT4 can capture up to 26.1 Megapixel images at 15 frames per second. The X-T4 video modes are capable of recording both professional-level DCI 4K/60p and Full HD/240p super slow-motion video, as well as F-Log footage in 10-bit color, straight to the card.

X-T4's five-axis In-Body Image Stabilization (IBIS) provides up to 6.5 stops of pitch/yaw image stabilization with selected Fujifilm XF lenses.

The X-T4 is available in both black and silver at a manufacturer's suggested retail price of \$2,199.99 CAD. For more information, please visit <https://fujifilm-x.com/en-us/products/cameras/x-t4/>.



IN THE FIELD WITH THE NEW

Olympus OM-D E-M1 Mark III

By Jacques Dumont



PHOTONews had the opportunity to participate in a recent Olympus press event in Costa Rica, where top experts from the world's photo press corps were treated to a hands-on encounter with the brand new Olympus OM-D E-M1 Mark III, a professional Micro Four Thirds System body with a 20 MP. There are many technological advances designed for professional and enthusiast photographers who need an ultra compact, lightweight, agile camera system with the reliability that has made Olympus famous.

The OM-D E-M1 Mark III is a very capable photographic tool that will thrill any advanced enthusiast and fill the needs of many professional photographers. With a strong yet lightweight magnesium frame, the camera is built to face the rigorous challenges of serious photographic assignments, while providing the obvious advantage of an ultra compact and lightweight body and, of course, the wide array of Olympus Zuiko lenses.

To see our complete report on The Olympus OM-D E-M1 Mark III visit: www.photonews.ca/index.php/olympus-om-de-m1-mark-3/



VANGUARD Challenge

The PHOTOnews Winter 2019/2020 Challenge theme was "Patterns and Colours".

The assignment: to photograph an image that relies on patterns or colours for impact. We suggested that this could be a close-up or macro image, a landscape, or a general image with colours or patterns as a major component of the composition.

Here are the winning images, as selected by our creative team.



Colourful Village

Peter Upmanis of Fort Erie, ON, captured this scene with a Sony A200 and 50mm lens, shooting at 1/320 second, f/9, ISO 100. "This is Murano, a fishing village not far from Venice, Italy, where all buildings are painted different colours."

Palais des Congrès, Montreal

Pierre Tran noted the effect of the afternoon sunlight on the coloured glass windows of the Palais des Congrès in Montreal. He took the shot with a Sony A7R II, with a 24-70mm lens, at f/4.5, 1/800sec, ISO200.

"The reflection of the windows actually turns the asphalt into a multicolored street."





Bubbly Sunset
Michael Schwartz of Vancouver, B.C. enjoys taking photos of Sunsets and Soap Bubbles. In this image he decided to combine the two subjects using his CANON 5D Mark III camera equipped with the Canon EF 100mm 2.8 Macro USM lens. "I really like how the patterns and the combined colours of the Sunset and the Soap Bubbles dominate the composition".



Chrysanthemum Firework

Denise Alexander of Toronto, Ontario, captured this image of a chrysanthemum firework at Canada Day celebrations at Ashbridges Bay, with a tripod mounted Canon 70D and Tamron 16-300mm lens, at f/11, 1/2 second, ISO 100. The original image was cropped and hue modified in post processing. "Capturing the patterns, shapes and colours of fireworks is a perfect way to end a day of celebration."



Hot Rod Grille

Don Westgate, of Toronto, Ont., shot this 1937 Ford hot rod at an outdoor car show on a sunny day with a Canon PowerShot SX60 HS, handheld at ISO 200, 27mm, f/5, 1/640 second. "Getting in close emphasized the pattern of the custom grille, and showed the colours of the body paint and the sky reflected on the chrome."

Ralph Lee Hopkins



Olympus Visionary Ralph Lee Hopkins travels to the Earth's wildest places with Lindblad Expeditions and National Geographic. For more than 30 years, Ralph's travels from the Arctic to the Antarctic have inspired others to explore and care for our world.

What captivates me about nature photography is being in the moment in wild places. The act of searching for the perfect composition, waiting patiently for the ideal light, and anticipating wildlife behavior keeps me grounded in the moment and heightens my experience. For me, nature photography is not just an art. It's a way of connecting with the natural world.

The essence of nature photography is about making the best possible picture in the moment. Magic happens when the things I pre-visualize come together in the viewfinder. It's about passion and inspiring others to care about wild places. With passion comes

love, compassion, and understanding. And when you care deeply for something, you want to share and protect it.

My switch to the Olympus mirrorless system has given me a new sense of freedom with smaller gear and game-changing in-camera technology. The OM-D system helps me capture incredibly challenging images with 7 stops of image stabilization compensation, zero-lag Pro Capture Mode, and – just recently with the introduction of the E-M1 Mark III camera – the ability to autofocus on the stars. This system continues to expand my horizons as a photographer.



OLYMPUS®



To learn more about Olympus Visionary Ralph Lee Hopkins, visit learnandsupport.getolympus.com/about-ralph-lee-hopkins

ON THE ROAD WITH THE Tamron 35mm f/1.4

These days, photographers live in the age of zoom. This is very convenient, but it can limit your photographic creativity. There are times when the speed and intrinsic image qualities of a fixed focal length lens can add impact to your images.

I decided to challenge the limits of my creativity by using Tamron's new 35mm f/1.4 lens on a recent trip to Florida.



Tamron's new 35mm f/1.4 is a full frame 35mm lens that works wonderfully on the Nikon Z with the FTZ adapter.

Since I didn't have the ease of using a zoom lens, I had to take a bit more time and devote more thought to framing my compositions. Moving forward or backwards in order to fully capture the essence of the photos I was taking, I began to enjoy the photographic process more and more. Shooting with

a superb fixed focal length lens was a challenge I enjoyed very much.

A very versatile lens, the 35mm is ideal for landscape, studio, street, wedding photography and much more. In addition to allowing you to frame a little wider than a "normal" field of view, you have more space in the image to

include peripheral elements that may be of interest. The perspective effect of a wide angle lens tends to make different planes of the same image appear more distant from each other than they are in reality. Telephoto lenses, on the other hand, tend to "tighten" subjects in a single plane.



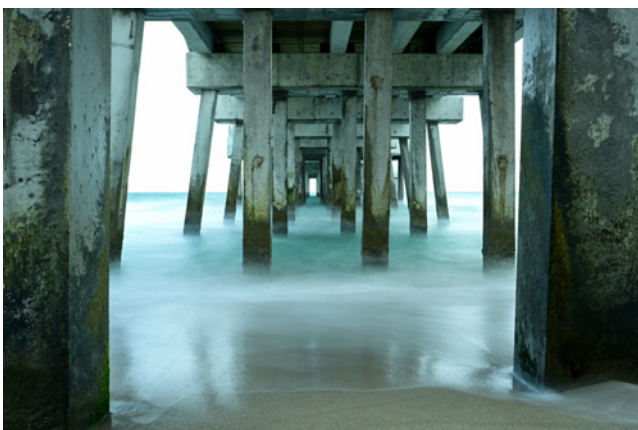
Wynwood Walls: Graffiti and Street Art, Florida. Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/8000 second, f/1.4 ISO 200.



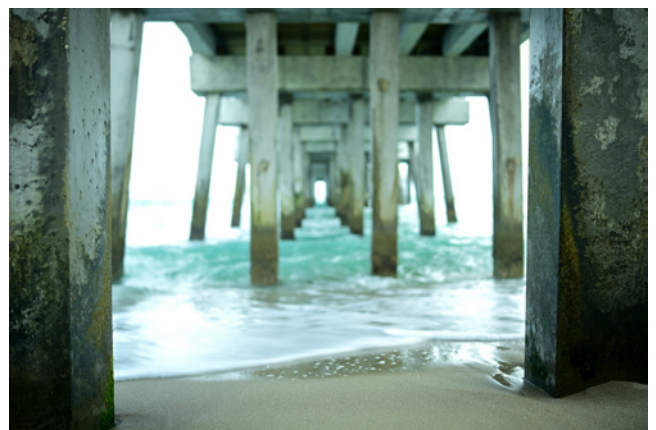
Wynwood Walls: Graffiti and Street Art, Florida. Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/200 second, f/16, ISO 200.



The Ringling Museum, Sarasota, Florida.
Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/1600 second, f/1.4 ISO 80.



Pier, Pompano, Florida. Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 10 seconds, f/16, ISO 100 ND Filter.



Pier, Pompano, Florida. Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/6 second, f/1.4, ISO 100, ND Filter.



The Ringling Museum, Sarasota, Florida. *Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/80 second, f/1.4, ISO 640.*



Wynwood Walls: Graffiti and Street Art, Florida. *Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/1600 second, f/3.2, ISO 200.*

The impact on perspective is not intrinsically due to the focal length of the lens—it varies with the distance from the object photographed.

