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PHOTO

VOLUME 27, NO.2 / SUMMER 2018 / \$6.98

NEWS

PORTFOLIO: MARIANNA ARMATA

Artistic Images

MATHIEU DUPUIS
Behind the Scene

DANIEL DUPONT
Catch the Action!

WAYNE LYNCH
**Iguazu Falls:
Flying High for Photos**

PLUS:
MICHELLE VALBERG
Portraits on the Road

MICHEL ROY
**The Magic of Lifestyle
Photography**

CHRISTIAN AUTOTTE
Polarizing the Macro World

AND MORE!

Photo by Marianna Armata

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FOCAL POINT

BY NORM ROSEN, EDITOR | editor@zakmedia.ca

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

With the warmer weather and long hours of daylight, photographers across Canada have every reason to celebrate the full range of photo opportunities that abound throughout the nation. From natural wonders to a multitude of sporting and cultural events, this season is filled with intriguing subjects that will ignite your passion for photography.

Our team of expert photographers has assembled an array of articles that will inform, educate, and inspire PHOTONews readers to capture some of the best images of their lives, as we explore the world around us through the lens of our favourite camera.

In a spectacular pair of articles, our macro guru Christian Autotte explains how a pair of polarizing filters can unlock the hidden details in close-up and macro subjects, and how the newest macro lens on the market can reveal the intricate details of your subjects at magnification factors from 2.5 to 5x.

For fans of creative close-up photography we present an outstanding portfolio of the work of Marianna Armata, a PHOTONews reader whose artistic images first caught our eye through our Reader's Gallery and quarterly PHOTONews Challenge features—her unique approach to photography is a fascinating adventure in artistic vision!

In our last issue, globetrotting photographer Dr. Wayne Lynch took us on a sea kayak tour of the coastal waters of Vancouver Island—this time, he takes to the sky above Iguazu Falls in South America to show how an aerial photo tour can add impressive new vistas to your travel photography.

While we had no idea as we planned this issue that the volcanic activity on the Big Island of Hawaii would be headline news, Michael DeFreitas chose this South Pacific paradise as the setting for his travel technique feature—revealing how to make spectacular photos in exotic locations.

With an abundance of summer sports and wildlife photo opportunities across the country, we asked Daniel Dupont to explain the basic techniques of capturing fast-moving subjects, and Tony Beck expanded on the subject by focusing on his favourite Canadian destinations for wildlife photography.

Our creative team came up with three new approaches to photography that you may find inspirational – Kristian Bogner introduces a new perspective on "immersive photography" – to add a new dimension to your photo assignments; Michel Roy reveals the magic of "lifestyle photography"; and our newest contributor, Mathieu Dupuis, the first National Geographic photographer from Quebec, shows us "the rest of the story" in his column "Behind the Scene".

PHOTONews invites you to join our growing family of subscribers – the print edition is available FREE of charge to Canadian photographers, and we have an on-line archive of digital editions as well as links to exclusive PHOTONews multi-media content available FREE of charge – check it out at the website, www.photonews.ca.

PHOTONews

Volume 27, Number 2 / Summer 2018

ON THE COVER: Snail Conversation by Marianna Armata. "I shot a single snail on a blade of grass twice, then composited the two shots in Photoshop CS6 and added the bubbles". Olympus E-M10 MarkII, Olympus 60mm f2.8 macro lens, f/7.1, 1/200 second, ISO 1250.

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AWARDS

Tamron lenses win two prestigious TIPA Awards

The Technical Image Press Association (TIPA) recently presented its 2018 TIPA Awards, with two Tamron lenses taking top honours - the 70-210mm F/4 Di VC USD (Model A034) winning for "Best DSLR Telephoto Zoom Lens" and the 18-400mm F/3.5-6.3 Di II VC HLD (Model B028) winning for "Best DSLR Superzoom Lens".

TIPA has a worldwide membership of photo and imaging magazines from 15 countries across five continents. Once a year, the editors of TIPA's member magazines meet to vote for the best photo and imaging products in each category. The TIPA Awards are world-renowned as the most influential photo and imaging product awards in the industry.

The following are excerpts from the Award Citation by the TIPA Jury:

BEST DSLR TELEPHOTO ZOOM LENS

Tamron 70-210mm F/4 Di VC USD (Model A034)

"The 70-210mm focal length has long been the choice of nature and outdoor photographers as an all-in-one lens for a wide variety of subjects and scenes. The constant aperture Tamron 70-210mm for full frame and APS-C DSLRs delivers 4EV vibration compensation when shooting handheld and is constructed with 20 elements in 14 groups, with three LD elements. The minimum focusing distance of 0.95m (3.1 ft) and the nine-bladed diaphragm combine to yield very pleasing bokeh effects. A Dual MPU (Micro-Processing Unit), internal zoom (which does not increase barrel length when zooming) and an Ultrasonic Silent Drive ring-type motor enable smooth operation and high-speed, accurate AF performance."



BEST DSLR SUPERZOOM LENS

Tamron 18-400mm F/3.5-6.3 Di II VC HLD (Model B028)

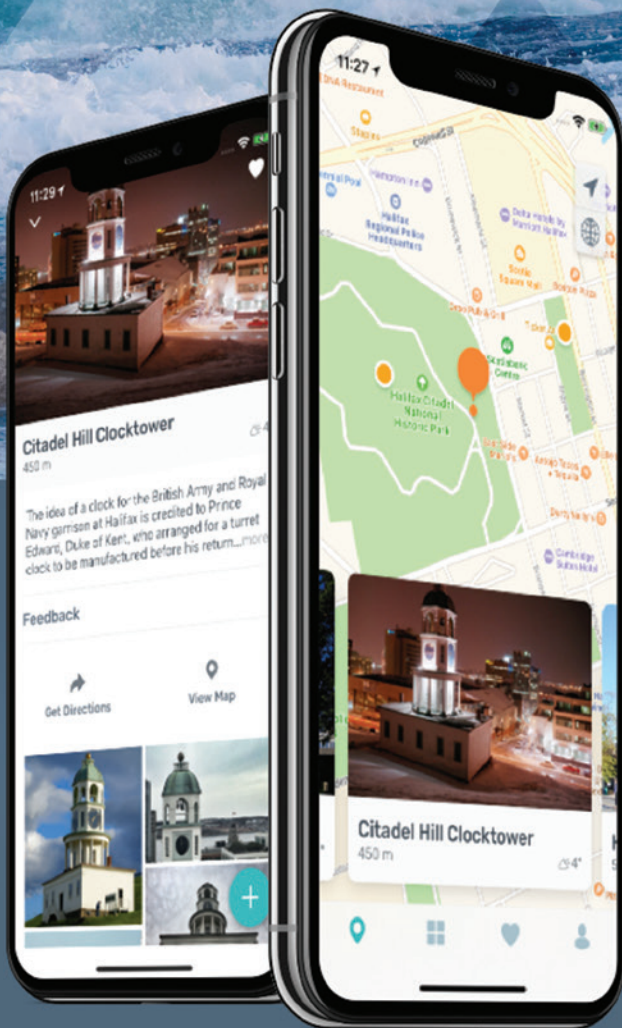


"Delivering an effective focal length range of 28-620mm (35mm equivalent) on APS-C DSLRs (varies slightly in Canon mounts), the moisture-resistant Tamron 18-400mm all-in-one 22.2X zoom is a mere 12.14cm (4.8 inches) long and weighs just 705g (24.9 oz). An HLD (High/Low torque-modulated Drive) is designed to save power and enables smooth AF operation, plus allows for a smaller AF module that helps reduce lens size. A new barrel design, which includes distribution of complex movement across three cams, insures smooth zooming. The lens also offers built-in vibration compensation of 2.5EV and, to expand its capabilities even further, a minimum focusing distance of 0.45m (17.7 inches)."

Tamron's corporate philosophy is "New Eyes for Industry". The company manufactures a wide range of optical products, including interchangeable lenses for 35mm / Digital SLR cameras, interchangeable lenses for non-reflex cameras, camcorder lenses, digital still camera lenses, long wavelength infrared camera lenses, optical device units, CCTV camera lenses, FA and machine vision lenses, automotive camera lenses, and more.

For more information on these lenses, and the full range of Tamron photographic products, please visit www.tamron.ca

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AWARDS

Vanguard Wins for Best Tripod...

At the April 8th Technical Image Press Association assembly in Lisbon, Portugal, editors of 29 professional, amateur, and business photo magazines and online sites from Asia, Australia, South America, and North America, with a delegate from the Camera Journal Press Club in Japan, met to choose the products that represent the best products in

The TIPA Jury presented Vanguard with two major awards - Best Tripod: the Vanguard Alta Pro 2+ 263CGHT Carbon Fiber Tripod Kit with Grip Head, and Best Camera Bag: the new Vanguard Alta Fly 55T 4-Wheel Roller Bag / Backpack

In accepting these awards, Josh Pawlak, Director of Global Marketing for Vanguard, expressed the company's appreciation for this industry recognition: "The team at Vanguard is humbled and honoured by the recognition by TIPA. The recent awards are a result of Vanguard's hard work and commitment to excellence. Vanguard has put the team and collection strategy in place to continue producing innovative, award-winning products that are of great quality, easy to use, and affordable."

BEST TRIPOD

Alta Pro 2+ 263CGHT Carbon Fiber Tripod

This is the second consecutive year that Vanguard tripods have won the TIPA Award - the 2018 award showcases the intuitive design of the Alta Pro 2+ 263CGHT Carbon Fiber Tripod, which features a patented Multi-Angle Central Column that can be set up to almost any position in seconds, providing maximum versatility for any style of photography, from macro to landscape, and leading edge quarter-turn twist Rapid Action Locks that combine the best of flip and twist locks for rapid setup. The tripod offers four leg angle settings (20°, 40°, 60° and 80°), which are clearly marked for precision, and the kit includes a newly designed Alta GH-300T Grip Head with a built-in 2.5mm DC shutter release cable input jack compatible with most DSLR's.

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Tripod Alta Pro 2

BEST CAMERA BAG Alta Fly 55T Rolling Bag/ Backpack

Designed by experts to provide the ultimate gear-carrying and working solution for professional photographers, the Alta Fly 55T offers a new level of versatility to match the constantly changing gear and personal needs of the on-the-go, traveling photographer.

The Alta Fly 55T is a super compact carry-on four-wheel trolley backpack that will fit 2 Compact System Cameras with up to 6 lenses, or 2 DSLRs with 4-5 lenses (up to 300mm f/4), a flash unit and accessories. It also carries and protects up to a 14" laptop, a tablet and a tripod. The bag meets the strictest airline on-board size and form factor restrictions, ideal for travel or everyday use.



Alta Fly 55T

The Kenko logo, featuring the word "Kenko" in a stylized font inside a white triangle.

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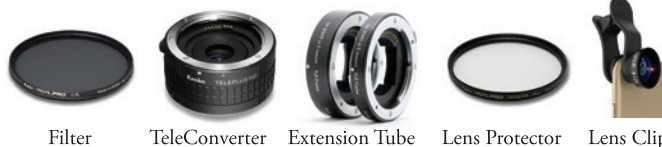
REAL Images, REALPRO Filters

REALPRO Filters with ASC anti-stain coating are made in Japan to Kenko's highest standards. Using the best quality glass for maximum light transmission, the knurled edge easy-grip filters feature SLIM Black Almite frames and black rimmed glass to eliminate unwanted flare, vignetting and ghosting.

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VANGUARD

Endeavor ED IV binocular

Vanguard has introduced a new top of the line Endeavor ED IV binocular. The latest innovation from the Vanguard optical team, the Endeavor ED IV is ideal for master birders and serious outdoor enthusiasts, as it offers unrivaled brightness, clarity, and ergonomics for extended viewing times.

The ED IV features SK-15 Prisms for vivid detail and stunning image quality, Premium HOYA ED Glass for true color viewing experience, a new ergonomic open-bridge design for easy grip in all weather, and Advanced MultiGuard® Coatings for more than 92% light transmission. Nitrogen purged and O-ring sealed to provide 100% fogproof and waterproof protection.

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TECHNIQUE TIPS

BY CHRISTIAN AUTOTTE

Polarizing Macro

Polarizing filters are well known for their ability to remove reflections on water and enhance colour saturation in landscape photography, but a small number of photographers also use this unique ability in macro photography. Of course, anything photographed around water, such as frogs and dragonflies, will benefit from the polarizer as it cuts through reflections and allows a better view of the subject. The same image enhancement qualities can be applied to macro subjects when water is involved—but there is more to the polarizing effect than that.



