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PHOTO

30
YEAR ANNIVERSARY

NEWS

VOLUME 30, NO.2 / SUMMER 2021 / \$6.98

PORTFOLIO • MICHÈLE GRENIER

Sports Portraits

VIKTORIA HAACK
Battling Creative Burnout

MATHIEU DUPUIS
Magdalen Archipelago—"The Islands"

DR. WAYNE LYNCH
Posing Tips for Family Photos

CHRISTIAN AUTOTTE
Focus Stacking - Step by Step

PLUS:

TONY BECK
The Sunny 16 Rule

FIELD TEST
Tamron 150-600mm Tele Zoom

and more!



World's first* 11-20mm F2.8

Light and compact – versatile lens to capture the breadth of your vision.
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NEW

**Nothing escapes this high-performance
ultra wide-angle zoom**

11-20mm F/2.8 Di III-A RXD

for Sony APS-C mirrorless (Model B060)

For Sony E-mount Di III-A: For APS-C format mirrorless interchangeable-lens cameras

*Among interchangeable F2.8 ultra wide-angle zoom lenses for Sony E-mount APS-C mirrorless cameras (As of March, 2021: TAMRON)



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Free Again!

After so many months of lockdowns, face masks, social distancing, and fear of contracting the virus, we can see the light at the end of the tunnel, and the promise of freedom to roam the world with camera in hand sounds so good!

For this issue of PHOTONews, we asked our creative team to start preparing readers to break free from the mindset of the pandemic. With the hope that the Summer Olympics will, indeed, take place in August, we asked Michele Grenier to share her portfolio of portraits of sports behind the scenes – these unique images portray the energy, exertion, and exhilaration that make sports photography a lifestyle, more than just a competition.

We sent some of our team into the field to create special features to help you discover the subtle nuances of subjects and light. Christian Autotte, one of Canada's most accomplished macro

photographers, reveals the technique of focus stacking and the lenses that bring this fascinating genre to your fingertips. Bernard Dery put his knowledge of the physics of light to use for a special report on the new Kenko Black Mist filter, and Pascal Ratthé explored the world through the perspective of his 150-600mm zoom. Dr. Wayne Lynch added a fresh perspective to his destinations column with a tutorial on posing subjects in travel settings, and Tony Beck went back to basics with a reflection on the importance of the "Sunny 16" rule for wildlife photography. All this, and more, makes this issue a catalyst for creativity as the Covid lockdowns lift across the continent.

If this is your first encounter with PHOTONews, please take a few minutes to visit the www.photonews.ca website, where you will find a wealth of photographic information to complement the

magazine content, as well as a library of archived issues, available in both French and English editions. On the website, you will be able to sign up for our FREE PHOTONews FLASH newsletter – now produced monthly to provide readers with entertaining, informative, and inspirational content. To experience the multi-media aspects of photography, we have added new content to our YouTube channel www.youtube.com/photonews.canadatv and there has been a flurry of activity at our interactive flickr® group at www.flickr.com/groups/photonews/gallery/.

As we emerge from the challenges of the recent months, it is time to record the sights and scenes that will form memories for years to come... it is going to be a summer of photo opportunities – are you ready to reclaim your creative freedom?

Join the conversation!



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

PHOTONews Volume 30, Number 2 / SUMMER 2021

ON THE COVER: Michèle Grenier captured K4 Team Canada's Tokyo Olympic athlete Pierre-Luc Poulin training at Lac Beauport, Quebec, with a Sony a9 and 100-400mm f/4.5-5.6 GM OSS, at 400mm, f/5.6, 1/1000 second, ISO 640.

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

MICHÈLE GRENIER is a full-time sports photographer based in Quebec City who specializes in BADASS action portraiture. She is also a writer, a Photofocus author, a Skylum Software ambassador, and a photography coach. Find Michèle's portfolio, info and blog on her website: www.michelegrenierphoto.com.

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MATHIEU DUPLUIS is the author of 10 best-selling books and collaborator on 20 publications. In 2017, he became the first Quebecer to sign a photographer and author contract with National Geographic.

VIKTORIA HAACK is heavily influenced by the beautiful environment that surrounds her. She brings a unique perspective to her photography.

WAYNE LYNCH has more than 60 books to his credit, and tens of thousands of his images have been published worldwide. He has been honoured as a fellow of the Explorers Club and the Arctic Institute of North America, and he is in the Canadian Who's Who.

thinkTANK®

**BACKSTORY
SERIES**

The Think Tank BackStory rear-panel opening offers complete access to your gear while a top panel provides quick access to your camera and speeds your workflow

NEW

Available in two sizes, the BackStory features a deep front compartment with zippered mesh pockets with ample room for personal gear, including a 10" tablet and 16" laptop (BackStory 15). And with its plush shoulder harness and removable waist belt, the BackStory is comfortable enough to wear all day.

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

Backstory 15

www.thinktankphoto.ca

Kenko Products

Kenko PRO ND100000

Don't view the Eclipse Without This! The Kenko PRO ND100000 filter has been specially developed for use in solar photography – it reduces light intensity by a factor of 100,000, while transmitting extremely high neutrality and excellent colour reproduction, thanks to the high-precision evaporation process used during production. The filter is available in 52mm, 58mm, 77mm and 82mm sizes, as well as new models for the popular 67mm and 95mm sized telephoto lenses. Other lens sizes can be adapted using an optional step-up ring.

Astro photographers have found this to be the best filter for eclipse photography – it is very important to note that the filter should only be used for photography and NOT for observing solar eclipses with the naked eye!

After the eclipse, this filter allows you to take extra long exposures in landscape photography. Cars and people magically disappear!

Made in Japan, the filter is part of the extensive line of Kenko photographic products.



Kenko MC Protector Professional NEO

This new filter from Kenko features high transmittance, double-sided, multi-coated protection design. The filter frame has a 112mm diameter design with a thin frame so that it can be attached to wide angle lenses with a fast aperture, such as the Nikon Z 14-24mm F2.8, without worrying about vignetting.

The filter is clear and does not affect the image, but it protects the valuable lens from dust, dirt, and scratches. Ideal for use with fast aperture lenses, the filter's low-profile frame lets you attach a standard lens cap. Made in Japan, the filter comes with a soft filter case.



Kenko PRO1D+ Instant Action Close-Up Lens

New to the Instant Action collection is the PRO1D+ Close-Up lens set. The PRO1D+ INSTANT ACTION system uses Kenko's innovative magnetic design to let you easily attach, detach, and change the filter.

Kenko is the first filter manufacturer to use magnetic Close-Up lenses. This provides an extremely convenient way to adapt your lens for photographing small objects, flowers, and insects, and in some cases, the close-up filters can produce similar results as an expensive macro lens.



For more information, please visit www.kenko-global.ca

Hähnel Batteries for Canon EOS R, Nikon Z, Sony L-mount

Hähnel has expanded their range of camera batteries, updated two of the most popular Extreme Batteries to meet the needs of mirrorless camera users, and released new Sony L Mount video batteries (and Trio charger) as well as completely revamping their environmentally friendly packaging.

New HLX-E6NH and HLX-EL15HP Batteries

The latest Canon EOS R and Nikon Z cameras feature in-camera battery charging and advanced power saving features, offering the convenience of charging via USB power source direct to camera. Hähnel Extreme batteries will now charge in-camera, too.

Hähnel Extreme HLX batteries offer better performance than OEM batteries at a fraction of the cost, along with being extremely durable thanks to a special construction technique that makes them drop resistant up to 3m, as well as cold and heat resistant.

Sony L-Mount Batteries

Hähnel HL-U35 and HL-U70 L-mount batteries are fully compatible with any cameras, LED lights and video monitors that use L-mount batteries. Videographers understand the demands of batteries for their location work and Hähnel delivers with two new batteries that are higher capacity than the Sony originals. Both batteries feature LED charge indicators on the outside.



Trio Charger for L Mount Batteries

The new Trio Charger will charge up to three L-Mount batteries simultaneously. HL-XL581 batteries will charge in 2 hours while HL-XL982 Pro batteries will charge in less than 5 hours. This is ideal for videographers who have a collection of L Mount batteries and chargers – you can now simplify your kit with one charger that will do the work of three!

Environmental Packaging

Hähnel has eliminated difficult-to-recycle plastic from all their packaging. The new packaging is made from 100% recyclable reclaimed cardboard. The packaging is 100% compostable thanks to environmentally friendly soy-based inks and clear water-soluble varnish. The new packaging is smaller and lighter, so transportation costs are reduced for shipping the same amount of product. Less fossil fuels are burned shipping these batteries!

Hähnel has also colour-coded all their packaging to help photographers find their next camera battery or accessory easier.



For more information, please visit www.Hähnel.ca

Two Exciting New Lenses for Sony E Mount

Tamron 150-500mm F/5-6.7 Di III VC VXD (Model A057)

The new 150-500mm F5-6.7 is Tamron's first ultra-telephoto zoom lens for Sony E-mount full-frame mirrorless cameras, offering excellent performance while remaining compact enough for hand-held photography, even at the full 500mm zoom setting.