If you want to photograph a subject in its environment without completely isolating it, simply step back to encompass various elements in your

composition—the décor, the scene, and the additional details that will allow the viewers to place the subject in its context. You are at the heart of the action. The 35mm focal length requires the photographer to approach the subject so that it is highlighted in the composition.

The Tamron 35mm f/1.4 is a very fast

lens, allowing you to work at slow speed without using a flash. The unrivalled depth of field allows you to isolate your subject thanks to the wide maximum aperture of f/1.4, and the bokeh—the out-of-focus effect that helps separate the subject from the background, is smooth and visually spectacular.



Pier, Naples, Florida. *Nikon Z7, FTZ adaptor, Tamron 35mm f/1.4, 1/10 second, f/16 ISO 64.*

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CHINA'S VULNERABLE GIANT PANDAS

A Zoofari

The vulnerable giant panda is the rarest of the eight species of bears alive today. They were first mentioned in Chinese literature as far back as 3,000 years ago. These prized black and white bruins were kept as pets by emperors and even entombed with their owners in royal mausoleums.

The first panda was introduced to the West in 1869, when a French missionary, Père Armand David, shipped a skin to the Museum of Natural History in Paris. David wrote about the animal in his diary: *My Christian hunters return to-day after a ten-day absence. They bring me a young white bear, which they took alive but unfortunately killed so it could be carried more easily. The young white bear, which they sell to me very dearly, is all white except for the legs, ears, and around the eyes, which are deep black.*

Roughly 60 years later, Ruth Harkness brought the first live panda, a cub named Su Lin, to the Brookfield Zoo in Chicago. Today, fewer than 1,500 giant pandas survive in the wild in China. I have been photographing and observing bears for over four decades, so I was especially excited to lead a group of photographers to China last October, with pandas being the main photo objective of the trip.

Originally, the giant panda was widespread throughout China. Today, it is restricted to a belt of thick bamboo forest that runs along the edge of the Tibetan Plateau. Pandas are not found everywhere in this belt of forest—they are limited to six mountain ranges

in 33 isolated clusters, half of which have fewer than 10 individuals. Seeing a giant panda in the wild is exceedingly difficult because of their rarity and the extremely dense bamboo forests in which they live. In the past, I have photographed captive pandas at the National Zoo in Washington D.C., the Assiniboine Park Zoo in Winnipeg, and most recently at the Calgary Zoo. In all these zoo locations, the enclosures were pits of grass, concrete and boulders decorated with potted palms and bamboo and set against a backdrop of colourful Chinese motifs and architectural accents. In short, it was hard to take a photograph that didn't look sanitized and unnatural.

The photo trip I led to China was different. Although we could only photograph captive pandas in enclosures, the facilities were spacious and set in blocks of natural forest intended to house vulnerable animals rescued from the wild and to encourage them to breed with the goal of restocking declining wild populations. Some photographers look down on others who capture their photos in zoos, but I think it can be fun, rewarding and instructional. Zoo photography can be good

practice for beginners hoping to later photograph animals in the wild, as well as a source of creative, artistic images.

Here are a few photo tips to help you on your next zoofari:

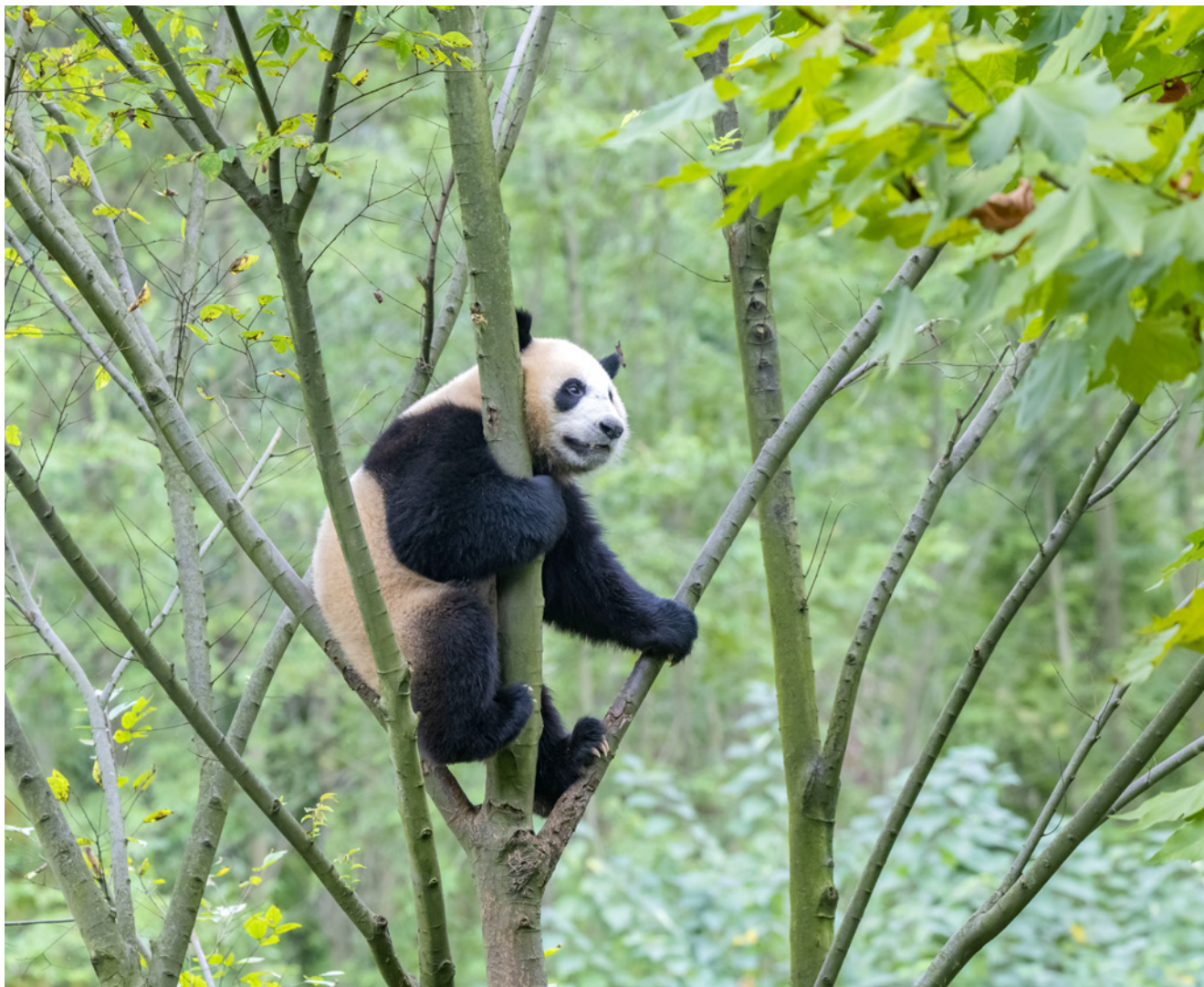
Surf the Web

Today, almost every zoo has a website listing which animals they have in their collection, and a map showing the layout of the facility. By deciding which animals interest you most and where they are located in the zoo you won't waste time wandering around the grounds. Many zoo websites also feature a gallery of visitor photos so you can see beforehand what to expect. *Spoiler alert*—don't expect these photos to inspire you, because most were taken by non-photographers with cell phones—but you can at least get an idea what the enclosures look like and whether a visit would be worthwhile.

Early Bird Advantage

Many zoos recognize that photographers will pay extra to come inside the facility before the crowds arrive at the usual opening times of 9:00 to 10:00am. Keepers often arrive several hours ahead of visitors and a special permit can some-





times be purchased to come in at the same time as they do. The advantages are better light; the animals are often more active; and there are no noisy visitors to spoil the experience!

Toughen Up, Buttercup

Creative zoo images can be made in all four seasons, at every hour of the day, and in every conceivable weather condition, so plan to visit at different times of the year, no matter the weather. Your tenacity will be rewarded. I recently needed a winter shot of a Siberian tiger so I went to the Calgary Zoo one morning during a cold December snowstorm. I was one of only a handful of visitors in the entire zoo, and I was alone with the tiger as it happily romped in the snow. On a previous visit, I had quizzed the friendly keeper as to when the tiger was most active, and I used that information to schedule my visit.

Facing Up to Fences

Although many modern zoos now feature enclosures surrounded by protective moats rather than conventional chain-link fencing, you may still encounter this old-style barrier. You can minimize the annoying cross-hatch pattern of the fence by getting as close as possible to it, and by shooting through a part of the fence that is shaded. You will get the best results if you can rest your camera directly against the fence itself. If the sun is shining, you can sometimes use your hand to shade a small portion of the fence and take advantage of the shadowed area. If the fence is backlit, you will need to visit at a different time of the day, or when the sky is overcast.