Flowers, just like trees in a landscape, are coated with a shiny surface that reflects light and reduces colour saturation in your photo. A polarizing filter can cut through that reflection and render an image with more saturated colours, which is usually what we want in flower photography. In a landscape, the sun's position is critical, and the maximum polarization effect takes place when the sun is at a 90° angle to the direction we point the camera. With flowers shot in natural light, the polarizing effect varies in relation to the angle at which we view the subject. To find the best effect, you simply look through the viewfinder and rotate the filter back and forth in its ring.

But what if we use a flash to light our macro subject? To get better results, the flash itself should also be polarized in a technique that is usually called *cross polarization*. Filters intended for use with studio flash units look like sheets of flexible material that can be cut to size and fixed to standard hot shoe flashes or even to macro flashes. A filter mounted on the lens and turned to the proper angle will block all reflections caused by a polarized flash. A very simple trick can be used to find the proper filter position: with polarizing filters mounted on both flash and lens, simply look through the camera at a mirror. When the lens filter is turned at the right angle, the filter on the flash will turn solid black. This means that cross polarization has been achieved. Note the filter positions by making a mark on the rotating portion of

By using cross-polarization it was possible to remove reflections on both the leaf and the dragonfly. 1/100 second, f/16, ISO 400, polarizing filters on flash and lens.



This South-African *Feruglia* fossil shows the effect of polarized light from a flash in paleontological photography. 1/160 second, f/8, ISO 400, polarizing filters on flash and lens.

the filter ring and on the gel filter attached to the flash—I use a tiny corner of a Post-it™ note at the top of each filter, and hold them in place with a small piece of cellophane tape. Once the filters have been marked, the marks can be used to turn the filter to the right position for cross polarization. This technique has been used for many years in scientific photography, as in palaeontology, where it can reveal details that would otherwise be invisible.

The only drawback to using a polarizing filter is the loss of about 1.5 f/stops of light. With modern cameras this could easily be compensated for by a slight increase in the ISO setting. Better still, you can get into the habit of using a solid tripod, like the Vanguard Pro series, that can hold your camera right down to ground level. Not only can the ISO be maintained at lower values by using a tripod, but your macro photography projects will be much easier, even with very tight compositions.

If you have never used a polarizing filter for macro flash photography, try this technique—you may be pleasantly surprised at how a simple and inexpensive set-up can add dramatic impact to your macro subjects!



Shot with a flash equipped with a polarizing gel, the colours in this photo of common burdock really stand out. 1/60 second, f/11, ISO 400, polarizing filters on flash and lens.

Panasonic



Challenge

Congratulations to the winners of the PHOTONews "Spring is Here!" Challenge, and to all of the readers who participated in the contest thread at our flickr® group at www.flickr.com/groups/photoneWSgallery/.

Our winning photographer will receive a special prize – a Lumix DMC ZS100S from Panasonic Canada, our PHOTONews Challenge sponsor for this issue.

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

Winner

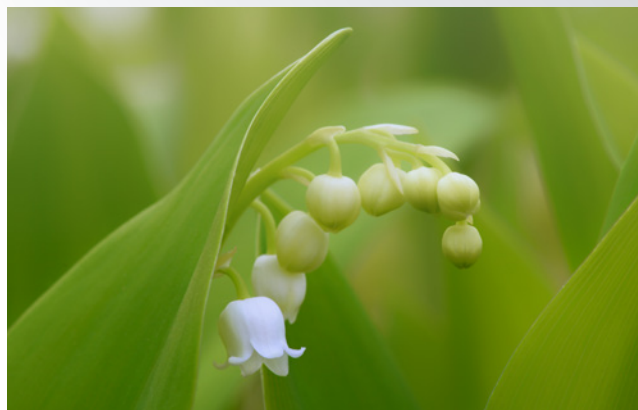
Andre's Tree

John Pingree, of Waterdown, Ontario, captured this image off the beaten path on a dirt road in rural New Brunswick using a Nikon D300 and 18-200mm lens at 110mm, shooting at 1/8 second, f/16, ISO 200, tripod mounted. *"I made the image early in the morning. The sky was overcast after heavy rains the night before. Nice soft lighting and water droplets on everything created a glow that made the colors pop."*



Lily of the Valley

Linda Witteveen, of Monetville, Ontario, captured this image of a Lily of The Valley with a Nikon D7100 and 105mm macro lens, shooting at 1/4 second and f/14, ISO 100. *"I shot this using a tripod, getting very low to the ground to capture this tiny spring flower... I am always waiting for the Lily of The Valley to bloom in the spring."*





Nice Hop!

Vaughn Williams, of Regina, Saskatchewan, captured this springtime image with his Canon 7D and 70-200mm lens, shooting at 120mm, 1/200 second, ISO 160.

"My daughter was so excited because she made her first hopscotch of the season. I wanted to capture her in mid-flight so I could show her the nice hop."



Cherry Blossoms

Debbie Oppermann of Guelph, Ontario, captured this image of the beautiful soft pink, spring blooming Cherry Blossoms with a Canon 60D and a 100mm macro lens, shooting at 1/320 second and f/4.5, ISO 100. *"The morning light was perfect as it cast a light shadow on the bronze leaves and delicate pink blossoms."*

Tulip Festival

Eduardo Baena of Surrey, BC, captured this image of tulips in bloom at the Abbotsford Tulip Festival, BC, using a Nikon D7000 and a fisheye lens, shooting at 17mm, 1/60 second, f/29, ISO 100. *"I decided to take some shots from a low point of view and include the sun in the image, so I kneeled for a while and tried different settings. Using a small aperture allowed me to achieve the sunburst, while the built in flash helped me to balance the exposure illuminating the flowers."*



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

Towering L

George Socka of Toronto, captured this image of an iconic downtown Toronto tower with a Canon 5D Mark IV, and Canon 24-105 F4 L lens, at 24mm, f/14, 1/400 second, ISO 640.

"Post processing in Photoshop mirrored the buildings along Front Street and dramatically intensified the glow of the setting sun."



The Pussy Willows are Late this Year...

Linda Witteveen of Monctville, Ontario, captured this image of pussy willows with a Nikon D7100 and 105mm lens at 1/200 second and f/8, ISO 100. *"Pussy willows are my first sign of spring here in Northern Ontario. They were late this year."*

Detroit Skyline

During a trip to visit family in Ontario, Patrick Kavanagh of Taber, Alberta, photographed the Detroit Skyline from Windsor, Ontario, using his Nikon D7100, shooting at 16mm, 1/250 second, f/8, ISO 100. *"I set the camera on Manual, and stitched 8 images together to form the panorama."*





My Beautiful Web

Darrell Colby, of London, Ontario, captured this beautiful spider web using a Canon 7D MK 2, and 100-400mm lens, shooting at 100mm, 1/125 second, f/8. "I spotted this web in Medway Forest, in London, Ontario, and used the 100mm setting on my 100-400mm zoom for a close-up composition."



It's Really Coming Down Out There!

Steve Pedersen, of St. Albert, Alberta, captured this scene of light painting with steel wool, using a Nikon D750 and 35mm lens, shooting at 6 seconds, f/11, ISO 320. "Use caution with this technique - my model was kept safe from the sparks by her plastic umbrella, as I shot the scene in -20°C weather."



Arctic Muskox

Pat Newton of Arnprior Ontario, a member of the Arnprior and Kanata Seniors Camera Clubs, photographed these muskox with his Canon 6D Mark II, 1/320 second, f/71, ISO 160. "I was lucky to catch the eye of these magnificent beasts at one of my favourite places to visit: the Omega Wildlife Park at Montebello Quebec."

Number 19

Lucie Gagnon, of Ottawa, Ontario, used an Olympus EM10 MK II and an Olympus 12-40mm F2.8 Pro lens at 17mm, shooting at f/71, 1/500 sec, at ISO 200, to capture this picture while travelling through Portugal. "I was exploring the town of Alcochete when I noticed this typical Portuguese house decorated with vintage azulejos (painted tiles), which are a symbol of Portuguese culture. The bicycle and two pigeons added interest to the picture. I desaturated the image slightly in post processing to add to the vintage look."



THE MAGIC OF...

BY MICHEL ROY

Lifestyle Photography

In a world where every form of photography seems to have its own category, you may wonder if I have conjured up a new genre—after all, what exactly is "Lifestyle Photography?"

The term "Lifestyle Photography" is on the lips of many people these days, and the most interesting aspect of the term is that everybody seems to have their own way to define the concept.

From my perspective, lifestyle photography is just straightforward photography with a slightly new twist. The art of taking pictures is the same, but there is a fresh new look to the image... a dog is still a dog, a photographer is still a photographer, but with so many photographers around, the industry has accepted this new trend as photographers distinguish themselves by developing a distinctive style. Is this magic? Perhaps, but for the modern photo enthusiast this may be a totally acceptable idea.



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



My take on the new genre of lifestyle photography is that it is a blend of amateur talent and professional perspectives. If you can drop the technical elements like the amateur, and create an image with the photo quality and techniques of the professional, you have a winning photograph!

There is no right or wrong approach to lifestyle photography. You can capture lifestyle images using a simple camera, or carry an expensive point and shoot that costs thousands of dollars. You can capture "walk by" pictures of random people, use filters and techniques to get a retro look, or you can shoot for the "magazine style" with people that look like statues, or pictures of people looking at their smart phones.

I was hired last year to do a series of lifestyle pictures for WLKN clothing, so I did some research to become familiar with the concept. I found so many definitions that I had to double check with the client to be sure I was ready to deliver what they were really looking for. The goal of a professional photographer is always to satisfy the customer, we all

Lifestyle photography is an art. One of the best ways to photograph lifestyle is to use a wide aperture setting to get that great bokeh you see in magazines. Vincent Ethier de Rosemère took this perfect image of Zoe—the photo has been published in major magazines. Always make sure the focus is on the subject when you blur the background, and always focus on the eyes of your subject.

The concepts of lifestyle photography can be applied to any category, from weddings, to sports, family, or business. A magazine asked me to photograph Philippe Dubuc, a great creative artist from Montreal. We wanted a modern and artistic look, not just a smiling face on camera. Everything was planned, and we took the photo at the time of day when the sunlight was shining toward the front window, and you could see the name on the window, the architectural view of the church and other interesting elements in the scene. The photo was carefully planned, but we managed to convey a casual look in the picture.

know that, but we, as photographers who proclaim ourselves to be "artists", always want to add something special to our work—we season each photo session with a dash of our own style, to create images that suit our personal taste. So we talk with the client that specializes in Canadian lifestyle clothing for the young generation and we learn lots of things...

First, lifestyle photography has no concern for age: a newborn infant, an old man, and everyone in-between can be a good subject for lifestyle photography. If it exists, it can be a good subject within the lifestyle genre. A banana

From the very beginning, your child is the best subject for lifestyle photography. Use a telephoto lens to photograph your subjects from a comfortable working distance—this will result in beautiful natural photos.



on the ground with a running shoe next to it can be a suitable subject for a lifestyle photograph. The picture of a cool kid wearing his jeans on his hips can also be considered "lifestyle".

Lifestyle pictures may seem to be impromptu snapshots of our daily existence, but this does not mean that you just click away with no preparation! For a lifestyle photo shoot, you can devote hours to make-up and selection of clothing, and spend days looking for the ideal location, planning the angle to get the ideal direction of the ambient light, and many other elements of what will ultimately look like a "natural" scene and situation. When it's time to take the pictures, you just switch to the "lifestyle" approach, and you concentrate more on creating images that look like "bloopers" than the actual serious photographs that you are accustomed to.

I will give you an incredible tip: there are always exceptions, but most of the time, make sure the subject is not looking at the camera. Lifestyle for most people means subjects taken by surprise, or without their knowledge. In this case, interacting with the camera makes a great portrait but it almost always kills the idea of a lifestyle image when your subject is looking at the camera.



Continuing to take pictures should be the first rule of photography. If your children do not want to be photographed, take the pictures anyway. They will eventually be happy to have the memories of their youth. Do not take photos of strangers without their consent—especially children!

When I was shooting my assignment for lifestyle corporate work, the most difficult task was to direct the model, because, for most people, doing nothing to interact with the photographer is very unusual. When you want to get outside of the typical photographic image, and create something that breaks away from all the established formulas, you have to just let go, and look for something that resembles reality. That is when the fun starts, because less is more, and making a lifestyle photograph is all about creating an image that appears to be spontaneous. These may seem like two words that sound good together, but they just don't coexist in the traditional

photographic workflow. The trick is to direct the right way, while you send information to the models like you never did before! For once you don't look through the camera's viewfinder when you shout to the model "hey—what's over there, do you have new shoes?" or "I think you have a text message!" as you grab your shots. Help the model present a spontaneous expression; it's your job as a lifestyle photographer.



