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# PHOTO

VOLUME 26, NO. 2 / SUMMER 2017 / \$6.98

# NEWS

PORTFOLIO: GUY SEGUIN

## Ephemeral Faces

CHRISTIAN AUTOTTE  
Macro Technique

TONY BECK  
Wildlife Tips -  
Focus on the Eyes

KRISTIAN BOGNER  
Shooting Extreme Sports

### PLUS:

DR. WAYNE LYNCH  
Hawaiian Adventure

DANIEL DUPONT  
Using ND Filters

MICHEL ROY  
The Magic of Photoshop Actions

MICHELLE VALBERG  
Greenland Expedition

and more!

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## Focal Point

BY **NORM ROOSEN**, EDITOR | [editor@PHOTONews.ca](mailto:editor@PHOTONews.ca)

# Time for Inspiration!

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Questions or comments? Please send me an e-mail at [editor@zakmedia.ca](mailto:editor@zakmedia.ca)



[photonews.zenfolio.com](http://photonews.zenfolio.com)

Welcome to the summer 2017 issue of PHOTO News—Canada's largest circulated photo enthusiast magazine.

As we prepare to celebrate the 150th anniversary of Confederation, our creative team has compiled a series of articles designed to inform, entertain and inspire readers to capture the best photos of their lives. From the spectacular combination of art and photography in Guy Séguin's "Ephemeral Faces" portfolio, to Kristian Bogner's tips for extreme sports images, Christian Autotte's exploration of the close-up world, and Will Prentice's tutorial on location lighting with flash triggers, there is something for everyone in this very special issue.

Every issue of PHOTO News is an adventure in photography. Our goal is to encourage readers to explore new techniques, expand their range of subjects, and look at the world from a fresh perspective.

Many years ago, a friend of mine—and a very creative photographer—explained how he achieved incredible images by looking for colours, shapes, and textures in everyday subjects and scenes. "Look at the world through the

eyes of a child" he told me, "and you will see fascinating images that adults take for granted". I have followed this advice over the years, creating many images that have what we like to refer to as "the WOW factor" (so named because it is the first thing that viewers say when they see a really cool photograph).

If this is your first encounter with PHOTO News magazine, we thank you for sharing your leisure time with us. Please take a few minutes to visit our website at **www.photonews.ca**, where we offer a FREE subscription to PHOTO News to any Canadian photo enthusiast, and provide easy access to our digital edition archives. For a multi-media experience from the PHOTO News team, take a look at our YouTube channel, *PHOTO News Canada TV*, where Will Prentice and the TV crew explore a wide range of photo techniques.

PHOTO News is dedicated to the passion for photography. We encourage readers to share their favourite photos and participate in our Reader's Challenge and Reader's Gallery projects through our PHOTO News Canada flickr™ group, **www.flickr.com/groups/photoneewsgallery/**. It's a great way to expand your photographic vision and keep up with the many events and programs happening in the world of photography.

So sit back, enjoy the magazine, and let the inspiration flow... this summer is going to be a spectacular time to discover the sights and scenes that abound throughout Canada—so grab your camera, and get ready to experience a season that will be the highlight of the generation!

### PHOTO News

Volume 26, Number 2 / Summer 2017

#### Cover photo by Guy Séguin

Guy Séguin combines art and photography in his spectacular series "Ephemeral Faces". See the full portfolio beginning on page 30.

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© 2017 PHOTO News Magazine, Zak Media  
Printed in Canada • ISSN 1185-3875

Canada Post Publications Mail Agreement  
No. 40040669

#### Undeliverables to:

Photo News Magazine  
22 Telson Road, Markham, ON L3R 1E5

PHOTO News is published four times per year (Spring, Summer, Autumn, Winter) by Zak Media, and distributed to imaging and adventure enthusiasts throughout Canada.

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#### SUBSCRIPTIONS - Address change

Visit [www.PHOTONews.ca](http://www.PHOTONews.ca) or contact:  
PHOTO News Magazine  
22 Telson Road • Markham, ON L3R 1E5

### Subscription rates:

FREE for photographers in Canada - available at photo retail shops throughout Canada, and by mail - please see the subscription page at [www.PHOTONews.ca](http://www.PHOTONews.ca) for FREE subscription information.

U.S. and international readers are invited to read the magazine on-line at [www.PHOTONews.ca](http://www.PHOTONews.ca) where you may enjoy FREE access to the digital edition archives.



Published by

**Zak Media**

189 Alfred-Desrochers  
Saint-Augustin, QC, Canada G3A 2T1  
Tel: 418 871 4294 • Fax: 418 871 4295

[www.zakmedia.ca](http://www.zakmedia.ca)

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Photo by: X-Photographer Spencer Wynn  
[www.spencerwynn.com](http://www.spencerwynn.com)

# High Performance FUJINON GF Lenses



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50mm (35mm format equivalent)

**GF120mmF4 R LM OIS WR Macro**  
95mm (35mm format equivalent)

**GF32-64mmF4 R LM WR**  
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FUJIFILM GFX 50S has a small, lightweight body made of magnesium alloy and equipped with an ultra-high definition detachable EVF adopting a 3.69M-dot organic EL panel.

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Dedicated G Mount FUJINON GF Lenses inherit the design philosophy of reputable XF Lenses, achieving extremely high resolving power and rich tone reproduction. The world around you changes the moment you hold the GFX 50S in your hand.



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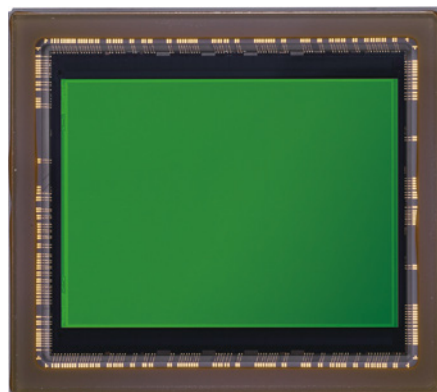
**GF23mmF4 R LM WR**  
18mm (35mm format equivalent)



**GF45mmF2.8 R WR**  
36mm (35mm format equivalent)



**GF110mmF2 R LM WR**  
87mm (35mm format equivalent)



Actual size

### FUJIFILM G FORMAT

43.8x32.9mm

#### 35mm FORMAT

[FULL FRAME] 36.0x24.0mm

#### APS-C FORMAT

23.6x15.6mm

LEARN MORE AT: [WWW.FUJIFILM.CA/GFX](http://WWW.FUJIFILM.CA/GFX)



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ALTA FLY

ALTA PRO 2+

© Jay P. Morgan



# ALTA COLLECTION

INTRODUCING A NEW COLLECTION OF TRIPODS, CAMERA BAGS, AND HEADS

Inspired by feedback from photographers from around the world, the Alta Collection reaches a new level of innovation and versatility. This distinctive collection is like nothing we've ever made.



Tripods



Bags



Heads



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ALTA PRO 2+

ALTA PRO 2 | ALTA SKY | ALTA FLY | ALTA RISE | ALTA ACTION



[www.vanguardworld.ca](http://www.vanguardworld.ca)



# Award Winning Products



## TIPA Awards

The TIPA Awards are world-renowned as the most influential photo and imaging product awards in the industry. The Technical Image Press Association (TIPA) has a worldwide membership of photo and imaging magazines from 15 countries across five continents.

When TIPA member magazines began the TIPA Awards, they decided that they wanted an award the industry could be very proud of. Only products that the General Assembly feel deserve their recognition are taken into consideration for voting.

Every year, TIPA editors vote for the best photo and imaging products introduced to the market during the previous 12 months. TIPA editors take into account innovation, the use of leading-edge technology, design and ergonomics, ease-of-use, as well as price/performance ratio. Since TIPA member magazines range in content and goals, the award voting process benefits from a wide range of expertise. As a result, the TIPA Awards are bestowed through a majority of votes by very experienced editors.

### Tamron SP 150-600mm G2 wins TIPA Award



The Tamron SP 150-600mm F/5-6.3 Di VC USD G2 (Model A022) has won the 2017 TIPA Award for Best DSLR Telephoto Zoom Lens.

This marks the fourth consecutive year that Tamron lenses have won TIPA Awards.

In the Award citation, the judges described the many features of the lens: "This long-range zoom is built for full-frame DSLRs but can also be used on APS-C DSLRs to deliver an incredible 225-900mm focal length range (approximate, depending on camera). Tamron's improved VC (vibration compensation) offers a 4.5 stop advantage with three modes for a variety of shooting scenarios. The lens incorporates three low dispersion elements to aid in the elimination of chromatic aberrations and is constructed with 21 elements in 13 groups, with a minimum focusing distance of 86.6 inches (220cm). Other features include eBAND and BBAR coating to help reduce ghosting and flare, a fast ultrasonic silent drive ring-type motor, and leak-proof seals on the metal barrel."

For more information please visit [www.tamron.ca](http://www.tamron.ca)

### Vanguard Alta Pro 2 Wins TIPA Award for Best Tripod



Vanguard been honoured with the TIPA award for Best New Tripod (2017) for its new Alta Pro 2+ 263AB100 Tripod.

The award citation described the product attributes by stating that the "ALTA Pro 2 delivers durable construction, intuitive design, and quick easy setup for the ultimate shooting experience."

The judges cited the many features that make this tripod stand out, including:

- Fast, one-motion centre column deployment
- Top-of-its-field quarter-turn twist locks
- Legs with 4 unique position angles, clearly marked for precision
- Durable non-slip, all-weather TPU foam grips
- Firm, angled rubber feet to match any terrain
- An attachment point for an articulated or flexible arm for accessories.

For more information, visit [www.vanguardworld.ca](http://www.vanguardworld.ca)



## Metz mecablitz M400 Wins TIPA Award

The compact mecablitz M400 has won the 2017 TIPA AWARD in the category of “Best Portable Flash”.

This compact flash has a guide number of 40 at ISO 100 (at 105mm) and is compatible with a wide range of DSLR, mirrorless and advanced Point & Shoot cameras with a hotshoe. It features a zoom swivel head with an automatic motor zoom function (24-105mm), integrated wide-angle (12mm) diffuser, bounce card and easy to read OLED display user interface. The M400’s AUTO TTL mode enables full automatic control of the flash from the camera. It can be synced with front or rear shutter curtain firing and supports HSS/FP High Speed Sync modes. Depending on your camera, M400 will function as a Master or Slave for infrared wireless TTL functionality.

In Canada, M400 and most other Metz mecablitz speedlights purchased since November 1, 2016 are protected by an industry leading five (5) year warranty!

For more information please visit [www.metzflash.ca](http://www.metzflash.ca)



## Red Dot Design Awards



reddot design award  
winner 2017

From products to communication projects, and packaging to design concepts and prototypes, the Red Dot Award documents the most prominent design trends worldwide. The award-winning products are exhibited in the Red Dot Design Museums.

The Red Dot Design Awards date back to 1955. The “Red Dot”, is one of the most sought-after quality marks for good design. In order to assess the diversity in the field of design in a thorough and professional manner, the award breaks down into three competitions: the “Red Dot Award: Product Design”, “Red Dot Award: Communication Design” and “Red Dot Award: Design Concept” – each is organized once a year.

The products shown here are some of the items of interest to photo enthusiasts.

## Vanguard Wins 3 Red Dot Design Awards

Vanguard’s new Alta Pro 2+ tripod, the Alta Sky backpack and VEO Discover bags have each won the prestigious Red Dot award in recognition of high design quality, expressing innovation in form and function in an exemplary manner. The products were selected for their excellence in the most prestigious international competition for product design, which this year included nearly 5,000 entries from 56 countries.

In the press release accompanying the announcement of the awards, and this reflects the very cordial relationship between the company and the photo enthusiasts who are the core of the customer base—the company included the following note: “Vanguard’s founders credit their success to the people, across the globe, who have given supportive and valuable feedback about product features and price points over the past three decades. This focus on listening to the market’s needs and wants has inspired Vanguard to create products with first-of- its-kind features, notable reliability and impressive price points.”

For more information, please visit [www.vanguardworld.ca](http://www.vanguardworld.ca)



Alta Sky 51D

VEO Discover 46

Alta Pro 2+ tripod

## Mecalight 1000-Dust and Splash Protected

The new Mecalight L 1000 BC X is a natural choice for the active photographer, providing a dust and splash protected continuous light source for studio or field assignments. The housing, connections and battery compartment are safety class IP44 protected against splash water and foreign materials.

The Mecalight 1000 provides strong luminous power with smart controls. The new high-performance SMD-LED video light L1000 BC is equipped with a unique lens concept delivering a high and constant illuminance of 1000 Lux in a compact unit. The special set-up of the LEDs ensures optimal colour rendering without colour casts and substantially reduces multiple shadows.

Equipped with white and warm white LEDs, the video lights are bi-colour able. Colour temperature can be adjusted continuously from 2800° – 5700 Kelvin to adjust lighting mood for a range of assignments.

For more information please visit

[www.metzflash.ca/product/mecalight-l1000-bc-x/](http://www.metzflash.ca/product/mecalight-l1000-bc-x/)



## Cactus CM-60 Soft Box Mask Set

Create beautiful catch lights and highlights when you add the Cactus CB-60 series 60 x 60cm soft box masks to your CB-60 lights. Made of white translucent fabric with black mask sewn on top, the masks mount easily with Velcro strips. Each mask measures 53.5 x 53.5cm. The set includes a 43.5cm circular mask and two strip masks, a narrow 20cm wide strip, and an even narrower 7cm strip.

The masks can be used in conjunction with the existing grid on CB-60W and CB-60S for the desired effect. The package includes a Soft White Diffuser, a 1/2 CTO Warming Diffuser x1, and a 1/2 CTB Cooling Diffuser x1.

For more information please visit

[www.cactus-image.ca](http://www.cactus-image.ca)



## Cactus X-TTL

Cactus has developed a series of brand-specific firmware upgrades to transform the cross-brand HSS flash triggers to support cross-brand wireless TTL.

The X-TTL firmware allows users to have wireless TTL automatic exposure with camera and flash that runs on the same system, such as a Canon camera triggering a Canon flash, and one that runs on different systems, such as a Canon camera triggering a Nikon system flash. Similar to the cross-brand HSS firmware on the V6 II, the supported flash systems for wireless cross-brand TTL include Canon, Nikon, Olympus, Panasonic, and flash that runs on the same camera system.