The Proverbial Patience

Readers of my column will know how often I emphasize patience as a necessary attribute for successful wildlife

photography—and shooting captive animals in a zoo is no exception. Zoo animals are often bored, so catching them when they are active can be a waiting game. To begin with, don't be a typical visitor. Here's what I mean by that—in 2006, a curator at the National Zoo in Washington D.C. conducted a study to monitor visitor behavior. After observing 700 visitors, he found that the average person spent 60% of their time simply walking around, 10% of their time eating, and only 30% of their visit watching the animals. They spent 8 seconds at a snake enclosure, roughly one minute with a lion, and 27 seconds with an endangered species of Asian deer. Clearly, such a visit would yield few photographs of any merit. In the past, I sometimes spent a couple of hours waiting for an animal to present a photo opportunity. It was never time wasted, and always a relaxing experience.



LUC SIMARD

Birds in Flight!

While we often publish images of birds in flight, the photos usually depict the birds soaring... for this issue, we asked Luc Simard to share some images and tips for capturing some of the more difficult aspects of bird photography—the action shots that depict our feathered friends in all their graphic splendour.

Intro by André Dal Pont - Photo Editor

I have become passionate about bird photography since I first focused on this genre about ten years ago. Over the past decade I have photographed more than 1,100 species of birds around the world, and for the past five years, I have concentrated mainly on capturing images of birds in flight.

When conditions permit, photographing birds in flight lets you show the intricate details of feathers and colours that we do not always see when the bird is on a perch. At times, you do not realize the spectacular details that Mother Nature has created until you examine the photos to discover the splendour of the bird's plumage.

Photographing birds in flight is not an easy task, but the rewards for your many hours of practice and patience can be images to be proud of.

Tech Tips

Photographing birds in flight can be compared to competing in an Olympic event—the rewards grow as the degree of difficulty increases, and some species are considerably more difficult to photograph than others.

Capturing the movement of birds in flight requires that you hone your photographic skills and master your camera settings. The movement is often fast and random, but birds never move without a reason, and their movements correspond to a logic that photographers can try to understand.

When you begin to develop your skills, it is best to start with larger birds such as egrets and herons, and gradually increase the level of difficulty with raptors, doves and finally passerines (*passeriformes—perching birds or song-birds*). Once you master the techniques, you can refine them to photograph the more difficult species, like swallows, king birds, and warblers.


To get eye-catching in-flight photos there are three elements to consider:

1. Sharpness
2. Exposure
3. Natural behaviour of your subjects

Here are some tips and tricks to help you get successful photos of birds in flight:

1. Shoot in manual exposure mode
2. Activate follow-focus

3. Set the camera to continuous autofocus
4. The selection of focus modes depends on each situation. Use a central spot and focus on a point close to the bird's eye. Here are some examples depending on the situation:
 - a. Little bird - I use a group of focus points.
 - b. Medium and large birds - I use a single active focus point, with several surrounding points.
 - c. Several birds at the same time - I use the full array of focus points (automatic focus).
5. Increase the depth of field (sharpness zone) by closing the diaphragm to f/8 or f/11.
6. To freeze the movement of the wings, your shutter speed must be 1/1200 second or faster. The smaller the bird, the faster the shutter speed. Do not hesitate to increase the ISO sensitivity to attain the desired shutter speed.
7. Most of the time I work freehand as it is often difficult to use a tripod, but the ideal shooting situation would be to use a solid tripod with a gimbal head.

A close-up photograph of a roseate spoonbill (Platalea ajaja) in flight. The bird's wings are fully extended, showing a vibrant pink color with a blurred, motion-captured effect. The body is white, and the long, straight bill is a pale pinkish-grey. The bird is perched on a thin, dark branch. The background is a clear, bright blue sky. The lighting is bright, highlighting the texture of the feathers.

This image captures the beautiful flapping effect of the wings of this roseate spoonbill (*Platalea ajaja*), with a minimum of distracting elements like these twigs. A beautiful harmony of colours for this pink bird on a blue background.
Nikon D300 300 mm f/2.8-f/4.5, 1/2000, ISO 200

To become successful at bird in flight photography you must learn to observe the behaviour of the species. Fortunately, this is well documented, and you can do some research on the species that are found in the area you plan to visit. Some species, such as the black-capped chickadee (*Poecile atricapillus*), have a routine behaviour—they regularly land on the same branch. If you can locate a branch that the bird frequents, it is a simple matter of adjusting the camera focus and exposure to capture the bird approaching or departing the perch.

Equipment Tips

I shoot with two Nikon DSLR bodies, the D5 and D850, and I use several lenses for bird in flight photography. Zooms are often the lens of choice for birds moving in your direction. I avoid adding tele-converters, as they increase weight, decrease light transmission (and therefore shutter speed choices) and reduce the quality of the image.

I have had excellent results with the Nikon 200-500mm zoom, which is relatively inexpensive. There are very good alternatives available, like the Tamron 150-600mm zoom, which is a solid performer at a lower price.



The blue and purple hues of this Violet Sabrewing hummingbird provide an interesting contrast of colour against the flowers, and the unusual shape of the wings adds interest to the photograph.

Nikon D850, 200-500mm lens, f/16, 1/40 second, ISO 250.



An interesting diagonal composition for a simple image of this northern owl hawk (*Surnia ulula*). The white snow makes it possible to isolate the bird from the background.

Nikon D5, 200-500 mm f/5.6, f/6.3, 1/2500, ISO 1250

A fight between two bald eagles (*Haliaeetus leucocephalus*), who literally make the snow fly as they battle for their territory. The two strong wings belong to the victor of this natural ritual—the survival of the fittest perpetuates the species.
Nikon D500, 200–500 mm f/5.6-f/6.3, 1/4000, ISO 1600



Transporting Your Gear

Deciding on the ideal kit for any bird in flight photo adventure is often a matter of compromise. Long lenses and wildlife photo accessories add weight to your bag, and this can be a detriment when hiking into the nesting area. When I plan an excursion I try to find out as much as possible about the species to be photographed and the ease of access to the site, so I can limit the equipment that I have to carry into the field.

Air travel presents another challenge, as weight and space restrictions complicate the gear selection process, and I am always leery of checking my valuable and delicate equipment. I use a backpack for more fragile equipment, and I stow it under the airline seat if possible. Overhead bins are another alternative, and they can sometimes accommodate a wheeled camera bag or small carry-on luggage, but these bags add weight and they can be too large to fit in the overhead storage space in some small aircraft. I always carry the key gear with me on the aircraft—the less critical equipment, like my tripod, goes in the checked baggage.

With a bit of practice and a dash of luck you can capture stunning images of birds in flight with relatively basic equipment... refine your technique, expand your gear, and you can add spectacular images to your portfolio!

A great image of black-bellied whistling ducks (*Dendrocygna autumnalis*), as two males vie for the attention of a female—the action is frozen in time, with interesting wing position.
Nikon D5, 800 mm f/5.6-f/8, 1/2000, ISO 1250



A large flock of birds often provides an impressive sight. The full frame image has movement, sharpness and blur. The impact is almost abstract and adds a sense of scale to the overall photo essay.

Nikon D5, 200-500 mm f/5.6-f/8, 1/3200, ISO 500

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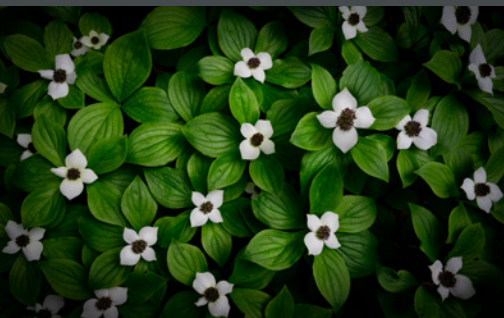
Spring Inspiration

I absolutely love the winter, but by the time the spring comes around, I am ready to see something other than a snow-covered landscape. Spring always seems to hold a lot of promise; the days begin to get longer, and the sun is stronger and higher in the sky. Consequently, sunrises and sunsets become earlier and later in the day, and the midday sun becomes a lot harsher than during the winter months, making it more important to carefully choose the times of day to shoot.



Dandelion

I underexposed the image with the sun as a backlight, and I sprayed mist into the air. *Nikon D4, 105mm 2.8 macro, f/10, 1/2000 second, ISO 320.*



White flowers from above

I aimed my 24-70mm toward the ground and used the LCD screen to create a composition. *Nikon Z 7, 24-70 f4 S at 27mm, f/8, 1/100 second, ISO 250.*

Spring weather can bring a mix of sunshine and rain, which makes a wonderful change to the snowy, often gray days of winter. As a nature lover, I always keep a close eye on the landscape and the environment and this often inspires the type of photography that I choose to create, and how I shoot.

