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PHOTO

30
YEAR ANNIVERSARY

NEWS

VOLUME 30, NO.1 / SPRING 2021 / \$6.98

VIKTORIA HAACK

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and more!

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Exposure: F2.8 1/125sec ISO: 125

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Finding Inspiration

Go back in time to early spring 2020, and who would have thought that we would face a year of pandemic anxiety, social isolation, and challenges across the full spectrum of our lifestyle.

It is now one year since we began the Covid-19 nightmare. In this state of “the new normal” people around the world have seized the opportunity to learn new ways to stay in touch with friends and family through creative photo and video projects. We have discovered and explored the full potential of livestreaming video communications – taking the concept of a “video telephone” to levels that would have been barely imaginable just a few years ago. Yesterday, we might have cocooned in the safety of our homes, feeling isolated, alone, and helpless, but we refused to be shut in and cut off from civilization. We quickly learned to use technology to reach out to people around the world. Today, we use our digital cameras to expand the scope of livestream quality. We illuminate our Zoom sessions with ring lights and LED

panels, and use reflectors and optical solutions right out of the photo and video studio. We set up green screen backgrounds to impress and amuse our video conference contacts, and we seek new ways to express ourselves through imaging technology.

For many Canadians, the past few months have been an adventure in photo and video communication. With time on our hands, we picked up our cameras and explored the macro world within our immediate surroundings. We reached out to the local environment with telephoto lenses and adapted to a new set of guidelines that could become part of our lifestyle for a long time to come.

This issue of PHOTONews draws on the talents of our creative team to guide you to new levels of inspiration. From Kristian Bogner’s perspectives on finding the inner meaning within every image, to Viktoria Haack’s tutorial on photo opportunities within a limited range of travel, and Neena Channan’s exploration of street photography, there are many ways to break free from the

intellectual restrictions of the lockdown mentality, to discover new horizons.

If this is your first encounter with PHOTONews, please take a few minutes to visit our website at www.photonews.ca where you will find a wealth of photographic information to complement the magazine content, as well as a library of archived issues, available in both French and English editions. You can sign up for our FREE PHOTONews FLASH newsletter – now produced monthly to provide readers with entertaining, informative, and inspirational content. In the months to come, we will be adding exciting new content to our YouTube channel www.youtube.com/photoneWSCanadaTV and expanding the interactive photo experience through our flickr® group at www.flickr.com/groups/photoneWSCanada/.

This is a time to celebrate the creativity that we express through our passion for photography – and share the experience with those who need a little inspiration to lift their spirits out of the pandemic doldrums to discover new adventures, just over the horizon.

Join the conversation!



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

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ON THE COVER: *Leaves of Green* by Viktoria Haack.

PUBLISHER: Jacques Dumont | jdumont@zakmedia.ca

EDITOR: Norm Rosen | editor@zakmedia.ca

GRAPHIC DESIGN: Jean-Denis Boillat | info@komconcept.com

PHOTO EDITOR: André Dal Pont

ADVERTISING: adsales@zakmedia.ca

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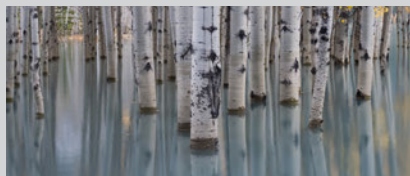
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CHRISTIAN AUTOTTE, our close-up and macro expert, has been one of Canada's most respected photographers for more than 40 years, specializing in nature and scientific photography. A contributor to many books and magazines over the years, Christian's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

NEENA CHANNAN is a freelance photographer based in Toronto, Ontario. Specializing in sports photography, Neena is a photographer for Match Point Canada - the official podcast for Tennis Canada, and for the 2021 season, Neena will be the Official Photographer of the Canadian Motorsport Response Team (CMRT). For more photos, please visit www.imagesbyneena.com or check out her Instagram @imagesby_neena

TONY BECK specializes in wildlife and nature subjects. Based in Ottawa, Tony and his wife Nina Stavlund operate "Always An Adventure". For more information please visit www.alwaysanadventure.com

KRISTIAN BOGNER is a commercial photographer and a Canadian Nikon Ambassador. Check out Kristian's blog at kristianbogner.com and Instagram @kristianbogn-er or sign up for one of his courses. Coupon code for PHOTONews readers is: pnewsbogner75

Peter Dulis is a Canadian landscape photographer and travel enthusiast based in Toronto. His articles and photos are featured by a variety of media outlets. For more tips & techniques visit – www.PhotographyAdventures.ca