The new X-TTL firmware versions will support cross-brand high-speed sync (HSS/FP), remote power and zoom control and will also support automatic TTL exposure in the same cross-brand environment, both on-camera and off-camera.

The first wave of firmware releases will be for Sigma, Sony, and Fujifilm. Other camera systems, Canon, Nikon, Olympus, Panasonic and Pentax, will follow one by one as Cactus completes system integration on the V6 II.

All of the X-TTL firmware versions are free of charge for V6 II / V6 IIs users. The new firmware is system-specific so users simply choose the corresponding system when updating with the Cactus Firmware Updater.

For more information please visit [www.cactus-image.ca](http://www.cactus-image.ca)



## Laowa 7.5mm f/2 MFT

The new Laowa 7.5mm f/2 MFT ultra-wide and fast rectilinear lens is currently the widest rectilinear f/2 lens in the market for M43 cameras, producing a field of view equivalent to 15mm lenses in full frame sensors. This allows M43 users to take impressive landscape pictures by using the 110 degree ultra wide angle of view. Ideal for many applications, including Astrophotography, the new Laowa lens has superb optical quality in a compact, lightweight lens, weighing just 140g. An excellent choice for everyday use or for pairing up with DJI X5 drones for aerial photography.

For more information please visit [www.laowalenses.ca](http://www.laowalenses.ca)



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Battery Powered Studio Studio Quality. HS enabled.

**Siros L monolights offer up to 440 full power flashes on a single battery, consistent colour on every shot, exposed flash tube to illuminate any modifier, available in 400 and 800 ws and starting at only \$2,999 (Siros 400 L)**

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**RFS 2.2 enables broncolor HS for flash sync up to 1/8,000s shutter speed with Canon, Nikon and Sony cameras. Perfectly blend ambient and flash to capture action in daylight. Only \$165**

**broncolor - built to meet any challenge on location. Developed and built in Switzerland.**



\*HS mode will only function with one lamp on channel 1.

## Kenko Extension Tubes

Macro and close-up photography enthusiasts will be able to create superb images just like the ones in Christian Autotte's article in this issue, when they explore the world through a lens equipped with a set of Kenko DG extension tubes.

The tubes let you convert almost any lens into a macro lens at a fraction of the cost while maintaining the original optical quality of the lens. They simply fit between the lens and the camera body, and provide full autofocus and electronic connections when lens and body feature these functions. For manual focus and non-AF lenses, the extension tubes provide closer focus capability.

Kenko manufactures the DG extension tubes in sets of three (12mm, 20mm and 36mm) for Canon EF/EFS, Nikon F-AF, and Sony Alpha mount cameras, and in sets of two rings (10mm and 16mm) for Micro 4/3 systems and Sony E Mount (NEX).

Kenko DG Extension Tubes are also available for the Sony full-frame cameras. These tubes for Full Frame SONY E-mount mirrorless cameras have electronic contacts to provide autofocus and EXIF data transmission between camera and lenses. Kenko adopted electrostatic flocking finish on the inner surface of the extension ring – the most effective technology ever known to minimize internal reflections, romping light rays and flares. Kenko electrostatic flocking is a mass of short (0.3mm -0.5mm) synthetic fibres that are adhered by static electricity on the fabric and reinforced by coating that prevents fibres from falling out.

For more information please visit  
[www.kenko-global.ca/product-category/accessories/extension-tube/](http://www.kenko-global.ca/product-category/accessories/extension-tube/)



# STEP UP FROM THE ORDINARY.

"When my vision needs to be translated to print, Ilford Galerie's Prestige Gold Fibre Silk meets and exceeds my expectations. I love the fact that my fine art inkjet prints look like I have spent hours in a darkroom. The tonal range is outstanding."

JAMES SIMMONS  
ILFORD Master



ILFORD  
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PROFESSIONAL INKJET PHOTO RANGE



INTRODUCING THE

# ALTA SKY



reddot design award  
winner 2017

DAYPACK & BACKPACK SERIES

Alta Sky backpacks redefine versatility for the professional photographer. Vanguard's design team created a new standard in adaptable carrying and working solutions that is 100% compatible with all systems, whether you are shooting mirrorless, DSLR, or with a drone.

Check out the entire Alta Collection of tripods and bags at

[www.vanguardworld.ca](http://www.vanguardworld.ca)



ALTA SKY 46L | ALTA SKY 49 | ALTA SKY 61L | ALTA SKY 63 | ALTA SKY 68



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Photo: Jacques Dumont



100,000 Canadian photographers receive PHOTO News four times per year – join us as we explore the wonderful world of imaging!

PANASONIC LUMIX GH5

# Step into the **Future** of **Photography**

Always looking to the future, in 2014 Panasonic introduced the DMC-GH4, which realized 4K 30p video recording for the first time in the industry. At the same time, Panasonic proposed a new and unique method of photography called '4K PHOTO' which allowed users to capture fleeting photographic moments that even the eyes could not catch, by using super-fast 4K resolution video frames at 30 fps that could be saved as high-quality 8 MP photos right in camera.

But the story doesn't stop there. Panasonic has always been driven to innovate and to "Create a New Photo Culture in the Digital Era." The Lumix GH5 is the embodiment of that slogan. Allowing users to shoot at 60 fps continuously was unheard of, until now. No longer do you need to be worried about missing a crucial moment. You now have several options to harness the power of 4K to capture stills – 18MP at 30fps continuous, or 8MP at a whopping 60 fps. With blazing fast speed and responsiveness—the GH5 is not just a new camera, it is a new way of shooting.

The GH5 is not only quick but intuitive too. A new motion algorithm has been incorporated to ensure moving subjects are tracked smoothly. While 225 AF points enable the user to achieve pinpoint focus. A joystick has been added to the back of the camera for quick focus changes while using the viewfinder.



Photographers will love the high speed burst rate of 12 fps, even in full manual mode. And with a RAW buffer of 100 shots, you can shoot to your heart's content without slowing down. Dual SD card slots allow you to load up on memory to keep the images flowing.

The Lumix GH5 is the future of photography.



**Panasonic**  
**LUMIX**

# Panasonic



Photography © Johan Sorensen  
www.johanphoto.ca

## PANASONIC LUMIX STEP INTO THE FUTURE

Panasonic engineers always reach for the impossible - striving to exceed customer expectations. The long anticipated GH5 is now available. Listening to customer feedback, we've enhanced many features - better auto focusing, motion tracking, colour reproduction, menus, user interface, accessibility and image stabilization - delivering a powerful, easy to use camera. You dared to dream. Panasonic made it possible.

Lumix GH5 is here!

[Shop.Panasonic.ca/Lumix](http://Shop.Panasonic.ca/Lumix)



# LUMIX



Congratulations to the winners of the PHOTO News "It's About Time!" Challenge, and to all of the readers who participated in the contest thread at our flickr® group at [www.flickr.com/groups/PHOTONewsgallery/](http://www.flickr.com/groups/PHOTONewsgallery/).

Our winning photographer will receive a special prize - a Lumix DMC ZS100S from Panasonic Canada, our PHOTO News Challenge sponsor for 2017.

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

#### Lightning Strikes!

Thane Vanderaegen of Lethbridge, Alberta, captured this image of lightning strikes using a Canon 5D MKII and 17-40mm Canon lens, shooting a series of multiple exposures at f/6.3, 4 seconds, ISO 640. *"I used a tripod to steady the camera for a series of 5 multiple exposure images - my best result was this photo - I was able to capture four distinct lightning strikes."*

Winner



#### Sesquicentennial Fireworks

Paula Brown, of Ottawa, Ontario, captured this image of the 2016/17 New Years Eve fireworks display from the Museum of History, with the fireworks lighting the sky over Alexandra Bridge between Ottawa and Gatineau. Paula used a Canon 6D and 24-70mm f/2.8 lens, shooting at 4 seconds and f/11, ISO 100. *"The fireworks were celebrating the beginning of Canada's 150th anniversary year and what a blizzard it was! The biggest challenge was keeping my lens hood free of snow for a four-second exposure. It is really about time."*





**Observatory StarStax**

Gordon Wood, of London, Ontario, created this composite of almost 150 images using StarStax software. Each 20-second capture was made with a Canon 6D set to ISO 3200 and a 17-35mm f/4 lens at 17mm and f/5.6. "My headlamp and a passing farm tractor provided the observatory building lighting. Mother Nature and some air traffic lit the rest. What you see here is the last frame."

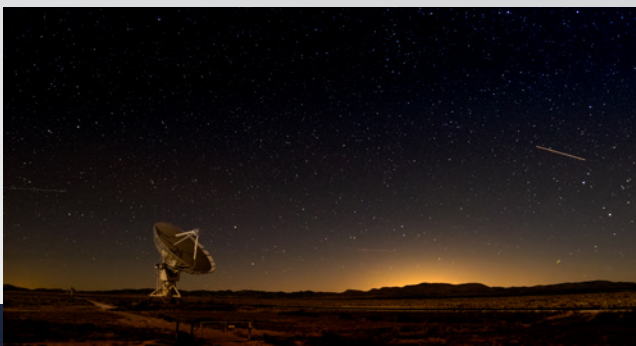
**Old Faithful and the Northern Lights**

James Anderson, of Calgary, Alberta, captured this image in July 2016, shooting with a Canon 5D Mark III and 24-35mm zoom lens at 24mm, 25 seconds, f/2, ISO 1600. "It was a beautiful night to photograph Old Faithful and catching the geyser erupting with the faint glow of the Milky Way is exciting enough, but I was not expecting to capture the green glow of the Northern Lights - it was an epic adventure!"



**Starlit Observation**

May Hon, of Mississauga, Ontario, used a Canon 7D Mark II with a 14mm ultra wide angle IF ED UMC lens to capture this image at f/2.8, 25 seconds, ISO 3200. "The image was taken at the Karl G. Jansky Very Large Array which is located in central New Mexico, USA. I captured it after sunset with one of the telescopes as foreground subject."



**Grand Splendid Underground**

Federico Buchbinder, of Dollard des Ormeaux, Quebec, took this band's photo with a Nikon D700 and a Vivitar Series 1 70-210mm MF lens f/3.5 at 70mm, 1/10 second, f/5.6, ISO 2000. "Grand Splendid is an indie band in Montreal. For their photo shoot we decided to go underground... literally. This is a single frame, with the band visible through walls and windows of a passing subway train thanks to the magic of motion and long exposure."



Each issue, PHOTO News 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 PHOTO News readers, please visit the pool at [www.flickr.com/groups/PHOTONewsgallery/pool](http://www.flickr.com/groups/PHOTONewsgallery/pool)



#### Gleaming Lemon

Dez Klinger, of Guelph, Ontario, used a tripod-mounted Nikon D610 and Tamron 90mm f/2.8 lens to capture this image of a lemon slice, shooting at 1/30 second, f/10, ISO 100.

*"I recently purchased a Tamron 90mm macro lens, and I captured this image while experimenting with natural and artificial light. The natural sunlight was used for back-light and I experimented by angling the flash in different directions... I shot about 20 images until I got the result I was looking for."*

#### Mahone Bay, Nova Scotia

Shawn M. Kent of Halifax, NS captured this sunset behind the famous churches in Mahone Bay, Nova Scotia on a cold March evening, using a Canon 5DS/R and 24-70mm f/2.8L II USM lens at 1/10 second, f/9.0, ISO 100.

*"My 10 year old son Max and I were aching to get out and shoot after a bitterly cold winter. This shoot was our first sunset of the year, and we were blown away by how rich the skies were that night. Nova Scotia never disappoints."*





**Synchronized Flyers**

Eric Rossicci from Vancouver, B.C. captured this amazing image with a Canon 1DX Mark II, with a 1.4x teleconverter on his 500mm lens to have the equivalent of 700mm. The shot was made at 1/8000 second, aperture priority at f/5.6, ISO 1000.

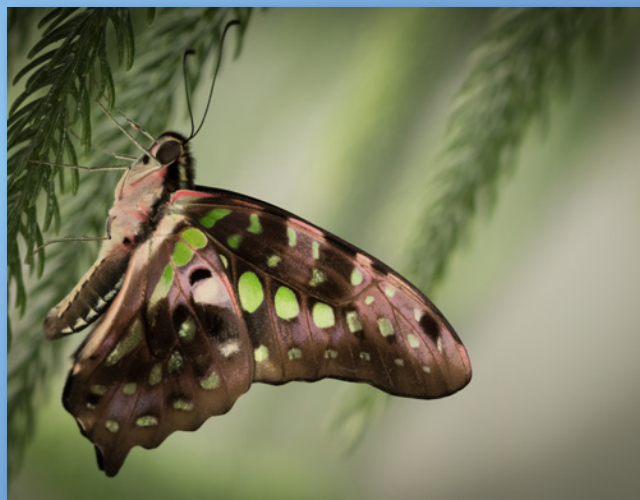
*"Hundreds of eagles gather in winter to scavenge for food scraps at the 72st in Delta BC near the turf farm. At times they fight while flying - trying to steal from one another, which gives photographers a wonderful opportunity to get fabulous shots. I darkened the background of this image in order to get more "drama". I had it enlarged to 24"x36" on aluminium and it looks great!"*



**Strawberry Splash**

Alec Freda of Toronto, Ontario, captured this image with a Nikon D5100 and AF-Nikkor 60mm macro lens, shooting at 1/1000 second and f/8, ISO 1600.

*"This was photographed for a high school project at Western Tech to demonstrate fast shutter speed. I lit it with two LED lights, one reflected off a white background to backlight the glass, the other from a boom above to light the strawberry and rim of the glass. Then, it was a lot of trial and error until I got this shot on the last try."*



**Graphium Agamemnon**

FP Aspireault-Masse From Mirabel, Quebec, took this image with a Canon 7D MKII and a 100mm macro lens at 1/160 second, f/5.6, ISO 2500.

*"I was at the Montreal Botanical Garden during the Butterflies Go Free event - this butterfly was under a small tree - it was challenging to not frighten it."*

**Big Tub Panorama**

Cale Best, of Windsor, Ontario, shot this panoramic image of the Big Tub Lighthouse in Tobermory, Ontario, with a Sony A580 and Tamron 17-50mm lens at 17mm, f/2.8, ISO 1600.