To illustrate the lifestyle in sports photography, you have to be ready to capture emotion everywhere around you, all the time. My friend and professional photographer Vincent Ethier of New Sky Studios does this instinctively, with years of experience in international events like the Olympics and NHL hockey, skiing, boxing, and more. You will ultimately develop a second sense that makes you an exceptional event photographer.



I had the opportunity to photograph Sansdrick Lavoie for his portfolio. The same rules apply, look away, people relax and are confident. The choice of clothes fits perfectly in autumn colours. Flashes and a lot of scattering of fallen leaves were used to keep a natural look.

Lifestyle photography is often the term used on a business listing, right after the name of the wedding photographer. For my part, I try to make all kinds of images when I photograph weddings. The opportunities abound at events like these, and you have all the elements required to build a beautiful story. For this photo, we had the setting—a railway station, and a sense of adventure. The photo shows the name of the place, the church where the wedding took place, the smiles, the pleasure. I am really happy with this picture of Noémie and Patrick. This image will remain as a lasting memory for their family.

The Magic of Lifestyle Photography:

The longer a person looks at an image, the more time there is to deliver the message.

Lifestyle photography is obviously focused on taking "casual" pictures, but with an element of professional quality behind them. You have to feel something when you show the photo to others... you want their reaction to be a genuine smile as they relate to the image.

The lifestyle photograph has to "talk to you, not at you". Most of the time, the reaction you want when someone looks at your lifestyle photograph is a feeling of joy. It should evoke a happy memory, a flashback to a time when living was easy. This is sometimes hard to explain, but there is always a warm and happy feeling behind a successful lifestyle image.

The easiest way to achieve this feeling is to take photos of your kids—try this spontaneous approach to photography and you will create great souvenirs. You may find that the casual style will be so much fun that they won't hesitate to pose for you the next time you lift your camera to your eye!

To see if you can be a successful lifestyle photographer, take some photos and look at them one after another. If you can switch from one photo to another quickly, this is bad news; lifestyle photos have to grab the imagination. So you must dwell on the images to see how much is going on in the scene—and this is the magic of lifestyle photography. From a commercial perspective, the longer a person looks at an image, the more time there is to deliver the message.

Enjoy the Canadian summer—I'll look forward to seeing your lifestyle photos!



PHOTO DESTINATION

BY WAYNE LYNCH


IGUAZU FALLS

Flying High for Photos



Dr Wayne Lynch chartered a small plane at sunset on a recent trip to coastal Costa Rica and got some of his best shots of the trip.

You can view more of his work at www.waynelynch.ca



Before I saw Iguazu Falls in South America, I didn't think I would be greatly impressed by yet another tumbling cascade of churning white water. After all, I had taken the Maid of the Mist boat tour to the booming toe of Niagara Falls, and I had been soaked by spray from Africa's Victoria Falls—known in the region as "the smoke that thunders".

In today's travel magazines, so many destinations are over-hyped, often leaving you feeling disappointed, but Iguazu Falls left me breathless. It is the most visually and acoustically stunning waterfall I have ever seen. Even the most jaded travel photographer is bound to become a crazed fan.

Iguazu, meaning "great water" in the Guaraní native language, lies on the border between southern Brazil and northern Argentina. Nearly twice the height of Niagara Falls, and three times wider, Iguazu consists of a series of 275 separate waterfalls spread over 2.7 kilometres. Eleanor Roosevelt famously said "poor Niagara" on first glimpsing these tumbling torrents.

The waterfalls create a permanent mist that soaks the lush greenery of the surrounding subtropical rainforest. The clouds of spray nurture more than 2000 species of plants, including delicate orchids, some 400 species of birdlife, including brilliantly feathered toucans, parrots and hummingbirds, hundreds of species of extravagant butterflies, and a wild menagerie of rare rainforest mammals, among them jaguars, pumas, ocelots, tapirs and giant anteaters.



Like so many famous tourist destinations, visitors to Iguazu have the option to take a scenic flight to truly appreciate the waterfalls' magnificence. These scenic flights usually last only 15-30 minutes and typically cost several hundred dollars. When I first started travelling decades ago I was on a very strict budget, and I thought these scenic flights were too much money for so short a time aloft. After all, how good could they be, and would the photographs be worth the expense? I was wrong! If you plan carefully and follow a few important suggestions, even a 15-minute aerial tour can add great visual interest to the photographs from your next travel adventure.

Getting Aloft

Destinations that offer scenic flights generally use a helicopter or a small 3-5 passenger fixed-winged aircraft. In rare instances, you can fly in an ultralight aircraft. In the spirit of full disclosure, I have flown hundreds of hours in

Toco Toucan



Iguazu Falls



helicopters and small airplanes, but I have never flown in an ultralight, nor am I anxious to do so. If God had wanted lawn mowers to have wings, he would have made them that way in the first place.

Generally, I prefer photo flights in a helicopter because they are more stable, but small planes work as well. My golden rule is to never fly with recreational pilots, although I have received many offers. Flying in small aircraft can be dangerous, and too many part-time pilots end up flying underground. Fly with a professional.



Giant Anteater



Window Worries

If possible, pick a seat in the aircraft with a sliding window. Avoid bubble windows—these are great for sightseeing, but they can greatly distort your photographs. If all the windows are sealed shut it is not the end of the world, but it requires a few special techniques. First, ask the pilot if you can clean the windows with a microfibre cloth, something that I always carry in my camera bag. Next, always wear a black or dark grey shirt to reduce your reflection off the window glass. Often, a polarizing filter can lessen these reflections, but if the window is plastic the polarizing effect may produce a distracting array of rainbow colours in the plastic. A handy trick to keep reflections from degrading your photos is to use a soft rubber lens hood that you can rest against the glass to seal out extraneous light. A metal lens hood will transmit vibrations from the aircraft so I don't recommend it. A lens skirt (www.lenskirt.com) is another option. It attaches to the window with suction cups and the camera lens fits through a black sleeve.

Telephoto Zoom Is Best

For aerial photography, my go-to lens is an image-stabilized Nikkor 28-300mm zoom. This lens covers the wide-angle and telephoto range. It is often awkward and time-consuming to change lenses during a flight, so I bring along a second camera body with an ultra-wide 10-24 mm lens. Together these lenses cover all the possible compositions I have ever wanted.



Iguazu Falls

Shoot For Speed

One of the biggest challenges you must deal with in aerial photography is the vibration from the aircraft. Normally, before the flight I set the camera's exposure mode to shutter priority, and I use fast shutter speeds, at least 1/1000 second, or better still 1/1600 or 1/2000. As for aperture and depth of field, most aerial flights are flown at altitudes of 300 meters or more. Once you are above 50m or so, your depth of field is unlimited with the lenses I commonly use. If your aircraft flies lower than 50m from the ground, then depth of field is the least of your problems.

Always hand-hold the camera to further dampen vibrations, and resist the temptation to brace your arm or the camera against the window frame. The exception being, as I mentioned before, if you have a rubber lens hood to place against the window glass.

Bracketing

In everyday shooting, I rarely bracket my photographs, but since scenic flights are usually over before you know it, I lean on the motor drive like a maniac and capture every scene in triplicate. One shot is for the middle exposure, then one stop over, and one stop under.

Pre-Flight Checklist

Two obvious things to check before you take off are your memory card and your battery. I know clients who have travelled with me who failed to do both, and they either sat with a dead camera in their lap for the entire flight, or they ran out of space on their memory card shortly after takeoff. Both are embarrassing, and expensive mistakes to make.



Butterfly



South American Puma



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An Eye for Creativity

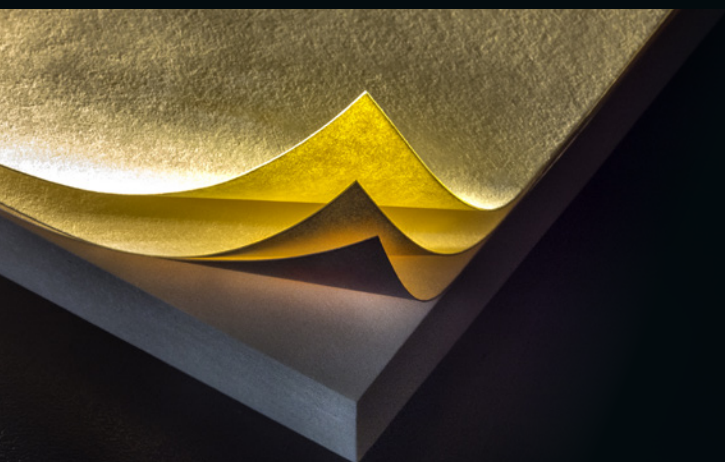
Marianna Armata is an award-winning Montreal photographer and graphic artist whose work has appeared in a wide range of publications, including PHOTONews. Her passion for photography and her artistic perspective on natural and man-made objects, and the interaction between nature and humanity, inspire a refreshingly creative approach to the world around us.

Marianna sees beauty in the shapes and colours that surround us. Her penchant for unusual perspectives and spectacular lighting drew our attention when we first encountered her work through the PHOTONews Reader's Gallery. Over the past few years, we have been captivated by the continuous flow of creativity in her work.

We asked Marianna to share some of her favourite photos, and the special techniques used to capture the images, in this very special portfolio focusing on the world through the eyes of an artist.

Corners

I used a pen to curl the first few pages of the note pad, then I positioned the lights low at 45° to the note pad, to filter through the pages. I added a small reflector to light up the front of the papers. I shot at f/16, 13 seconds, ISO 320, manual balance set to tungsten.



The **Paper** series is an example of how I approach my photo subjects creatively. Often it's not the subject that is most important but how we present it. Through a macro lens, the little Post-It-Note papers look like thick cardboard. Their translucency and texture when back-lit were visually exciting and I knew I had to explore the possibilities in a series. I was very careful not to fall into the origami category, choosing to focus entirely on the properties of the paper itself through the use of light and composition. The entire series of 33 images took one month to complete. My set up was simple: 2 small goose-neck lamps on a black Arborite table. I used my Panasonic Lumix GH2 with a 40-year old manual Asahi Pentax 50mm macro lens. Since I was shooting in a dark room at low ISO and high f-stop I had to place my camera on a tripod and use a cable shutter release to avoid camera shake.



Paper Moonrise

I created a group of "mountains" similar to those on Kauai island in Hawaii by tearing sheets of Post-It-Notes into jagged shapes and back-lit the set up with a single goose-neck lamp. This is the only composite image where I introduced a new element in post processing: I added the night sky with a full moon from my own photo library, then tinted the complete collage with a blue "colour" layer mode in Photoshop CS6. Shot at f/16, 1/4 second, ISO 160, manual white balance set to tungsten.

High Jump: Taken while on vacation in Costa Rica, a relatively small country with an incredible wealth of fauna and flora. The red eyed frogs are comical to watch and a challenge to photograph. Panasonic Lumix GH4, 60mm Olympus f2.8 macro lens, f/4, ISO 800, 1/1000 second.



Public Transit: my second love of macro subjects is for frogs. They just look so cute and comical! Dozens of tiny grey tree frogs emerge to bask in the sun near a pond on Ile Bizard each summer, and I usually "borrow" a few for a day of fun shooting in my back yard, then return them to tell stories to their friends. This shot is not a composite and shows the true scale of the frog on a small snail. Like so many of us at the end of a fast-paced day, this leaping frog chose to take a "slow train" home.





Snail Conversation: I love snails for the nice graphic swirls they wear on their shells, the translucency when back-lit, and the funny way they move their eyes and feelers as they get around on one foot. One rainy day at a local park in Montreal, I found a piece of wild grape vine and placed my willing subject on one side, took a shot, then moved him to the other side. I composited the two shots in PSD. It looked like the two snails were communicating so I added a line of "bubbles" to show the "conversation".



Rainy Day Snail: no bigger than the fingernail on my pinky, this is the tiniest snail I ever saw. I photographed it on my rain-soaked lens shade while out for a walk in a park, then added the texture of water on a glass window pane in post processing to complete the story. Panasonic Lumix GH4, 60mm Olympus f2.8 macro lens, ISO 400, f/4, 1/200 second.



Ammonite

These images are from my on-going shell series, inspired by my trip to Florida's Sanibel Island. I suspect it is my graphic designer side that loves playing with repeating shapes and patterns.