The 150-500mm zoom features Tamron's VXD (Voice-coil eXtreme-torque Drive), a linear motor focus mechanism that delivers excellent quietness and performance, and Tamron's proprietary VC (Vibration Compensation) mechanism for high-level image stabilization. At the 150mm end, the lens offers an MOD (Minimum Object Distance) of 0.6m (23.6 in) for powerful and dramatic close-ups.

The 150-500mm F5-6.7 measures just 209.6mm (8.3 in) long with a maximum diameter of 93mm, an astoundingly compact size for a 500mm-class ultra-telephoto zoom for full-frame mirrorless cameras.

Tamron 11-20mm F/2.8 Di III-A RXD (Model B060)

The new Tamron 11-20mm F2.8 zoom is the world's first ultra wide-angle zoom lens for Sony E-mount APS-C mirrorless cameras to feature an aperture of F2.8.

While most fast lenses are bulky, this lens is very small (86.2mm / 3.4 in) and is perfectly balanced when mounted to a compact APS-C mirrorless camera body. Ideal for a wide range of photographic subjects, the lens is a versatile companion—at the 11mm ultra wide-angle end, the lens delivers stunning close-range shooting performance, with an MOD (Minimum Object Distance) of 0.15m (5.9 in) and a maximum magnification ratio of 1:4. This feature enables wide-angle macro shooting that delivers the creative effects of naturally occurring distortion that only ultra wide-angle lenses can provide.



For more information, please visit www.tamron.ca

ROTATION180° PROFESSIONAL 38L DELUXE EDITION

The ultimate photo trekking backpack...

ThinkTank has launched a new series of trekking backpacks designed to bring comfort and convenience to the trail. The Rotation Backpack series is part of the MindShift Gear line, a division of ThinkTank that is dedicated to the needs of the hiking photographer, with lots of space for your clothing and supplies, and a unique camera bag component that swings around for easy access.

The rotation180° backpack, shown here, has a rotating belt pack that gives you instant access to your primary photo gear.

The pack also provides ample room for clothing, with a 200cc

compartment, and a hydration reservoir. Attachment straps expand capacity by letting you attach items to the outside of the pack, and a padded photo insert more than doubles camera gear carrying capacity. The pack features a Tripod Suspension Kit for instant accessibility to your tripod.

Key features include:

- Removable sling for easy tripod attachment
- Hydration reservoir pocket (bladder not included)
- Fully adjustable shoulder straps
- Front pleated stash pocket
- Mesh side pocket
- Rail on waist belt for attaching modular components
- Back panel allows convenient access to upper compartment
- Fully adjustable shoulder straps
- Memory Foam back panel with air mesh channel
- Side compression
- Internal aluminum frame

- Selection of additional accessories to expand capacity and functionality
- Adjustable ice axe/ski carry loops

Available in a range of sizes to accommodate your trekking gear.

For more information, please visit www.thinktankphoto.ca



Vanguard VEO 3T+

Tripod Technology has taken a giant leap forward with the introduction of the new Vanguard VEO 3T+, a full-featured tripod that is sturdy and stylish, with outstandingly versatile performance.



To deliver the maximum stability and a quality that is second to none, Vanguard uses Advanced Computer Numerical Control (CNC) Engineering Technology, backed up by high quality materials. The precise engineering available through CNC enables Vanguard to source specialist quality materials, such as solid blocks of aircraft grade aluminum, which are then machined into key load bearing components using techniques such as diamond cutting, with a degree of precision that cannot be matched with traditional die casting techniques. These parts then receive leading edge treatments, such as Vanguard's Advanced Anodizing process, which offer the maximum protection available and extend the life of the product.

The VEO 3T+ All-In-One tripod series is the culmination of 30 years of in-house design experience – this new model



features an easy to operate Multi Angle Centre Column that can be rotated 360° with a 3/8-inch thread for additional accessories and an MA-1 adaptor (included in the kit) that lets you attach additional equipment to the crossbar. You can detach one leg and connect it to the centre post and ball head to create a full-height 1.56m/61inch monopod.

The tripod comes with an Arca compatible ball head, a choice of aluminium or carbon fibre legs, removable spiked feet, and a premium tripod bag.

Vanguard has created two innovative Arca compatible ball heads for the new tripod models – VEOBH-110S and VEOBH-160S. These feature a new Dual Axis Design which includes a second panoramic axis on the top plate for maximum control and precision. With maximum load capacity of up to 15kg/33lbs on a lightweight body, easy grip locking knobs and a new adjustable knob mechanism, these heads deliver strong, smooth, and precise movements.

This new tripod is the most versatile design in its class – see the full set of features at www.vanguardphoto.ca

The Laowa 15mm f/4.5 Zero-D Shift

The Laowa 15mm f/4.5 Zero-D Shift has received the 2021 TIPA WORLD AWARD as the "Best Prime Wide Angle Lens."



Laowa Argus 33mm f/0.95 CF APO

Laowa has created a new standard lens for APS-C cameras – the Argus 33mm f/0.95 CF APO – a magnificent f/0.95 Standard lens that delivers crystal clear images with well controlled chromatic aberration. The ultra-fast aperture lens with APO is ideal for low light photography, shallow depth of field portraits and creative videography. The f/0.95 lens aperture creates exquisite bokeh, unmatched in the sector.

Available now for the Fuji X and Sony E mount, with Nikon Z and Canon RF mount models coming soon.

For more information, please visit www.laowalenses.ca/





ONE CHARGER IS ALL YOU NEED!

Hähnel ProCube2 charges most popular camera batteries and AA batteries.

Intelligent IC charging of one or two camera batteries or 4 AA batteries. Easy-to-read LCD displays tells you how much charge is in your battery.

Optional camera plates available: one ProCube2 will charge batteries from multiple camera systems.



pro
CUBE2



www.hahnel.ca

Kenko

www.kenko-global.ca | Made in Japan



PRO1D+ INSTANT ACTION CLOSE-UP

Magnetic Filter
Mounting System

Close-up lens makes the original minimum working distance of your lens shorter, that will allow you to get closer to the subject and shoot it with bigger magnification. This close-up set incorporates a new revolutionary magnet attaching system - "INSTANT ACTION".



Discovering Light

With the Kenko Black Mist 05 Filter



The Black Mist filter can soften images without degrading colours, creating a dreamy result.

Kenko recently released a new and very interesting filter, the Black Mist No.05. This unique filter is infused with minuscule black diffusing elements, transforming the light passing through it.

In simple terms, the filter evens out the harsh contrast between bright and dark parts of an image, for a softer look without decreasing sharpness. This creates a "cinematic" look, with soft halos around light sources, softer skin tones and dreamy moods for backlit images. It does all of this without the need to resort

to post-processing and retouching. The effect will be stronger with telephoto lenses, and weaker with wide angle lenses.

The filter is well made, like all other Kenko filters. The thread is easy to mount and the lettering (chosen to match classical cinema typefaces) is elegant.

While testing this new filter, I first had a look at how it impacts colour balance and sharpness. I was happy to see that it has little impact on those parameters. Some resolution decrease is to be expected, but this decrease is minimal, much less than what would be obtained

with a classical "soft" lens. There is no visible change in colour. In use, the effect of the filter is immediately obvious.

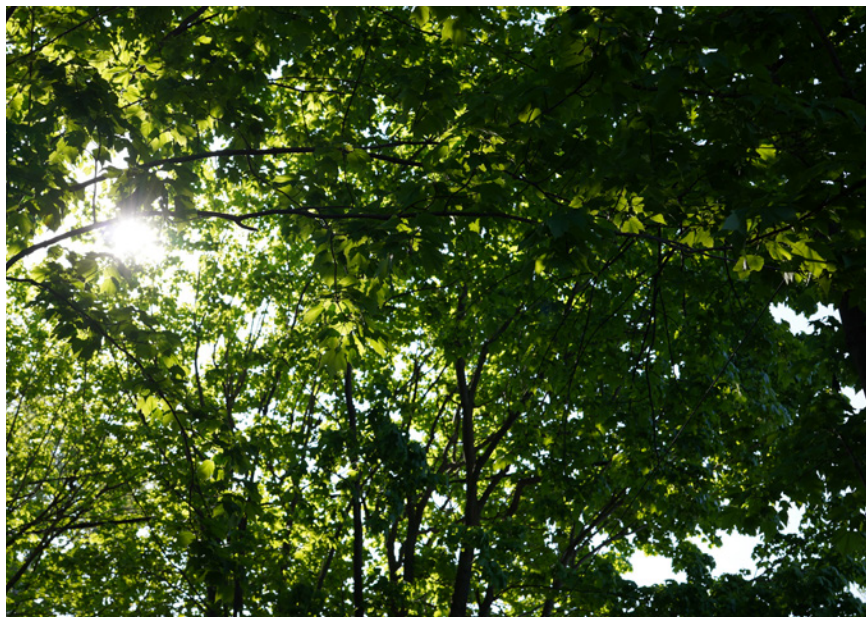
At nighttime, it creates a beautiful halo around light sources. I photographed streetlights at 75mm with the Tamron lens - the effect was quite dramatic.