Spring is a time for fresh blooms, spring flowers and blossoms on the trees. The places I choose to photograph are often dictated by the kind of foliage that I find. Sometimes, when I walk my dog through the woods, I will spot a patch of beautiful flowers and I make a point of coming back later in the day or early the next morning when I know that the sun will be lower in the sky.

When shooting portraits, I like to include environmental details and I often choose to shoot through branches or flowers to frame my subject. Finding a beautiful blossom tree is often the thing that will inspire a photo shoot for me.

When I venture into the natural environment it is not just the grand landscape that grabs my attention, but also the multitude of smaller details. Sometimes I choose to isolate these smaller elements in the frame. For this

type of photograph, a macro lens is useful, or a lens with a longer focal length. In the image with the dandelion, there was a chain-link metal fence behind the flower in my yard. I decided to underexpose the image with the sun coming in as a backlight behind the bloom, and I filled a spray bottle with water and sprayed mist into the air as I was taking photos. I used my macro lens to capture the jewel-like water droplets and played with choosing which area to focus on.

When I go hiking, I may only have one lens with me, so I must make that work to capture the details that I see. For the image of white flowers, I aimed my 24-70mm down toward the ground and used the LCD screen on the back of the camera to help me create a composition as I held the camera over the flowers.

I often try to schedule a trip to one of the local tulip festivals in the springtime to capture some images there. These events present great opportunities to capture images of the flowers, and they are ideal locations for spectacular portraits! I generally switch up my f/stop from a broader field of focus (f/11-f/16) to a shallower depth of field (f/5.6) for the portrait shots.



Yellow Balsamroot

When photographing flowers as a foreground in landscape images, I often focus stack the shot to ensure that everything is sharp from the front to the back of the image. I do this by placing my camera on a tripod and then focussing on the element that is closest to the lens, locking the focus and then rotating the focus ring on the lens, taking shots as I go until I reach infinity. Many camera manufacturers are now including focus stacking as a standard feature in their newer models.

ISO 100, 17mm, f/11, 1/250 sec, Nikon D800, Nikkor 17-35 2.8



Emily in Blossom
ISO 640, 105mm, 1/3200, Nikon D850,
Nikkor 105mm 1.4

During the spring months, waterfalls are usually running at their fullest, and this can make shooting them both difficult, due to lots of spray hitting the camera and lens, but also more spectacular. Sometimes, the spring sunshine can create beautiful light rays through the mist. When photographing waterfalls, I always make sure that I have a cloth to wipe the lens, and

I often use a plastic bag to cover the camera if there is lots of spray—I pull the bag over the camera body and lens between shots.

Every season presents a unique source of inspiration for photography. I hope that the wonderful Spring conditions, and perhaps some of my suggestions, help to inspire you to get outside with your camera!





Tulips
*ISO 100, 19mm, f/18, 1/10 sec, Nikon D800,
Nikkor 17-35 2.8*



Wild Horses

I was lucky to capture this brilliant moment of two wild stallions fighting in the light rain amongst the trees. Make sure you always adjust your settings, so when opportunity strikes you are ready.

Nikon Z 7 with 70-200 FL, f/4, 1/1250 second, ISO 2000.

Intention, Vision, Creation!

Whether you are a beginner or a professional photographer, there is a skill that lies deeper than your technical ability, and it exists at the heart of an image—this skill is the key to the creative process.

Here are my three mindset stages to achieving excellence in photography.

Stage 1 - Intention

There are thousands of ideas, thoughts and visuals coming at you every day. Grab on to an idea, connect to it, and set a positive intention that will grow into something amazing.

Stage 2 - Vision

Create the space for your vision to grow, nurture it with energy, and watch it grow. Imagine that you have a watering can filled with energy and then pour the energy onto your vision. You fill the watering can with energy by doing research, visualizing, getting excited about the creation and seeing the final image in detail. The clearer you can make the vision in your mind, the easier it will be to create.

Stage 3 - Creation

When you have stored up enough energy, it is time to act on your vision—trust your instincts and do whatever it takes to see the image through to fruition, and give it an extra push beyond the finish line.

So many times, we have a great idea and a wonderful vision, but we run into

an obstacle and let fear and negativity stop us from finishing the task. This is where you have double down, believe in your vision, and have the courage to push harder to make it happen. Sometimes this means going deeper and venturing into unknown territory, but that is how we grow in life, and in our art.

Trust Your Intuition

Once you begin applying the mindset stages of Intention, Vision and Creation, let the process unfold. Trust your intuition and let it guide you. We have all heard that inner-voice that tells us to bring the camera in the car—maybe there will be a beautiful sunset, or an opportunity to try out a new technique. Take a risk, whatever it is, and learn to trust that gut feeling.

I can tell you from my experience that my best work has always happened when I listened to my intuition.

Let Go of Expectations

We have all seen a photo on Instagram and headed off to that location, and the scene just didn't appear as we expected it to, or perhaps we envisioned a beauti-

ful blue sky but only found the scene on a cloudy day. This shift in expectations can take you out of the moment, and you can miss the gift of an image that is right in front of you. Practice seeing and photographing the moment for what it is, instead of what you want it to be. Try connecting to every subject that you shoot, and let your gut feelings guide your creative process.

Take Time to Connect. Play. Practice.

One of the secrets to staying inspired, passionate, and excited about your photography is by taking the time to PLAY. Get out and shoot what you love! Wake up early and find a soulful sunrise to shoot; get out in the cold, when ice is just forming on the water; capture an incredible smile on someone and remind them how beautiful they are by showing them their photo. When you get a new piece of gear, go out and experiment with it—focus on raising your energy in the process and you will find that the outcome will reflect the joy and love you put into it.

Stars

The first night after I got my new 24mm f/1.8 lens, I couldn't wait to test it out and I went looking for stars to shoot. Harness that excitement of new gear to get spectacular images! I was amazed at how sharp this lens was at f/1.8 and how precisely I could focus on the stars.

Nikon Z 7 with Nikkor Z 24mm, f/1.8 at 10 seconds, ISO 100.

Ignite Your Passion with Purpose.

One of my favourite sayings is "The Bigger the WHY, the Smaller the HOW". If there is an obstacle in your way to creating your vision, then you need to set a bigger intention or align with a bigger purpose. The reason why you do something is often as important to the creative process as what you are actually doing.

A year ago, I was given a last minute opportunity to go to Rwanda to film and photograph in some very poor villages. I only had two weeks to prepare for this very complicated shoot, but I said yes to it anyway, and ended up producing a film and photographs

that helped raise funds for thousands of stoves and water filters for some of the poorest Rwandans. I was able to do something really powerful with my work that I am very proud of.

We all have the ability to photograph the beauty in this world, to build bridges with our art and make a positive difference with it. Say YES to the moment and let your art make a difference!

Try this creative process with your next great photo idea, and I hope that it will help you to elevate your vision, push through any obstacles, and create something magical. Use your inspired work of art and share it with others

with an intention to inspire them. Bring the energy full circle.

I recently gave a keynote presentation at the CES 2020 (Consumer Electronics Show) in Las Vegas on the theme of *Intention. Vision. Creation*. You can watch it for free along with many other inspiring talks by visiting the website at kristianbogner.com/events.

Sign up for a weekend course with Kristian Bogner in the Canadian Rocky Mountains or see more images, and tips at www.kristianbogner.com and Instagram: @kristianbogner

Coyote

I went out to find some wildlife to shoot with the 800mm FL and found nothing for hours. However I persisted and eventually found this amazing Coyote amongst the wildflowers.

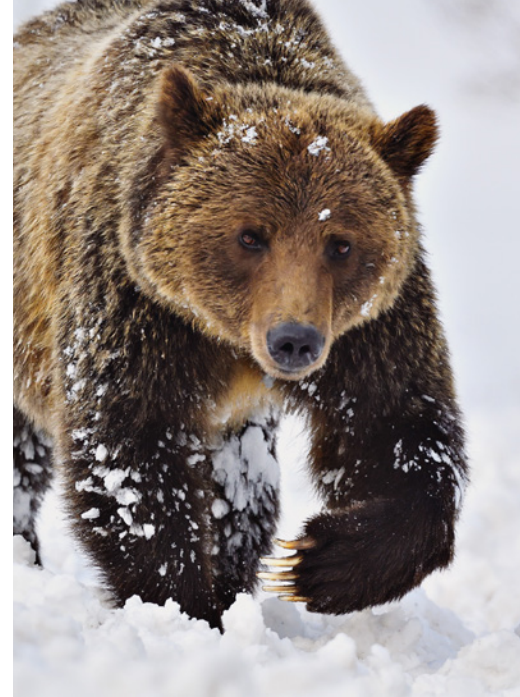
Nikon Z 7, 800mm FL lens, f/6.3, 1/2000 second, ISO 1600.