*"I found the perfect setting, with the Milky Way and northern lights in the background. I took 8 photos and stitched them into a panorama in Adobe Lightroom."*





Special Feature | The Magic of Photoshop Actions  
BY MICHEL ROY

# Are you ready to become a magician?

*Imagine that you could snap your fingers and say "abracadabra"—and your favourite photo would transform into a stunning work of art!*

But wait—that is no illusion—all you have to do is follow a few easy steps and this magic transformation can be performed, thanks to some tricks called Photoshop Actions.

I like to think of myself as a “photo magician”, so unlike the real magicians who are sworn to secrecy regarding the tricks of their trade, I can share my photo magic with you... all you need are some basic Photoshop skills, and if you follow a few easy steps and take the time to understand Photoshop Actions, you too will be able to perform this magical transformation.

In one click and with some little adjustments I was able to add a magic effect to the photo of our family dog Rocky.

## Bio

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



You can create, exchange, or find free Photoshop Actions on the internet, including some really awesome procedures! Yes, sometimes the best ideas are not free, but someone had to work hard for you to perform these magic tricks, so it is up to you to decide if you want to try a free Action or a really cool trick that you have to pay a few dollars to learn.

The good news is that most Photoshop Actions are inexpensive. I'm very happy to share my treasure with you,

just visit this link to find some awesome ones... if the link takes you to a general home page, just search "Photoshop Actions" to see the latest tricks of the trade **graphicriver.net/?ref=Mikeme**.

In Photoshop, an "Action" is a series of tasks that you play back on a single file or a batch of files. You can create an action that changes the size of an image, applies an effect to the image, changes the colours, and then save the file in the format you prefer.

Photoshop Actions are perfect for beginners and advanced Photoshop users. From sketch effects, to explosive effects, the sky is the limit—you can create amazing effects with just the click of a button! By learning a few basic tricks, you can achieve professional-looking work with almost no sweat.

Photoshop Actions are not limited to photography. They can transform text, create special effects, generate amazing animations or produce great backgrounds—and much more!

Let's dive into a quick summary of the basic features of Photoshop Actions.

Most of the time, the actions are what we refer to as non-destructive editing. This means that the original photo or element remains untouched, while Photoshop does all the work. When you find a well built action, the result will be a stack-on layer in Photoshop, easy to correct and adjust to your taste.



Portraits can be enhanced with just a click, making a great image to print on canvas to look like a painting.



I think sports photos work best with tons of effects. Try it - you will love it! Just select the parts of the image that you want in action.



Please read the instructions that come with the actions to use them properly. It is not difficult to learn or execute these magic tricks if you take the time to read the instructions. Not every action has the same formula, remember that these are recorded by individuals, so the creators decide how the action will work. The new tricks you can buy are amazing—keep in mind that sometimes you also have to replace the brushes or add some texture, but this is an easy task. Just follow the simple steps in the instructions that come with the action.

I would classify this technique of using Photoshop Actions as “medium” difficulty.

Most of the actions you will find work only in the English language, but some work in French also. Please read the instructions carefully, and always make a copy of your original image file and *work on the copy*—that way you will never lose the original photo.



Some effects work great if you have a very precisely defined area. Take your time to select the subject on the brush-on layer in Photoshop.

You can customize the effect afterward because everything is organized in different layers.

As I said earlier, none of the actions are built the same, so before you say it doesn't work, take the time to read the instructions that come with each action.

Yes, it's magic, but all magicians have to practice their tricks to make them perfect, so take the time to master this tool, it is a real crowd pleaser when you use it correctly!

I hope this magic trick inspires you to transform some photos into spectacular images. Make my day by sharing some of your results on our PHOTO News Flickr® page—Look for my discussion thread—Photoshop Magic—I will be thrilled to see the amazing work you create!

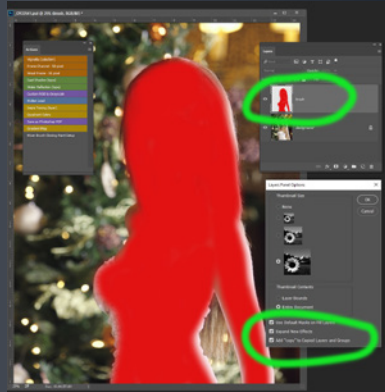
## Here is a typical workflow for Photoshop Actions

Load the image you want to use. Make sure the image is 8 bit; the image needs to be flat.

Create a new layer and name it: brush. Select the brush tool and brush on areas over the image (on the new layer called brush) generally you want the effect to apply to this area, but for some effects this is the area where you don't want the effects to apply.

The image layer should be a locked background. Usually the recommended image size is around 2000-3000px on the long edge.

Make sure that the option "Add copy to Copied Layers and Groups" is selected in the layer panel option menu. See photo "Step 1".



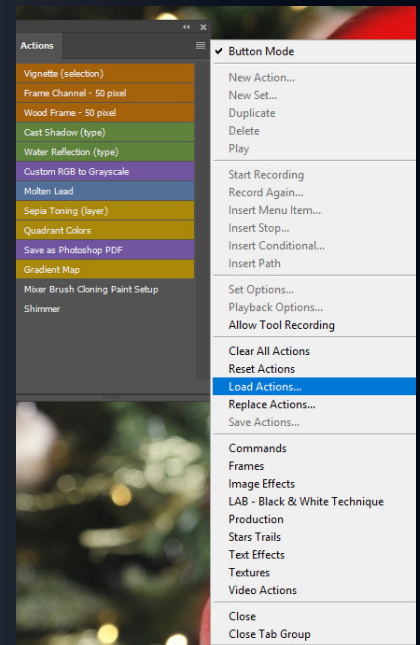
Step 1

Note: a small image will produce larger effects while a large image will make the effects look small.

Load the action into the Photoshop Action Panel.

Select the layer called "brush".

Run your action by selecting the action and clicking Play in the Actions Panel.



Step 2





## Photo Destination

BY WAYNE LYNCH



## Bio

Wayne admits that he did have a mai tai or two while deciding what to do next. You can view more of his work at [www.waynelynch.ca](http://www.waynelynch.ca)

Photographs of waves are much more popular as calendar and advertising images than rivers of molten lava. Who knew?



# Hawaiian Surf

## Helped by a Hurricane

*Making a living as a nature photographer has never been harder. Let me explain why. In recent years, there has been dramatic decline in stock photography prices worldwide. For example, on the last sales statement from one of my photo agents I had sold a photo of an emperor penguin for a whopping \$1.19. One of the reasons prices are low is because the market has been swamped by an abundance of high quality images resulting from the popularity of digital photography with all of its technological advancements. It is now much easier to capture stunning saleable photographs.*

To survive in this business I try to keep my expenses on field trips as low as possible. One way that I do this is to purchase my airline tickets with the travel points I get from my credit card company. Unfortunately, this usually means I have to sacrifice flexibility and I must plan such trips far in advance. This was the situation when I booked a trip to the Big Island of Hawaii in October 2015, with the ambitious goal of photographing Kilauea, one of the world's most active volcanoes. I had grand visions of capturing images of explosive fountains of ash and cinders, streams of liquid lava spilling into the ocean amid billowing clouds of steam, and glowing rivers of molten rock tracing a crimson path across the island's slopes in the velvet blackness of the night. Well, none of that fantastic dream happened. It seems Kilauea, despite its 500,000-year history of continuous eruptions, knew I was coming and decided to take a vacation—when I arrived, the volcano was abnormally quiet. In short, it was a dud.



I shot the waves on manual exposure with shutter speeds ranging from 1/1000-1/1600 second and apertures between f/9 and f/16.

Flexibility and adaptability can be some of the most useful attributes for a nature photographer, and when life gives you lemons, make lemonade. This familiar phrase, coined more than 100 years ago, is a popular expression to encourage a positive attitude in the face of misfortune. So here I was in Hawaii with a little less than two weeks on my hands, what was I to do? Lazing on the beach in the shade of a palm tree clutching a mai tai was one option, but that certainly wasn't going to repay my expenses. Instead, as boring as it sounds, I bought a thick guidebook to the island and carefully thumbed the pages. I found the answer to my dilemma on page 163, which featured a photo of the towering waves at Wawaloli Beach with the caption "an excellent place to go when the surf's pounding". That was it, gigantic waves would replace my fizzled volcano. I could already taste the sweet lemonade.

As luck would have it, additional help was on its way. On October 16, 2015, some 2300 kilometers away in the tropical waters of the eastern Pacific, Hurricane Olaf was born, and within two days it was a category 4 storm packing winds up to 250 km/hour and sending monster waves rolling towards the Hawaiian coast, where I was waiting, camera in hand.

When I pulled into the parking lot at Wawaloli Beach I was excited by several warning signs that read "DANGER HIGH SURF. DO NOT GO BEYOND THIS POINT". I would never encourage a reader to take dangerous risks to get a photograph, but I know many of you wouldn't listen any more than I did—so here are six tips to keep yourself as safe as possible when stalking big waves.

#1—Waves can be highly unpredictable so you must always exercise caution on rocky shorelines where the

surfaces are usually wet, slippery and treacherous. Sturdy footwear is a must. Wearing casual flip flops is a sure formula for you to flip and flop.

#2—Scout the area beforehand to find a stretch of coastline that generates the biggest waves. Sometimes, moving 100 meters to the right or left can make all the difference. Once you have found a good spot, observe the waves for 15-20 minutes from a safe location on shore to see how they behave and how far the spray sweeps inland so you don't get swamped, or worse, get swept off the rocks.

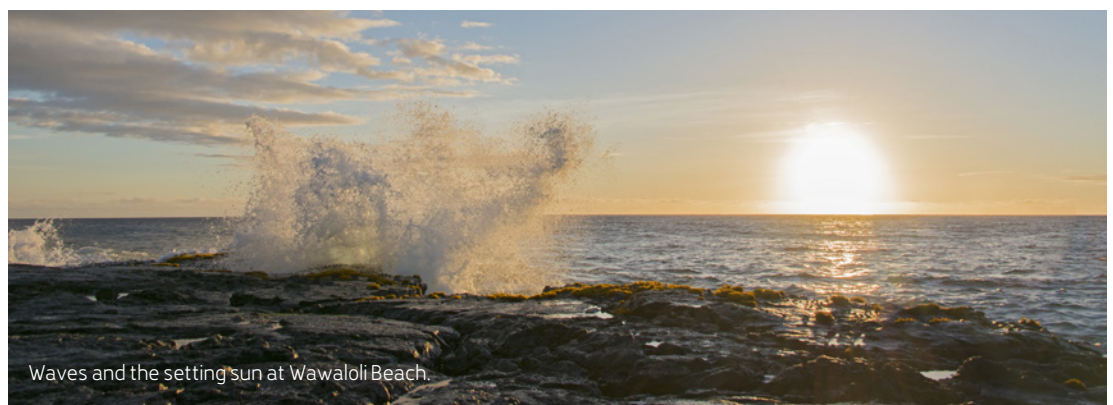
#3—Salt water and electronics don't mix and just a light spray on your equipment can cause serious problems. To protect my camera, a Nikon D800, and lens, a 28-300mm zoom, I sealed the equipment inside a clear Ziploc bag in which I had cut a hole for the lens. I then used a rubber band to hold the bag in place. I also carried a microfibre cloth to wipe away any sea spray. Make sure to check the front of the lens often because a thin film of spray may not be visible in the viewfinder but can still degrade the final quality of your photographs.

#4—Shoot when the light is most interesting, usually morning and evening. This is a pretty obvious suggestion but because waves look great at one time of day doesn't necessarily mean they can't be equally dramatic under light of a different direction or under skies of varying cloud cover. I scouted Wawaloli Beach at all hours of the day for just this reason.

#5—The waves at Wawaloli looked best when I used a fast shutter speed to freeze the action. This did the best job of capturing the power of the sea. The fast shutter speeds meant I could ditch my tripod. Hand holding the camera gave me greater mobility and flexibility to escape danger when I was sometimes fooled by an especially big wave. Typically, I shot the waves on manual exposure with shutter speeds ranging from 1/1000-1/1600 second and apertures between f/9 and f/16. The small apertures gave me ample depth of field and the fast shutter speeds ensured that I was able to freeze the action.

#6—I got my best photos when there was an offshore wind. Offshore winds blow from the beach out towards the ocean versus onshore winds which blow from the ocean towards the beach. Onshore winds typically cause waves to collapse early whereas offshore winds make them tower higher while producing more interesting fans of spray off the crest of the waves.

In the end, the lemonade was sweet and I had a wonderful time photographing a subject I had largely ignored most of my career. Oh yes, one more thing. According to my agents, photographs of waves are much more popular as calendar and advertising images than rivers of molten lava. Who knew?



Waves and the setting sun at Wawaloli Beach.



## Tech Tips | Printing

BY DAVID LIBRACH

# To print or not to print?

## Here is the answer.

*It wasn't so long ago that the thought of not printing a photograph seemed ridiculous. Today, however, the thought of actually printing a photo seems archaic and unnecessary.*

While a photographic print used to be the only way that we could share with others the incredibly brief moment in time captured by the click of our shutter, today we can instantly share these moments with anyone and everyone with a simple click of the 'send' button. We no longer have to wait days or weeks after our vacations or family events for our film to be developed in order to see what our cameras captured. Within seconds, the whole world can experience those moments with us.

What does all this mean then for the photographic print? Has digital technology replaced the print in the same way that automobiles have replaced the horse and buggy? Should we be putting our printers next to the VCR at our next garage sale?

To me, the answer to the last two questions is a resounding 'No!' In fact, I believe that it is more important than ever that we continue to print our photographs. Here are my reasons:

### **Printing is the best way to preserve your photographic legacy**

While all media can, and will, degrade over time, an inkjet print today, using quality photographic paper (like those from Ilford Galerie or Hahnemühle) and with a modern printer/ink, is estimated to last for more than 200 years if properly cared for. That means that your grandchildren's grandchildren will still be able to enjoy your images many decades from now.

The same cannot be said for a digital file. It is not a matter of 'if' a hard drive, DVD or memory card will fail, but rather 'when' it will fail. Even if you are the lucky lottery winner that has never, ever, had any computer or other electronic failure in your life, who can guarantee that today's technology will exist for the next generation to be able to read your digital files? Anyone remember the 8-track, or more recently, Laser Discs? Who still has something to play them on?