Using a wider focal length, such as a 50mm, lessens the effect. I found that harsh lights in the image can become softer and more pleasing thanks to the Black Mist 05 filter. I also found that changing the aperture of the lens, for instance from f/2.8 to f/5.6, has no impact on the output.

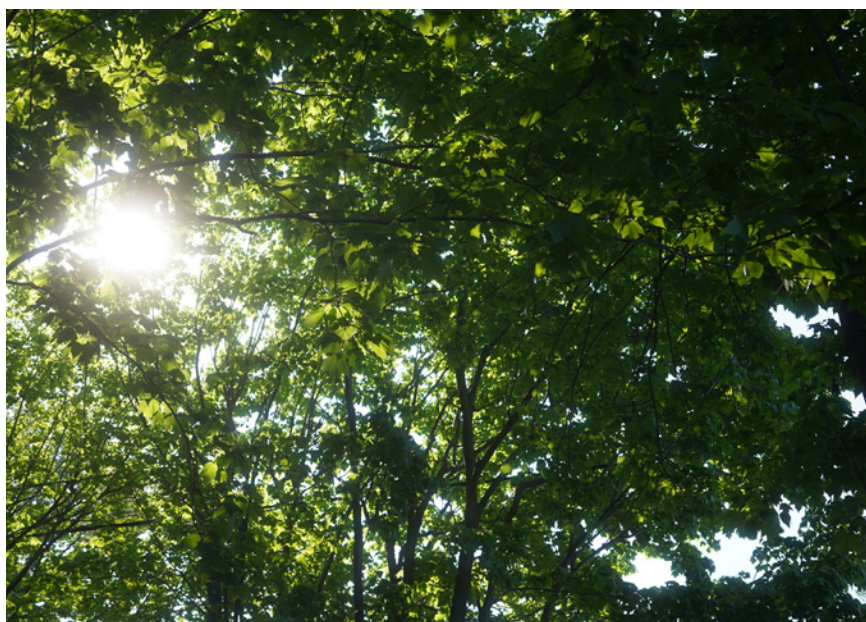
In daylight, the effect is different, but just as interesting. Without impacting the sharpness of the images, the Black Mist 05 filter can soften the light and textures, for a dreamy, ethereal look. With the sun in the frame, the effect is obvious, softening the harder edges. It has a mild impact on contrast, but the main result is a larger spread for the light.

Even when the light source is outside of the frame, the filter impacts the scene subtly. Again, it is impressive that it does so without decreasing resolution.

In use, the Black Mist 05 filter has proven to be a fantastic tool to enhance my images. Like any creative tool, it is not suited for all scenarios but, in many cases, it can improve images in ways hard to obtain by other means.



Photographing through foliage with the Black Mist Filter improves the results by diffusing light. It removes the harsh contrast often obtained without such a filter.



A note on filter convenience...

In the Spring issue of PHOTONews, I reviewed the Kenko Pro1D+ Instant Action magnetic series – a unique approach to filters that lets you switch filters quickly and easily by attaching a magnetic ring to the filter mount of the lens, which lets you instantly add or remove a filter designed for the system... when you have several lenses that have the same filter thread size, this can be costly – with the magnetic filter system, one filter can be used for several lenses without slowing you down.

For more information, please visit <https://www.kenko-global.ca/>

THE LENS

While testing the Kenko Black Mist 05 filter, I used the Tamron 28-75mm F2.8 full frame lens on a Sony E-mount camera. Released in 2018, this lens has quickly become a favourite of many Sony users.

The advantages of this lens are numerous. Its focal range and f/2.8 maximum aperture make it a “standard” zoom, the kind used by portrait photographers and photojournalists. The lens is extremely versatile, going from wide angle suitable for landscapes to short telephoto, ideal for portraits. The fast aperture means it can be used in low light and it is ideal to isolate subjects from the background.

More compact than other competing lenses for E-mount cameras, this lens offers weather resistance and uses the same 67mm filter size used by the majority of Tamron lenses for E-mount. This makes it easy to switch between Tamron lenses without having to purchase new filters for each one.

I enjoyed my time with the Tamron 28-75mm. It is lightweight and compact, focuses fast and consistently delivered excellent results.



Bernard Dery is an optical designer working in the photonics industry. A seasoned reviewer of photographic equipment, he uses his training in physics to test lenses, cameras, and various accessories. Bernard's photographic interests include studio and portrait, travel, landscape, and cityscape, particularly at night. More of his work can be seen on his website bernard-dery.smugmug.com/

H&Y FILTERS

Now Available in Canada



H&Y Filters have been redefining photography since the company was founded in Hong Kong in 2006. The K-Series filters are the only 100x150mm rectangular magnetic filter system in the market, with a patented design that features magnets on the holder and magnets on the filter frames for quick and secure attachment and filter adjustment. Unlike traditional filter systems, the K-Series filters attach securely and hold tighter than slot-type filters.

You can stack filters and snap them into place in one easy movement – with one hand, even when wearing gloves. The gapless design has no light leaks, and the aircraft grade aluminum frame lets you handle the filters without leaving fingerprints on the filter material.



Notched edges allow precise alignment of the filters, and the frame adds to the durability of the filters and protects the filters from damage. The filter material is made with Corning® Gorilla® Glass 3 for enhanced durability – this unique material has virtually no colour cast.

The frame and filter system is much thinner than the traditional systems,



to prevent vignetting when used with wide angle lenses.

If you already have a collection of conventional rectangular filters, you can turn your existing pure glass filters into magnetic ones by adding H&Y magnetic frames! (100x100mm & 100x150mm available).

In addition to the rectangular filters, The H&Y K-Series drop-in filters allow easy rotation of a CPL polarizer using

a control wheel on the side of the filter ring. This is especially useful with the H&Y anti-pollution Night Filter, the 10-16 Stops Neutral Density (ND) filters, the Polarizer (CPL), and combinations of 3/6/9 Stops ND filters and CPL.



The H&Y Revoring filter system is also coming to Canada, with 2 flexible options, and 5 different sizes. This revolutionary concept lets you use a variety of round filters on a range of lenses. With retracting blades and independent threading, one turn ensures that the REVORING is securely mounted onto your lens.

Sizes include:

37-49mm | accepts 52mm filters

46-62mm | accepts 67mm filters

52-72mm | accepts 77mm filters

67-82mm | accepts 82mm filters

82-95mm | accepts 95mm filters

The Revoring filters are available in ND+CPL models, and feature Anti-fingerprint & Waterproof Nano Coating applied to German Schott B270® glass. The Anti-Reflective coatings eliminate all flare and reflections from the front and rear surfaces for the best possible light transmission. Each side of the REVORING's glass has 9 layers of coatings applied. The Ultra HD glass and coatings used in the REVORING VND and CPL filter system produce sharp images, even at light reductions of up to 10 STOPS.

For more information, please visit www.hyfilters.ca

VANGUARD Challenge

The PHOTONews Spring 2021 Challenge theme was "My Best Shot".

Our readers were given the assignment to capture an image that inspires viewers to take a long and close look at the photograph.

This could be an exploration of a wide range of subjects, across the full spectrum of photographic genres. It was a "freestyle" topic chosen to encourage photographers to share their favourite images with PHOTONews readers.

The full gallery of challenge entries can be seen at our flickr group – here is the direct link to the challenge thread: <https://www.flickr.com/groups/photoneewsgallery/discuss/72157718722471901/>

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



Collecting nesting materials

Michael Schwartz of Vancouver, B.C. took this photo at the Lost Lagoon loop, in Stanley Park, with a Canon 5D Mark III and a 70-300mm lens, fully extended. "In order to freeze the action, I used a shutter speed of 1/1000 second. I really like the backlit bulrush fluff and the translucent wings of the hummingbird".



Mighty Wings

Daniel Huang of Brampton, ON, captured this image of Red-tailed Hawk with a Canon 6D II and 100-400mm lens at 400mm focal length, shooting at 1/4000 second, f/5.6, ISO 640. "I seized the moment when the hawk just took off from the tree branch and the winter afternoon sun illuminated the tips of the wings".



Prayer in the Temple

Harris Hui of Richmond, BC, captured this image with a Fuji X-T1 and Fuji 50-140mm lens at f/3.6, 1/320 second, ISO 400. "I visited the Buddhist Temple in Richmond. The expression of piety as this lady recited her prayer really appealed to me."



Reflected Reality

John Pingree of Waterdown, Ont. captured this image of reflections in an Oshawa apartment building with a Nikon D300 and 16-300mm lens at 35mm, shooting at 1/350 second and f/9.5, ISO 400. "I enjoy shooting reflections in buildings. The contrast in tones and reflections running back into the building were particularly appealing".

ALGONQUIN COLLEGE

Exhibition and Award Show

Over the past two years, Algonquin College photography students have learned the fundamentals of photography, discovering how to design and capture images that show their creative perspective.

Combining skills learned through the use of a professional studio, premium editing software, and high-end printers and supplies, including a paper donated by Hahnemühle, students have created state-of-the-art portfolios to express their creative vision. The students have also studied marketing, business management, and entrepreneurship which will help them continue growing and thriving in the photography industry.