Rwanda

I was in Rwanda photographing for a water project when I came across this boy who had to walk a long distance to get water to bring back to his family home. I love the authentic expression of my first image of the boy, and the unplanned symmetry in this image.

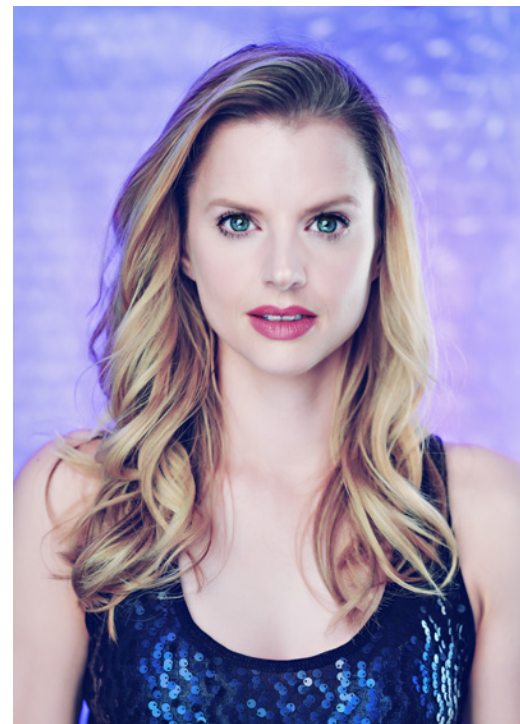
Nikon D850 with 24-70mm VR, f/4.5 at 1/320 second, ISO 640.



Grizzly

When you look at a Grizzly Bear coming right at you through a 500mm lens it can definitely be exciting. Stay calm, focus on your breathing and get your shot, while ensuring that you and the wildlife you are photographing feel safe.

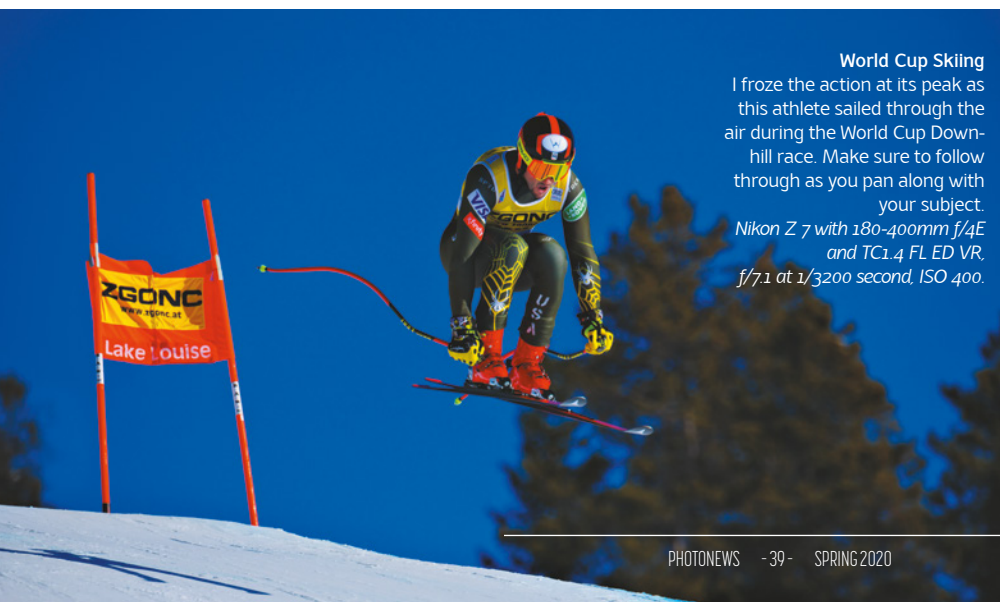
Nikon D5, 500mm PF lens, f/7.1 at 1/3200 second, ISO 2000.



My Girl

I was excited to test my 85mm 1.8 S-Line lens, so I asked my wife if we could do a quick photo shoot. She challenged me to create something with a 20 minute setup and 20 minutes maximum for the shoot. Challenge accepted! I quickly set up my Broncolor lights and used bubble wrap with a blue and purple gel on them for a background. The new S-line lenses have a beautiful buttery bokeh but are ultra sharp at every aperture.

Nikon Z 7 with Nikon Z 85mm lens, f/2.8 at 1/125 second, ISO 64.



World Cup Skiing

I froze the action at its peak as this athlete sailed through the air during the World Cup Downhill race. Make sure to follow through as you pan along with your subject.

Nikon Z 7 with 180-400mm f/4E and TC1.4 FL ED VR, f/7.1 at 1/3200 second, ISO 400.

Reflections in Nature

When exploring the great outdoors, I always welcome calm conditions. During this tranquility, it is easier to detect subtle movements, while sounds tend to carry much further. These conditions make it easier to spot wildlife, but it is also ideal for other types of photography. You are more likely to capture sharp photos of subjects like fragile flowers and delicate vegetation during these tranquil moments, since they remain motionless and won't cause blur during long exposures.

One of the greatest virtues of calm weather conditions is the absence of wave action on water, making the surface highly reflective. When I am in the field, I always look for reflections to help me create strong compositions.

Even simple reflections can add attractive elements to any image, however, they can be elusive and easily overlooked. Once you train yourself to recognize the potential for reflection as a visual element, you will notice them instinctively. It starts by learning when and where they occur.

Water as a Reflective Element

In the natural world, water is essential for reflections. Lakes, rivers, seas, lagoons and even rain puddles will work. With nothing disturbing the surface, water has a mirror-like effect. Water can still have reflective properties with

minor disturbances, but the calmer the air, the clearer the reflection. Perfectly smooth water surfaces can reveal all the intricate details and textures of your subject.

Seek Sheltered Areas

Some areas are more prone to wind, while others are more sheltered and protected from the elements. Sometimes lagoons in low-lying depressions or shallow protected bays can be calm, even during times of mild wind. Geological features, forests or buildings can create barriers to the wind, but calm can occur almost anywhere, at any time, even in vast open areas like oceans or prairies. It largely depends on weather. As the planet rotates, changing atmospheric pressure systems cause varying degrees of wind. Wind direction changes as the weather

systems move through. For capturing good photos, it boils down to being in the right place at the right time.

Quiet Times

Fairly often, calm conditions occur during dawn and dusk. With stable weather systems, abrupt temperature changes between ground and air occur as the sun rises or sets. This creates vertical layers of air that don't mix. Subsequently, the air is less likely to move. As a bonus, some mornings arrive with dew or hoar frost. Wind and direct sunlight will reduce this effect, however, calm and overcast conditions help preserve the condensation droplets, sometimes for hours.

You don't have to be a meteorologist to capture good photos. Checking the weather forecast for temperature, precipitation and wind speed should allow you to properly prepare for the day.



Lesser Yellowlegs - Ottawa, Ontario

Calm conditions are relatively consistent at dawn. Take advantage of silhouettes reflecting in calm water as the sun pokes above the horizon.

Nikon D850, lens - AF-S Nikkor 500mm PF ED VR F5.6, ISO 400, shutter 1/1250, aperture f/8.

Weather radar helps you visualize how systems are moving through your area. Don't rely on long term forecasts—they often change, so check the weather apps frequently, especially in the hours before heading out. If the forecast isn't favourable, you should still take your chances. With a bit of luck, you might find an interesting sheltered spot.

Reflection as a Compositional Element

Including reflections in a composition has the potential to let you defy standard compositional guidelines. When you have a reflected image in your field of view, try placing the horizon line in the middle of the frame. Although this may

Torres del Paine, Chile, South America

Patagonia has a reputation for being one of the windiest locations on the planet. However, even here, reflections can briefly occur if conditions are favourable like those along this sheltered creek. *Nikon D750, lens - AF-S Nikkor 24-70 f/2.8 zoom, ISO 400, shutter 1/500, aperture f/8.*

seem counter intuitive to some photographers, it can actually improve composition. Mirror images of your subject create a repeating pattern that will draw the viewing audience into the image.

A New World of Photo Opportunities!

Any subject can look good when complemented by reflections, including both scenery and wildlife.

Where there's water, there's life. Many creatures thrive on or near water. When you're in proximity to animals, control your excitement and make efforts to recognize when reflections are present. Be aware of what is in your viewfinder and don't hesitate to shift to a vertical format if it means filling the frame with both subject and reflection. When a spectacular reflection presents itself, take a minute to compose both vertical and horizontal images – these can add to the potential for stunning images for a multitude of projects.