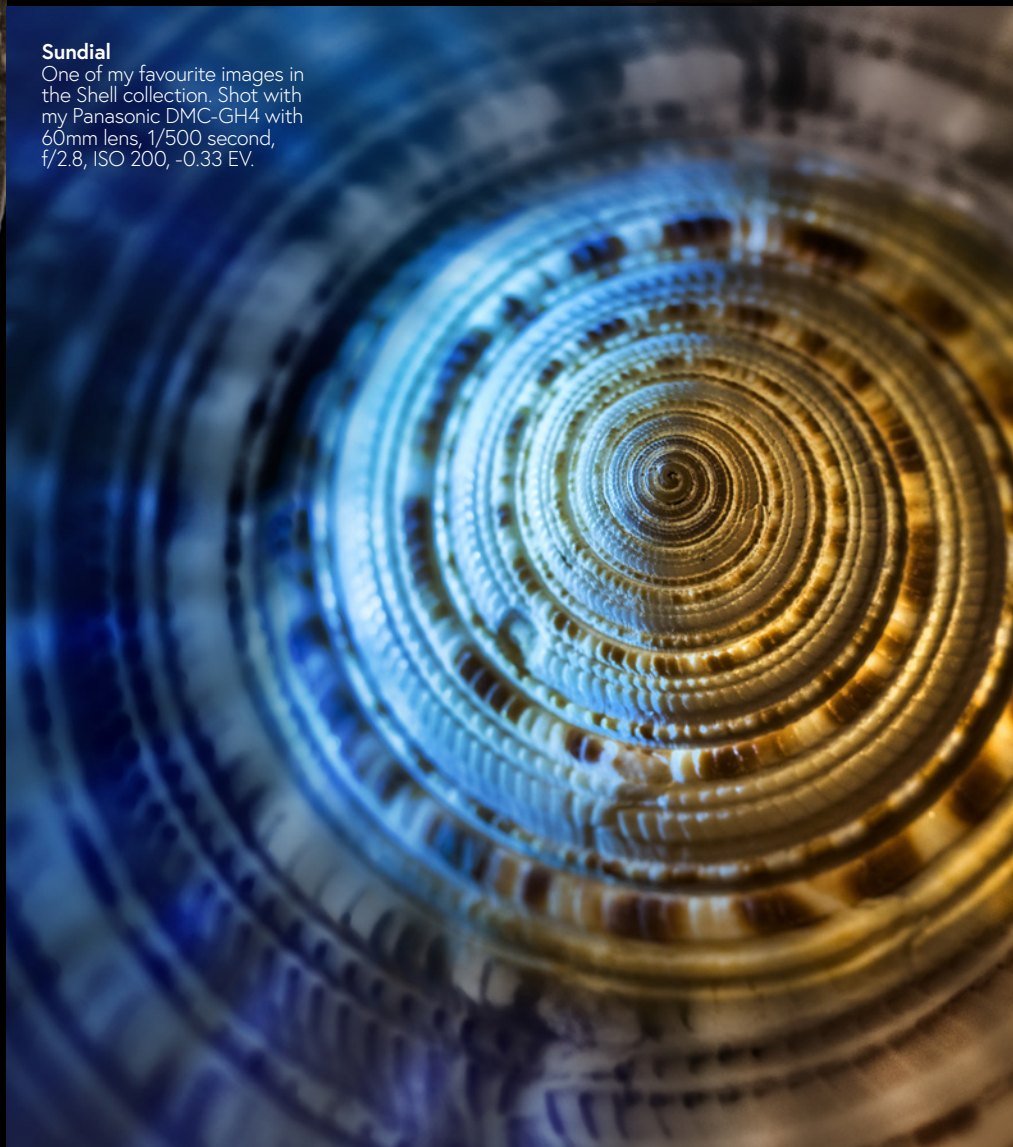
I shot this ammonite fossil in a gift store, then step-and-repeated it to create additional swirls, used positive and negative versions of the original photo and colour-enhanced it in post processing.

Nautilus

What started as a single side-lit table-top shot of a cross section of a nautilus shell ended up to be one of my most complex photo manipulations ever. Playing on the beautiful intricate swirl patterns, I used 63 layers in Photoshop to step and repeat the design and colourize the final to produce this clockwork-like image. A good example of a cross-over of my two professions: graphic design and photography.

**Sundial**

One of my favourite images in the Shell collection. Shot with my Panasonic DMC-GH4 with 60mm lens, 1/500 second, f/2.8, ISO 200, -0.33 EV.



To view more images from Marianna Armata, please visit her website at:
www.passionatephotos.net

TECHNIQUE

BY MICHAEL DEFREITAS

HAWAII

A Study in Contrasts



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

The appeal of Hawaii's Big Island is its grand sense of contrast and unpredictability.

The drive up Mauna Kea's steep and curvy summit dirt road is as challenging as it is breathtaking. Besides having no guardrails, the biggest challenge for most drivers is keeping their eyes on the road and off the spectacular moonscape vistas that pop up around every corner.

At the snow-capped summit, I set up my tripod and waited for the spectacular sunset. I used my wide-angle zoom lens (set at 14mm) so I could include the foreground snow details with the distant observatories. As the sun dropped below the cloud cover, its orange glow lit up the jagged snow foreground. Snow in Hawaii—not what you would expect to see!



The Big Island, Hawaii, differs from its siblings by its stark contrasts. The laidback Hilo, or east side of the island, offers an authentic Hawaiian culture amid a lush tropical backdrop, while the Kona, or west side, is arid, busy and touristy. Both sides provide a wealth of photographic opportunities.

Despite being the island's largest city, Hilo has maintained the ambience and culture of a small, old-fashioned Hawaiian town. My first stop was the city's festive Farmers Market that offers everything from local batik sarongs to pots of orchids and stacks of ripe fruit and vegetables. I found a pile of mangoes perfectly lit by the early morning light and positioned my wide-angle zoom (set at 14mm) close to the fruit. Including people in the background helps to establish a sense of place, but it is important that the people not be the center of attention in every shot.

My next destination was literally and figuratively the island's hottest spot. Just 70 kilometres south of Hilo, the Kīlauea volcano (Hawaiian for "much spreading") has erupted continuously since 1983. Situated in Hawaii Volcanoes National Park, it is one of the most active volcanoes on earth. Although today's eruption doesn't feature the 100-metre-high lava fountains, dense plumes of smoke and ash of past eruptions, it is still a not-to-be-missed event.

You can view the molten lava flowing into the sea from Hakuma Point on the east side, or from the west side at Kamoamoa along the park's Chain of Craters Road. Despite my fear of helicopters, I opted for an aerial perspective. Aerial tours depart Hilo airport daily and some operators offer full sensory "doors-off" excursions. From above, the juxtaposition of lush green vegetation and the bright red rivers of molten lava cutting through blackened lava fields offers a striking contrast.

I used a medium zoom range lens (60-70mm range) to frame the lava streams and a high shutter speed (1/800 – 1/1000 second) to eliminate the vibrations from the helicopter's engine and rotor. Framing the lava flows diagonally created leading lines and allowed me to place the contrasting green and black patches in opposite corners of the frame.

Later that afternoon, on the beach outside our Kona hotel, I met a Hawaiian man blowing a conch shell to call people to a hula performance, and he agreed to pose for me at sunset. As the sun dropped behind a distant group of palm trees, I asked him to pose on the rocks near the beach. I balanced the two-subject scene by composing with my main subject and the trees in opposite corners of the frame, and I added a bit of fill flash. Even though the image is a bit contrived, it still makes that "tropical paradise" statement.

Hawaiian dancers, Big Island Hawaii.

Nikon D800, 70mm, f/4, 1/6 second, ISO 250.



Surfing action on western Kona beach, Big Island, Hawaii. Nikon D300, 300mm, f/11, 1/800 second, ISO 200.

Armed with lots of land-based images, I shifted my attention to Hawaii's great surfing scene. The two most important factors for getting great surfing and boogie boarding shots are vantage point and sun angle. Although early morning or late day sun offers a lovely warm glow, its lower angle produces more glare and renders the water muddy green. Late morning light (10:a.m. to noon) penetrates deeper into the water accentuating its blue colour while providing a bit of reflected light to help illuminate the surfers.

I picked a popular surfing location on the west coast to utilize a bit of frontal lighting from the morning sun. Before you start shooting it is always a good idea to watch the action for a while to determine the best lighting angle,

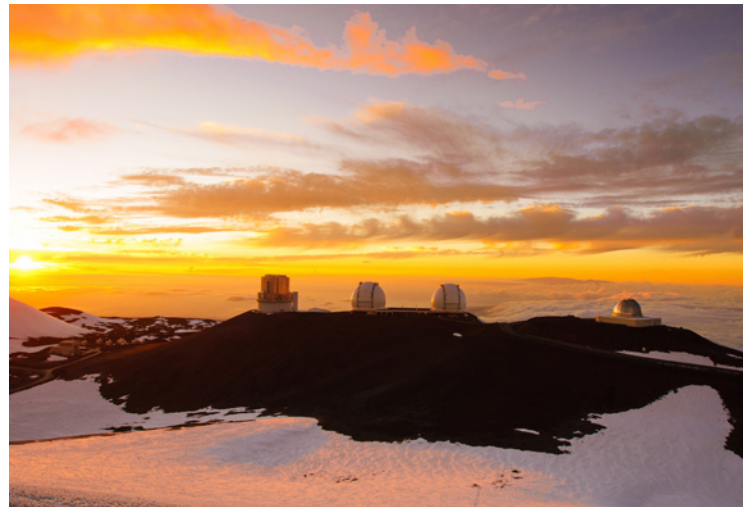
PRO TIPS MORE HAWAII SHOOTING TECHNIQUES

- When shooting hula girls, try using slower shutter speeds to blur the action for a sense of movement.
- Remember to shoot details like flowers and palm fronds. Watch your groupings for multiple bloom shots and try to capture those Birds of Paradise talking.
- Palm fronds make ideal signature images for tropical destinations. Look for patterns that radiate from one point, or use backlight and shadows if possible.
- Make your sunsets more interesting by incorporating local people—like a hula dancer or a shell blower.
- When shooting surfers with a big lens try to pick spots where the prevailing wind doesn't blow salt spray onto your gear.
- Streams and waterfalls are common scenes in Hawaii. Warm lighting and slow shutter speeds will render them more interesting.



Fresh mangoes at the farmer's market Hilo, Big Island, Hawaii.

Nikon D800, 14mm, f/6, 1/200 second, ISO 100.



Sunset on snow covered Mauna Kea, Big Island Hawaii.

Nikon D800, 17mm, f/6, 1/60 second, ISO 100.



Cascading stream, Big Island Hawaii.

Nikon D7100, 50mm, f/4, 1/5 second, ISO 100.

perspective, and composition (remember that diagonal compositions help accentuate action). After finding a couple of advanced surfers practicing "tricks", I set up my tripod and used a long telephoto zoom lens. With my motor drive set on high speed I composed with the surfers entering or "pointing" into the frame instead of leaving it.

The Big Island offers tons of unpredictable photo opportunities, so make sure that you and your equipment are always ready.

Aloha!

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

When shooting action such as surfing, where getting close is an issue, I like using telephoto zooms in the 100-400mm range. Fixed focal length lenses are okay, but the zooms allow you to track the action of a particular subject, extending the capture time. I typically use a Nikkor 200-400mm, but I find the lighter Tamron 100-400mm is more convenient for handheld situations.



Lava flowing from Kilauea Volcano, Hawaii Volcanoes National Park The Big Island Hawaii.

Nikon D800, 60mm, f/5.6, 1/600 second, ISO 100.

MACRO PHOTOGRAPHY

BY CHRISTIAN AUTOTTE

New and exciting!

LAOWA 25mm Super Macro



Venus Optics, the young company behind the Laowa lenses, is quickly gaining an excellent reputation for both quality and innovation. In the past few years, they have come up with several ultra wide angle lenses with very little distortion. They also produced a pair of unique macro lenses: the 15mm macro and the 60mm macro.