In addition to the skills they have gained through the Algonquin College Photography Program, the students have persevered through some unprecedented times and they continue to prosper.

To cap off the fantastic two years at Algonquin College, the students, alumni, faculty, and staff hosted the 48th Annual Algonquin College Exhibition and Award Show. The show was entirely virtual, featuring a virtual gallery, a charity print sale, live online award presentations, and an e-publication.

The charity print sale features both student and alumni photography. All of the money raised from this event will be donated to CHEO, a children's hospital in Ottawa, Ontario. The student and alumni photographs will be limited editions (10 prints each), printed on Fine Art Hahnemühle paper with pigment archival inks. All the printing supplies, along with printing costs, are covered by the program.

The student work is featured in a virtual gallery created using the Kunstmatrix Virtual Exhibition Space. Within the virtual gallery, the viewer can "walk through" the space and view the photographs, giving the effect of an actual gallery space. The viewer can click on any of the work to access a description of the photographer and a link to purchase a limited-edition print.

The students and faculty have also put together an e-publication to exhibit each student's best photographs and give them a platform to introduce themselves to the industry.

The Virtual Exhibition took place from Friday, April 26 to May 7, 2021, and the live online Award Show was held on April 30, 2021. The Virtual Exhibition took place from Friday, April 26 to May 7, 2021, and the live online Award Show was held on April 30, 2021.

For more information, please visit the Algonquin College Photography Program website at www.algonquinphoto.com/exhibition

PHOTONews readers have exclusive access to the show through the links below.

artspace.kunstmatrix.com/en/exhibition/4451882/algonquin-college-photography-exhibition-cheo-charity-print-sale

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Photographers who aspire to enter the fine art market understand that professional presentation and authentication play an important role in preparing their work for sale. Hahnemühle's Authentication Product Range gives photo artists a complete package, including their world-renowned archival papers and portfolio boxes and special pre-printed Certificates of Authenticity. In addition, there's now a free online print registry service for establishing provenance. Hahnemühle inkjet papers have earned high regard among gallerists and curators, thus the association with the brand itself shows the artist's regard for their work.

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The Hahnemühle Print - Protect - Authenticate Product range has won the 2021 TIPA World Award for "Best Fine Art Printing Solution"



Photo by Shiraz Biltz



Photo by Paige Cummings



Photo by Sydney Toupin



Photo by Ziyang Gong



Photo by Sydney Toupin



Photo by Hayden Cristina



I asked Aubrey to repeatedly try different poses
as I worked the magic of my motor drive.

COSTA RICA

Posing Tips for Family Photos

It is one thing to be gently coaxed from a deep slumber by the soft musical rendition of rainfall from the alarm clock on my iPad, and quite another to be jarred awake by the explosive cackling calls of a grey-necked wood rail—arguably one of the loudest birds in the tropics. It seemed that my quaint rainforest cabana included, at no additional cost, a raucous serenade by a lovesick rail screeching his amorous intentions every morning at 4:00 a.m., just below my bedroom window. *Welcome to Costa Rica!*

Costa Rica is one of the seven countries of Central America that collectively form a bridge between North and South America. Smaller than Nova Scotia, the country is a hotspot of biodiversity and a magnet for nature lovers. A backbone of mountains runs the entire length of this narrow country, separating the lush Caribbean lowlands to the east with their uncrowded sandy beaches from the western forest-cloaked shorelines that melt into the Pacific. The varying elevations in the country – from sea level to lofty volcanic peaks—creates a rich diversity of natural habitats—each with

its own blend of flora and fauna. Costa Rica is home to more than 800 species of birds, including 50 different varieties of iridescent hummingbirds and 17 types of multi-coloured parrots. More than 200 kinds of mammals reside in the sunlight and shadows of the forests, including charismatic jaguars, pumas, and ocelots. Costa Rica has been described as “a tiny country that packs a serious punch”. With roughly a quarter of the country designated as wildlife refuges and forest reserves, Costa Rica is indeed a wildland treasure, protecting the tropical fauna in a patchwork of 75 national parks.

Shortly before the pandemic broke out, my wife Aubrey and I travelled to Costa Rica to enjoy and photograph the splendour of its tropical rainforests and expansive beaches. When we are working on a photo assignment, we often enjoy taking photos of each other as mementos of our travels. We try to make our personal family photos as interesting as the main subjects we are there to capture and that takes practice, patience, and creativity. With this idea in mind, I can offer a few tips on how to pose family and friends to create interesting travel mementos.

A Reason to Relax

Even people who model for a living must find a way to relax before a photo shoot. Some use simple exercises to loosen up, such as shaking their arms and legs, swivelling their shoulders, and quickly exercising their neck and facial muscles. I often joke or tease my subjects to make them laugh and hopefully relax. Taking a moment to offer a compliment breaks the tension of the moment with a calming effect.

Positive Posture

No one wants to see a picture of themselves slouched over and looking older than their grandparents. Good posture projects confidence and vitality, something I am sure all of us like to portray. This advice may seem obvious, but it helps to gently remind your subject to stand or sit up straight, pull their shoulders back, tighten their stomach muscles, and lift their chin.

As for one's general body orientation, I generally prefer a three-quarter pose with the person turned slightly so that one shoulder and hip are somewhat closer to the camera. With this pose your subject is looking partially over one of their shoulders.

Create Angles with Arms and Legs

Facing straight ahead, stiff as fence post with your arms at your side and your feet together might work if you are in a police lineup, but it never looks especially pleasing in a travel photo. The idea is to create separation between the core of your body and your limbs. By bending your elbows and moving your legs to the side, you create angles and a more dynamic posture. Keeping your arms away from your body also has a slimming effect. Bending one knee slightly and shifting your weight to one side can often yield a more relaxed, natural pose. Placing one of your

feet on something elevated may also help to angle your body.

Those Bothersome Hands

Millions of years ago, when our prehistoric ancestors began to walk on two legs, this freed their hands to do important tasks and ultimately led to us becoming the successful primates that we are, but when it comes to posing for photographs it can be a challenge to decide where to put those hands so that they do not become the focus of attention – yet still look naturally positioned. Again, keep the idea of angles in mind. Perhaps put one hand in a pocket or rest it on a hip or your waist. You often see people resting the side of their face on a hand or using one or both hands to support their chin. Another trick is to have your subject hold something meaningful in one of their hands, such as a camera, a golf club, or a cocktail—anything that might add an element of interest.



A scene like this would be stronger with the addition of a main subject.

Capturing an activity adds interest.



Action is Alluring

Getting your subject to do something injects the photo with a storyline and creates an image that is usually more interesting than someone standing still. An action as simple as walking creates angles, as well as making the subject look more energetic and attractive.

Smile, Smirk or Grin

Many of us prefer one side of our face over the other, perhaps because of the style of our hair, or to hide embarrassing blemishes. If that applies to the person you are photographing, they will usually tell you their preference, and you can pose them with that side of their face towards the camera.

When it comes to smiling, that is another personal preference for many people. Rather than a full "Pepsodent smile", some folks simply prefer to grin or smirk. Smiles are like shoes; one size never fits all. Sometimes when I am photographing Aubrey, she looks best with a full toothpaste smile, while other times a giggle looks better. My best

advice is to try out different smiles as you take your pictures, and when you review the images, you can decide which one you like best.

The Magic of Motor Drive

It is a rare individual who is totally relaxed and comfortable posing for photos, with the exception of course of narcissistic social media addicts. Most people just want you to take the photo and be done with it. That is when your camera's motor drive can be your best friend. Typically, when I photograph Aubrey, she expects me to take just two or three images. Often, I keep my finger on the motor drive and burn through a rapid series of shots. This has two effects. It surprises her, and she reacts by giggling. The last images in a sequence from such a photo burst often look more natural because she is no longer posing, but reacting with genuine emotion, and the photographs are more attractive as a result. Remember, digital images are easy to delete, so fire away.



Michèle Grenier

Michèle Grenier is a full-time sports photographer based in Quebec City who describes her passion for photography as a quest to create what she likes to call “badass action portraiture”.

We asked Michèle to describe how she created her distinctive style, and how she achieved success in a profession that few women pursue. Her responses to our questions reflect a perspective that inspires and reveals the creative spark that lies behind every image.

Here is a transcript of our discussion, as a catalyst for your inspiration.

What background research do you do on the sport, and the athletes, to plan your shots?

If I am about to cover a sport or an athlete I have never photographed, I search the internet to know more about the personalities and the motion of the individual, and I search for inspiration by viewing awesome photographs of the sport.

How do you obtain permission to photograph the athletes during competitions?

I always get in touch with the organisation first—whether it is a local or an international one. It allows me to make sure of two things: First, that I am allowed to be there! (That’s always a good starting point!). By contacting the organizers of the event, I can get a media pass (if required) and come to an agreement about coverage, exclusivity, and price rates. Second, if it is an event

where I would be selling pictures directly to the participating athletes, I want to know if they have any interest in buying my pictures. Seems obvious... But I have had to learn the hard way it is not always the case!

Did you encounter any resistance to a female photographer in a male dominated activity? (I would think that showing a few of your images would have been enough to open any doors...)