An argument can be made that a print can get lost, degrade, or be destroyed in a fire. The exact same can be said of the different storage mediums used for digital files. Even an image stored in the 'cloud' is still physically on a drive somewhere in this world, and it is susceptible to the same possible en-

vironmental disasters as a print. Prints exist in the physical world without the dependency of additional technology in order to be enjoyed. What good is a digital file if you can't find anything to view it with? All anyone will ever need in order to view a print is a set of eyes.

### **Printing makes you a better photographer**

I consider myself to have a quick and good eye when it comes to editing photos. In a matter of seconds I can scroll through hundreds of photos on my computer, and edit out all the mis-focused and poorly exposed shots from a recent shoot. I don't actually learn anything from this exercise (other than realizing that I could use a bigger monitor). I am simply removing my mistakes from my field of view. Even when I begin the editing process for the few 'chosen ones', I am simply adjusting and rearranging the raw ingredients that were captured by my camera. During no part of this process do I gain a better understanding of *how to take a better photo*.

When you print, display and live with an image for a few days or weeks, you can truly understand how all the different ingredients have come together to create the finished product. It is only through a physical print and over a period of time that we can appreciate and understand what worked and what didn't. From a print you can learn how well the composition or lighting helped convey your intentions, and what you

## Bio

David Librach is a fine-art photographer with a passion for printing and helping photographers explore the creative and technical aspects of photography.

need to change or repeat the next time you head out. These are the things that we need to know as photographers *before we take a photo*. These are what ultimately make us better photographers.

It is impossible to accomplish this with the brief time we spend looking at an image on our computer screens, even after we have finished all of our editing and uploaded it to the internet.

### **With a print, you are in complete control of your audience's experience**

When you email your photos to friends and family, or share them with everyone on your favorite social media website, you are at the mercy of the technology used by each viewer.

Are they viewing your photo on a 5" cell phone screen, or a 12" laptop? On a 27" external monitor? Or possibly a 51" smart TV? Is their monitor calibrated? Is yours? What is the resolution? How wide is the colour gamut that can be displayed?

The answers to these questions all have one thing in common... the photographer will never be able to fully control the viewing experience.

With an actual print however, you are 100% in command of the medium on which it is viewed (i.e. paper finish); the colours that the viewers see, and the size at which the audience gets to experience the image. You also can control the ambient lighting where the print is viewed or displayed, which helps the overall experience of your audience. This allows them to view it on an equal level with everyone else, and frees them from the external influences. Now they can become immersed in the actual content and emotion of the photo. From a photographer's perspective, this freedom and control is impossible to achieve with a digital file.

### **Prints are recordings of memories and emotions**

I can directly link my passion for photography to my father. He was always taking photos. He wasn't just taking them at family events; he would also bring rolls and rolls of film along on his many travels in order to capture and share with others the unique flora, fauna and landscapes that he was experiencing.



My father died a few years ago. Shortly thereafter, we decided to sell the family cottage. While cleaning up the attic, I came across bins and bins of not just photos that he had taken, but photos *of him* spanning his entire life, that were taken by other people.

I quickly found myself filled with incredible and powerful emotions as I physically sifted through every photograph. I was reliving moments that had long since been forgotten. Many of the photos brought a smile to my face, as I remembered the fun times that were depicted in them. I will forever cherish these photos and will continue to keep and store them for my children to enjoy one day.

My father was an early adopter of digital photography, so I was tasked with going through his images that were stored on his computers as well as on dozens of hard drives, memory cards and USB sticks. While those digital images also captured many great moments, I didn't have the same emotional experience sifting through them. There was a certain coldness to them. It was rare for me to spend more than a few seconds on a photo as I quickly scrolled through them on my screen. There was a strong disconnect to the digital images. It wasn't because they were taken with a digital camera; it was because of how they were stored and how they were being viewed. If they had been printed I have no doubt that my experience would have been similar to what I had felt as I sorted through the bins of photos and albums in the attic. I will never throw out or delete these digital files, but they are more of a keepsake for me. The prints from the attic are my physical memories.

These are just a few of the reasons why the physical print is essential to photography. Even if just one of the thoughts resonates with you, it should be enough to convince you to continue (or start) printing—even in today's digital environment. Creating a beautiful photographic print should be your goal after capturing one of life's decisive moments.



## Portfolio | Guy Séguin

# Ephemeral Faces

*PHOTO News invited Montreal photographer Guy Séguin a.k.a. Guzzz, to present a selection of images from his latest project Ephemeral Faces.*

We were drawn to these images by the creative combination of art and photography, and soon discovered that Guy Séguin was an artist long before he became a photographer. As Guy explains, it is through exploring these two mediums that the concept for the *Ephemeral Faces* project was born.

As Guy conceives the image, the body becomes the canvas. He uses a variety of materials; paint, paper, powder, sand, clay and others, to create unique and powerful images, allowing him to express the gesture in an intuitive way.

Guy's interest in drawing and photography were the triggers for his creativity. The Automatistes and the Abstract Expressionist movements inspired his work, and his knowledge of set design, digital imaging and language technologies have played an important role in the evolution of his art. All of these skills related to his work as Training Manager for Sony Canada for more than twenty years.

When we discussed the *Ephemeral Faces* project, Guy professed to be fascinated by the way human beings focus on their appearance. He worked for more than two years on this project, which follows the body painting process linked to the precise moment of a photographic session in the studio. Guzzz uses only nontoxic products. At his studio or elsewhere, the installation is similar, a tarp mounted on tripods for paint and the photographic space in order to quickly grasp the process of creating throughout the session. Here, brushes, gouaches, and other mediums, there, studio flashes mounted either with umbrella, soft box or reflector, according to the desired effect. Guzzz remains loyal to Sony, using a full-frame Sony camera for his backlight compositions.







Model: Laurie Normandin  
MUA: Elmy Trieu  
Hair: Kym Krane



*"More than a human body stripped of its artifices, the canvas has a soul, a past, a future and experience brings us to contact its present. In fact, the game is to strip the man of his appearance to show his true identity,"* says Guzzz.

Guy's artistic photography has become an instant hit on social media. He has been invited by the famous SNBA (National Society of Fine Arts) of Paris to display his work at the Salon of Fine Arts 2017, which will be held at the Carrousel du Louvre in Paris in December, followed by a series of exhibitions starting at Îles de la Madeleine, then Montreal, then to Europe where they will be on display in Cannes, Brussels and Paris. As Guy describes it, "a dream year offered to me..."

You can encourage Guy to continue his artistic explorations by contributing to his fundraising on [gofundme.com/guzzz](https://www.gofundme.com/guzzz)

## Where to see the images...

### Galerie d'art La Méduse

June 29 to August 6, 2017  
Havre Aux Maisons, Îles de la Madeleine  
Vernissage: June 29

### Café de la Grave

August 9 to 27, 2017  
Havre Aubert, Îles de la Madeleine  
Vernissage: August 9

### Salon des Artistes du Monde

September 22 to 25, 2017  
Salon du Vieux Port, Gare Marine, Cannes

### Le Livart- Montréal

October 25 to November 5, 2017  
Galerie Le Livart, Montreal  
Vernissage October 29, 2017

### Meltin' Art Spot

November 10 to December 4, 2017  
Espace Art Gallery, Bruxelles

### Salon des Beaux-Arts

December 8 to 11, 2017  
Salles du Carrousel du Louvre, Paris

### Galerie d'art Espace-Solo

August 2018 (dates TBD)  
Cap-Aux -Meules, Îles de la Madeleine



## About the artistic approach

We asked Guy to comment on the artistic genesis of his Ephemeral Faces project.

*"Ephemeral Faces is an approach interlaced with various creative moments. Results emerging from the body painting process are related to the specific time of a photographic session, while the canvas, my model, is encouraged to move, to glimpse, to reveal, and even better. More than a body stripped of its artifices, the canvas has a soul, a history, a future—and experience leads us to contact her present. From this moment we weave joy, share sorrows, fears, desires..."*

*The experience takes a form which I call "face" as a look at itself, a facet or a self-fashioned reflection in the moment. The transience of the moment, that moment of sublime freedom, letting go, reveals a unique character—sometimes sad, dark and mysterious, sometimes bright, cheerful and radiant.*

*In the next moment, the impression sneaks into the memory... and has been immortalized on film. Each performance is a symbiosis of the artist and his model. It is only between that duo that the image is created.*

*My quest was originally to try to understand humanity through the meaning we carry through our appearance and our environment, our status in our time. In fact, the game is to strip the human being of this appearance to let the soul show its true nature. To stimulate my thinking, a creative process begins. My project Ephemeral Faces leads me to wonder about the search for identity.*

*In performance, the images are those of the model and the artist, interwoven. A door on the other side opens, allowing me to explore the inner soul of the human being from the outside, so that their reactions reveal a dark side or light. The unique and ephemeral aspect of each work generates even more interest to freeze some of those singular moments on film.*

*Originally, my artistic creations drew heavily on the works of the Automatistes and Abstract Expressionist movements. By combining the two modes of creation of the body transformed into canvas, and the photo sessions, the Ephemeral Faces project evolved. This particular richness of colours and textures inevitably evokes emotion. Today, I feed the new forms that appear, one after the other, during the performance. In this shared moment, I feel literally transported. The Ephemeral Faces project reveals the artist that I am. The conjunction of talents is perfect, and finally combines the awareness of the movement, the play of shadows and lights, and the emotion of the moment... highlight.*

*The look, the gesture, is ever-changing in the moment. Any decision, any direction of the work, is immediate and consensual. Capturing every moment on cliché becomes a work in itself. Ephemeral Faces is inspired by rituals of different cultures, while being decidedly topical, because more than ever the human being is concerned about the image he projects. Ephemeral Faces is animated in the past and looking to the present moment."*

Melissa Rouge







## Perspectives | Pro Tips for Shooting

BY NIKON AMBASSADOR **KRISTIAN BOGNER**

# Extreme Sports

*I was at a Redbull event recently that honoured extreme sports photographers and their epic creations, and it reminded me how much I love shooting these athletes striving to do what most would consider "impossible". Here are some pro tips and insights to help you get better extreme sports photographs in any situation.*

## Bio

Kristian Bogner is a commercial, architecture, adventure, fashion, sports photographer, and brand Ambassador for Nikon Canada, Broncolor Canada, and other suppliers. For some inspiration and more pro tips check out [kristianbogner.com](http://kristianbogner.com) or attend one of his photography workshops: [photographicrockstar.com](http://photographicrockstar.com)



### Golden Surfer

Always bring a camera. I was out for a walk with my wife around Christmas time, visiting in Nova Scotia, and there was this cold water surfer. The evening light turned golden and I was able to capture the action with the high ISO capabilities of my Nikon D5. I left some space in front of the surfer in my composition to give the sense of motion. *Nikon D5 with AF-S Nikkor 70-200mm f/2.8 ED VR II lens, f/7.1 at 1/2500 second at ISO 2500.*

### Safety First—Lives May Depend on It

Extreme sports can be very dangerous to shoot. The athletes are incredibly skilled and have practiced countless hours to achieve the feats that they do. In order to capture these moments, it is not unusual for photographers to put themselves in dangerous spots, and this requires a considerable knowledge of the sport—you have to know when and where to go to get close to the action. For example, great climbing shots are often taken while the photographer is roped-in and climbing with the extreme athlete; great ski shots often require the photographer to be able to ski at an expert level to get in position and know how to deal with a potential avalanche and other hazards. I have done both, and I have fallen through an ice waterfall while loaded up with camera gear on a back-country ski shoot. Another time, I was on top of a half-pipe, capturing a skier doing a back flip that went bad, and he took out 3 photographers and their camera gear in the process. I have had to rescue an athlete after witnessing an avalanche bury him. The bottom line is to know what you are getting into when shooting extreme sports. Unless you are way off on the sidelines shooting with a long lens, you have to be ready for anything and know the sport you are shooting intimately so you can anticipate any danger before it happens.

It is imperative to trust the athletes' experience and not push them or do anything that puts them in harms way. Last year, I was shooting World Cup Ski Cross; I had my media credentials, scouted the course early, found my spot and was waiting for the event to start when I noticed an amateur photographer on the course. He put a camera on a remote right on one of the jumps. When I questioned him, he said he had permission to do so. I was surprised that this would be allowed, and sure enough, when the first racers did their practice run one of them was distracted by the camera and almost crashed. The photographer didn't actually have permission to place an object on the course and put the racers at risk to get a shot.



The race director saw this on the video feed, and he stopped the race and actually came down the course and made all of the photographers leave the shoot area as a result. Always talk to an athlete about your plan and during a race, ask an official if you are posing any risk to the athletes, and respect their expertise. I am all about getting the shot, but sometimes you just have to be a little more creative to do it safely.

### Get in Shape

Know your own limits. For example, if you are carrying two camera bodies and a few lenses, that adds a lot of extra weight and you physically have to carry all that plus be able to get to the top of the mountain, or climb, or whatever you need to do to get that extreme image. Train and practice with your gear before shoot day to make sure you are ready and able to proceed without being a danger to yourself or the athlete.

### Protect Your Gear

A good backpack is very important to keep your equipment dry and safe while still having an athletic fit that doesn't bog you down. A good pack has room for extras like a solar kit, an avalanche beacon, a shovel and probe, a Gore-Tex shell, a rope, enough water and whatever gear and provisions you may need to make it through the extreme shoot day. I always carry a few carabiners and clip them to my pack. I like to clip my camera's

neck strap to them just in case I drop the gear, and I also sometimes use a top loading shoulder bag so I have one DSLR handy and protected at all times. Look for backpacks and bags that come with a rain cover. If you are shooting sports that are really wet, you might want to bring a dry bag that you can put your camera in and be totally waterproof if you need to. They are super lightweight and easy to slip into your pack as an extra protection. Even a large, durable garbage bag can be useful in a pinch. In very cold conditions, stick-on hand warmer pads are great to keep batteries and cameras warm and functioning, and can be affixed to the bottom of the camera or just tossed in your bag.