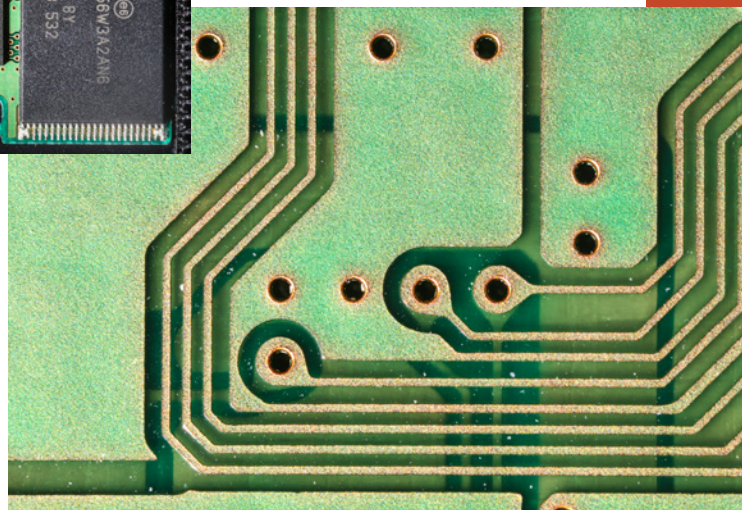
The newest creation from Laowa is a 25mm macro lens with magnification factors from 2.5 to 5x—a perfect combination to work in conjunction with their 60mm macro lens, which focuses from infinity to 2x. While the 60mm was designed primarily for APS-C sensors, it can be used for macro photography with full frame cameras, but will cause some vignetting when set at infinity. The new 25mm has been designed for full frame cameras, and it will work well with any sensor size. However,

this is a dedicated macro lens, designed specifically for extreme macro photography—so it cannot be used for general purpose photography because it cannot be focused to infinity. The lens is currently offered in Canon EF, Nikon F, Pentax K, and Sony FE mounts. Adapters are also available for Micro 4/3 and Fuji X cameras.

As with the other lenses in the Laowa line, everything is manual, from the focus to the aperture setting. There are no electronics, so when you view your files there will be no exif data to indicate what lens was used or at what aperture. Those who wish to record their settings will have to do it the old fashioned way by taking notes which can then be added manually to the picture via post-production software. Another drawback is the lack of filter ring, which could have allowed the mounting of a twin-macro flash or polarizing filters for cross polarization. There is an optional LED ring light that can be mounted to the front element, but this is intended to help in focusing and is not powerful enough for most macro photography. A more useful option is the tripod collar that can allow the lens to be turned on its axis so you can easily switch from horizontal to vertical composition.



Laowa 25mm at 5x, full frame camera, f/11, ISO 160, with flash.



Memory Card—5x Magnification

The interior electronics of an SD card, photographed with the Laowa 25mm Super Macro lens at 5x. At this magnification, all the small defects are visible... Laowa 25mm at 5x, full frame camera, f/8, flash.

Whenever you use a lens with a diaphragm that closes down manually, the biggest challenge is to focus your DSLR through the viewfinder when the aperture setting is around f/8 or f/11, as the image becomes very dark. The problem disappears when you use the LCD screen, which can be programmed to compensate for the darker image. Mirrorless cameras have an advantage over DSLR cameras because both their EVF and LCD screen can be used, and they can be set to reflect the actual exposure. Many mirrorless cameras also have the advantage of "focus peaking" which can outline where the point of focus is.

As an avid macro photographer, I was looking forward to trying this new lens. My first impression: the Laowa 25mm is surprisingly heavy for such a small lens! As usual for Laowa,



A Penny for Your Thoughts...

A common penny can be the source of countless macro explorations at 5x magnification... Laowa 25mm at 5x, full frame camera, f/8, LED lights.

there is no plastic here; it's all metal and glass—a very sturdy construction. The focusing ring is both smooth and tight. On several occasions, I shot with cameras mounted on a copy stand and the lens was aimed straight down; the focus remained in its chosen position with no indication of the dreaded "lens creep" that plagues so many lenses. The diaphragm ring turns very smoothly, with solid clicks set at full apertures from f/2.8 to f/16.

Even when shooting at the wide open f/2.8 aperture setting, the lens shows remarkable sharpness, as long as the focus is done right. At 5x, closing the aperture down all the way to f/16 will result in slight loss of definition due to diffraction, but this aspect of the lens is better corrected than in other lenses I have worked with. Nevertheless, resolution seems best at f/8 when shooting at 5x magnification. Even at that setting, the working distance between the front element of the lens and the macro subject is very comfortable, with a good 4 cm (about 3.5 inches) of working space. Combined with the bevelled front of the lens, this makes it easy to light the subject from any angle.

Using an adapter to mount the Laowa 25mm lens on a micro 4/3 camera can give an image with the apparent magnification of 10x compared to the image shot with a full frame camera. At these magnifications, even commonplace objects can yield extraordinary and intriguing images.

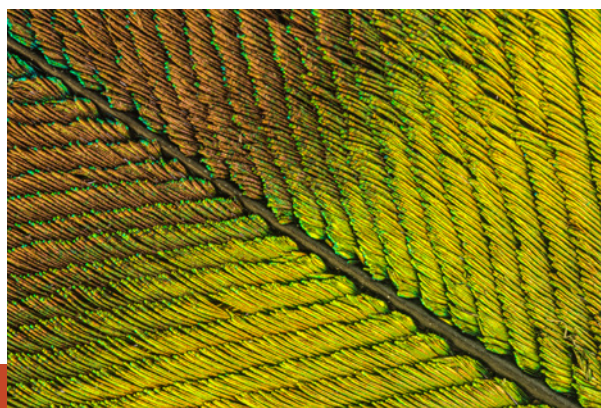
Is this a lens for everybody? No! It is a lens for the enthusiast who wants to go far beyond the ordinary macro pictures of flowers and butterflies—it is also a lens for the avid photographer who wants to explore the intricate details of pollen on the stamen of a flower, or the scales on a butterfly's wing. Take a look at the photos you could create with this lens, and you may discover a whole new world of images!

Conclusion

The new Laowa 25mm Super Macro lens is in a class of its own—and I want one

Peacock Feather

A Peacock feather is turned into an abstract photograph when shot at 5x life size. Laowa 25mm at 5x, full frame camera, f/8, flash.



TECHNIQUE

BY DANIEL DUPONT

Catch the Action!



The selection of the focus point is essential to obtain sharp images. For this picture of an Osprey, I selected the central focus point, as well as the eight focus points that surround it. This total of nine points in the focus group makes it easier to follow focus in continuous shooting mode, since the group of focus points covers more of the scene than the conventional single focus point. The central focus point in the group must, however, be positioned on the bird's head. It is also very important to pan with the camera as you follow the flight of the bird in order to keep it in the frame.

Since the bird moves and the background changes, I shot in manual exposure mode—if I had used a semi-automatic mode such as aperture or shutter speed priority, the exposure could have varied from one photo to the other within the sequence. 500mm f/4 II + 1.4x teleconverter III; 1/2000 second, f/5.6, ISO 320, hand-held.



Daniel Dupont is a professional photographer specializing in nature photos. He has taught photography at a CEGEP in Quebec for nearly 25 years.

The author of seven books, including three technical books, he has hosted many workshops in North America and South Africa.

To view more of Daniel's work, please visit www.danieldupont.ca

For a wildlife photographer, immortalizing the fraction of a second that illustrates the behaviour of a species remains the ultimate challenge. To achieve this, you must master the photographic technique, and become familiar with your subject.

I used the central focus point and the eight peripheral focus points to capture this image of an American Coot on the water. The buffer of my camera can record more than a hundred photos, which was essential to freeze this frantic movement. 500mm f/4 II + 1.4x tele-converter III; 1/2000 second, f/5.6, ISO 320, hand-held.



Master the technique

If you want to catch fast-moving subjects, it is critical to hone your photographic reflexes to capture the scene. In my opinion, it is essential to always know what your camera exposure settings are.

Exposure modes

As a general rule, when we plan to take action shots, the majority of photographers will select the "shutter speed priority" auto exposure mode. Let's take a quick look at some of the exposure setting options.

Shutter Speed Priority

Photographers choose a specific shutter speed to stop the action of a moving subject—for example, 1/250 second will stop the movement of a person jogging, while 1/500 second may stop a runner, but it may take 1/1000 second or faster to stop a bird in flight.

When I select this exposure mode, I choose the speed and the ISO value, and the camera automatically determines the aperture to balance the exposure. In almost every situation, the meter will select the appropriate aperture in order to obtain an average grey exposure across the frame—often referred to as a reflectance of 18% grey. Depending on the colour or shade of your subject and the background, you may need to apply exposure compensation so that the whites are white or the blacks are black.

If a cloud obscures the sky and the sun's rays become less powerful, the speed you have selected may be too

fast and your photos may be underexposed. If you enter a shadowed area and you have not increased the ISO value to compensate for the decrease in light, it is also possible that your photos may be underexposed.

Aperture Priority

Photographers often choose a specific aperture setting to obtain the desired depth of focus—the wide apertures (f/2.8, f/4, f/5.6) create images with very shallow depth of focus. The smaller apertures (f/11, f/16, f/22) create images with greater depth of focus. By selecting this mode, I choose the aperture and the ISO value, and the camera determines the speed to balance the exposure. Again, in almost every situation, the light meter will select the speed in order to obtain an average 18% grey exposure. You will probably have to apply some exposure compensation if your subject, or the background, is lighter or darker than the average 18% grey reflectance.

If a cloud obscures the sky, the aperture you have selected may be too small and the selected shutter speed may be too slow, which could result in photos that exhibit camera

shake. You will want to keep an eye on the shutter speed set by the camera to make sure it is fast enough to capture the movement of your subject, and fast enough to record a sharp image with a long lens—the rule of thumb is to shoot at settings that provide a shutter speed equal to 1/lens focal length—in the digital era, we often go for one shutter speed faster than that, because of the very high resolution of the new sensors.

Auto ISO mode

With many of the modern cameras, it is possible to select automatic ISO mode, but this could change the exposure compensation that you try to apply so that the whites are well exposed. I never use this option, because



When I photographed this Black Chisel Beak in flight, the sky was overcast and the brightness was not ideal. I chose a speed of 1/2000 second to be certain that the action would be frozen. I chose an aperture of f/5.6 and, in order to balance the exposure, I selected an ISO value of 4000.

I took a picture of the water where the birds flew over it, and I confirmed the exposure by reading the histogram. 500mm f/4 II + 1.4x teleconverter III; 1/2000 second, f/5.6, ISO 4000, hand-held.

I prefer to keep full control over the exposure settings.

Manual exposure mode

I always prefer to use the manual exposure mode. This allows me to control the three parameters: ISO value, shutter speed, and lens aperture, in order to have the right amount of light reaching the camera's sensor.

Focus Speed of the Camera

Whether you enjoy wildlife or sports photography, the techniques are similar for these two photographic genres. The processing speed of your camera plays a big role in high performance photography—how many shots you can take in a burst, and how many shots you can take before the camera buffer fills up are important features to be aware of. The speed of the camera's autofocus system is also important—pro-level cameras and mid-range cameras are often much faster and more accurate than the entry-level cameras.

Focus mode

Depending on the type of camera used (entry level, semi-pro and pro), you may have access to different focus mode adjustments. I recommend the continuous focus mode for moving subjects.

Traditional Autofocus or Back-Button Focus (AF-ON)

It is also possible to program how the camera will focus. You can, just like me, focus with a light touch on the shutter release button. You can also program the use of a button on the right rear of the camera and focus by pressing it with your thumb before you trip the shutter release. This is often referred to as "back button autofocus".

This continuous autofocus technique makes it easy to compose the image and always be ready to trigger the

camera shutter. I have often used this technique, but it becomes more difficult to use freehand in vertical framing with a long lens like a 500mm f4.

Continuous Shooting Modes

To capture action, I recommend that you select your camera's fastest continuous shooting mode. This varies depending on the type of camera—entry-level models will have a slower frames-per-second rate than the latest-generation prosumer and professional models.

Memory Buffer

When you trigger your shutter, the photo is saved in the camera's buffer and is subsequently written to the memory card. The buffer—a term referring to the memory capacity of the camera, will determine the number of images you can capture in a single burst. When the buffer fills up, the camera stops taking pictures until the files are written to the memory card. The latest-generation cameras generally have a larger buffer than older models, and this varies with the capacity of the sensor, the speed of the camera processing engine, and the write speed of the memory card.

The Focus Limiter Switch

Some lenses have a device that limits the range of the focus mechanism. This can dramatically speed up the autofocus when you limit the range of movement of the focus system—for example, if your subject is more than 10m away, you can limit the focus range of the lens to 10m to infinity. When I photograph from a blind and the subjects are relatively close, I limit the lens focus range to 3.5m to 10m. In either situation, the focus limiter switch dramatically speeds up the autofocus of the lens, as it reduces the movement of the lens components.

Try these tech tips next time you shoot moving subjects, and you may catch more action than you ever imagined possible!

I managed to capture the flight of this teal cinnamon by patiently observing her behaviour. Before taking off, she began to stir. She seemed to pivot around to check where the wind came from. I followed my subject in continuous autofocus mode and triggered the shutter the moment it took off. 600mm f/4 + 1.4x teleconverter II; 1/2000 second, f/5.6, ISO 320, tripod with gimbal head.