My experience as a female photographer in a male dominated industry has always been very positive. I really enjoy being surrounded by men and learning from them. They are easy-going, hard-workers and driven. I have confidence and respect for myself, my work, and others. I think it naturally shows and attracts the same qualities in return.

In your blog, you discuss your shift from DSLR to mirrorless systems. As many of our readers are wrestling with a similar move, but some cannot justify the expense involved in the change, can you address the benefits of shifting to mirrorless, and are you still using the DSLR for some assignments?

Switching from DSLR to mirrorless has been my biggest—and best—financial move. Let’s get it straight. I have captured

great shots with my DSLR equipment—both APS-C and full frame cameras.

The three main reasons I have decided to invest in a mirrorless system were: increased autofocus performance, better ISO capabilities and great image quality. Later, I discovered how incredibly convenient it is to have a silent shutter! Moving around without getting noticed is the key to many of my best images.

As a result, I have a lot more keepers (in-focus images), I am having a blast in post-production, and it just made the work I already loved that much more enjoyable!

How long does it take to arrange access and prepare for a photo session?

Getting ready for a photo session usually involves knowing the athlete’s workout(s) and/or movements. I also ask how many waves and athletes there will be at an event, whether it will be held indoors or outdoors, and will I be able to move around or will I have to stay at a precise spot.

For studio setups, what equipment and lighting do you use?

Well, to be honest, “setup” is not really in my vocabulary. All I need is the freedom to move like a ninja. I use two camera bodies and top-quality lenses.



2018 U24 K4 Team
Canada training at
Lac Beauport, Quebec.



Elite athlete Dave Clément running in a warm,
glowing light.

For assignments on location, what gear do you select, and do you scout the location prior to the event to determine the optimal photo locations, lighting, and logistics required to capture the shots?

I like to come in early, get slowly in the mood (that is my introvert side) and walk around the environment. I look for available light sources (windows, lights, sun...) and which angles would give me the best effect. I love side and backlighting to create maximum drama and depth.

Gear wise, I always bring two camera bodies. My favorite lens combo is a normal focal length (55mm f/1.8) and a telephoto (135mm f/1.8). I use this pair most of the time for indoor as well as outdoor photo shoots. If I am in a tighter space or in a very large one, I might throw into the mix a wide-angle prime (28mm f/2) or a zoom.

In your recent review of the Tamron 70-180mm f/2.8 zoom, you mention that you generally use fixed focal length lenses – obviously, this is most practical when you are photographing subjects at a fixed distance, and when you have some ability to move within the area to achieve the best perspective – did the experience with the zoom intrigue you to add the flexibility of a zoom to your kit, for times when you cannot move as freely within the environment?

When I first started photography, I had a very limited budget. I only bought economical and useful gear that would allow me to shoot in gyms. The first lens I purchased—a 50mm f/1.8—is all I worked with for quite a while. As I earned some money from freelancing, I invested in a 20mm f/1.8 and a 180mm f/2.8—both second-hand. These three lenses were all I had. There was no choice but to make it work!



CrossFit athlete Félix-Antoine Lemay dripping sweat after a gruelling workout.

As my career grew, and I eventually switched from DSLR to mirrorless, I made the deliberate choice to stick to prime lenses. I think they have just really grown on me. I got used to the concept of "zooming with my feet" as well as exploring the nuances of light and bokeh available using wide apertures. My limited range of equipment became the creative spark for my photographic approach and style.

The disciplines I cover usually allow me to move freely around subjects. However, if I was covering hockey, soccer, or football, I might not have this opportunity. Wide aperture zoom lenses (like Tamron's 70-180mm f/2.8) would definitely be a must!

Some of the great portrait photographers, like Annie Leibovitz, plan their images in advance, and stick to the plan, adapting as necessary on-site. Do you pre-plan the type of images you want to capture, and do you consult with the athletes to discover new perspectives and goals for the photo session?

It depends on the context. If it is an event, I have a basic plan to begin with, but I go with the flow and the emotion of the moment.

If it is for a commercial photo shoot, I make sure I understand my client's vision and needs. I am also really into teamwork and totally open to comments, ideas, and suggestion. It is surprising to see how much people can be creative (and often smarter than me!)

One of the best compliments I have ever received was "Your images TASTE!" That is exactly what I want to hear! I am not interested in showing the obvious. I want people to FEEL something when they look at my photos—rather than just seeing an image.

Sports underlines fundamental and powerful values. Pride, hard work, fun, surrender, victory, defeat, discipline... If I am able to share these passions through my images and inspire people to give 100% in their lives as well, then I feel that I have truly succeeded in my work.



International aerial circus artist Rachel Gauthier displays gracefulness on the hoop.



Dance Attitude crew performing energetically.



Simon Kean vs Ignacio Esparza,
Videotron Center.



Athlete and coach Charles Huet jumping
with battling ropes.



Powerlifter Dave Clavette getting
ready for his next lift.

MICHÈLE GRENIER is a full-time sports photographer based in Quebec City who specializes in BADASS action portraiture. She is also a writer, a Photofocus author, a Skylum Software ambassador, and a photography coach. Find Michèle's portfolio, info and blog on her website: www.michelegrenier-photo.com.

Read her Photofocus articles: <https://photofocus.com/author/michelegreiner>. Learn more about photography, editing, gear (and perhaps French!) on her YouTube channel: Michèle Grenier Photo.

Follow Michèle adventures on Instagram and LinkedIn @MicheleGrenierPhoto

Creative Burnout

At some point in their career, most photographers will unfortunately experience some form of creative burnout, often described as being the opposite of the flow state.



Rescue kitten being fostered in the home.
Use backlight to capture images. Nikon D4,
70-200 2.8. ISO 800, 112 mm, f/2.8, 1/200 second.

While in the flow state, we lose track of time, we are in the 'zone', and our creativity is abundant. With creative burnout we often feel stuck, the mind can feel like it has stopped working, and ideas do not appear to flow. *How do we recognize that this may be happening to us and what can we do to remedy it?*

Creative burnout often happens to individuals who really care about the work that they produce, and there can

be added pressure when creativity is also their job. There are a few possible signs to look out for: procrastination; a feeling of being 'stuck'; feeling physically tired; lack of joy; things start to feel the same; perfectionism and self-doubt can become prevalent modes.

From a personal perspective, I have experienced a couple of instances of creative burnout, and it has felt quite debilitating. As artistic people, it is

excruciating to hit this kind of mental roadblock and the impact can affect our self-esteem and leave us feeling isolated.

Now that I recognize the signs of creative burnout, my first question is "why am I feeling this way?" Because everyone's creative energy comes from different places, the reason we might feel stuck or empty will be different from other photographers, and each of our solutions to the problem may look very different.



Glory of the Snow

Flowers in a local park with backlight provide a visual pick-me-up. *Nikon Z7, 105mm 2.8, 1.4 teleconverter, ISO 400, 180mm, f/5, 1/500 second.*

Woman in yellow skirt

I met Natasha when she was working in a restaurant and I asked her if she would model for me. Ask a friend or family member if they will model for you to help boost your creativity. *Nikon D850, 70-200 2.8, ISO 400, 190mm, f/2.8, 1/2500 second.*



For me, recovery means going back to basics: I try to re-discover my original purpose and motivation for picking up my camera. My photography journey started when I lived on a 500-acre island nature reserve in the UK. I was fascinated by the changes of light, by different weather conditions and how these affected the familiar island pathways that I walked. Attempting to re-connect with my original intent for taking photographs can be very helpful for me to re-establish feelings of creativity. Why did you originally pick up your camera?

For some people, taking a break from photography is the key to breaking out of creative burnout. Allow yourself the freedom to relax without feeling obligated to create. Listen to music, read a book, watch a movie, write in your journal. As you distance yourself from the pressure of having to create, you may regain your inspiration. I like to go hiking with my dog. I often throw my camera in my pack but without the intention of searching for compositions. I venture out with no objectives and no expectations. Often, something will scream at me to be photographed, perhaps a small scene rather than a grand landscape, a single ray of light falling between tree branches, ferns covered with rain droplets. These small treasures can be enough to re-ignite your creative fire.

Malinois dog on tree log

Try photographing a family pet or friend's dog. *Nikon Z6ii, 70-200 2.8 S, ISO 800, 200mm, f/2.8, 1/500 second.*



Rescue pup on my deck. Use a shallow depth of field to isolate your subject from the background. *Nikon D4, 50mm 1.4, ISO 250, 50mm, f/1.8, 1/1250 second.*



When I asked some fellow photographers how they dealt with creative burnout, they offered many different solutions: changing up the genre of things photographed was one solution; switching from photographing landscapes to shoot portrait or macro scenes was another. One suggestion was to limit yourself to shooting with a single lens so that you are forced to think creatively. Many people suggested finding inspiration by looking at the work of other photographers and artists.

Creativity is a finite resource; it needs to be managed and replenished. I hope that you never experience creative burnout, but if you do, know that you are not alone. I hope this article will help you recognize the signs and realize that reducing pressure is the first step to recovery.