Juvenile Stilt Sandpiper - Ottawa Ontario

Don't hesitate to shift your camera angle to vertical if it means filling the frame with more information that includes your reflection. *Nikon D850, lens - AF-S Nikkor 500mm PF ED VR f/5.6, ISO 400, shutter 1/1250, aperture f/8.*





Adult Northern Gannet – Gulf of St. Lawrence, Atlantic Canada
Calm conditions can occur anywhere at any time, even on vast open seas. In this image, the reflection of the Northern Gannet is distorted by subtle differences in water surface levels.
Nikon D7200, lens - AF-P Nikkor 300mm f/4 PF VR, ISO 200, shutter 1/1000, aperture f/7.1.

Get Down to Earth!

Don't be afraid of getting wet or dirty. Capturing the right angle often means getting down low on a muddy shoreline or walking into the water. Expendable clothing, rubber boots, or hip waders will work to your advantage. Consider bringing a stool if you feel compelled to avoid dirt.

A general guideline for capturing natural-looking images of wildlife is placing the camera at the same level as your subject. In wetlands, this usually means getting as low as possible. Low angles provide a natural perspective while keeping the background farther away. Sometimes you can lose a reflection if you get too low, so keep your eyes on the information in the viewfinder and compose accordingly.

A Few Final Tips...

When photographing animals, always move slowly. If you must talk, keep your voice soft and low.

Polarizing filters can kill a beautiful reflection. Rely on your eyes. If you see attractive reflections, take the polarizer off the lens.

Whether you intend to shoot reflections or not, nature and wildlife photographers are basically at the mercy of weather. Maximize your photo opportunities by getting out as much as possible. Remember that it is crucial to adapt to the light and the situations as they unfold. Awareness and being prepared are key to consistently capturing the best images.

Black-faced Impala – Kenya, Africa

Where there's water, there's life. And when you combine water with calm conditions, you get reflections. Many animals visit shorelines, especially in arid regions where water is scarce. These situations provide endless photo opportunities.

Camera - Nikon D4, lens - Nikkor 300mm f/4D with 1.4 teleconverter, ISO 200, shutter - 1/1250, aperture f/8



WILDLIFE PHOTOGRAPHY

Creating Emotional Impact

Boss lowered his head into the river and, without realizing it, I instinctively ducked my head a fraction as well. From several metres away, I was watching the big Spirit Bear through my camera viewfinder, holding my breath, and trying to remember to exhale.

He pulled his head up and shook, droplets spiralling in a concentric windmill around his head. He looked at me for a fraction of a second, and plunged his head into the water again, searching for salmon roe.

I felt a catch in my throat. The photographer in me knew intuitively that it would be a memorable photo. The human in me felt that, in that moment, I was part of Boss' life, and he was part of mine.

Isn't that what wildlife photography is all about? Certainly, it's more than capturing a moment and holding on to it as evidence of our possession of that image and a momentary mastery of nature. It's an opportunity to look into the eyes of the wild and see ourselves reflected; to understand that we are, after all, intrinsically entwined.

Of course, not every animal encounter is like a glitter bomb of existential awareness. Sometimes, a moment with wildlife can be joyful. They can be achingly sad, or ridiculously funny. Even if they don't know it themselves, animals are natural entertainers. They have big personalities, and if you are lucky, you can photograph the very moment when they express themselves.

Author Richard Louv (*Our Wild Calling*), put it in a way that really resonates with me: "Each animal we encounter has the potential to become part of us or part of who we could become," he wrote, "if we meet them halfway."


Our North American First Nations and indigenous peoples around the world have always taken that approach, as did 19th century American transcendentalists

like author Ralph Waldo Emerson, who saw the divine in nature.

In other words, connecting with nature isn't new, but our modern separation from nature is. As such, I believe that drawing closer to nature and bringing the world with us to peer into the intimate lives of animals is the mandate of a wildlife photographer.

As photographers, we understand the importance of the right exposure, the perfect focus, accurate camera settings, and suitable lenses for wildlife photography. As visual storytellers, we know that is just the beginning.

Let's explore some emotional elements that can contribute to creating a compelling image.

A close-up photograph of a Kermode bear (Spirit Bear) shaking water off its thick, cream-colored fur. The bear is the central focus, with its head and shoulders visible above a massive, dark, and highly textured splash of water that fills the background. The bear's fur is wet and matted with water, and its eyes are partially closed. The water splash is composed of countless droplets and bubbles, creating a dynamic and energetic scene. The lighting is dramatic, highlighting the texture of the bear's fur and the chaotic movement of the water.

Spirit Bear

Great Bear Rainforest, British Columbia
Fortunately, this Kermode bear (aka Spirit Bear) faced in my direction while fishing for roe on the river's bottom. He would lift his head and shake off the water. I wasn't ready the first time for this action, but gladly, he did it more than once and I had another opportunity.



Loons – Sharbot Lake, Ontario

No matter the weather, I take every opportunity to photograph on my lake, especially with new born chicks (they grow up so fast). Going out during an early morning rain is one of my favourite times to photograph animal behaviour.

Connectivity

Your connection to your subject is critical—feeling that connection deepens your understanding of their world. As a parent, I have a rooted sense of connectivity when I see a wild animal with its young. Like animals, we intuitively protect and nurture our children, so it can be a very moving and profound experience when you witness a bond between a bear feeding her cub, a loon protecting her chick, or an unlikely pairing of foes. These elements convey emotion and make the imagery relatable; they have greater depth and understanding.

Expressiveness

The only thing predictable about wildlife is their unpredictability. Wildlife is the hardest genre in photography: you can't control the light, behavior, or even if the animals will reveal themselves. Creating an image with a wild animal looking directly at the camera is a remarkable thing. But it is also the expression that comes with the direct glance that makes it awe-inspiring. It could be a mouth slightly open, the placement of a paw, or a side glance that increases the expressive power. Try to anticipate and wait for an expression that will set your image apart.

Atmosphere

Light is a key element to creating magical moments. I love the “golden hour” of early morning or sunset when animals are on the move. You need to be ready and predict as much as possible. Ignore the weather – rain, fog and snow are all excellent times to capture moments. In 2019, when I visited Boss the Spirit Bear in the Great Bear Rainforest, I was low to the ground on the river's edge when I saw him fishing for salmon. He stopped right in front of me. He put his face underwater, came up and shook his head, over and over. The combination of those opportunities plus the dark background worked beautifully with the light shining through the water droplets. Sometimes everything matches up and magic is created.

Comedic Moments

What a gift if you can put a smile on someone's face with a wildlife image. Capturing silly and adorable behavior with fun and intimate moments can result in an impactful image. It's when animals act almost human-like, that the viewer has such a positive response.

Environment and Conservation

Deeper knowledge and understanding of your subject can be very much to your advantage. It can help set your work above the rest by creating an image that tells a story. Showing animals within their natural environment gives context to your photograph and can lend a dramatic and haunting conservation message to your image.

Wherever you go, there's wildlife

You don't have to travel great distances at huge expense to create incredible moments. Parks, wooded city landscapes, and nature trails all offer myriad opportunities to connect, reflect and portray wildlife. Whether you encounter animals in the Arctic or in your own backyard, the critical word in wildlife is wild – to honour their wildness, minimize any disturbance to their lives as well as your own.

There is one other thing you need to really connect with nature. It doesn't go in your camera bag, and it won't fit in a backpack. The key to creating emotional impact is being willing to wait for the right moment for the perfect image. To achieve this essential element, you don't need special skills or the most elite equipment—you just need patience.



Sleeping Bear

After a long day hunting for berries, this bear curled up in a tree to take a nap. *Nikon D500, 800mm, f/5.6, 1/2500 second (+1.33 EV), ISO 800.*



Lions in Tanzania – A mother's protective stance over her cub creates emotional impact.



Prairie dogs - a playful and fun image. Grasslands National Park, Saskatchewan



Michelle in her kayak on Sharbot Lake, Ontario - Photo by Sandy Sharkey

AIR DIRECT WIRELESS TETHERING SYSTEM

Shoot farther, faster, and from anywhere!

We live in a fast-paced, digital, and wireless age. Now more than ever, photographers are cutting the cord on conventional systems including that of tethering. Thankfully, there is now an ideal solution suited for today's efficiency-focused modern workflow—in studio and out on location.

As a company known best for its durable (orange) tethering cables and innovative accessories, Tether Tools has gained a solid reputation amongst photographers. Their latest product is the Air Direct—a complete wireless tethering system that works with DSLR and mirrorless cameras such as Canon, Nikon, Fujifilm, Sony, and others as well as medium format systems like Phase One and Hasselblad. For an on-the-go solution, the system can also be used to transfer image files to smartphones and tablets through the Air Remote App (available for iOS and Android devices).