CANADIAN  ANGLES
BY MICHELLE VALBERG

Portraits on the Road

TIPS FOR TRAVEL
PORTRAIT
PHOTOGRAPHY



As part of our tour, we had an organized visit to a traditional family home in the Ngorongoro Karatu area of Northern Tanzania. The story teller shared his experiences and way of life alongside his family. I was taken by his youngest child and her beautiful eyes and expression. The room was dark and she was backlit. It wasn't until she looked out and into the light I had my shot. A split second is all I had.



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 Explorer's Club.

Visit michellevalberg.com or follow on Instagram - @michellevalbergphotography

Her eyes glared from the National Geographic cover. She looked terrified and ready to run, and yet, there was a winsome vulnerability about this Afghan girl that captured the collective imagination in a way that other war photos had not. This portrait, captured by renowned photographer Steve McCurry, became the most successful National Geographic cover in the magazine's history. More than that, the photograph of 12-year-old Sharbat Gula is still the single most referenced war portrait in modern memory.

A woman was in the field fiercely cutting wood with an ax on the outskirts of a small village called Usa. I immediately wanted to photograph her. Our guide asked her permission in Swahili and then told me she was over 80 years old. My goal was to capture her strength, wisdom and beauty. I had only seconds to do this portrait. I had to change my position to get the light right. Rather than changing your subjects position for the light, sometimes, it is best to change yours.

This beautiful woman from Usa, Tanzania was walking with lunch in a bucket perfectly balanced on her head. She was gracious and allowed me to photograph her. She wasn't smiling at first. I brought my camera down, look her in the eyes and smiled at her. Our language barrier was then broken and our connection allowed me to capture her engaging and beautiful expression.



This is the ultimate goal of portraiture. Not just to create a photograph to grace a magazine cover, although that is certainly gratifying, rather, it is a photographer's goal to capture the essence of the person and the soul within, with all its faults, horrors and joys, in a single frame. That is what I strive to do.

Sometimes, it is easier to create portraits with deep impact when you are out of your comfort zone. I find that when I am away from my Ottawa studio, whether travelling the world or just spending time walking along the downtown streets, I tend to observe the people I encounter as key participants in the local environment. I always carry a camera and I instinctively view the people in my surroundings from the perspective of a portrait photographer, framing each



scene as an "environmental portrait". When I find an interesting setting, I grab the photo opportunities as they present themselves. Portraits "on the road" create a glimpse into a person's life, their interaction with their environment and the situations unfolding in their world, and all that entails.



Recently, I was able to illustrate the human condition on a trip to Tanzania, when I was a leader/photographer for an Adventure Canada tour co-organized with Thomson Safaris. It had been 10 years since my first trip to Africa, and I was excited to return to photograph not only the wildlife, but the people. Although I haven't travelled widely in Africa, I have found that wherever I go, most people are incredibly resilient, beautiful and generous of spirit.

For 30 years I have been taking portraits in a studio setting, using a full range of equipment to produce ideal lighting, but I find that capturing people in their own environment, with only the ambient light at my disposal, reignites my creative energy. The idea of taking photographs of people in a remote community in the Arctic or a tiny village in Africa, and recording their lives and honouring their humanity in a way that speaks universally, is what I love most about portrait photography.

These images of people I encounter on my travels are revealing and tell a

In the eastern Serengeti, we had an arranged visit to a Maasai Boma. The children were interested in our group and very engaged. I wanted to capture their spirits through their eyes. I used the 24-70mm Nikkor lens with the Nikon D850.

This family opened up their home and showed us everyday life skills and chores. I used the 24-70mm lens and got low to the ground to give more emphasis on the movement and clouds in the sky.



story. They are compelling and interesting. When I travel, I do not take any lights, flashes or reflectors. I create all my portraits with natural light.

My favourite lenses for these portraits are the Nikon 24-70mm and 70-200mm. In an environmental scene, it is nice to have the flexibility and range of the focal length. My preference is to use an aperture anywhere from f/2.8 to f/5.6 to have my subject stand out from the background.

It is extremely important to ask permission and be respectful to other cultures. I try to connect with my subjects quickly, even if there is a language barrier. I make sure to have eye-to-eye contact. Aside from that, there are only a few guidelines for in-situ portraiture. Take your photos as quickly as you can—wait too long and you lose the chance to capture that moment and special glance. Pay attention to composition, background and lighting, and most important of all, connect with your subject, so they will connect with you.

I hope you enjoy these examples of "portraits on the road", and follow some of the tips and techniques described in the captions to create moving portraits for your own portfolio.

We visited a group of women who weave baskets in the Robanda Village in the Serengeti. With this environmental portrait, my goal was to give a glimpse into this woman's life and what she does.

Everything came together (and quickly) in this shot - the sky, the landscape and the people. I photographed this image out of the moving truck when I saw the Maasai walking in their traditional colourful robes. Acting quickly and taking chances can have great results.




PERSPECTIVES

BY KRISTIAN BOGNER

Immersive Storytelling



2018 marks the 75th Anniversary of Bogner Photography. For more photography tips and videos check out Kristian's photo blog at kristianbogner.com or sign up for one of his photography courses in the Rocky Mountains and throughout Canada. Coupon code for Photo News Subscribers is: **pnewsbogner75**



To capture this beautiful light on the model I mounted four Nikon SB-5000 flashes to a single mount inside a portable Octobox for some directional light on her face. I warmed up the light on the mountain and the subject by using a cloudy white balance setting on my camera. Using the Nikon WR-R10/WR-A10 radio trigger, I was able to shoot at a fast shutter speed and create a nice dark background, properly exposing for the alpenglow on the mountains, while keeping my ISO high enough to increase the relative power of my flashes. Nikon D850 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/4 at 1/320 second at ISO 500, four Nikon SB-5000 flashes with Octobox and light stand.

Photographers are, by nature, visual storytellers—but with a bit of ingenuity, and with easy access to the latest technology, we can dramatically enhance each story by making it more immersive for the viewer.

For example, in addition to capturing still images during a fashion shoot, we can set up another camera to shoot a video of the event—this not only gives the viewer the opportunity to see your still photographs but also provides a window into the entire experience. The viewer can see your camera and lighting setup, get a sense of the actual subject and environment that you were shooting in, along with other technical factors that went into the making of your photograph. This behind the scenes insight can immerse the viewer in a multimedia photographic adventure—the result can be a very effective way to share your creativity—almost as if the viewer was able to experience the event through your eyes.

The nice thing about the gear necessary to create an immersive experience is that it is usually relatively small and lightweight as well as waterproof or water-resistant and fairly robust. I often take my Nikon Keymission 360, Keymission 170 and a Nikon 1 with a wide lens on my photographic adventures. This addition to my usual kit takes up less room than one of my DSLR lenses. You can also use another DSLR, a drone, or even your smartphone as an extra camera to capture your assignment from a different angle.



Bike Jump

I used three Nikon SB-5000 flashes to freeze the action and give this mountain biker some directional lighting. The amazing thing about these flashes is that they allow me to sync at very high speeds, like 1/1000 second, which gives me a lot of control over the environment and subject.

Nikon D850 with AFS-Nikkor 14-24mm f/2.8G lens, f/8 at 1/1000 second at ISO1600, three Nikon SB-5000 flashes and light stand.

At first, I thought shooting immersive content would take me out of the moment and be a time-consuming distraction, but I have found that these cameras are so easy to set up and use that it has become a ton of fun to use them on photo shoots, or even to use them on their own. I have a variety of small stands, mounts, clamps, gimbals, poles and harnesses to attach the cameras to almost anything in the area, in order to capture unique and immersive camera angles. The top of a helmet or the end of a pole are simple but effective places to put your camera for quick and easy shots.

Along with a different perspective, these cameras offer many features like 4K video, slow motion video, stills, underwater capabilities, timelapse, superlapse and more. Try out some techniques like timelapse or slow motion video to really add some "WOW factor" to your story. These pocket-sized cameras are also amazing in difficult environments, like when it is pouring rain, when you are mountain biking and

you see a grizzly bear on the trail and just have a second to capture the photo – this happened to me, and I was really glad I took the time to slip the little camera into my pocket before I hit the trail!



Three Children in Rwanda

Even while carrying my entire video rig, I still had an additional D850 with a 70-200mm lens in a shoulder pack, which enabled me to stop, switch cameras, and get some shots with great emotions like this one.

Nikon D850 with AF-S NIKKOR 70-200mm f/2.8E FL ED VR, f/4 at 1/250 second at ISO 800.



Vermillion Lake

This image was captured on a gorgeous day. I used a tripod to ensure perfect composition, and used the virtual horizon in-camera as an aid. I also set up some additional cameras to capture behind-the-scenes footage and timelapses at this wonderful location.

Nikon D850 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/10 at 1/400 second at ISO 100.

360 Degree VR

One of the most amazing new tools for creating immersive video and still content are 360° VR cameras. I have used my Nikon Keymission 360 to create unique content over the past year, capturing my own ski, mountain bike and other adventures. The camera captures 4K video and automatically stitches the footage taken from both front and back lenses so you can view, post or share stills or VR video immediately.

I have experimented with my 360° VR footage by letting the viewer explore the 360° space to choose their viewing angle, and I have also edited my footage into a regular 16:9 video format, moving the angle around to direct the viewer to the part of the 360° moment that I want them to see. In the editing process, you can actually adjust the tilt, pan, and spherical effect to create some absolutely incredible content. You can view samples of both of these techniques on my website at the link below. You can also see some extreme sports videos on the website, to get an idea of how effectively 360 captures the sense of how steep a mountain experience can be—the video really immerses you into the danger of the moment.

There is a learning curve to master the technique of shooting in 360, and one of the biggest tips I can offer is that you try to position the most important or moving aspects of the footage in alignment to the front or back lens. If there is moving content at the side of the camera, try and ensure it is at least 2 metres back from the camera—this will significantly



Tiny Planet

Creating "tiny planet" videos and still images with Nikon's Keymission 360 is easy once you get a bit of practice. Just have a decent selfie-stick to get the camera far enough away from you, and ensure the front of the camera is pointing towards you. Then bring the image into Photoshop and use the distort -> polar coordinates filter to create the tiny planet. This works especially well when the sky is clear of distracting elements.

Nikon Keymission 360, f/2 at 1/4000 second, ISO 100.



Rwanda with Children

This is a behind-the-scenes look at my setup for shooting 4K video in Rwanda. I used a custom rig I built that attached to my pack to help with weight and dampen vibrations while moving. I shot the video on my Nikon D850 with 24mm f/1.4 lens, Atomos Ninja Inferno Recorder, and DJI Ronin-M gimbal and thumb controller. I just love this setup for capturing amazing smooth footage, even in remote locations.

Nikon D5 with AF-S Nikkor 24-70mm f/2.8E ED VR lens, f/8 at 1/400 second at ISO 3200.

help to ensure that nothing gets cut off or manipulated in the stitching process.

If you are trying to take 360° footage and create a tiny planet video or a still image, ensure that the front of the camera is pointing at the main subject when shooting, and you can simply use the polar coordinates filter in Photoshop or other editing software to create the tiny planet effect.

Stabilized Footage

Generally, immersive content is shot with a relatively wide angle lens like 170° or 360° and some cameras have electronic stabilization to reduce movement when the camera isn't on a stand. This works with minor movements, but I find if you are running, biking, skiing, or doing anything that has substantial vibration, it is best to turn electronic stabilization off and shoot at higher resolution so that you can stabilize the footage in video editing software later. This will crop in to your footage slightly to achieve a stable image, but it may be the best approach in these situations. An even better solution than relying on computer software stabilization is to use an electronic stabilized gimbal. I have a gimbal that works for my Nikon 1 and Keymission 170 as well as a separate gimbal for my Keymission 360, and an even larger one for my Nikon D850. Gimbals have electronic motors that stabilize the cameras and create effortlessly smooth videos, pans and effects. They can come with a high price tag, but they help you create a very professional video. I would recommend

doing some research before buying a gimbal to be sure that it can handle the weight and dimensions of your camera.

Shooting Tips

Most of the cameras that create immersive content are small and have small batteries, so I would encourage you to bring several extra batteries on any shoot. If it is really cold outside, keep your camera in your jacket until you are ready to shoot, then clip it to your helmet, ski pole, bike, etc., or try putting it in a neoprene sleeve or tuck it into a beer cozy with a hand warmer near the battery compartment. You can cut out a spot in the foam beer cozy for the lens opening, and you will be able to create some really "cool" footage.