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

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

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

MICHELLE VALBERG is an award-winning Canadian Nikon Ambassador, Canadian Geographic Photographer-in-Residence, and a member of the Explorers Club. Visit www.michellevalberg.com

VEO SELECT

Backpack / Shoulder




TWO COLOURS

NEW
PRODUCT

VEO COLLECTION



VEO SELECT 45BFM/48BF



VEO SELECT 39RBM/43RB



VEO SELECT 29M/33

VEO SELECT is an amazing new series of backpacks, trolleys and shoulder bags that switch between different carrying modes and combinations of gear. This new series is great to trek through city life or for outdoor activities. It is available in your choice of black or green high density material.

- The VEO Select backpack series offers a range of sizes and styles including front opening, back opening, and roll top opening.
- The VEO Select shoulder & messenger bag series offers a range of sizes and features to accommodate different gear and configurations.

 **VANGUARD**

www.vanguardphoto.ca

Laowa 10mm f/2 Zero-D MFT

A tiny ultra-wide lens for Micro Four Third cameras, the Laowa 10mm f/2 Zero-D MFT is the second lens in the 'Zero-D' series. The f/2 aperture provides narrow depth of field, beautiful bokeh and is ideal for low-light at low ISO. With 11 elements in 7 groups, it produces a 35mm equivalent focal length of approximately 20mm. Filter thread is 46mm.

The lens has a CPU chip and motor for in-camera aperture control. Minimum focusing distance is 12 cm. Compact at just 41mm (1.61") and weighing only 125g, the lens is ideal for landscape, astrophotography, architectural shots, videos with gimbals or handheld, and drones.

For more information, please visit www.laowalenses.ca



Hähnel Module Creative Lantern Kit Wins AP 5-Star Gold Award!



Amateur Photographer (AP) Magazine - the world's longest-running weekly consumer photo magazine has given the Hähnel Module Creative Lantern Kit the 5-STAR GOLD award; the highest accolade in the magazines' TESTBENCH section.

AP said "It created a more satisfying spread of light into the far corners of the frame, making it particularly effective for close-ups, group shots and portraits where a highly flattering look to flash photography is desired".

For more information please visit www.hahnel.ca/

Laowa 15mm f/4.5 Zero-D Shift

The new Laowa 15mm f/4.5 Zero-D Shift perspective control lens lets you straighten crooked lines to create a very realistic image. The World's widest shift lens for full frame and medium format cameras, it has an angle of view of 110° covering a Ø65mm image circle. Shift adjustment is ±11mm for full frame and ±8mm for medium format.

Perfect for situations where space is limited, the lens has 17 elements in 11 groups and a new coating to control chromatic aberration, flaring and ghosting. The 15mm f/4.5 Zero-D Shift is available for Canon EF, Canon RF, Nikon F, Nikon Z and Sony FE systems.

For more information, please visit www.laowalenses.ca



HÄHNEL TRIO CHARGER L-SERIES For Hähnel and Sony L-Series Batteries

The Hähnel Trio L-Series charges up to 3 batteries with no compromise in performance. The compact design, with plugs for EU/UK/US/AUS is ideal for your office, studio, or travelling. An optional 12V car charger cord is available.

The Trio Charger L-Series is compatible with the HL-XL581 battery (NP-F530/F550/F570), the HL-XL781 (NP-F750/F770) and the HL-XL-982 PRO (NP-F950/F960/F990) battery. Available as a stand-alone charger, and as a kit with two HL-XL781 5200mAh batteries (replacements for NP-F770).

Hähnel Batteries for Sony Cinema F6 Cameras

The new Hähnel HL-U35 14.4V, 2700mAh, 39Wh battery replaces the Sony BP-U35 to

provide extra-high-power capacity. It has a 4-level LED battery status indicator, and is compatible with the Sony Cinema FX6.

The HL-U70 14.4V 6900mAh 98Wh battery is compatible with the Sony BP-U70 but offers higher capacity than the OEM battery.

Hähnel Batteries for Canon

Three new Hähnel batteries are compatible with EOS C70, EOS C300 Mark II, EOS C200, and EOS C200B cameras. The HL-A30 is a 14.4V, 3400mAh, 49Wh replacement for the BP-A30 battery, the HL-A60 14.4V, 6800mAh, 98Wh battery replaces the BP-A60, and the HL-A65 PRO 14.4V, 6800mAh, 98Wh replaces the BP-A65, and offers USB charging.