### Technical Shooting Tips

#### Slow Down Your Motor Drive

While it is nice to have super high fps (frame per second) capabilities on your camera for some things, I have often found that too high an fps is not a real advantage for capturing that peak moment. The camera has to focus between those frames, and if you have a shutter you lose the view of your subject be-

#### Redbull Windsurfer

Even though I was shooting at  $f/8$  there is still a relatively shallow depth of field at the 800mm focal length and the windsurfers are slightly blurred in the background creating emphasis on the red bull athlete in the foreground. I set my in-camera picture control settings to increase sharpness and set the saturation to full to get these vivid colours. I highly recommend using a monopod when using a big lens like this to get shake free images and for ease of panning with your subject. *Nikon D4s with AF-S NIKKOR 400mm  $f/2.8E FL ED VR$  and AF-S Teleconverter TC-20E III,  $f/8$  at  $1/3200$  second at ISO 640.*

For more lighting and photography tips and videos check out Kristian's photo blog at [kristianbogner.com](http://kristianbogner.com) or sign up for one of his photography courses in the Rocky Mountains and throughout Canada at [photographicrockstar.com](http://photographicrockstar.com)



tween shutter actuations. That is why I would slow down my motor drive enough to capture the shot at the peak of the action and then get some follow through images. I don't just start machine-gunning as soon as the athlete comes into my crosshairs.

### **How to Focus For Extreme Sports**

I like to use single point focus or sometimes group point focus, which allows me to pre-compose my image and then follow the athlete with my focus point generally on their eyes or on the main point of interest in the shot. In some instances, you might be shooting blind, where an athlete is coming off a jump and you can't see them or focus until they are literally at the verge of the peak moment. In this situation I sometimes autofocus on the edge of the jump, and then lock focus or switch to manual and adjust focus a short distance away from the jump, where I think the peak of the action will occur. Then I wait for the shot and capture it right at that peak instant. If you have a tripod you can set it up with this configuration and just use

the trigger while viewing the subject without looking through the viewfinder, this often helps to better time the shot.

### **Virtual Horizon and Setting Custom Camera Controls**

When following an athlete doing flips or going off jumps it can sometimes be hard to keep a straight horizon line, so I use the Virtual Horizon setting on my Nikon. I custom set one of my on camera function buttons to activate the Virtual Horizon, and after I get my exposure correct I click that function button and my exposure scale in my viewfinder changes to show the camera level. I use that to help get straight horizon lines while shooting.

### **Auto-ISO**

I personally like to dial-in my exposure settings manually, but under some conditions where the exposure is rapidly changing, like when an athlete is in shadow and then quickly travels into a sunny area, I use the Auto-ISO setting in camera. This enables me to set the desired shutter speed, usually about 1/2000 second, to freeze the action and I select an appropriate aperture, on average about f/7.1, and the camera adjusts the ISO automatically to get a correct exposure with these values. You can then use exposure compensation to quickly tweak as needed.

### **Change Your Perspective**

When shooting in the moment I find it is very tempting to use your longest lens to get you as close to the action as possible, but it is important to mix it up and tell the whole story. Sometimes going a bit wider and making sure that your composition includes part of the jump or even the landing zone will add impact.

Shooting extreme sports can be so exhilarating that it is easy to forget to try something different, to be extra creative, and to show the context or surroundings. One of my favourite techniques is to "double up" and set one camera with a wider lens and therefore more depth of field on a tripod somewhere closer to the action to show off the height or extreme nature of the shot. I put a Cactus remote trigger on the remote camera and one on the camera in my hands and then every time I take a shot the remote camera also fires at that same moment. This is a great way to capture two different perspectives at the same time.

### **Co-Create the Moment**

Everything is energy, and it takes a lot of energy for extreme athletes to do the feats that they do. As a photographer, you can help stoke that fire in your subjects by including them in the creative process, sharing the images with them right away and getting them excited about going bigger and better. Bring some two way radios so you can stay in direct communication with the athletes and visualize the outcome together, encouraging their ideas as well as your own. Ultimately, you will grow together in the process, with the common goal of achieving excellence.

### **Wave Burst**

I call this one "Wave Burst" and I wanted to really freeze the water details at 36 megapixels with the Nikon D810, so I shot at 1/5000 second. I love the balance of the deep blue sky and water on top and bottom of the image to frame the impact of this athlete bursting through the wave.

*Nikon D810 with AF-S NIKKOR 400mm f/2.8E FL ED VR and AF-S Teleconverter TC-20E III, f/8 at 1/5000 second at ISO 800.*





Technique  
BY MICHAEL DEFREITAS

# Alaska's Wild Side

*Spectacular scenery, grizzlies, humpback whales...  
nothing captures the imagination more than a summer in Alaska*



A bright morning sky greeted us as we hiked downstream to a remote bear-viewing area on Moraine Creek in Alaska's Katmai National Park. After spotting a few bears working their way upstream, I settled into position on a narrow upstream gravel bar with the sun behind me. The red humps of spawning sockeye salmon filled the shallow water. Needless to say, being in one of the world's prime grizzly habitats had my heart beating a little faster than usual.

I readied my camera and a 200-400mm f/4 telephoto lens on a tripod, keeping another camera body with an 80-200mm zoom handy by my side. I hoped to capture the bears fishing, so I took a low position (level with the bears in the water), preset my shutter speed on both cameras to 1/500 second, and set my motor drive to continuous. No sooner had I settled onto the smooth river rocks, a big splash from behind a clump of willows to our left set my heart thumping.

Beluga whales  
in Cook Inlet,  
Alaska. Nikon  
D7100, 70mm,  
f/5, 1/400  
second, ISO 100.





Humpback whales (*Megaptera novaeangliae*) in Resurrection Bay, Alaska. Nikon D300, 300mm, f/6.3, 1/1000 second, ISO 200.

A large male grizzly popped into view and started chasing salmon in the shallows. While the other photographers took their pictures, I observed the bear's fishing behaviour for a few minutes, and then moved a few feet to my right so I could capture the bear running directly at me. The resulting images seemed to show the bear charging at me. Including an animal's eyes in your portraits adds drama and a connection between the viewer and the beast.



Whenever possible it is best to observe an animal's behaviour before shooting. That way you can anticipate the composition you want, and select the best shooting position. I always have a second camera setup ready in case something unexpected happens, like the second bear coming up behind us and passing within 20 feet. As the other photographers frantically changed lenses (the bear was too close for the big telephoto zooms), I picked up my 70-200mm rig and got off a few shots before he disappeared behind the willows.



With its rugged breathtaking scenery, abundant and accessible wildlife, and rich Native culture, Alaska is a photographer's dream destination. Whether you explore it by land, sea or air, you will be amazed at all the photo opportunities—especially in the summer when sun rises around 4:00 am and sets close to midnight.

A few days after frolicking with the bears, I was cruising the calm waters of Resurrection Bay a few miles south of Seward. It was late in the evening and as we approached Rugged Island at the mouth of the bay we noticed a couple of distant spouts and set an intercept course. I readied my two cameras (one with a 70-200mm and one with a 24-70mm zoom lens) and preset shutter speeds to 1/800 second to compensate for engine vibrations and boat movement. I set both motor drives to continuous.

As we motored into the sun towards the animal, I set my exposure compensations to +1 stop to slightly overexpose the scene and add some more detail to the shadow areas. Within seconds of setting my controls, the whale raised its

giant tail and descended into the depths. We waited for it to surface again and I managed to fire off a few frames showing its exhaled spray backlit by the low sun. A few minutes later, it surfaced very close to the boat and slapped the water with its huge pectoral fin. Lucky for me I had my medium telephoto zoom (24mm to 70mm) ready.

On the return trip to Seward we stopped at a favourite eagle hangout to watch the eagles fishing. Armed with a 300mm lens on one body and a 70-200mm zoom on the other, I started shooting as we came into range. Luckily, the eagles were cooperating and I got some great shots of them with their talons extended forward.

Over my two-week visit I managed to photograph moose, sandhill cranes, Arctic ground squirrels, owls and some outstanding scenery. One of my most memorable experiences, besides the grizzlies, was the heli-hike to the rugged Alaska Range in Denali National Park.

Bald eagle fishing near Seward, Alaska. Nikon D300, 200mm, f/5, 1/800 second, ISO 200.

## PRO TIPS MORE ALASKA SHOOTING TECHNIQUES...

- Try to keep the animal's eye in focus.
- Avoid direct eye contact with large wild animals.
- Wear muted colours and avoid deodorant, aftershave or perfume.
- Avoid wearing shiny objects like reflective sunglasses or jewelry.
- Cover the shiny parts of your camera equipment with black electrical tape.
- A tripod is a must when using longer lenses or waiting for action.
- Most Alaskan adventures involve an airplane. For aeriels use a medium telephoto zoom (24-70mm), shoot at 1/500-1/1000 seconds to reduce engine vibrations/motion and don't let your lens touch the window.

Our guide wore a bright red jacket so I asked him to stand on the edge of a cliff overlooking the Nenana Valley. I placed him in the top right third of the frame and had him looking out over the valley. Viewers are drawn to the red jacket first, and then follow the guide's gaze over the valley below.

Patience is the most important factor when shooting wildlife and scenery in challenging environments. I always take a study-the-situation-first-and-shoot-later approach, thinking of the type of image I can capture given the shooting situations, and making sure I have the best position and equipment to get the shot. Using two camera bodies with different lenses expands my options and greatly improves my chance of success.

Grizzly or brown bear Moraine Creek Alaska. Nikon D800, 380mm, f/7.1, 1/800 second, ISO 200.



Floatplane on Crosswind Lake near Moraine Creek Alaska. Nikon D800, 62mm, f/9, 1/500 second, ISO 200.

## GEAR UP

Ready To Take It To The Next Level?

Tripods are a must for Alaskan wildlife shooting. I recommend a sturdy aluminum quick adjust tripod like Vanguard's ABEO Plus 363AT with a simple Vanguard ball head like the BBH-300 with quick release mounting plates. Expect to pay \$400-\$600 for tripods with heads in this category.



Heli-hiking in Denali National Park, Alaska, USA. Nikon D800, 50mm, f/9, 1/200 second, ISO 200.



SPECIAL FEATURE | PHOTO TECHNIQUE  
BY DANIEL DUPONT

# Using Neutral Density Filters

*A high percentage of amateur photographers like to focus on landscape photography. If, like me, you prefer to create your images in the camera rather than spending long hours post processing the photos, there are techniques that could help you get better results.*



## Bio

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](http://www.danieldupont.ca)

I love to combine the use of an ND filter and a graduated ND filter. This allows me to get more artistic images while having better control over exposure.

After choosing an ND filter to create an effect, I noticed that the cloud in the upper left corner was slightly overexposed. I then used a -2 IL Soft graduated ND filter and by slightly tilting the filter support I was able to affect only this area.

*17-40mm f/4 @ 20mm; 4 seconds, f/22, ISO 100, -3 IL ND filter plus a -2 IL Soft graduated ND filter, Vanguard Alta Pro 283 CT tripod, SBH-100 head, remote control and level.*



## Neutral Density Filters

I have used neutral density (ND) filters and graduated ND filters for several years and this allows me to be more creative. By placing an ND filter in front of your lens, you decrease the transmission of light and this allows the use of slower shutter speeds in order to create an image that shows a degree of motion.

These filters are available in two varieties: circular filters that you screw in front of your optics, and the generally more expensive square format. The circular filters simply screw into the filter threads at the front of your lens, while the square filters require a filter holder. The square filters are often used when you want to use a graduated ND filter, and when you want to combine the ND filter with other filters.

## Opacity

Neutral density filters are available in different opacities, more translucent filters will reduce light by one f/stop, while the most opaque will decrease the transmission of light by 10 f/stops. It is also possible to purchase a variable ND filter that reduces light by one to ten f/stops. By rotating the filter, you can increase or reduce the opacity.

Unfortunately, filter manufacturers have different methods for measuring and describing the level of opacity for their filters. The important thing is how many f/stops of light reduction they apply to your images.

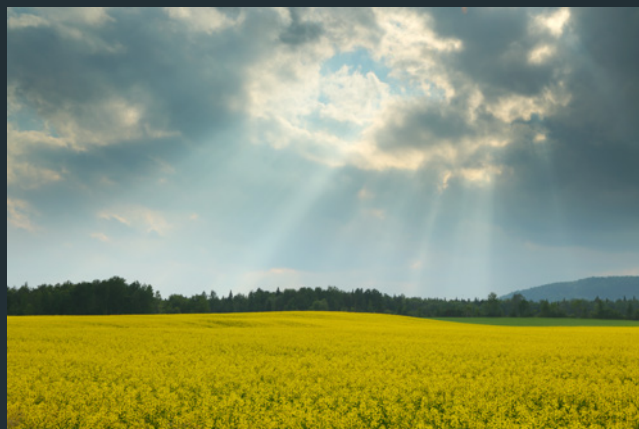
I love to combine the use of an ND filter and a graduated ND filter. This allows me to get more artistic images while having better control over exposure. I started shooting by selecting an ND filter to capture the movement of the water. Then I chose the -2 IL Hard graduated ND filter to saturate the colours of the sunset. I positioned the line of the Hard transition on the horizon line.

*70-200mm f/2.8 II @ 102mm; 2 sec, f/22, ISO 100, -3 IL ND filter, 2 IL Hard graduated ND filter, Vanguard Alta Pro 283 CT tripod, TBH-100 head, remote control and level.*



The first picture was achieved without a graduated ND filter. I adjusted the exposure for the ground and the sky is completely overexposed.

*24-70mm f/2.8 II @ 47mm; 1/6 second, f/22, ISO 100, Vanguard Alta Pro 283 CT tripod, SBH-100 head, remote control and level.*



After analysing the first photo, I evaluated the difference in brightness between the ground and the sky to be at least 3 f/stops. So I made a second photo, and after analysis, I found that the sky was still overexposed. I did not have a -4 ND filter, but I nailed the exposure by combining two graduated ND filters to reduce the light by 4 stops. I combined two filters: -2 IL Soft and -2 IL Hard. As a result of this photo, I purchased two more filters -4 IL Soft, and -4 IL Hard.

*24-70mm f/2.8 II @ 47mm; 1/6 second, f/22, ISO 100, graduated ND filter -2 IL Soft and -2 IL Hard, Vanguard Alta Pro 283 CT tripod, SBH-100 head, remote control and level.*

## Graduated ND Filters

The beauty of graduated neutral density filters is that they affect only part of the image. I usually use them to balance the difference in brightness between the sky and the ground. This allows me to avoid long hours of post processing. When whites are heavily burned out, there is no possibility to recover detail.