The Air Direct features a sleek design and robust build, powered by a single LP-E6 (Canon) battery, and is the size of most flash triggers. Located at the bottom is a cold shoe mount, suited for placement either on top of the camera or on the side with an L-bracket—which seems to be the trend. The magic of the device is in its ability to create its own 802.11AC Wi-Fi connection between a camera and Mac/PC, allowing for the immediate transfer of RAW/JPEG files through software like Capture One, Lightroom, Smart Shooter



4, etc. Furthermore, the Air Direct device also allows a photographer the ability to use software tools such as focus stacking, bracketing, and other great features.

Setting up the Air Direct is fairly straightforward and intuitive. In order for the device to connect to a computer,

one must first download and install the Air Direct Utility (ADU) from the Tether Tools website. Next, it's as simple as powering up the unit, selecting either Mobile (for smartphone/tablet) or ADU (for tethering into a PC/Mac), and your choice of a 2.4 or 5GHz signal. Connect to the



"Air Direct" ad-hoc wireless signal and launch the ADU app, then choose the tethering software and begin to shoot!

The flexibility in the Air Direct's use and ease of workflow for a photographer is limitless. There are no cords to hinder movement or clutter a set and with up to 60 metres of range, it far exceeds the capability of any tether cable setup. Now more than ever before, most photographers tend to split their time between shoots done in a controlled studio environment and outside on location. As such, a reliable tethering system with the benefits of wireless technology relieves any challenges that would normally be faced in either scenario.

In a studio, there is usually a tether cart setup which is beneficial. Although ideal, these projects usually involve many people on set and the last thing anyone wants is to trip over any equipment, especially that of the photographer. Having a wireless solution like the Air Direct is key so that no physical obstacles get in the way of one's workflow.

In a studio, there is usually a tether cart setup, which is beneficial. In some

situations, however, your assignment can involve having many people on the set, and the last thing anyone wants is to trip over equipment! Having a wireless tethering system is the ideal solution to assure that no physical obstacles get in the way of your workflow.

Shooting on location presents additional challenges. There are some locations where using a wired tethered setup just isn't feasible due to space constraints or environmental roadblocks. With the Air Direct on camera, the world is your playground - you can shoot from any distance, height, and position. When working with a large group, or when you are instructing a seminar or workshop, the benefits of the Air Direct system become even more convenient. Compatible with every major (modern) camera system, the unit can be transferred from one camera to another without delay, and with no cables laying across the floor, everyone on the set enjoys a cleaner and safer working environment.

With the broad range of applications and the reliability that this new wireless



tethering system from Tether Tools provides, the freedom of cutting-the-cord is perhaps the most satisfying reason to go wireless. With an MSRP of \$459.99 (CAD), this is one piece of essential gear for a better workflow solution regardless of the genre. It's been nearly 40-years since telephone technology cut the cord - now it's time for photographers to do the same by switching to this compact, sleek, and intuitive accessory.

Check out the Tether Tools Air Direct system at your professional photo retail shop, or find it online at www.tethertools.ca

HAHNEMÜHLE NATURAL LINE

FineArt inkjet papers made from bamboo, hemp and agave

I recently had an opportunity to try a selection of inkjet photographic paper from Hahnemühle's Natural Line. This is by no means a scientific review but rather one based entirely on my personal response to the quality and aesthetic of the papers I printed on.

Hahnemühle has been developing and producing traditional artist papers, FineArt inkjet papers and speciality papers since 1584 and their Natural Line focuses on FineArt inkjet papers made from unique raw materials; bamboo, hemp and agave.

"The plants that provide the cellulose require minimal maintenance, grow quickly and don't need any pesticides. Their rapid growth means that more cellulose can be produced on the same cropland than with other raw materials, and they also require much less water, helping to save valuable resources and protect the environment."

I have become a huge fan of fibre-based papers. Last year when I had several black and white images printed for a gallery I chose the Bamboo fine art paper as the medium. The results were spectacular! The tonal range was exceptional but more that that the texture was immediately apparent and invited one to slide a finger gently along the print edge—not that this is something you should be doing to the finished side of the paper, before or after printing. It was interesting to see people go beyond remarks on the image itself and step more closely to examine the detail and the texture.



So when I recently received a sample pack of Hahnemühle's Fine Art Collection Natural Line I was excited to give it a try. The sample pack includes six sheets of 13' x 19' paper; two each of the Bamboo, the Hemp, and the Agave. Each of these papers are 290 gsm (grams per square meter) so they feel quite substantial when held. My first task was to decide which images to print as a test.

Conservation is important to me and is reflected in the fine art photography that I create. The bulk of my collection is landscapes and the beautiful creatures that inhabit them, so the Natural Line seems to be, well, a natural choice for prints of my work.

After some deliberation I elected to print a series of three black and white images and three colour images.



Recently, I have added a series of birds of prey images to my collection. From this I selected three colour owl images to see how these looked on this medium.

As I mentioned, this process was far from scientific. When I was making these prints I was joined by a fellow photographer and his spouse who helped me formulate a response with their reactions and descriptions of what they saw in each print.

The first image out of the printer was that of the rare Hawk-Owl, and the reaction in the room was unanimous.

The colours were true to the digital file and the tonal range and colour depth was incredible. My composition was made using a shallow depth of field, and while the details in the owl's eyes and feathers remained incredibly sharp in the print (thank you Sony!) the background detail disappeared to a softness you could feel with your eyes. It looked like amber velvet.

The remaining two prints received the same round of oohs and aahs as they were laid out on the table. Unlike

a glossy print which reflects light the textured finish of all of these papers absorbed the light and added to the realism of each image. When looking at them at this size—life-size in fact—we almost expected the owls to take flight at any moment. The textures are that real!

Next up were the black and white images which continued to impress with their depth and tonal range. The flat finish of papers like natural line is very suitable for printing black and white photos as a glossy finish can be seen to reduce the depth, texture, and genuine “feel” of the subject. The delicate texture not only enhances the

viewability of the image when displayed but the print looks and feels more unique when viewed or carefully held.

Because papers with a matte or textured finish absorb more ink, the gradient between white to black is very smooth and natural. For their photographic papers Hahnemühle places importance on the Dmax value (detail resolution in dark areas). A very close look at each image revealed an incredible amount of fine detail in dark areas of the prints as well as in the highlights. There was absolutely no bleed, fine detail, and great tonal range throughout.

Overall, the look and feel of the six images I printed was beyond my expectations. In terms of texture the Agave has the most and the Bamboo the least but they all provide the same fine detail, exceptional tonal range, and colour depth. The resulting images all have a very desirable, painterly look and with a resistance to ageing of more than 100 years, these papers are perfect for reproducing and displaying all of your special fine art with archival quality.

Note: Printing with papers other than those specifically made for your brand of printer may sometimes require that you use a specific printing profile for the best and most consistent results over time. Hahnemühle provides a resource page from which you can download an ICC colour profile file for your particular printer—here is the link:

www.hahnemuehle.ca/icc-profile/



ILFORD Ortho Plus 80

A NEW 35MM FILM OPTION!

Getting new products to the market for film photography enthusiasts is not something that is very frequent these days, especially when new film emulsions are concerned. But last October, at the

PhotoPlus event in New York, the leader in black & white film, Ilford Photo, announced the availability of Ortho Plus 80 film in 35mm and 120 (medium format) sizes. This film has been very popular for many

years, but it was only sold in sheet sizes, so medium format and 35mm shooters were very happy about the announcement. Last November, Amplis sent me a couple of rolls of Ortho Plus film for me to try out!

What is an Ortho emulsion?

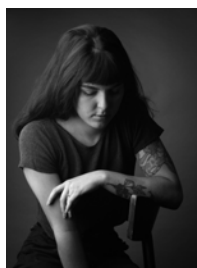
The vast majority of films available on the market are panchromatic emulsions. This simply means that the film is sensitive to the full spectrum visible light. Some panchromatic films are even sensitive to near-infrared.

Orthochromatic film is mainly sensitive to blue and green light. It is a film of choice for landscape photography. Less recommended for portrait photography because the skin will have a tendency to come out darker. Since this film is sensitive to blue and green light, if needed, it can be developed in a darkroom under a dark red safelight.

First roll

I loaded my first sample roll of Ortho Plus 80 in my Mamiya RB67 Pro S and headed out in the Rosemont and Hochelaga neighbourhood of Montreal. There are always interesting buildings or features to photograph in the older parts of town. I enjoyed the beautiful sunny day and the precious 3 hours of free time that I had during my weekend. For this first roll, I developed the film in Kodak HC-110 at 18.5 °C for a duration of 7 minutes 45 seconds.