Smart Shooter 4

Smart Shooter 4 is the ideal workflow application for tethered shooting, remote capture and advanced camera control.

How many times have you taken an image only to discover later you missed your focus point? Have you tried tethered shooting but Lightroom leaves you shaking your head? Do you need more control over your camera settings than you can access on camera? Do you photograph hundreds or thousands of images at a time, such as school students or commercial products? Do you own a Sony camera but want to shoot tethered?



SMART SHOOTER

POWERED BY TETHER TOOLS

The answer to all these questions is Smart Shooter 4. All you need is a Tether Tools USB cable or Air Direct between your camera and your computer. Smart Shooter 4 gives you complete control over almost every setting of every camera (see TetherTools.ca for specific information). You can control your camera remotely and download images directly to your computer. The included Lightroom plugin now gives Sony users the ability to tether directly into Lightroom.

Download a free 30-Day Trial of Smart Shooter 4 from www.tethertools.ca

TETHER TOOLS

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Start with a D-Tap battery. Add a D-Tap to AC adapter to power everything from laptops to monitors to video lights, while also charging your phone and tablet.



Add D-Tap to USB-A or D-Tap to USB-C to power USB devices, including Case Relay Camera Power system.

Learn more at: tethertools.ca



Vanguard Veo 3 GO

Vanguard has introduced a new line of travel tripods with an impressive set of features. Called the Veo 3 GO, this line was engineered for light weight and compact size. To match the active lifestyle of the modern photographer, each tripod in the Veo 3 GO series features a detachable monopod (that can also be used as a selfie stick), a cell phone mount, and a Bluetooth remote.

There are three tripods in the series, each available in your choice of carbon fibre or aluminum, for a total of 6 models in three versions, differentiated by their extended height, folded length, and load bearing capabilities.

The Vanguard 3 GO 235AB sits in the middle of the pack. With a closed length of just 330mm (13 inches) and a maximum height of 1360mm (53.54 inches), this tripod can support up to 4 kg (8.8 pounds) of equipment, which is plenty for travellers or hikers. The aluminum version weighs 1240g (2.73 pounds), while the carbon fibre version is a bit lighter at 1080g (2.38 pounds).

Each tripod ships with a ball-head. The 235AB comes equipped with the T-50 head, striking a good balance between load capacity and size. Despite its compact size, this head offers independent panning and is Arca-Swiss compatible. The knobs and controls are easy to operate; we really like the lever-style knobs as opposed to circular ones—they are quick and precise. The panning base can be completely locked, which is not always the case with ball heads.

The legs can be locked in three positions. One of the legs can be unscrewed and joined to the removable centre column to become a full-height monopod. In addition to the rubber feet, the tripod ships with spiked feet for extra stability when desired. The twist leg locks only require a short rotation to lock or release.

The centre column is designed with two sections. This provides an advantage over most travel tripods as the column can go down into the apex (often, on smaller tripods, the centre column cannot be switched to a downward mode). Thanks to this feature, the tripod can be stored with the legs oriented up or down.

There is a removable hook at the base of the centre column, to hang your bag or some weight for added stability. The reversible centre column can also be replaced with a short column, included with each of the 235AB tripods for low angle photos.

The Veo 3 GO tripods ship with some useful accessories. Among the most innovative features of the series is the cell phone mount, which screws into an Arca-Swiss plate. Another useful feature is a Bluetooth remote which clips to the legs so you can



trigger your smartphone for selfies. The Veo 3 GO tripods come with a set of hex keys for the various adjustments. I keep the keys in a small bag, in the tripod case.

The Veo 3 GO series tripods are among the lightest and smallest full-length tripods on the market and offer innovative design elements and features that are unique to the Vanguard brand. These tripods strike an excellent balance and will be welcome in the kit of any photographer.

For more information, please visit www.vanguardphoto.ca/product-category/tripods/?filter_series=veo-3-go

Kenko Pro1D+ Instant Action Filters!

Kenko recently released the Pro1D+ Instant Action magnetic series, expanding their line of high-quality photo filters. The magnetic feature makes it faster and easier for photographers to mount and remove filters.

The system uses an Adapter Ring, which screws into the lens filter thread. The front of the Adapter offers a smooth surface which allows other Pro1D+ Instant Action filters to attach magnetically. Filters can be stacked together.

The Kenko Pro1D+ Instant Action Adapter Ring and the filters can accept regular lens caps. With other magnetic filter systems, a dedicated (and expensive) magnetic lens cap must be used.