Graduated neutral density filters are available in two types of transition, soft (Soft) and direct (Hard). The smooth transition is useful when the horizon line is not regular, for example, over a forest. The direct transition is useful when the horizon line is distinct as above a lake or the sea.

Graduated neutral density filters are available in two transitions and four powers, -1, -2, -3 and -4 IL.



### Use Live View

I generally use the rear LCD display in “live view” mode when shooting with ND filters. The traditional viewfinder seems too narrow, whereas the rear LCD is large enough to facilitate the precise positioning of the filter.

### Use a Tripod!

The use of neutral filters requires the use of a good tripod. I use a Vanguard 283 CT and TBH 100 head. If your tripod is not stable enough, your images may show a slight blur from camera shake.

### Exposure Mode

In order to have precise control over the adjustment of the light, I always use manual exposure mode. I usually adjust settings by exposing for the ground, and I select the power of the graduated neutral density filter in order to balance the brightness of the sky.

Let's take great photos!

### For More Information...

Neutral Density filters are available in a range of density to reduce exposure by 2 to more than 10 f/stops, as well as variable ND filters, available in a range of screw-in and square sizes.

Kenko offers REALPRO ND and Variable NDX filters to cover almost all photographic and video situations.

Looking for an ND Filter? Check out the full range of ND filters and tips on filter technique at [www.kenko-global.ca](http://www.kenko-global.ca)



The use of a 6-stop ND filter allowed me to create this image during a 30-second exposure despite the intensity of the Sun. Using a 3-stop neutral density filter to reduce the shutter speed to 4 seconds would not have been slow enough to create an interesting image. Without a filter, the speed would have been 1/2 second and the result would be much less artistic. *16-35mm f/2.8 II @ 25mm; 30 seconds, f/16, ISO 100, -6 stop ND filter, Vanguard Alta Pro 283 CT tripod with SBH-100 head, remote control and level.*



CANADIAN  ANGLES  
BY MICHELLE VALBERG

# Greenland Land of people

*As a photographer, my focus is to give definition to the world by capturing the true and raw essence of my subjects at a particular moment in time. Through my lens, I strive to reveal the honesty of an off-guard moment, the raw colour of an untouched slice of nature, the beauty of a simple object contrasted with the complexity of a frantic pace. I have been fortunate to photograph in the Arctic regions for many years. Discovering Greenland was a gift. It is a photographers dream. This treasured land has boundless opportunities offered to all who are fortunate to visit.*

The word Greenland means "Land of People." While the Vikings discovered Greenland in the 10th Century, it is believed that the ancient Inuit people migrated from Canada to Greenland more than 10,000 years ago. Small communities, mostly ranging in size from a few families to 100 people, were isolated. The aurora borealis frequently lit up the skies and it was believed that spirits lived among them.

My first journey to Greenland was with Adventure Canada. At the time, I knew very little about this island, but I have come to know it rather well over the past few years.

Greenland is an autonomous country within the Danish Realm, situated east of the Canadian Arctic Archipelago. The country is geographically part of North America, but politically a part of Europe. The official languages of are Greenlandic and Danish, though English is widely understood. The majority of residents are Inuit.

## Bio

Michelle Valberg has built a reputation for capturing unnoticed details that change our perception, as well as the implausible vast landscapes that alter our perspective. Internationally renowned and sought after as a landscape, wildlife and portrait artist on the global stage, Michelle's stunning, and at times haunting photographs are sought after by art collectors the world over. Her images have been showcased in exhibits across North America, including Los Angeles, New York, Toronto, Montreal and Ottawa, where her work was the subject of a critically acclaimed three-month solo exhibition at the Canadian Museum of Nature. She is one of seven Canadian Nikon Ambassadors and the first to be named Canadian Geographic Photographer-in-Residence.





The Mask Dance is the oldest expression of storytelling in Greenland. The Inuit tell their stories through song, storytelling, and dance.



A beautiful sunset in Prince Christian Sound - a southern long fjord surrounded by steep mountains reaching over 1200m in height, with glaciers that break off into icebergs.

Greenland has a population of roughly 57,000, about 15,000 of whom live in the capital of Nuuk. They have no roads to connect the communities—all travel between towns is done by plane, boat, helicopter, snowmobile or dog-sled. Sealing, whaling, hunting, fishing and tourism are the primary sources of income for Greenland's inhabitants.

The sun does not set from May 25th to July 25th. June 21, the longest day of the year, is a national holiday. July is the only month when Greenland's temperature reaches above freezing. Approximately 80 per cent of the land is covered in ice and snow, so despite the

Ilulissat, Greenland is a UNESCO World Heritage Site. One of the few glaciers through which the Greenland ice cap reaches the sea.



name, there is not a lot of green in Greenland. Icebergs litter the ocean, and fjords are deep with enormous cliffs. The Ilulissat Icefjord, a UNESCO World Heritage Site, is the biggest glacier outside of Antarctica.

Much of Greenland tourism revolves around flora and fauna. The most sought-after wildlife subjects include polar bears, humpback whales, musk oxen, walrus and reindeer. This is a magnificent country steeped in tradition—you will find beauty everywhere you look.

The Inuit tell their stories through song, storytelling, and dance—particularly the Uaarnernaq, or Mask Dance, the oldest expression of storytelling in the country. In preparation for this dance, the participants traditionally painted their faces black before deforming their cheeks by sticking animal bones in their mouths (in present day performances, the bones have been replaced by ping pong balls). The Mask Dancers performed for us upon our arrival to Kangaamiut, and I must say, it was wild, entertaining and somewhat scary!



In Greenland, you will often see large chunks of ice breaking off of glaciers and plunging into the water.

“The most important part of the dance is to teach children about fear,” an elder explained. “So children will learn how to deal with fear — and if they learn how to do that, they will become strong human beings.”

My photographic journey through the arctic has been an exercise in combining the challenges that come with extreme climate and rough terrain photography, with an unbridled sense of wanting to deepen my commitment to conservation. My travels have enabled me to develop my skills as a

photographer and brought me closer to making a positive impact on the lives of others. Ultimately, my goal for my work is to “bring the North to the South”; deepening public understanding of a complex and somewhat untouched land and its inhabitants. Greenland is a very special place, and I am humbled by its beauty and the strength of its people.

Myth has it that when you visit Uummannaq, a piece of your heart remains on the island forever — summoning you back for the rest of your days.

An Inuk elder in Kangaamiut watches the crowd of cruisers discover his tiny central-western community.





Photo by Nina Stavlund

## IN THE FIELD | WILDLIFE

BY TONY BECK

# Focus on the Eyes

*You have likely heard the popular idiom "the eyes are the windows to the soul". Although this phrase implies philosophical idealism, in photography, it suggests something slightly more tangible.*

Why are we so profoundly attracted to someone's eyes?

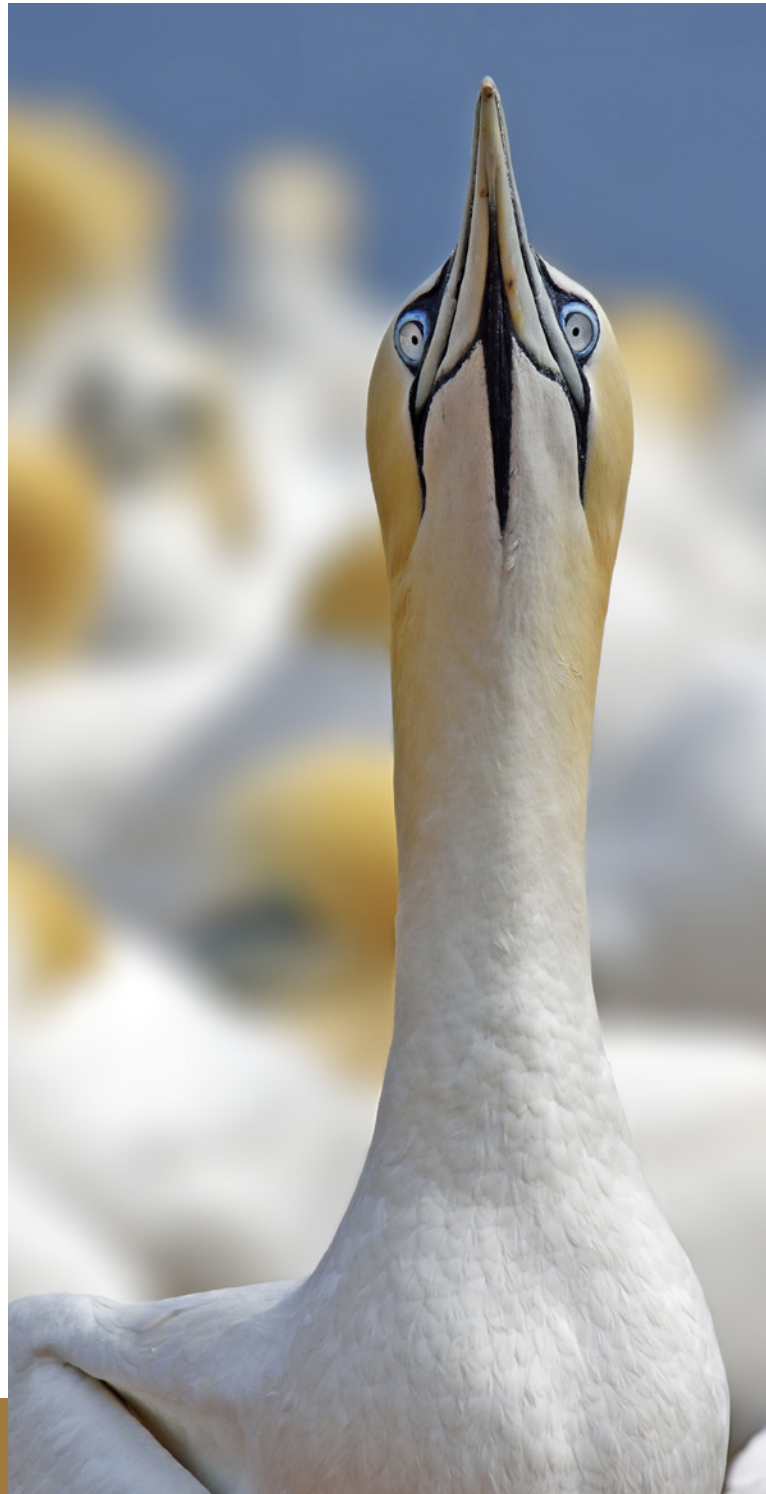
As an instinctive survival mechanism, the eyes reveal hints of someone's intentions and motives. A form of body language, eyes communicate volumes, even without spoken words or hand gestures. Looking into someone's eyes helps us understand people and their immediate environment.

It is easy for us to relate to human eyes. Our brains seem hard-wired to notice them. But, this concept also relates to our perceptions of animals.

Steve McCurry's famous National Geographic cover photo of an Afghan girl is a prime example of the powerful attraction of eyes. Faces reveal inner character while soliciting viewers' emotions. There is little or no difference when viewing portraits of animals. A close-up of an owl or a wolf will immediately draw attention. With their forward-facing stare, some viewers might see intelligence or an anthropomorphic quality. Like any great portrait, close-ups of animals reveal human-like characteristics. We typically attribute personality aspects and great awareness to the creature. A striking pose or a distinctive expression, regardless of

**Northern Gannet** – forward-facing eyes add interest and character to your composition. Be patient with unpredictable animals. But, also be prepared to quickly take the shot when they make eye contact with the camera.

*Nikon D7200 with AF-S Nikkor 300mm F4, PF VR, ISO 200, shutter 1/1250, aperture f/8*



## Bio

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



**Great Horned Owl** – Blinking can ruin any portrait. There's no difference in wildlife photography. Many creatures have additional eyelids called Nictitating Membranes. Get around this potential problem by taking lots of frames while shooting on burst mode.

*Nikon D7200 with AF-S Nikkor 300mm F4, PF VR, ISO 200, shutter 1/640, aperture f/8*

species, generates an emotional response within the viewer. Whatever way we slice it, an image with prominent eyes engages the viewing audience, and will greatly enhance the image's aesthetic qualities and attractiveness.

When photographing any life form, everything from insects to humans, focus on the eyes. Although sharpness throughout the frame is often desirable, if only the eyes remain in focus, the image will still have impact. But the reverse is not true. If an entire animal is perfectly in focus except the eyes, then the image loses much of its effect.

Be aware of details displayed in your viewfinder. To ensure that the eyes are sharp, move the focus point directly onto the eyes. If possible, place a single point, or small group of focus points, on one eye. If your subject is active or unpredictable, keep the focus on continuous mode.

Sunlight, skylight or bright surroundings often reflect in eyes, making them stand out. Like a bold hot spot in your frame competing with your main subject, a bright "catch light" in the eye draws your gaze. If it is hard to see the eyes in the original image file, consider enhancing it with a photo editor like Lightroom or Photoshop. Depending on the image, either brighten, or increase contrast around the eyes using a variety of editing tools. Unfortunately, enhanced eyes can look fake if they are not edited properly. Study, care, comparisons and practice will help.

In the field, a fill flash or pop-up flash will add an artificial catch light.

When fully open, human eyes have much white surrounding the iris, but most animals lack this feature. Close inspection reveals details like a dark pupil in a paler iris. While some species have brightly coloured eyes, others have contrasting skin, hair or feathers surrounding the eyes, making them stand out against the rest of the body, but some species lack contrast on their face, making their eyes difficult to see. Birds like Arctic Terns have small black eyes hidden in a hood of black feathers. You'll need a balanced exposure and a catch light to separate the eye from the hood. Otherwise, the animal loses much of its character and aesthetic presence.

### Tips for Capturing the Image

Always anticipate some action. Animals tend to behave unpredictably and erratically. Since photographers rarely have control over their wild subjects, I recommend shooting with burst mode activated—it helps capture every moment, especially when the pace changes. Even if the subject is fairly inactive, short bursts should improve your chances of securing the best



**Arctic Tern** – On some species, the eyes are difficult to see due to lack of colour or contrast. Fortunately, eyes are highly reflective. For best results, adjust your angle until you see a "catch light" shining somewhere in the eye.

*Nikon D500 with AF-S Nikkor 200-500 f5.6 VR zoom, ISO 400, shutter 1/1250, aperture f/8*

possible image. Subtle changes in angle or position might reveal significant differences like a catch light in the eye.