The Sunny 16 Rule

Digital cameras allow us to review images immediately after they have been taken. Back in the days of film, we never enjoyed this luxury. We had to wait for our results, sometimes as much as a week or more, so we had to get it right without being able to review composition, exposure, or technique.

Thankfully, back in the days of film, I had a reliable exposure trick that assured good results almost every time. It was so accurate under certain conditions that I still use it today, and without hesitation – we call it “The Sunny 16 Rule”.

It is simple and easy, but it requires very specific conditions to work properly – strong and unobstructed sunlight reflecting off your subject directly onto the sensor. Simply set your camera to Manual Exposure. Adjust your aperture to f/16. Then set your ISO and shutter speed to the same number. For example: Set your aperture to f/16, your ISO to 200 and your shutter speed to 1/200 of a second. Another example: With your aperture at f/16, set your ISO to 500 with your shutter at 1/500 of a second. As the name of the rule suggests, your shutter and ISO numbers are identical when your aperture is set to f/16. This should help make the rule easy to remember.

I always prefer the colour and detail of direct sunshine on my animals. No matter where you are in the world, there is only one exposure for reflected sunlight – Sunny 16, or any combination of shutter/aperture/ISO that equals the same exposure value. From polar regions to African Savannas, it is very consistent. I have even used it in summer close to midnight above the Arctic Circle! In the land of the midnight sun, the clear Arctic air sometimes allows all the sunshine through, even with the sun low to the horizon.

The main advantage of this technique is that under the optimum light of a bright sun, with your settings adopting the Sunny 16 Rule, you will have one less distraction to deal with as long as unobstructed sunshine is reflecting off your subject. Instead of worrying about exposure, you will be free to use all your awareness for creating strong compositions. It also helps you learn to evaluate light and take more control of your camera.

Using an aperture setting of f/16 is often impractical, especially when dealing with wildlife. Fortunately, you can vary the settings of the Sunny 16 rule to adapt to your specific situation. Since the sun is a strong light source, you can use lower ISO levels and avoid noisy images. I normally use ISO 200 when photographing wildlife in good light. To keep the same Sunny 16 exposure value, whenever one setting is adjusted,



Royal Palm Tree – Brazil

The Sunny 16 rule works regardless of lens. I used a Nikkor 20mm F1.8 super wide angle to catch this image of a Royal Palm in Brazil. ISO 200, 1/800 second, f/8.

Adult male Golden-hooded Tanager – Costa Rica

Uninterrupted sunlight provides photographers with the greatest amount of light that nature has to offer. These optimum conditions allow lower ISO levels while keeping your shutter speed fast to help prevent blur. ISO 200, 1/1000 second, f/7.1.



Dromedaries in front of The Royal Tomb –

Petra, Jordan

Regardless of your subject, the Sunny 16 Rule works. Whether it is scenery, architecture, candid or wildlife, anything that is reflecting direct sunlight will expose properly. Just make sure the sun is on your back, and preferably not too high overhead. ISO 200, 1/1000 second, f/7.1.



compensate by moving another setting by the same amount, but in the opposite direction. Whenever I anticipate a "Sunny 16" situation, I pre-set my camera to ISO 200, shutter speed to 1/1000 and aperture to f/7.1. If I feel I need a slightly faster shutter speed, I will pre-set the shutter to 1/1250 and the aperture to f/6.3. Any combination

will work so long as it matches the Sunny 16 exposure value. It is up to you to decide which combination will best accomplish your goals.

Take control of your exposure. Override your meter by adopting manual exposure mode. Evaluate the situation by determining whether the scene has dark backgrounds or shadows. Keep in mind

that automatic exposure modes will be influenced by these settings and could potentially miscalculate the exposure.

Like many photography tricks, this one comes with a long list of pitfalls. The best way to overcome them is by properly interpreting the strength and nature of the ambient light, followed by lots of practice.

Here are some guidelines for better exposures using the Sunny 16 Rule.

- On sunny days, constantly be aware of where the sun is in relation to both you and your subject. Always be aware of shadows, especially if the sun is high overhead. The Sunny 16 Rule works best when sunlight is at your back with your body's stark shadow pointing directly toward your subject.
- Beware of black or dark subjects – dark animals absorb light more than lighter coloured ones. When you photograph something black, you will risk underexposure if you do not add about a stop of light to your Sunny 16 exposure settings.

Polar Bear – Nunavut, Canadian Arctic

White animals in bright sunlight can easily overexpose without compensation, especially in a highly reflective environment like snow or ice. In these situations, I always reduce the exposure by about a stop from the F16 rule settings. This helps preserve details in this bear's bright fur.



- Beware of white or light subjects – white or bright animals are highly reflective. In bright sunlight, they can easily be overexposed using the Sunny 16 rule. In these situations, I reduce the exposure by approximately one stop.
- Beware of black & white subjects – I prefer to expose for the highlights. Fortunately, if one end of the spectrum has mild exposure issues, you can repair them during the editing process.
- If the sun is shining while you are surrounded by snow, sandy beaches, or other highly reflective environments, reduce the light by about one stop.
- Beware of contrasty situations like inside a forest where branches and foliage cast shadows through openings in the canopy. The Sunny 16 rule works best out in the open.
- Beware of any atmospheric issues like smog, moisture, or contrails. Even thin wisps of high-altitude cirrus clouds will prevent the technique from being fully effective.

Next time you are enjoying a beautiful sunny day, just pre-set your exposure using the guidelines above, and all reflected sunlight will be properly exposed.



Adult Roadside Hawk – Costa Rica

While driving along back-roads on a sunny day, I pre-set my camera using the Sunny 16 Rule. Anticipating tame wildlife to pose along the roadside, I fix my settings to ISO 200, shutter 1/1000 and aperture to f/7.1. This exposure value matches the rule. It is also a good setting for most wildlife situations. ISO 200, 1/1000 second, **f/7.1**.

Adult male Tufted Duck – Iceland

By enhancing colour and detail, direct sunlight frequently improves the aesthetic appeal of an image. Whether it is in the sky or reflecting off water, clear blue skies will add impact to your composition. ISO 250, 1/1000 second, f/8.



Six awesome camera backpacks

FOR TREKKING AND ADVENTURE

Warmer weather is coming our way—and so are outdoor photo projects! Here are six awesome camera backpacks to bring gear safely on your next adventure.

Vanguard VEO Range T37M



Gotta love that tactical vibe! Another camera bag that does not scream “photographer approaching!” Customizable front and side webbing to attach extra accessories and lens pouches. Perfect for out-and-about adventures when you want to travel light. Fits one camera plus 1-2 lenses.

Backpack highlights

- Tripod mount on front panel
- Separated top compartment with zipper for quick access
- 9.7” tablet dedicated compartment
- Well-padded and ergonomic harness
- Chunky textured zippers that are easy to open
- Rear and side access to photographic gear



Good to know

This is a smaller size backpack with a narrower camera space and no waist-belt. Available in blue, black and tan.



For more information, please visit www.vanguardphoto.ca

MindShift Backlight 26L



This highly functional bag has been created with outdoor and camping enthusiasts in mind. It offers lots of room for camera gear and a dedicated compartment for laptops and tablets—making it the perfect on-the-go office. The camera gear is accessible without taking the bag off: just secure the waist belt, spin the bag around and use the neck strap to hold the back panel open. Two side-pockets are equipped with elastic loops that you can hook around water bottles to prevent them from sliding out.

Backpack highlights

- Tripod mount on front panel
- 10" tablet and 15" laptop dedicated compartments
- Comfortable padded shoulder straps and waist belt
- Unique harness system with flap-keeper neck strap
- Air channel and lumbar support
- Two large water bottle pockets



Good to know

This backpack is also on the bigger side. Available in black and green.

For more information, please visit www.thinktankphoto.ca

ThinkTank Retrospective Backpack 15



Backpack highlights

- Daisy chains and tripod straps on front panel
- 15" laptop dedicated compartment
- 5L front pocket space
- Two large side water bottle pockets with adjustable straps
- Top and back access to camera gear
- Side rail compatible with ThinkTank modular pouches
- Waist belt

Good to know

This is a medium-sized backpack that does not look like a camera bag. Available in black and green.

A great option for those who love when a camera bag does not look like one! This beautiful minimalist look is made from treated canvas – and it is great to move incognito. Fits a camera body (without a battery grip), a large telephoto, and a few lenses plus a 15" laptop.



For more information, please visit www.thinktankphoto.ca

Vanguard VEO Select 43RB



This stylish bag might be the one that looks most like a hiking backpack! Could easily be used from the office to the mountains. This high-end backpack fits 1-2 camera bodies plus 3-4 lenses. Separated gear compartment with quick access and an extra roll-top space.

Backpack highlights

- Easy-access roll-top with zip and buckle
- 10.5" tablet dedicated compartment
- Two expandable side pockets with adjustable straps for tripod and other gear
- Camera compartment access from the front
- Ergonomic and air-flow-friendly back and harness
- Secured pocket for travel documents and wallet



Good to know

This is a medium-sized backpack without a waist-belt. Available in black and green.

For more information, please visit www.vanguardphoto.ca

Vanguard VEO GO 37M



bottom part while the roll-top offers a flexible, extra space. Fits one camera plus 1-2 lenses.