The Pro1D+ Instant Action series currently includes a protector filter, a clear UV filter, a circular polarizer, a variable ND filter and a conversion ring to attach any screw-on filter to the magnetic base. A close-up filter kit will be available in the Spring, and other filters will join this list in the future. Filters are offered in sizes from 49mm to 82mm.

In use, the system is smooth and convenient. The Adapter Ring is light and thin enough to remain on the lens permanently. The lens cap attaches securely, although the Adapter ring is not as deep as the threads on a typical lens. The magnetic attachment is solid - in our tests, filters stayed firmly in place even when shaking or bumping the lens. The polarizer rotates freely on its magnetic base, so there is no need for an extra rotating ring on the filter. The light seal is reliable, with no light leaks observed in our tests.

The texture of the anodization makes a faint rubbing noise when rotating the filters. This will mainly occur when using the polarizer, but this does not pose a problem.

In short, the new Pro1D+ Instant Access is an excellent system which will speed up the mounting and removal of filters – a definite asset to your photo or video kit!

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



CONTROL YOUR PERSPECTIVES



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LAOWA 15mm f/4.5 Zero-D Shift

World's Widest Shift Lens for full frame cameras and medium format cameras

www.laowalenses.ca

READY FOR ANYTHING WITH THE Backstory backpacks from Think Tank

Following in the tracks of their successful Urban Access series, Think Tank Photo recently released two new backpacks, the Backstory 13 and 15. Using the same dark gray colouring and general styling of the Urban Access, the Backstory backpacks offer a different approach to storage and access.

Photographers who go on location with a lot of equipment generally prefer a large opening to reach all their gear at

once. The Backstory puts emphasis on a wide back panel to easily access the whole interior. Top access lets the user

grab the camera quickly, and the inside dividers can be organized to separate the top section from the rest of the bag in order to carry extra accessories.

On each side is a deep pocket, perfect for a water bottle or small tripod. At the front is a wide compartment, which holds the laptop and tablet sleeves, as well as a deep front portion, a large mesh pocket and several thin sleeves.

The front also features Think Tank's unique and effective tripod carry system. A strap tucks away at the top and a pocket is hidden at the bottom. The Backstory 13 is well matched to smaller travel tripods, while the Backstory 15 will fit better with full-size tripods. On the front panel is a last, small pocket well-sized to carry a cell phone.

The shoulder straps are up to Think Tank's standards: well padded, extremely comfortable, and easy to adjust. The chest harness can be completely removed.

The hip straps are minimalist, without padding. Think Tank made them easily removable.





Back padding is excellent, with thick cushions and provisions for air flow. The back panel is stiff but still comfortable to wear. There is a luggage cart pass-through.

Internal organization is straightforward, with a few nice innovations. The default configuration places the camera top and center, facing down, with space on both sides for lenses, flashes, and accessories. As is typical with Think Tank, there are plenty of dividers. The Backstory 15 offers two long sections, six medium-width dividers, three short-width, and two pillow dividers. These offer extra padding and can separate the center section in two, for users who want to carry two bodies. To that end, the right long section can fold to accommodate the grip on the second camera, placed at the bottom.

The Backstory 13 offers the same two long sections. Being smaller, the bag includes three medium dividers, five short ones, and one pillow. There is still room for two bodies, but ideally

mirrorless cameras, or DSLRs with smaller lenses.

The back panel holds two mesh pockets covering the whole surface. The top flap also includes a mesh pocket.

In use

It quickly becomes obvious that, despite both bags being comfortable and well-designed, the smaller Backstory 13 will fit better on smaller body frames. The back padding and support are fine, even though the stiff panel takes a few minutes to get used to. The shoulder straps are superb.

Internal organization is straightforward and versatile. The large number of dividers makes it easy to customize the layout. The narrower vertical section is nice, as it allows easier storage of smaller lenses or accessories. All too often, camera bags are intended for larger lenses, with no provision for smaller items.

Zippers are smooth and their movement is fluid. The bag retains its shape even if empty. The included rain cover

gives an extra layer of protection.

The Backstory backpacks can serve as everyday bags, but they really function better as dedicated camera bags. Their ideal use is for a photographer carrying a large amount of gear to work on location. They can carry two bodies with the full frame trifecta, a body plus lenses and several strobes, or many other combinations. Still, by configuring the interior cleverly and by taking advantage of the front compartment, it is possible to use the Backstory for more than just photo gear.