Beware of blinking eyes and nictitating membranes. They can potentially spoil your composition. Animals, like humans, will blink to clear their eyes. Birds, reptiles, amphibians and some mammals have additional eyelids called nictitating membranes. They are a transparent inner eyelid that helps clear the eyes, protecting them while the animal retains its ability to see. When the animal blinks, it covers the eye making it appear whitish or off colour. Since it happens rather quickly, burst mode should help you capture every moment before and after the blinking process. To ensure you've got your best shot, review your images before finishing the session.

**Timber Wolf -**

Direct eye contact adds visual strength to your wildlife portraits. But, these moments are often fleeting. Even with captive animals in controlled settings like this Timber Wolf, you require patience, awareness and quick reaction.

*Nikon D500 with AF-P Nikkor 70-300 DX VR zoom, ISO 640, shutter 1/400, aperture f/7.1*



When documenting a species, I try to capture as many angles as possible. But, my favourite perspective is a profile from the side. It is the classic wildlife pose, frequently used in scientific publications and reference materials, but this standard depiction may not be the most dramatic or flattering portrayal of your subject. Sometimes, a more engaging angle comes directly from the front, with eyes locked in a forward stare. Predators typically have their eyes facing forward making it easier to capture their captivating character. But, even non-predatory animals, with their eyes fixed to the sides, can appear to be engaged when they look in the camera's direction.

You can't always expect to get your subject's eyes in the frame. Most animals flee when they see humans, especially intrepid photographers skulking through the wilderness with heavy cameras and large lenses. With some exceptions, images of animals fleeing, or looking away, have the least impact of all the other angles. But, if you are lucky enough to find a cooperative creature posing for you, enjoy the moment. You can be creative and try many compositions, but at some point before the photography session ends, put a priority on photographing the eyes. Remember, the eyes have it!

**Female Wood Duck**

- Non predatory animals normally evolve with their eyes on the side of the face. This helps them detect threats from a wider angle. But, even these creatures can engage with the camera by making eye contact from the front.

*Nikon D500 with AF-S Nikkor 200-500 f5.6 VR zoom, ISO 640, shutter 1/1000, aperture f7.1*



Will Prudence, Capture Photography / www.capturephoto.ca / Cliffside Trigger Carbon1 courtesy of Cycle Life, Pickering

f/5, 1/500s at ISO64

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Aurora Lite Bank modifiers for perfect light control!

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V6II HSS Transceiver



RF60X Wireless Flash



LV5 Laser Trigger



Portaflex



Firefly Duet

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## FLASH 101 | LOCATION LIGHTING

BY WILL PRENTICE

# Gear for Every Budget

*If you have been following our series of articles (available online in our digital edition archives at [www.photonews.ca](http://www.photonews.ca)) we began by discussing how to use your speedlight and how to use it off-camera. In the last issue, we focussed on setting up a home studio. In this issue, we will expand on what you learned about your home studio so you can take it on the road!*



## Bio

Will Prentice is a portrait and landscape photographer. He likes to share his knowledge, and a few laughs, at camera clubs across Canada. He's also the host of PHOTONews TV on YouTube. For more of his work and bio, check out [www.capturaphoto.ca](http://www.capturaphoto.ca)

Just like a home studio, location lighting gear can be as much as you can stuff in your bag or as much as your mule (or a helpful teenager), can carry. If you are able to shoot close to where you can park, your gear selection will be different from what you would select if you hike or bike many kilometres to your location. Let's look at both options, and I will describe my favourite gear for a variety of assignments.

If I have to travel light to my location, I carry speedlights, such as the Cactus RF60X. These are light (since they have the transceiver built-in, there is less gear to carry), relatively powerful, and, with the Cactus V6II transmitter, easy to work with.

As we discussed a few issues back, the infrared wireless flash control from the camera manufacturers can be very limiting in regard to distance and where you can place your speedlight. The Cactus gear is radio wireless, so I can put the units behind trees or up to approximately 100 metres away. I can also adjust the power of my remote flashes from my camera position, which saves a lot of walking back and forth.

I rarely use the speedlights by themselves – Metz, LumiQuest and Aurora Lite Bank offer a huge range of modifiers to fit your needs, and I often take

Maternity session



these portable modifiers on location—from the Pocket Bouncer which fits in my pocket, to the Metz Mini Softboxes which fold flat, right up to the Aurora Firefly Duet – a 75cm octabox that lets you use two speedlights.

My favourite modifier for location portraits is one of the octabox designs. I like the roundish catchlights and how they control and affect shadows. Just like in studio, an octabox is nearly ideal for use outdoors. I use other shapes for fill or accent lights.

Speedlights can be used for most location assignments, like the action shot on this page. I wanted to freeze the movement, which meant keeping flash power low for a fast flash duration. Based on the light source distance from the camera,  $f/5.6$  was the perfect aperture to keep focus “in the pocket”; ISO and shutter speed (ISO 640 and  $1/125$  second) were chosen to achieve the desired effect, and I exposed for the green leaves and ensured that any patches of sky would not get blown out.

My Aurora Firefly Duet with two Cactus RF60s was placed at camera left, behind the tree and about 6 feet up, and angled down to fill the rut. From the camera position, I tweaked the power settings of the speedlights (both set to the same power) to  $1/32$  power – fast enough to freeze and illuminate the rider. A third RF-60 with a LumiQuest Softbox III was positioned at camera right, and ten feet away, and set to  $1/32$  power to act as a soft fill.

It is very important to remember that when you use multiple lights to freeze action, your power settings need to be the same. Chart A shows how flash power affects the ability for a flash to create freeze or blur, depending on power.

There are many ways to adjust your light without affecting the flash curve: if you need less light on your subject, move your speedlight away or add neutral density or diffusion to it; if you need more light, add another speedlight or remove diffusion.

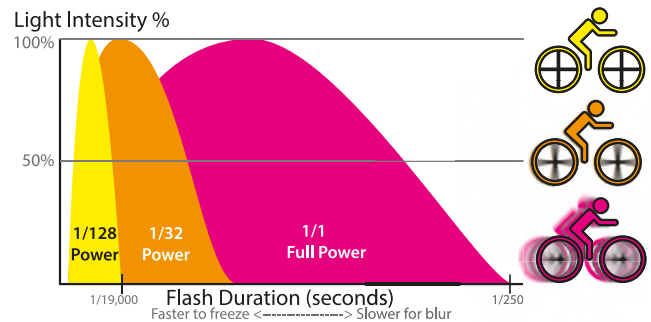
What if your shoot is accessible by car or a short walk? What if you need more power?

In the past, I used a portable battery pack with a pure sine wave inverter to power my studio strobes. The only recommended inverters for use with studio strobes are “stepless” or pure sine wave – the power output from the AC outlets is perfectly smooth (Chart B)—unlike the less expensive converters where the power is output in “steps” which can cause your strobes to malfunction due to the inconsistent power.

If you are considering a studio upgrade and/or need more power than a speedlight can produce, broncolor has you covered. The broncolor Siros L is a lithium powered monolight available in 400ws and 800ws versions. Offering 400 and 200 full power flashes from each battery, respectively, you could easily shoot all day on one battery as you will rarely need full power.

If that’s not enough power, broncolor also offers the Move 1200L – a 1,200ws pack and head kit. You can use one head at up to 230 full power pops, or add in a second head and split the power any way you need. The Move provides 5 stops more light than the most powerful speedlight!

Siros L and Move L both feature HS technology – the ability to use shutter speeds up to  $1/8000$  second with some cameras. I am no longer limited by my shutter speed and the dreaded “black bar” at the bottom of my images!

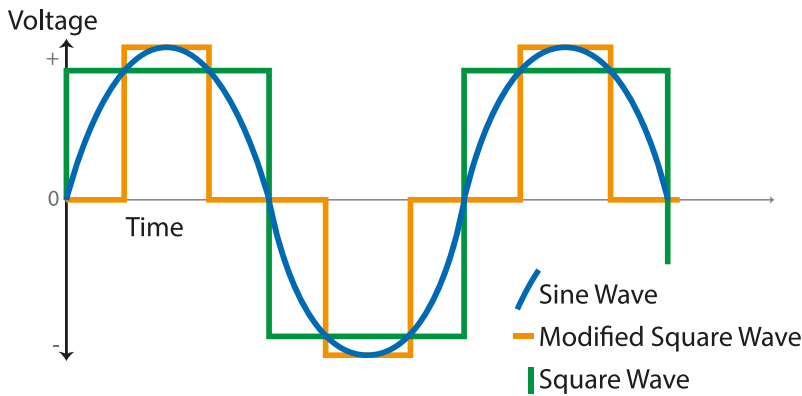


I shot a maternity session using the Siros 800L and Beautybox 65. With my favourite teenager to assist and serve as a human lightstand, I could get the Siros L into a darker part of the forest. I wanted a dream-like quality for the image, so I set my Tamron 85mm lens to its fastest  $f/1.8$  aperture. Using my Gossen meter, set to  $f/1.8$  and ISO 64, I metered the sunlight shining on the back of the tree and Angela, my subject. Powering up my Siros 800L, at  $1/4$  power I was able to perfectly light Angela while using the sun as an accent light.

For Melissa’s portrait, I used the Move 1200L with two heads – a 75cm Octabox key light, and a 90x120 soft-box for a fill. Since Melissa is already tall and was on a table, the lights were 9 feet off the ground. The MobiLED heads that come with Move are light enough to raise to that height.

I metered for the blue sky ( $1/250$  second,  $f/4.5$ , ISO 400), and adjusted the power of the Move pack to match those settings using my Gossen flash meter.

Metz BL-400 with SB-80-80 Octabox camera left, SN-18 Snoot with blue gel camera right, Cactus RF-60 with LumiQuest Softbox III as a hairlight,  $1/200$  second,  $f/4$ , ISO 100.



Speedlights are portable and relatively affordable; battery powered strobes are significantly more expensive but far more powerful. I own a collection of speedlights, but I often rent the strobes when I need the extra power. Ask your favourite retailer if they rent Siros L and Move L!

### You could win some really cool gear...

Share your outdoor portraits on the PHOTO News Facebook page, and please include a lighting diagram in the comments. All submissions will be entered into a draw for a location studio prize pack for some awesome accessories! Send your questions and I will address them in a future issue.

Next issue, we will discuss flash modifiers, and look at how the shapes and sizes affect your images.



## 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.

Choose Quality, Choose Kenko REALPRO.



# Are you insured—and are you covered?

Auto and home insurance is mandatory; health insurance is covered provincially, and, if you're lucky, supplemented by yourself and/or your employer. Some of us have pet insurance in case of sickness. What about insurance for your expensive photography gear? What happens if your model trips on a cord and breaks a leg? Even worse, what happens if your house burns down and your camera equipment is toast?

Insurance is meant to provide protection against a future event – before an incident happens.

If you drop your camera in the water, you can't add insurance to protect your camera **after** the swim – that's fraud. But if you had the right insurance, you might be able to get your camera replaced.

The first thing to do is to talk to your insurance agent. Some home and auto insurers also offer business insurance. There are companies across Canada that offer insurance specifically for photographers. You should talk to both, and see who will meet **your** specific needs.

There are two types of protection you should have: liability in case something happens to people and protection in case something happens to your gear. Let's assume your insurer knows that you have a home studio and a small business. It would be very bad for you if they didn't, in many cases...

**Scenario 1:** A flash tube blows up and injures someone. If you are properly insured, the injured party will be covered by your insurance company. If you are not insured, you could be sued by the injured party for loss of work time, extended health benefits, and many other financial costs in relation to the injury.

**Scenario 2:** A strobe in your home studio catches fire and your house is damaged. Your home insurance policy should protect you; however your insurer may delay payouts depending on the circumstances.

Insurance companies are businesses first – they need to make money just like the rest of us. They won't pay out the maximum just because you have a dollar amount on your policy, and they will ask tough questions before they pay money out.

## Is your gear approved for use in Canada?

If you are using non-approved electrical products, there is a risk that your insurance company could refuse coverage because Health Canada has deemed it illegal to use non-approved products. Your insurance policy may have a specific exclusion concerning illegal activities that may directly impact your claim or a claim made against you. Your insurance agent or broker is the only person who can give you the right answer as to whether you are fully protected or not. What can you do if your insurer refuses coverage or only provides partial coverage? You need legal help at this point.

The lure of the inexpensive strobe or power adapter may be a low purchase price, but is saving \$50 now worth the risk of losing out on thousands of dollars (or more) later? Only you can answer that, but I hope you will think about the potential ramifications before you buy non-certified electrical devices. Before you spend your hard-earned dollars on bargain lighting gear, make sure it won't cost you more in the long run!

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Visit [www.metzflash.ca](http://www.metzflash.ca) for warranty details and to register your Metz mecablitz speedlight.



In The Field  
BY STEVE MAKRIS

FUJIFILM GFX 50S

# Medium Format— Cutting Edge Digital

Singer Mariame of Breaking the Silent. GF120mm F4 LM OIS WR Macro handheld 200th sec f/5 ISO 2500

*Fujifilm's GFX 50S medium format camera is a fresh approach to cutting edge digital photography. The mirrorless 51.4 megapixel body has been introduced with three lenses and an assortment of accessories to tempt professional and ultra-enthusiast photographers.*



## Bio

Steve Makris is a writer/broadcast personality specializing in all consumer technology. With 45 years experience in photojournalism and journalism instruction, he relishes the chance to stop time with new cameras. He is a WiFiHiFi, PhotoNews and Postmedia contributor and can be followed on [www.techuntangled.ca](http://www.techuntangled.ca)

Fujifilm skipped the full-frame sensor category, opting for the medium format 43.8mm x 32.9mm sensor in this camera. Fujifilm Canada's Billy Luong explained the decision: "We felt that that our current APS-C technology bridged the gap to full frame sensor cameras, enough to warrant jumping to a larger medium format sensor, 1.7 times larger than full frame."

At first glance, the GFX 50S seems surprisingly light—at just 1325g with the GF63mm F2.8 R WR normal lens, EVF, battery and SD card. That's lighter than some full frame DSLRs. But, like other medium format camera systems, optional lenses tend to be larger and heavier than those used on smaller format cameras. For the GFX, the 980g GF120mm F4 LM OIS WR Macro and the 875g G32-44mm F4 R LM WR zoom

are a lot of glass, but as medium format shooters know, worth every pixel.