Having an easy to use remote for your camera and some way to sync and control it from your phone is also a great tool, especially for remotely checking your composition and remote triggering. Once you have your settings locked in, I recommend switching the camera to "airplane mode" to cut communication to your phone until you need it again. This will significantly save the battery life of your camera and your phone.

If you are shooting 4K footage or high FPS (frames per second) video, make sure you buy a fast enough and large enough memory card. Remember that it is the *write speed* of the card that is the most important factor.

Having good audio can further immerse the viewer's senses, especially if your camera is positioned away from you. You might consider recording some audio with your phone or with a handheld recorder like the Zoom H1 that you can put in your pocket or clip to you in some way. You can synchronize the audio quite easily in video editing software later.

Immersive storytelling offers a new and exciting way to communicate your experience, and I encourage you to give it a try—when you see what others think of these new ways to share your moments I am sure you will find that the effort is most worthwhile.

To compliment this article I have put up a special web page sharing some immersive storytelling video clips and ideas of my own. Take a look and let me know what you think. Here is the link: kristianbogner.com/photonews

Immersive Kit

This image shows what I might take for a day shooting immersive content. Nikon D850 with 70-200mm, 24-70mm, 14-24mm, extra batteries, trigger, Nikon Keymission 360, Keymission 170 and Nikon 1 J5 on a Zhiyun Crane-M gimbal.

I photographed the kit with my Nikon D500 and AF-S Nikkor 24mm f/1.4G ED lens, f/14 at 1/160 second at ISO 100.



PHOTO TECHNOLOGY

BY STEVE MAKRIS

PIXEO

Canadian Made App Guides You to the Best Photo Locations

Say "cheese" to Pixeo, a Canadian made iPhone App that finds the best photo locations—anywhere, with just a few finger swipes.

Sound too good to be true? That's what I thought, but after spending a week with Pixeo I easily found places with impressive photogenic views in nearby and distant locations on my bucket list. It's a great starting point and time saver for photo enthusiasts.

The program, available in the App Store as Pixeo, is the creation of co-founders Shawn M. Kent and his wife Lisette. Shawn's daytime job as Public Affairs Branch Chief in the Canadian Armed Forces (CAF) has inspired him to develop his photographic skills and love of travel.

Pixeo runs with screen taps and swipes as you look for photo spots online. Start your home map button and tap the folders button to show suggested photo opportunities near your location, broken down into categories including architecture, bridges, churches, historic sites and more.

Clicking on one photo shows a range of information, with display options for plain terrain or satellite view. GPS is accurate to within a few metres, showing where the original photographer shot the photo.

The next step is to expand your search, onscreen. As you scroll by interesting sites, orange photo dots appear indicating the number of pictures to see in that area.

Tapping on these orange dots shows distinct photo locations.

Now comes the part that stirs co-founder Shawn's passion for photography. Without leaving your home, Pixeo lets you log the right locations for your previously taken photos, matching the online existing pictures. After you upload your photos with a brief note on location and description of the subject, your photos will appear in the gallery for that location—and the photo with the most "likes" earns "hero" status for the photographer. Shawn developed this dynamic process to inspire photographic creativity and a sense of community involvement and pride among Pixeo App enthusiasts. Hero status can quickly change hands for popular photo locations.

Pixeo also lets you take pictures in new locations and instantly post them to the app. Clicking the "+" button wherever you are on the screen map lets you immediately shoot a geotagged picture that you can upload to the Pixeo server. There is no image size restriction, but photos that appear onscreen are downsized for speed and copyright reasons. If your picture rocks, Pixeo users may converge at that location, uploading their own creative photos, and starting another Hero quest.

"You won't see pictures of people holding pets on our site", said Shawn, alluding to online sites whose maps are filled with thousands of personal photos. The Pixeo gallery launched with more than 10,600 inspiring pictures, and photo location images will grow as users upload images from their travel adventures.

Pixeo subscriptions cost just \$2.99 per month, or \$24.99 annually, with no commitment for 30 days... and no advertising!

Shawn, who has big plans in mind for Pixeo, including location Golden Hour/Blue Hour times, sunset/sunrise direction finding, a desktop version with better quality DNG support, an Android version, social network integration and more.

To discover new photo opportunities in your area, and around the world, check out Pixeo at the app store or visit www.pixeoapp.com



CANADIAN DESTINATIONS FOR...

BY TONY BECK

Wildlife Photography!

The elegant **Northern Gannet** breeds on the cliffs of a few select islands off the coast of Newfoundland and Quebec.

Nikon D7200, AF-P Nikkor 300mm F4 PF VR, 1/1600 second, f/7.1, ISO 200.

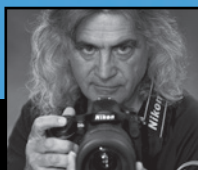


Photo by
Nina Stavlund

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/

With a wilderness covering nearly 10 million square kilometres, bordering three oceans, and sheltering a small population of only 36 million humans, Canada boasts some of the greatest nature and wildlife viewing anywhere. Unfortunately, most of our country is remote with limited access, but thankfully, there are plenty of parks and accessible environments that are ideal for avid wildlife photographers.

The rare North Atlantic **Right Whale** spends the summer far off shore in the Bay of Fundy. You'll need to embark on whale watching trips to photograph them.

Nikon D300, AF-S Nikkor 300mm with TC14E Teleconverter, 1/1250 second, f/8, ISO 200.



Embarking on a photography adventure requires some research. Plan your route and learn about the wildlife that you may encounter at your destination and along the route. One option that you might consider is to join a photography tour organized by a reputable eco-tour operator. Although you will have fewer distractions when travelling alone, you will always find more wildlife with the help of a knowledgeable guide.

Put yourself close to the action. If possible, select accommodations that provide convenient access to natural areas. Keep in mind that wildlife activity changes with each season. Most species will be seen only when conditions are favourable. Make sure the timing of your visit coincides with good photographic opportunities.

Canada's vast wilderness comes in many flavours. This article divides our country into six general regions. Since there are too many outstanding locations to mention in this short article, I will narrow the selection down to a few of my favourite spots within each region.

Atlantic Canada

The Atlantic Provinces and Coastal Quebec are blessed with extensive forests, rugged coastline, rustic maritime scenery and access to vast open seas. In summer, seabirds like Atlantic Puffin and Northern Gannet thrive around some of the coastal islands. The best place for capturing photos of gannets is Bonaventure Island on the Gaspé Peninsula. Although reaching most gannet colonies will require a boat, some of the sites, like Elliston Point and Cape St. Mary's in Newfoundland have road access.

If you want to marvel at wonders rarely observed from land, you will have to include a whale watching excursion in your journey. My favourite whale watching cruises sail out of Grand Manan Island in New Brunswick and Bay Bulls in Newfoundland.

Coastal wetlands and parks are a wildlife photography paradise for many species including various waterfowl and land mammals. The best parks in New Brunswick include Fundy Park, Sackville Waterfowl Park, Kouchibouguac Park and Mary's Point. Coastal PEI and Nova Scotia provide refuge for rare shorebirds like Piping Plover. Cape Breton and Newfoundland remain fairly undisturbed—good conditions for Bald Eagle and Moose.

Eastern Canada

Ontario and Quebec offer easy access to the Canadian Shield and St. Lawrence Lowlands. Moose, Black Bear, small mammals and various bird species frequent parks like Algonquin and Killarney in Ontario. In Quebec, the most productive parks for wildlife photography include Saguenay's Fjord and Mont-Tremblant.

Look for excellent examples of Carolinian forest in Southern Ontario, especially around the lower Great Lakes. The most popular parks include Point Pelee, Rondeau, Long Point and Presqu'île. The St. Lawrence River also offers good wildlife viewing with whale watching in the waters off Tadoussac, and spectacular waterfowl migration in Cap Tourmente, both in Quebec.

The Prairies

The southern parts of Manitoba, Saskatchewan and Alberta reveal vast open prairies and gently rolling hills. Punctuated amongst the endless farm fields and ranches are forested parklands, natural grasslands, sloughs and wetlands. During the summer, these areas thrive with countless breeding birds and mammals. During migration, bird numbers will stagger the imagination. My preference is to simply drive along the back roads searching for animals like Pronghorn, hawks, Sandhill Cranes and huge flocks of migratory waterfowl. Small roadside pools and wetlands frequently attract ducks, coots, grebes and blackbirds. In Manitoba, you will want to visit Oak Hammock Marsh and Riding Mountain Park. In Saskatchewan, you will enjoy photo adventures at Last Mountain Lake, Grasslands Park, Danielson Park and Douglas Park.

The Rockies

Scenery and wildlife in the high elevations of BC and Alberta are among the most spectacular anywhere on our planet. The rich diversity of wildlife in this region competes with its stunning beauty. Even the foothills are vibrant and colourful. All parks and wilderness areas have photo opportunities, including Banff, Jasper, Yoho and Waterton Lakes. Besides small mammals and birds, these parks have an abundance of larger animals like Elk, Bighorn Sheep, Mule Deer and Black Bear. With luck, you might see Grizzly Bear, Gray Wolf or Cougar.

Although in decline, **Polar Bears** are still regularly seen in icy regions of the great Canadian North. *Nikon D500, AF-S Nikkor 200-500 f5.6 VR zoom, 1/1250, f/9, ISO 200.*



Pacific Coast

Western BC, including Queen Charlotte and Vancouver Islands, provides excellent whale watching, extraordinary bird life, and regular sightings of large predators like Grizzly Bear and Bald Eagle. The wildlife-rich rainforest is lush with tall coniferous trees. On the water, you might find Gray Whales, Orca, fur seals and sea lions. Great locations for photography include Fish Creek, Great Bear Rainforest, George C. Reifel Sanctuary and all of Vancouver Island.

Canadian Arctic

Exploring the Territories, Hudson's Bay, and Northern Labrador requires a lot of expense and effort. Recently, the Arctic has opened up to expedition cruising, but ships only visit in late summer when routes become free of ice. Aircraft provide the only way to access most communities. Accommodations and restaurants are typically basic. Regardless of these logistical challenges, the experience of photographing wildlife in the Canadian Arctic is profoundly rewarding, often accompanied by close encounters with rarely-seen animals like Muskox, Caribou, Arctic Fox and Polar Bear. For peak wildflower and breeding birds visit in late spring or early summer. Some of the best locations in the Territories include Cambridge Bay, Pond Inlet, Nauyasat, Bathurst Inlet and the Dempster Highway. Churchill, in northern Manitoba, is considered the Polar Bear Capital of the World; numbers peak in late fall, however this is a highly productive area for birds and flowers during the summer.

The world is a big place, full of thrilling adventures, and Canada ranks among the best destinations for wildlife and nature photography—so grab your camera and make the summer of 2018 your time to discover the wonders of our magnificent Canadian wilderness!

The vast open Canadian Prairies offer refuge to an abundance of life like this colourful **American Avocet**.

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

Unique small mammals like this American **Pika** frequent the scenic slopes of the Canadian Rockies.

Nikon D700, AF-S Nikkor 300mm with TC14E Teleconverter, 1/1250 second, f/8, ISO 200.





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FLASH 101

BY WILL PRENTICE

THE FLASH QUESTION:

Manual
or TTL?

For High key portraits, I always use manual power settings on my speedlights and strobes. This ensures the background is a nice, clean white and it doesn't "glow". My subjects are perfectly exposed shot to shot, so the entire session is cohesive.



One of the common terms that photographers use to describe themselves is "Natural Light Photographer". Some wear it like a badge of honour! "Hi, I'm Bob and I'm a Natural Light Photographer". "Welcome, Bob, I'm Jane and I'm also a Natural Light Photographer". That must be some club!



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 PHOTONewsTV on YouTube. For more of his work and bio, check out www.capturaphoto.ca

When I ask these Natural Light Photographers why they don't use artificial light, whether speedlight or strobe, they often tell me that "fear of flash" is their primary reason. In some cases, they tell me that they actually hate using flash! Some of their comments include: "My flash has so many functions; I don't know where to start!" "I can't stand the look of my images when I use my flash! Too bright! Shadows are too dark!"

If you have been following the Flash 101 columns that have appeared in the past few issues, I have been trying to take the fear and loathing out of the speedlight equation. When it is time to create an interesting image, I would like you to feel that flash is your friend!

To keep things simple, there are two ways for your speedlight to emit light – in full manual mode, where you, the photographer, decide how much light the flash contributes to the scene, or in TTL (Through The Lens) mode – a fancy term for shooting with fully automatic flash.

Why would you choose one mode over the other?

TTL mode, and especially the newer automatic TTL modes that have been integrated into modern cameras and flash units, works with your camera to get the best possible exposure in a wide variety of situations. Manual flash mode is your best friend in two types of photography – when you

need fine control of your light and when you need repeatability.