Backpack highlights

- Easy-access roll-top with zip and buckle
- Tripod mount on front panel
- 9.7" tablet dedicated compartment
- Two expandable side pockets with adjustable straps for tripod and other stuff
- Side access to photographic gear
- Transforms into an everyday pack



Good to know

This is a smaller sized backpack with no waist belt. Available in black and khaki.

For more information, please visit www.vanguardphoto.ca

A newcomer in the game! Designed for urban commutes, this slim and extremely stylish backpack offers a lot for its size. Your gear is protected in the

ThinkTank StreetWalker V2.0



This heavy-duty bag is made for heavy-duty work. Sized to easily fit a camera with a battery grip and a telephoto attached or two camera bodies with several lenses. No wonder it has been a favorite with travelling pro photographers for so many years.

Backpack highlights

- Tripod mount on front panel
- 10" dedicated tablet compartment
- Comfortable padded shoulder straps
- Flow-through ventilation on the back
- Fits a lot of gear
- Very strong build
- Waist belt

Good to know

This backpack runs on the bigger side. If you are planning to travel light and carry only a camera and smaller lenses, you might enjoy a more compact option. Available in black.



Time to head out!

I hope this review will help you pick the right bag for your trekking and adventure needs! Each of these models offers unique features to suit a wide range of photographic styles. The only question is... which one will you pick?

Special thanks to Jacques Dumont for joining me on my adventure, to snap those great lifestyle pictures!

For more information, please visit www.thinktankphoto.ca

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Tamron 150-600mm



PHOTONews asked Pascal Ratthé, a press photographer with more than 20 years of experience covering sports, press conferences, shows and other major media events, to try the Tamron 150-600mm zoom for this special Field Test report. Pascal, who is well known for his portraits of artists, performers, and celebrities, brings an interesting perspective to this review of a lens that has captivated the imagination of many photo enthusiasts across Canada and the world.



Canon EOS-1D X Mark III, Tamron 150-600mm
© 600mm, 1/640 sec f/7.1, ISO 2500



Canon EOS-1D X Mark III, Tamron 150-600mm
@ 552mm, 1/1600sec f/6.3, ISO 800

While the challenges and stress of the past year has weighed heavily on all of us, there has been one positive aspect of the global pandemic – the lockdowns and social distancing guidelines inspired me to develop a greater appreciation for wildlife photography, and the many beautiful nature reserves within my home region of Quebec.

Recently, I had the opportunity to field test the Tamron 150-600mm lens for Canon, a very versatile long telephoto zoom that combines all of the characteristics an enthusiastic photographer could ask for in a lens designed for sports and wildlife photography.

During the preparation of this report, I explored the full range of photographic genres that one would associate with a lens of this type, and I pushed the envelope by testing it in situations that I encounter on a regular basis as a professional photographer. I stepped “outside the box” to use the lens for a portrait photo shoot; I visited a car cemetery to shoot close-up images of automotive sculpture; I captured a

landscape at sunset, and I took a series of pictures of Quebec City. As this zoom has a very highly advanced internal stabilization feature, I did all my tests without using a tripod or any accessories to enhance image stabilization.

I was very impressed with the speed of the Tamron autofocus system, especially when shooting birds in flight. In situations where a bird approaches or moves away in mid-flight, or when a muskrat pulls its head out of the water – for only a few seconds, the water – for only a few seconds,

While you may presume that a lens of this focal length range is intended for shooting at a substantial distance from your subject, I found that the close-focus capability was impressive. When you take a picture at relatively close range, as I did with a frog at the Sainte-Foy nature preserve, you quickly realize that the short focus distance (2.20 meters) presents a great advantage. Indeed, the close-up image produced by this long zoom lens is almost comparable to that of a macro lens.



Canon EOS-1D X Mark III, Tamron 150-600mm @ 200mm, 1/500 sec f/5.6, ISO 500



Canon EOS-1D X Mark III, Tamron 150-600mm @ 256mm, 1/2500 sec f/7.1, ISO 100

Shooting wildlife or sports action in dim light is always a challenge. The f/5-6.3 maximum aperture of the Tamron 150-600mm lens may seem a bit slow compared to fixed focal length telephotos. In real-world situations the opportunity to use a really effective stabilization system lets you dial down to shutter speeds in the 1/125–1/160 second range, which we could not effectively do hand-held with a traditional 600mm f2.8 telephoto lens. With today's high-performance camera bodies able to record excellent images at high ISO

levels, the Tamron VC stabilization feature allows you to achieve a more than satisfactory result in a variety of ambient light environments.

As I mentioned earlier, all my tests were done hand-held. I found the balance and the overall operation of the lens to be exceptionally good. The zoom ring is wide and comfortable to use. The stabilization controls, as well as other lens functions, are located on the left side and are easily accessible.

The Tamron 150-600mm is quite light, so it is a very convenient choice

Canon EOS-1D X Mark III, Tamron 150-600mm @ 600mm, 1/1250sec f/6.3, ISO 320



Canon EOS-1D X Mark III, Tamron 150-600mm @ 400mm, 1/1250 sec f/8, ISO 1000

for hiking. The robust construction of this lens makes it able to cope with difficult shooting conditions, such as the presence of dust, humidity, and low temperatures. I never felt the need to be overly sensitive to protecting the lens, or to restrict myself in any way during my photo excursions.

In closing, I would say that the Tamron 150-600mm is a very versatile lens for nature and wildlife enthusiasts, as well as for sports or portrait photographers.

Experience the world through the eyes of Pascal Ratthé, professional photographer, at his website: www.pascal-ratthe.ca

Sony users can now enjoy a new Tamron 150-500mm zoom – see page 7 for details.

Canon EOS-1D X Mark III, Tamron 150-600mm
@ 600mm, 1/320 sec f/6.3, ISO 1000



Canon EOS-1D X Mark III, Tamron 150-600mm
@ 213mm, 1/640sec f/5.6, ISO 800

Focus Stacking, Step by Step

Focus stacking is becoming more popular, so much so that several cameras can now do it by themselves. Olympus was the first with its E-M1 Mark II, soon followed by Panasonic and the Nikon D850 DSLR. Now, virtually every manufacturer offers this feature. My Olympus could do as many as 999 pictures to be stacked with software; I have never gone that far, but some of my shots have involved well over 100 pictures.

Increasing magnification can be achieved with the use of one or two sets of extension tubes, but these will only give a little more than 2x. Getting much closer requires a different approach and a few more pieces of equipment.

A typical shooting session will go like this...

First, the lens: I now work with the Laowa 25 Ultra macro, capable of 5x magnification. With some extension tubes it can reach about 8x. This lens is fully manual, which means that changing focus between pictures requires a focusing rail. The whole rig must be mounted on a sturdy tripod. The subject itself must also be perfectly immobile; in the case of insects, they may be pinned on a block of Styrofoam.

I always shoot in manual mode. When stacking with high magnification the aperture must be kept fairly open

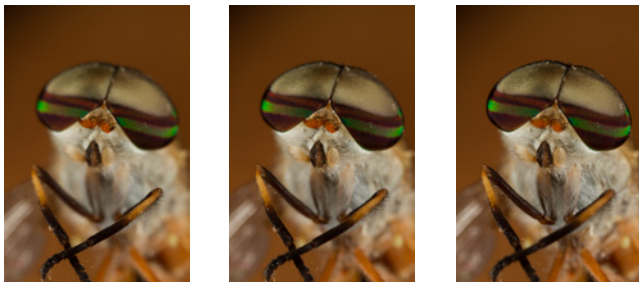
to avoid problems of diffraction. An aperture setting of f/8 or even f/5.6 is about right, especially with the Laowa, which is highly corrected against this type of aberration. ISO and shutter speed are adjusted to get a proper exposure at the chosen aperture.

Stacking is great to increase depth of field, but it is not a panacea to fix all photographic problems. So, the first pictures are made to figure out composition and proper exposure. Once that is done to your satisfaction, move back and forth to find where the sharp image should start; I always begin at the front of the subject and move forward. At high magnifications depth of field is at a minimum; it can be as little as 0.25 mm or less. So, it is advisable to move the focusing rail in very small increments, trying to squeeze four or five shots per millimeter. Shooting too many pictures is not an issue; however, having too few can leave some blurry

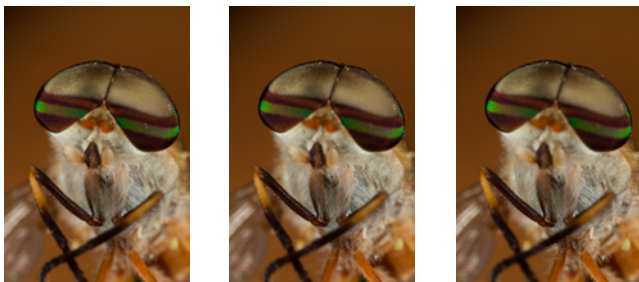
areas in the final image. Keeping an eye on every picture made, I shoot until the back of the subject is sharp enough to my taste.