The GFX 50S has a mechanical focal plane shutter (60 minutes to 1/4000 second and 1/125 second flash sync) or quiet electronic shutter (4 seconds to 1/16000 second) or combinations of both. I found shutter lag averages .28 sec in mechanical shutter mode compared to .22 sec in pure electronic mode. The GFX 50S has no optical Low-Pass filter.

The magnesium body is dust-resistant, water resistant and freeze-proof to -10°C, with 58 weather seal locations, in addition to weatherproof lenses.

The GFX 50S is easy to hold with a comfortable right-hand grip. The smartly designed thumb support is small but deep enough to let you securely hold the body at many angles. Twenty buttons and dials are accessible with your right thumb and index finger.

As a mirrorless camera, the GFX is much thinner than you might expect, accommodating a short 16.7mm back focus distance, an advantage when designing high performance lenses.

I had the opportunity to shoot with the GF120mm F4 LM OIS WR Macro half-life size mid-telephoto, and the built-in 5-stop OIS allowed me to shoot down to 1/3 second handheld with consistent results.

There are 12 electronic contact points on the lens mount that hint at a range of features for future accessories. On the

rear of the camera, a protruding LCD finder creates room for the massive 1250 mAh battery – yielding close to 400 shots on one charge, but your shot count will be lower when using the IOS sensor on the 120mm macro.

In addition to the 90° up and 45° down movements, the 60° horizontal swing of the 3.2-inch touch screen panel is priceless for shooting creatively in vertical mode. The touch screen lets you display the RGB histogram and live view highlight alert, and you can double tap the screen to enlarge live view and playback zoom.

A simple switch under your left thumb activates single and continuous autofocus and manual mode. It also offers an optional enlarged focus assist. The 1.28-inch monochrome LCD Sub Monitor, viewable in any light condition features a back-light mode for viewing in the dark.

The Focus Lever joystick-like control under your right thumb quickly shifts the focus point without taking your eye off the viewfinder. It lets you select any of the 117 or 424 contrast focus points onscreen, while shooting.

The body kit sells for \$8,499.99 CAD, complete with 3.69 million pixel OLED color EVF finder, charger, heavy-duty strap and software. The optional start-up GF63mmF2.8 R WR normal lens at \$1,899.99 makes for a light combo. The GF32-64mm F4 R LM WR zoom (equivalent to 25-51mm in the 35mm format) is \$2,999.99 while the GF120mm F4 LM OIS WR Macro with built-in OIS (equivalent to 95mm in the 35mm format), is \$3,499.99. Three more lenses are in the works: the GF23mmF4 R LM WR (18mm equivalent), GF-45mmf2.8 R WR (36mm equivalent) and GF110mmF2 R LM WR (87mm equivalent).

### Key Features:

- Face and eye detection with optional priority for left or right eye, and depth of field scale using the distance on-screen monitor or optical preview.
- Q menu button press for quickly changing colour balance, noise reduction, image size and quality, highlight tone, shadow tone and colour, sharpness and film simulations.
- Bracketing modes for AE, ISO, Film Simulation, white balance, dynamic range and multi-exposure mode.
- Auto self cleaning sensor and WiFi for connecting to Android and Apple phones.
- Saves in 4:3, 5:4, 7:6, 1:1, 3:2, 19:9 and 65:24 in a variety of formats and quality including compressed/uncompressed RAW, which also saves 12-megapixel thumbnails.
- In-camera RAW conversion for white balance, image quality and other settings without a PC. You can also apply Film Simulation modes and save in JPEG 8 or TIFF.
- ISO up to 12800 and extended output to ISO50 -102400.
- Storable custom white balance settings.
- The optional HS-V5 USB cable tethers the camera on Windows PC's for camera control and picture saving on the PC. Optional Tether Shooting Plug in-Pro for Adobe Photoshop Lightroom saves time over the standard version.



### Accessories:

The View Camera Adapter G lets you use a 4x5 swing and tilt camera and original lenses to view and shoot images on the GFX 50S with all of the photo architectural controls.

EVF Tilt Adapter (EVF-TLI) for shooting from other angles.

Feather mask model Maria Daskalakis, makeup amber-victoriaprepchuk.comb. GF120mm F4 LM OIS WR Macro.

### The Bottom Line

The GFX-50S medium format mirrorless digital is suitable for many kinds of photography, but with so much more detail, dynamic range and exposure forgiveness than a full-frame DSLR. With smart auto and manual features and quality lenses it is a well thought out camera that will not disappoint at a reasonable price for this format.

For more information please visit [www.fujifilm.ca](http://www.fujifilm.ca)





Tech Tips | Extension Tubes  
BY CHRISTIAN AUTOTTE

# A simple tool for macro photography



## Aphids

Some subjects are too small to be shot with the macro lens alone. Adding a set of tubes will increase the total magnification. 100 macro lens with extension tubes, 1/50 second, f/9, with flash.

*It never ceases to amaze me how many photographers, some of them with years of experience, have never heard of extension tubes. For some strange reason, many also confuse them with teleconverters.*

They are quite different beasts with very different looks and purposes. Teleconverters are stubby pieces of optics inserted between a telephoto lens and the camera body; they are meant to magnify the focal length of the lens. So a 300mm lens equipped with a 2x converter will become a 600mm lens. On the other hand, extension tubes have no optics. Their only purpose is to add “extension” between camera and lens to allow

the lens to focus closer than its normal minimum focusing distance.

In our modern era of photography, where a camera body communicates with its lens electronically, some common tools of yesteryear are no longer so common. Anyone interested in macro photography once knew the common bellows: an accordion-like apparatus that was placed between lens and camera to add extension. The more you cranked out the bellows, the more “magnification” you would get.



Most extension tubes come as sets including two or three tubes of different lengths. I usually start up with all the tubes, taking some off only as needed.

The result would be that a small subject, like a fly, would look progressively larger in the final picture.

Today's bellows look quite different. First of all, they are a rare breed indeed. The only ones worthy of consideration can pick up the electronic information coming from the lens and transfer it to the body. But that comes at a cost. While bellows used to start at around \$200, a modern bellows unit can cost well over \$1000. The other drawback of the bellows is fragility: they are meant for the controlled environment of the studio.

That brings us back to the modest, unassuming, extension tubes. Made out of metal, they are much more rugged than any bellows. They are also more affordable; some brands cost less than \$100 for a set of three. Top quality models with full electronic and auto focus linkages and high quality mounts on both the lens and camera sides can cost several hundred dollars. Extension tubes are hollow; they have no optics, so you can actually put your finger right through it. Most tubes come as sets of 3 or 4 rings of various widths that can be used alone or all together. For example, the Kenko extension tubes for Canon or Nikon come in 12, 20, and 36mm widths; combine all three to obtain 68mm of extension. Since the extension tubes have no optical elements you don't lose any quality—all you lose is a little light, for which the camera can easily compensate.

When getting close enough, we start talking magnification factors, but not in the same way that we do with a telephoto. The magnifying power of a telephoto lens refers to how much it will magnify a subject that is far away when compared to the normal view of a standard 50mm

lens. That is very much like the way we calculate the magnifying power of a binocular. With the extension tubes we are entering the realm of macro photography where magnification is measured in a slightly different way. We usually refer to "x" factors. For instance, a 0.5x magnification factor means that a given subject measuring 2cm will be "reduced" to half its size on the camera sensor. At 1x, also referred to as "life-size", a 1cm subject produces an image measuring 1cm on the sensor.

So what will a given extension tube do to that magnification factor? It all depends on the length of tube and the focal length of the lens. There is a simple formula that can be used to calculate it: divide the tube length by the focal length to get the "x" factor. For example, a 100mm lens on 50mm of tubes gives you .5x. A 50mm lens on the same tube will give 1x. For these numbers to work, the lens must have its focus set to infinity.

Play with the focus and the magnification factor will increase slightly. With zoom lenses magnification can also be changed by zooming in or out.

In the field all this becomes academic. All that matters is that extension tubes remain the most versatile accessory for anyone interested in macro. Slap on a long lens, say a 200mm or a 300mm on top of a full set of tubes, and you can get close enough for a frame filling portrait of a dragonfly or a large butterfly from a distance of 5 feet, well beyond the physical range of a macro lens. Switch to a shorter lens and you will be closer to the subject, but you will also get more magnification. However, don't try anything shorter than a standard lens as wide angles become useless: the subject is so close that it may actually touch the front element and still not be in focus...



Extension tubes and a long zoom lens can make a potent combination. I added extension tubes to a 100-400mm lens.



Too far away for the macro lens, and too small to be shot with the telephoto alone, adding extension tubes to my 100-400mm zoom did the job.  
*100-400mm with extension tubes, 1/60 second, f/9, ISO 400.*

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What if you already own a macro lens? A true macro lens will normally allow the 1x ratio all by itself: it has a built in extension similar to a built in tube. But what if the subject you wish to photograph is too small to fill the frame at 1x? Add some tubes. With a 100mm macro set at 1x and a set of 68mm tubes the magnification becomes 1.68x. Want more? Why not add more tubes? There is a physical limitation as to how many tubes can be added. If the total length becomes too long it could put some pressure on the camera mount, especially if a long telephoto was used. It may then become necessary to devise some kind of support underneath the tubes to relieve that pressure.

Whether you are a seasoned pro or a newcomer to macro photography, think about extension tubes. Not only are they a cheap alternative to true macro lenses, they can give you the reach needed to shoot some skittish subjects that cannot be photographed at close range.

**Painted Trillium**

The macro lens just didn't cut it. The background would have come out full of light spots and dark shadows due to the sunny day. The flower was in the shade. By using the longest lens I had, and the extension tubes, I was able to narrow down the field of view to eliminate that distracting background.

*100-400 and extension tubes, 1/100 second, f/8.*



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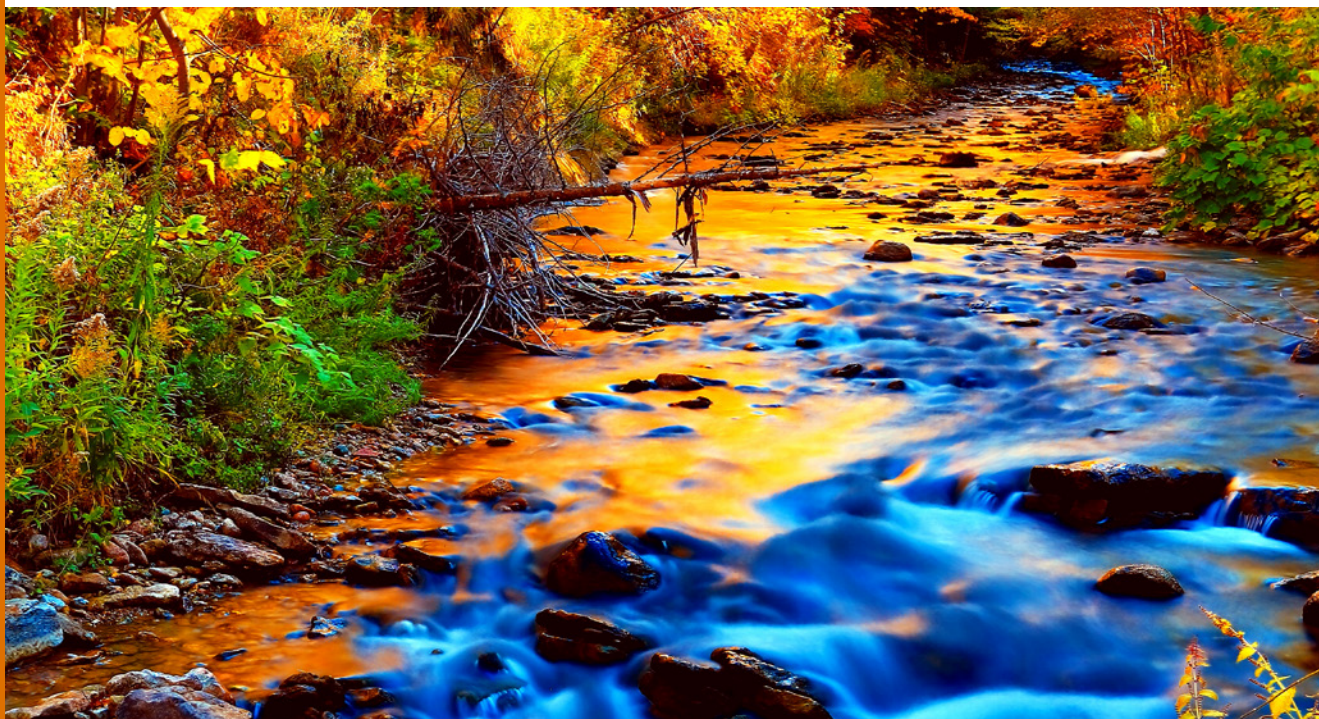
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# Colour!

For images that rely on colour for impact.



**Kagawong River** – Pierre Lachapelle, of Sudbury, Ontario, captured this image of the Kagawong River, in Kagawong, Ontario (on beautiful Manitoulin Island) using a Canon EOS 5D Mark III and 17-40mm zoom at 36mm, f/16, 4 seconds, ISO100. *“I put a joy stick head on my tripod and a neutral density filter on my lens to capture the slow moving water, and I set the camera for a 2-second shutter delay to reduce vibration because I did not have a remote cable release.”*

The PHOTO News Canada Spring 2017 Challenge theme is “Colour!”

Your assignment: to photograph a scene or a subject that relies primarily on colour for visual impact. Images may incorporate scenes in which classic composition is emphasized by the placement of contrasting colour elements at the intersection of the “rule of thirds” lines, or simply include subjects that stand out from their surroundings by virtue of their colour.

You may also interpret the theme in a creative approach, using lighting to achieve the effect, or you may simply enter images that show the colourful world around us—but colour is the key for this assignment. You may submit images photographed prior to the Summer of 2017.

The contest is open to all Canadian photographers. Please enter by joining our flickr® group at [www.flickr.com/groups/photoneWSgallery/](http://www.flickr.com/groups/photoneWSgallery/) and look for the Summer 2017 “Colour!” 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 “Colour!” Challenge is July 15, 2017.

## See your pictures in print!

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

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



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Focal Length: 200mm  
Exposure: F/2.8 1/2000sec ISO: 800



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\*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon SnapBridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.

*At the heart of the image*