Don't be intimidated by flash photography. If you start your journey to becoming more comfortable with artificial light sources, set the camera and flash to TTL mode and let modern technology do all the calculations for you. The micro computers in your camera talk to the computer chips in your speedlight and they figure out how much light the flash has to emit to get a great exposure. The photographer composes the image and lets the camera and speedlight figure out the rest. TTL works in any camera mode, it's like magic! For tips on how to get the best TTL exposures, read the sidebar at the end of this article.

One of the problems with TTL is that it adapts to every change in your scene to produce the ideal lighting for that specific composition. When you move your camera slightly or change

the position of your subject or tweak a setting, TTL flash output will change. Even with the same subject and settings, TTL can give you different exposures every time. Sometimes, this is the fault of an inexpensive speedlight – sometimes, the components are not capable of consistent exposures. But the bigger culprits are the little computers changing their minds every time you press the shutter release.

Manual control of your speedlight means that every time your speedlight flashes, the power remains the same. If you are taking portraits of your children, and you have selected manual flash mode, each image will be consistently lit and when you review the photos on your computer screen the exposure in each one will look like the one beside it.

Another advantage of using manual flash mode is that the duration of the flash output will be consistent. Flash units adjust the amount of light output by squelching the burst of light according to the settings—the flash duration can be as long as 1/100 second, or as fast as 1/20,000 second (depending on the power of the flash). If you are taking pictures of water drops or hummingbirds, you can set your speedlights to the lowest possible power for the fastest flash duration, to freeze that movement.

I mount my speedlight in the modifier and then hold my light meter at an arms length away, about 5 feet. I then meter my flash at full power, half power and quarter power. I then know, as long as my light is 5 feet away, how much light I will get. With my Cactus V6II and RF60X, I can easily adjust the speedlight power from my camera.



The new X-TTL firmware for Cactus V6II also allows me to use TTL or Manual flash exposure at the press of a button, or mix and match TTL and Manual flashes.



TTL cannot determine if you are using a softbox or other flash modifier, it can only adjust for the bounce card and diffuser dome features that are supplied with your speedlight. Almost every modifier you use will decrease the amount of light available from your speedlight. TTL doesn't know exactly how much light is being blocked, although it will guess.

In manual flash mode, your light output will be consistent when you shoot through your softbox. I find it handy to have a light meter when I use flash modifiers, so I never guess what the change in the light output might be. If I don't want my speedlight guessing at exposure, why would I guess? See the side image for one of my tips on metering light when shooting with a softbox.

When would you use TTL flash mode? TTL can be your best friend when you are learning the techniques of using speedlights. As long as you don't forget your flash exposure compensation (FEC) adjustments, you can spend more of your energy on composition to get the image you want. Unfortunately, when you use TTL flash mode you are not able to see what power level your speedlight and camera selected, but at least you have the image.

Another situation where I rely on TTL flash mode is for "run and gun" shooting – things like parties and receptions. When it is your responsibility to get images that capture special moments and feelings, it is challenging to concentrate on all of your camera settings PLUS the flash settings. You rarely have time to meter in these situations, so why bother? Leave your speedlight in TTL mode and focus on getting the images you need. You can never re-do a "first kiss", "first dance", or "first smile" photo opportunity.

The decision to use TTL or Manual mode is up to you. Do you need full control over your light sources? Are you trying to make a set of images look cohesive? Choose manual flash mode. No time to think about your light? Is it more important to capture the moment? Choose TTL flash mode.



Your camera has a difficult time TTL metering for high key images. If you're set to Matrix metering on camera, or using automatic settings, your camera looks for 18% grey and aims for that. Your histogram may look nice, but your image won't.



A quick "cheat" is to set your camera to Centre-Weighted Spot meter on your subject. I left my main light in TTL and set my two Cactus RF60X back lights to 1/32 power. The duck is exposed better. However, if I meter a different part of the duck, I'll wind up with a different exposure.



I switched my Cactus RF60X speedlights to full manual. The duck is exposed for f/4 through a Cactus CB-60 softbox. I then metered my back lights at f/6.3 for a nice clean white. Too much light on the background would cause a "glow" which isn't flattering.

TTL TIPS!

One of the big complaints I hear about TTL flash mode is that images look overexposed or the lighting is not balanced. Your camera's computer is only as smart as its programming. This is one aspect that camera manufacturers cover reasonably well, but if you add a bit of lighting creativity your results can be great.

All is not lost! You can keep your automatic TTL and take a bit of control back.

I hate to say it, but to get the best results with flash photography you are going to have to Read The Manual (RTM) for your camera and flash. You should look for a section covering "Flash Exposure Compensation (FEC)".

I always have my FEC set to at least "-0.7" and sometimes as low as "-2.0". This means that whatever the

computers in the camera and flash think is the right amount of light from my speedlight, I am telling the speedlight to emit less light from the flash and rely more on the ambient light in the scene—this creates a more natural lighting effect.

If we compare these three images, the difference between taking a bit of control and letting the camera control exposure results in more balanced images as we decrease flash exposure.

Please note that as you decrease the Flash Exposure Compensation, your camera will adjust other settings to compensate, including ISO, Aperture and Shutter Speed, depending on the mode you are using. Try out the different modes to see what settings work best for your needs!

USE MANUAL FLASH MODE FOR REPEATABILITY

There is another situation where your speedlight will need help – photographing products on a white background. TTL flash mode will expose for an even grey based on the point where you are metering.

If you are photographing products on a white background for a catalogue or website, you will need to use Manual flash mode to control the power of your speedlights.

Here is an image of a wooden duck, photographed with a speedlight in a softbox to the left side of the camera, with two speedlights pointed at the white background. With the flash units in TTL mode and my camera set to Program, everything in the scene is grey and flat. It's not a very attractive image of my duck!

How about correcting the problem by dialling-in some FEC? I bumped FEC to +2 (Cactus V6II allows a wider

range of FEC adjustments than your camera) and the resulting image is brighter, but the light still isn't right.

I switched the camera and flashes over to Manual power with a couple of button presses on my V6II and then I metered the output. My main light was metered for 1/60 second at f/3.2 – the same camera settings as the TTL images. The background flashes were metered for 1.5 f/stops more light than the main light – in this case, f/5.

The difference is phenomenal. The duck is perfectly lit and the background is a nice crisp white. Not only had I fixed the lighting enigma by shooting in Manual flash mode, I could shoot a series of different colour ducks and all of the shots were perfectly exposed, and they looked like a matched set of images straight out of the camera – no need to spend hours post-processing each shot to create the matched set of images.

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BEHIND THE SCENE

BY MATHIEU DUPUIS

A Country Forged For Giants



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. Mathieu is an ambassador for Gosselin Photo, Canon Canada, DJI Dronexpert, Nanuk Case and GMC trucks, and he has developed a solid network of international clients including Tourisme Québec, Geo, AAA, Wanderlust UK, Terre Sauvage and Tourism Canada. In 2017, he became the first Quebecer to sign a photographer and author contract with National Geographic in Washington D.C.

My first trip to Nunavik was a real revelation. I had connected so strongly with this territory that even after my return, part of me had stayed there. My thoughts wandered through the colourful tundra, and in my mind, I dwelled under the dazzling display of the northern lights! Years later, I returned with the assignment to photograph this territory to produce the images for a book on Quebec, published by National Geographic Books.

Inukshuk and aurora borealis, what a fascinating amalgam! The celestial vault with dancing lights magnifies this monument of stones, symbol of the human soul and a multifunctional landmark for Inuit and travelers.



I flew to this distant land, aboard a Boeing 737 that proudly displayed an Inukshuk. The several hours in the air gave me an opportunity to review my logistics and dive into the atmosphere of Arctic Quebec. Arriving in Kuujuaq, this stopover offered a rich cultural experience. On the tarmac, many bush planes, such as the de Havilland Twin Otters, are loaded with hunting equipment, supplies, and cargo. The fleet of small aircraft forms an eclectic and surprising mosaic. Passengers, mainly Inuit, smile and joke continually. From Kuujuaq to Salluit, the plane hops from one landing strip to another, and the flight path of 605 km as the crow flies follows a route from one village to another, all with rather exotic names.

Nunavik covers an area of 507,000 km² and is one of the most exceptional lands of adventure in the province of Quebec. The definition "the law of nature" takes on its full meaning in this rugged territory. From one season to another, Mother Nature imposes her rhythm with an iron fist. All forms of life are put to the test. Those who dare to survive in this unique land experience a journey into a world of discovery and splendour.

Not far from Deception Bay, near Salluit, a landscape catches my eye. For a moment, I picture myself in the Highlands of Scotland. At Duquet Lake, a few cabins make up a small Inuit fishing camp. Hiking in the area, I experience the pleasure of walking in the Arctic tundra. Looking across the infinite landscape, we see our distant destination and we move quickly. The absence of trees transforms this excursion into a trail for giants. I admire the flora that clings firmly to the cold, hard ground. Berries, moss and short grass survive the force of the winds. Suddenly, I hear a crack. A plume of frozen breath, then two black eyes emerge from nowhere! Suddenly, I find myself face to face with the king of great migrations, the caribou. In the instant that it takes to raise my camera with 400mm lens to my eye, I sense that the beast is about to run. I barely have time to photograph him as he continues his thousand kilometre journey.

After this rush of adrenaline, I walk towards an inukshuk I spotted on the horizon. The sun defies the clouds and the rays of light pierce the fog. If luck is with me, I will be able to observe the aurora borealis under a clear sky. The wait is long, but as soon as the first stars appear, the sky lights up. A weak green band darts from one horizon to another and then, to my great delight, the full array of Northern Lights dance across the sky.

At the height of the display, I hardly stand still, animated by this indescribable energy. I quickly turn on my headlamp to search for my 16-35mm lens, and then turn it off to return to darkness. I start my long exposure, laughing loudly and jumping for joy, when suddenly, I take a step back and fall between two rocks. Life has thrown me a sudden reminder that in the middle of the tundra there is no room for missteps. This trip through the land of giants will be an everlasting memory!



The tundra has a variety of perennials well adapted to a rigorous ecosystem. This carpet of frost covers a mosaic of colour as far as the eye can see—it is a landscape of astonishing beauty.

This arctic fox blends harmoniously into the autumn landscape. It's not just the tundra that changes colour!

10 KEY EVENTS

IN MATHIEU'S PHOTOGRAPHIC CAREER

- 2017** First Quebecer to join the ranks of the National Geographic Team
- 2016** Named GMC Sierra HD Truck Ambassador for General Motors
- 2016** Ambassador of the Canon brand
- 2015** Ambassador for the Mercedes-Benz brand (Germany)
- 2014** National Geographic Top 20 Photos in the World—"Paris at the Golden Hour"
- 2014** Character in the famous broadcast "Thalassa" on France 3
- 2013** Honorable Mention in the Canadian House of Commons
- 2012** Nikon International "Emerging Talent in the World"
- 2010** National Geographic—Picture of the Day Around the World—"Lion Gate, Vancouver"
- 2009** Ambassador Award—Grand Prix du Tourisme Québécois





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What a Wonderful World!

Dez Klinger of Guelph, Ontario, captured this wonderful image of two joggers enjoying an early morning run through Royal City Park, using a Nikon D610 and 14mm lens, at 1/400 second, f/6.3, ISO 200. "I composed the shot to show the early morning light, and tripped the shutter as the joggers ran by."



The PHOTONews Canada Summer 2018 Challenge theme is "What a Wonderful World"—inspired by the 50th anniversary of the 1968 Louis Armstrong album that introduced this popular ballad.

Your assignment: to photograph a scene that brings to mind some of the images in the song lyrics by Bob Thiele and George David Weiss:

*I see trees of green, red roses, too
I see them bloom for me and you
And I think to myself
What a wonderful world*

*I see skies of blue and clouds of white
The bright blessed day, the dark sacred night...*

*The colors of the rainbow so pretty in the sky
Are also on the faces of people going by
I see friends shaking hands
Saying, "How do you do?"
They're really saying, "I love you"*

*I hear babies cry, I watch them grow
They'll learn much more than I'll ever know...*

You may submit images photographed prior to the Summer of 2018.

The contest is open to all Canadian photographers. Please enter by joining our flickr® group www.flickr.com/groups/photoneWSgallery/ and post your entries in the

PHOTONews Summer 2018 "What a Wonderful World" Challenge 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.

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/7215766470...

The contest deadline for entries for the "What a Wonderful World" Challenge is July 15, 2018.

You may post up to 5 images per week in the Challenge thread.

The PHOTONews Canada 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 Canada 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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