Once shot, the pictures are transferred to the computer. To keep an easy workflow, I create a "Stack" subfolder within the image folder of my computer; that way I don't have to search for the pictures and the specialized software that I use can be set to always search for the pictures at that location.

Images can be stacked with Photoshop or with its open-source competitor, Gimp. The problem with both programs is that they open all the pictures as layers; with too many open layers the software bogs down to a crawl or becomes unresponsive. With more than 20 pictures or so, the best solution is to use specialized software; many of these stacking programs can be found on the web. I recommend Helicon Focus and Zerene Stacker among those you must



Horsefly – Some of the pictures that were used to make the final image.
Canon 7D, about 3x magnification, 1/160 at f/11, ISO 160, flash



Horsefly
 The stacked image.

HOW TO STACK

Stacking with Photoshop

Go to **File > Scripts > Load files into stack**
 Then go to **Select > All layers**
 Then **Edit > Auto-align layers**
 And **Edit > Auto-blend layers**
 Finally, **Layer > Flatten image**
 You're done.

Stacking with Zerene Stacker

Go to **File – Add File(s)**
 Then **Stack – Align and Stack all**

Here you have a choice of PMap, Dmap, or both

Once the stacking is done, go to **File – Save output image(s)**

More can be done, but in essence that's it.

Green Tiger Beetle

Found dead on a forest path, this tiger beetle was pinned on a Styrofoam block covered with a thin layer of sand to mimic its natural habitat.

Canon 7D, about 3x magnification, 1/100 second at f/11, ISO 160, stack of 7 pictures.



purchase. For occasional work, Combine ZP is a highly efficient freeware alternative. The two main algorithms used to stack images are called Pyramidal and Depth Map, but there are others, and Combine ZP offers 8 different stacking options. Depending on the subject, you may find that one program will produce better results than the others.

While some stacked pictures come out almost perfect, others may require more work to eliminate artifacts. The most common problem will be some form of halo around well-defined shapes like hairs and antennae. If the artifacts are too obvious it may be better to try again with different settings, switch to different software, or try a different algorithm. Another common artifact is a blurred area around the edge of the picture, especially apparent with textured background. That is a good reason to compose the initial images with enough area around the subject so that the artifact can be cropped out in post processing.

I always save the original pictures as "Group into Stack" in Lightroom; my technique and the software available can improve with time, so I may be able to get better results from the same pictures sometime in the future. As for the final stacked image, I save it with an addition to its name: STK (for Stack) followed by the number of shots that were used to make it. That is a neat way to keep track of my stacking statistics.

Don't let the complexity of focus stacking hold you back from trying this fascinating technique – with the current equipment and software, this creative approach can produce images with exceptional detail!



MACRO LENSES

Laowa 24mm f/14 probe lens

This unique lens is designed for macro photography in places where no other lens can possibly go... the world's first consumer-grade probe lens, it focuses from 2:1 macro to infinity with a compelling wide-angle 'Bug Eye' perspective. The wide-angle perspective results in greater depth of field at close focusing distances than is possible with a conventional macro lens providing background detail that exceeds what can be captured with a conventional lens. For the ultimate macro video experience, a cine version is available

The front lens barrel is waterproof, affording the ability to obtain unique perspectives. The LED ring light, mounted at the tip of the lens, provides illumination to reduce unnecessary shadows.

For more information, and a link to a spectacular video, please visit the website at www.laowalenses.ca/product/24mm-f-14-probe/



Laowa 100mm f/2.8 2:1 Ultra Macro APO

While many macro lenses can produce life-size (1:1) magnification ratios, either on their own, or with the addition of a dedicated extension tube, this new 100mm lens can cover full frame sensor size and focus from 2:1 magnification to infinity. The lens has a similar physical size to other 100mm Macro lenses in the market, but its wider magnification range allows macro photographers to capture subjects at any size. This 100mm f/2.8 lens can also focus to infinity and serves as a portrait lens with exceptional optical quality.

For more information, please visit www.laowalenses.ca/product/100mm-ultra-macro-apo/



Laowa 15mm f/4 Wide Angle Macro

Nothing beats the unique perspective of an ultra-wide lens that can deliver life-size macro images – and this lens is the World's widest 1:1 macro lens. With an ultra-wide 110 degree angle of view you can focus very close to the subject and include the background for an "environmental macro" effect that is quite unique.

As an added incentive to explore this remarkable lens, Laowa engineers provided a +/- 6mm lens shift feature, making the 15mm f/4 the ultimate creative tool for landscape, macro and architectural assignments.



For more information, please visit www.laowalenses.ca/product/laowa-15mm-wide-angle-macro-lens/

LAOWA

www.laowalenses.ca

MACRO SALE

Available in Canon E, Canon RF, Fuji X, Leica L,
Nikon, Nikon Z, Pentax and Sony E/FE mounts
Sale ends June 30

*some models not available in all mounts

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100mm F/2.8
2X Ultra Macro APO



65mm F/2.8
2X Ultra Macro APO



60mm F/2.8
2X Ultra Macro



25mm F/2.8
2.5-5X Ultra Macro



15mm F/4
Wide Angle Macro

The “Islands”

From any perspective, Quebec is a land of contrasts. Each of the regions offers many unique panoramas that are characterized by a geographical identity of their own. But if there is one destination that can claim to be unlike any other, the Magdalen Islands stands out. This archipelago of 202 km² is composed of a dozen islands connected by dunes and a paradise of lagoons. A true mecca of sailing sports, the "islands", as the Madelinots affectionately call them, is a photographic destination like no other!

At Pointe-aux-Loup, erosion has created geometric landscapes that are magnets that attract photographers.





Two generations of fishermen. Martin Nadeau (right) took over the helm as captain from his father Claude (left) who is now the first mate of the Galet Rouge, a boat that proudly sails the islands.

I can say without any hesitation that I know the islands well... I have been there many times. You could say that I have spent about fifty days walking every road, every route, and every path. It is possible to travel Route 199 from one end of the archipelago to the other in a few hours, however, the picturesque beauty of this island destination is second to none. Admiring and capturing the views requires taking your time and exploring at a different pace! When I set foot in Cap-aux-Meules, I always feel that the sands of time have been suspended in that instant. Capturing photos of these islands surrounded by ochre sandstone cliffs and sandy beaches plunges me into a mosaic of natural colours shaped by man and the sea. This region is truly a jewel located in the heart of the Gulf of St. Lawrence.

The list of my favorite places to photograph the islands continues to grow from visit to visit. La Grave, Sandy Hook Dune, Butte des Demoiselles, Old Harry, Belle-Anse, the Path of Les Échoueries... These names bring memories to mind of beautiful light and magical moments. All in all, beyond the landscapes and seafood, meeting people remains the highlight of my "Islands" escapades. One morning, perched on the tip of the Borgot lighthouse, I watched the lobster fishing boats with a growing desire for a sailing adventure. A few days later, thanks to the legendary welcome of the madelinots, I found myself aboard the Galet Rouge, breaking the waves at the exit of the port. On one side, the wreck of the Duke of Connaught offers a dramatic view. On the other, a whole new perspective of the Borgot lighthouse, just waiting to be photographed.

Martin and Claude, father and son fishermen, welcomed me aboard the Galet Rouge. They invited me to participate in the raising of a few cages at the first light of day. They offered to drop me off at the North Pond and return to pick me up in mid-afternoon. After a few hours of observing of the crew, camera in hand, the temptation was too great. I wanted to stay on board for the day... Not to take pictures, but to be a sailor. Martin, the young captain, entrusted me with the task of placing blue elastic bands on the claws of the lobsters. Amid the music, salt spray and laughter I fought a few large specimens in the "stalls" that would easily be able to cut off a finger or two. Believe me, I was especially careful to protect the finger that triggers my camera...

An aerial view of Belle-Anse shows the island's name to be an ideal description of its beauty.



BEHIND THE SCENE

By Mathieu Dupuis



Freedom!



Prairie Ponies

Andrew O'Brien, of Sundre Alberta, captured this image of Western Prairie Ponies with a Panasonic Lumix DMC FZ28 with settings of f/5.6, 1/200second, ISO 100, cropped into a panorama. *"This shot was taken in the Alberta foothills, with the Rocky Mountains in the background, when I was first getting into photography. The big guy in front watched me like a hawk!"*

The PHOTONews Summer 2021 Challenge theme is "Freedom!"

Your assignment: to capture an image that evokes the feeling of freedom. This could be an exploration of a wide range of subjects, in the full spectrum of photographic genres. It is a "freestyle" topic chosen to let you share your favourite images with PHOTONews readers.

You may submit images photographed prior to the Summer of 2021.

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

The challenge is open to all Canadian photographers. Please enter by joining our flickr® group at www.flickr.com/groups/photonewsgallery/ and post your entries in the PHOTONews Summer 2021 "Freedom!" Challenge discussion thread, where you will find additional details, samples, suggestions, and technique tips. It's fun, it's free, and it's a friendly environment for photographers of all ages and skill levels.

The contest deadline for entries for the PHOTONews "Freedom!" Challenge is August 15, 2021.

You may post up to 5 images per week in the "Freedom!" Challenge thread at the flickr® group.

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

See your pictures in print!

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

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