Second roll

Impressed with the first roll, I decided to try the Ortho Plus 80 out in a portrait session. I invited my good friend P  n  lope over for a quick photo shoot. My set-up was very basic. A one-strobe set-up with a large softbox. The strobe at lowest power gave me a setting of f/11. I was expecting that the skin tone would come up darker, but it did not! I must say that P  n  lope has a beautiful pale skin, so it probably helped to keep the skin tone pleasingly accurate.

About the author:

Gaetan Cormier is 100% dedicated to film photography. You can see his work on his website at www.cormier-photography.com

Verdict?

This film keeps the promises made by Ilford. It is a very fine grain film and the sharpness is excellent. The photos were scanned using my Epson V500 Photo film scanner and the Ortho Plus 80 film scans very well. In my photography work, I shoot a lot of Ilford FP4 Plus for landscape work and portraiture, but now, in a landscape photography situation, I think I prefer the Ortho Plus 80—I really like how the film renders the tones of a landscape composition. I only shot two rolls for now, but I can almost say that it is love at first sight. I cannot wait to do some prints in the darkroom! Once dry, some films from other manufacturers have a tendency to curl, but not the Ortho Plus 80. Like all Ilford films, once dry, it stays pretty much flat (with only a very slight curl).



A huge thank-you to Amplis for making this test possible!

DEADVLEI, NAMIBIA, SOUTHERN AFRICA

The Namib: emotion and sublime beauty

In my early days in photography, I gave myself a gift which was a source of inspiration - a landscape book by artist Art Wolfe. Some of the most beautiful landscapes in the world were presented with lighting effects that brought tears to your eyes.



Among the most spectacular images was an almost unreal vision of a dry lake with dark and twisted trees. In the background, reddish dunes, the highest in the world, were illuminated by the last ray of the setting sun. It was the Deadvlei in the Namib Desert.

Nearly twenty years later, my bucket list of landscapes has grown, as well as my desire to discover these places and to experience the emotion of the sight of these magnificent sites. Almost out of breath, I climbed step by step the dune they call "Big Daddy", in the region of Sossusvlei in Namibia. This dune, some 350 meters high, is a sand monster. The ascent gives full meaning to the expression one step forward, two steps back. Climbing a very steep slope in the sand is a very demanding exercise! With a bag filled with photo equipment, under the overwhelming heat and whipped by a wind that carries sand squalls, my physical abilities are put to the test.

Nevertheless, the atmosphere is superb. The view that is revealed at every meter of ascent is, without a doubt, one of the most beautiful I have experienced in my life. Winding dunes as far as the eye can see, the desert is alive. My tracks on the stop of the dune are

already almost erased, leaving a renewed experience for the next visitor. Tonight, I have the pleasure of being alone in the company of a friend. No tourists for miles around.

As I go up, I keep an eye on what's going on far to my right. At the very bottom of the "Big Daddy" is the famous Deadvlei. I wait for the light to be ready before descending. The shadows gradually stretch as the sunset approaches. At the moment when the dune is at its most beautiful, I abandon the idea of going to the top. Instead, I set off on a frantic descent, running through the sand for several hundred metres, until I reach the white, cracked surface of the Deadvlei.

At a rapid pace, I pass through a dry, cracked surface. The floor is a creamy colour and contrasts with the sandy landscapes already traversed. Suddenly, the landscape changes. Halting, I see trees with a petrified appearance, 900-year-old desert acacias. In a breathtaking play of light and shadow, I finally see it in the viewfinder of my camera... my photographic vision of this great classic landscape of the African desert!

This photographic journey was tailor-made by Voyageurs du monde.



Arriving face-to-face with a solitary oryx in the dunes, is an unparalleled animal photo experience. The dunes, illuminated by the final rays of sunset, gives this scene a completely unreal character.



At the gleaming twilight of the last rays of the sunset, the sometimes-reddish dunes now light up in a pink tint, revealing a symphony of shadows and lights.



In many parts of Namibia, the use of a four-wheel drive vehicle is essential and provides access to several sites where roads become sandy tracks.

Help-Portrait

A GLOBAL PORTRAIT DAY TO GIVE BACK TO THOSE IN NEED

Help-Portrait is a global movement of photographers, hairstylists and make-up artists using their time, tools and expertise to give back to those in need. Founded by celebrity photographer Jeremy Cowart in 2008, the mission is to empower photographers, hairstylists and makeup artists to use their skills, tools and expertise to give back to their local community.

The concept is about **GIVING** the pictures, not taking them. These portraits aren't for a portfolio, website, or sale. It's about giving people who otherwise couldn't afford photography a chance to capture a moment, a memory... and a whole lot more, by giving

the residents a printed photograph of themselves in their best light.

The movement happens the first Saturday in December across the globe.

This past December, in Calgary, Alberta, a group of photographers and stylists coordinated with the central emergency shelter called the Drop-in Centre to organize a free portrait day.

Hahnemühle FineArt joined The Camera Store in Calgary to provide support to the project so that each photograph could be printed on high-quality inkjet paper.

The Hahnemühle FineArt paper elevated the look and feel of the final printed portraits. When the residents

picked up their images, it was incredible to see how proud they were of their images. Many of them have not seen a photograph of themselves for many years, and their reactions were incredibly touching.



Photo and caption by Jeremy Walls

After a short session with her and her husband, she sat for a solo portrait. She pushed gently for a few extra photos and told me, "That one shows my wisdom."

Sony A7iii, Sony 28-70 3.5-5.6 at 1/160 second, f/14, ISO 200, 120cm Octa overhead, Trigger.



Photo and caption by Jeremy Walls

This fellow was a gem. His photo shoot was an example of seeing a person change once they catch a glimpse of how others see them. When his photo popped up on the screen, a subtle expression of pride crossed his face.

Sony A7iii, Sony 90mm 2.8 Macro, 1/160 second, f/14, ISO 200, 120cm Octa overhead, Trigger.

It's all in the bokeh...



Warm light... cool cat!

Jim Smith, of Ancaster, ON, captured this image of his furry friend with a Nikon D800 and 70-200mm f/2.8 lens at 200mm, f/2.8, 1/250 second, ISO 200. "Our big old furball looks over his kingdom – shot at wide aperture to achieve the maximum impact of bokeh at f/2.8."

The PHOTONews Spring 2020 Challenge theme is "It's all in the bokeh".

Your assignment: to photograph an image that achieves maximum impact through the use of a wide lens aperture to achieve pleasing bokeh (*the out-of-focus effect created by using wide aperture settings*). This could be accomplished in any type of photograph where you create a dramatic separation of your subject from the surrounding elements in the composition.

You may submit images photographed prior to the Spring of 2020.

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

The challenge is open to all Canadian photographers. Please enter by joining this flickr® group (www.flickr.com/groups/photonewsgallery/) and post your entries in the PHOTONews Spring 2020 "It's all in the bokeh" 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 "It's all in the bokeh" Challenge is May 15, 2020.

You may post up to 5 images per week in the "It's all in the bokeh" Challenge thread at the flickr® group.

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.

See your pictures in print!

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

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SIZE MATTERS

Compact and Lightweight

Coming
Soon

28-75_{mm}
F/2.8 Di III RXD

Diameter: $\phi 67$ mm
Length*: 117.8mm
Weight: 550g

70-180_{mm}
F/2.8 Di III VXD

Diameter: $\phi 67$ mm
Length*: 149mm
Weight: 815g

17-28_{mm}
F/2.8 Di III RXD

Diameter: $\phi 67$ mm
Length*: 99mm
Weight: 420g

24_{mm}
F/2.8 Di III
OSD M1:2

Diameter: $\phi 67$ mm
Length*: 64mm
Weight: 215g

35_{mm}
F/2.8 Di III
OSD M1:2

35_{mm}
F/2.8 Di III
OSD M1:2

Diameter: $\phi 67$ mm
Length*: 64mm
Weight: 210g

20_{mm}
F/2.8 Di III
OSD M1:2

Diameter: $\phi 67$ mm
Length*: 64mm
Weight: 220g

* Length is the distance from the front tip of the lens to the lens mount face.

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D780

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MEETS AGILITY

From fast-moving action to rich 4K HDR video, the new Nikon D780 helps your vision take flight. Its unique combination of autofocus systems offers the best of two different worlds. Optical viewfinder shooting gives you fast and accurate AF, with innovations including an algorithm adapted from the flagship D5. Meanwhile, live view shooting brings all the advantages of hybrid AF using focal-plane phase-detection AF technology, including eye-detection AF and wide 273-point coverage. Combined with shutter speeds from 1/8000 s to 900 s, and advanced video and time-lapse features, the D780 embodies true versatility.

24MP | 7 FPS | 100-51200 ISO | EYE AF | 4K UHD | 10-BIT N-LOG



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