Summary

The Backstory 13 and 15 backpacks are another excellent offering from Think Tank. Elegant, superbly made, and well designed without superfluous elements, they are excellent companions for photographers going on location. Any photographer who wants a stylish and comfortable backpack with full back access will be well served by the Backstory series.

VANGUARD Challenge



Jigs Hollow on fire

Andre Secours, of Kitchener Ontario, took this photo with his Nikon D300 and 18-200 f3.5/5.6 lens, shooting at 135mm f/16, ISO 100. "In the early morning, along the Grand River just a few kilometers east of Kitchener, the summer offers dramatic light as the nights are cool, creating mist, and the morning sun comes up to warm the earth."

The PHOTONews Autumn 2020 Challenge theme was "It's all about the light".

Our readers were given the assignment to photograph an image that achieves maximum impact through the use of interesting lighting and perspective. This could include an exploration of the techniques of backlight, classical studio lighting, or any situation where lighting plays a crucial part in the success of the image.

The full gallery of challenge entries can be seen at our flickr group – here is the direct link to the challenge thread: www.flickr.com/groups/photonews/gallery/discuss/72157716948837268/

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



Let there be light..

James Anderson, of Calgary, AB, captured this image of beautiful God rays piercing the early morning sky over a tree lined ridge in Kootenay National Park, using a Canon 5D MKIII and 24-105mm lens, shooting at 1/250 second and f/8, ISO 100. "I shot from below so the rays of light would appear streaking overhead".



Explosive Take-off

Geoffrey Shuen, of West Vancouver, took this photo with a Canon 5D Mk IV and a Canon 100-400mm Mk II lens, shooting at 400mm, ISO 1250, f/5.6, 1/1500 second. "I regularly visit a local waterfront park in the winter to capture images of birds in a freshwater pond. I discovered a particular spot where the Widgeons exploded out of the water onto a nearby grassy field. In this photo, the sun was hitting the water while the background was shaded, which offered excellent backlighting for my subject."



Granville Street, after the rain

Bill Rosmus, of Vancouver, BC, captured this image of the lights on Granville Street after a rain with a Nikon D850, and a Tamron 24-70mm F/2.8 Di VC USD G2 lens, shooting handheld at 26mm, 1/10 second, f/5.6, ISO 1000. "Granville Street in the evening, just after a rain, almost always provides interesting light with all the neon signs. With the added clouds above and clearing in the distance, it was even better. In order to keep high ISO noise down I often rely on the superb vibration control offered by my Tamron G2 lenses as much as possible without sacrificing motion blur. This is helped with the great back-side illuminated (BSI) sensor on my D850, which allows me to use ISO ranges that I would not have thought to shoot with, before I bought the D850".

SOLAR ECLIPSE PHOTOGRAPHY

Turn your eye to the sky!

With an annular solar eclipse coming in June 2021 to our readers in North America, the PHOTONews creative team turned to a very interesting tutorial posted on the Kenko Filter media site for tips on photographing these celestial phenomena.

Get ready for Solar Eclipse



As one of the leading manufacturers of photographic optics in the world, Kenko engineers the filters that you need to capture images of a solar eclipse safely and creatively.

A very interesting solar event will be visible this year in the Northern hemisphere. This event, known as an annual eclipse, will occur on June 10, 2021.

The Annular eclipse on June 10 will be visible throughout most of central and eastern Canada.

Shooting the Sun

Photographing a solar eclipse can be a challenge, and if not approached with careful preparations, it can be hazardous to your camera equipment, and your eyesight!

To photograph a solar eclipse and reveal the sunspots and the "ring of fire", Kenko recommends the use of filters that will provide a heavy reduction in transmissible light. One solution is to use a dedicated Neutral Density filter – the Kenko Pro ND 100000 is recommended. As an alternative, you can use a combination of filters that will also be useful for other photographic assignments – there are two combinations that will work well: the first is a Kenko Realpro ND 1000 filter PLUS a Kenko Realpro ND 100, yielding an effective filtration comparable to the ND 100000 filter. The second combination is to use a Kenko Realpro ND 1000 and a Kenko Realpro ND 6400 to provide an effective filtration factor of ND 64000.

It is CRITICAL to note that viewing a solar eclipse, even through your camera with ND filters attached, can be extremely hazardous to your eyes – ALWAYS use the rear live view LCD display to view and track the eclipse – NEVER look directly at a solar eclipse – ALWAYS wear the darkest sunglasses possible – many people use a welder's helmet with the almost black lens...

Autofocus and auto exposure will be very difficult with intense ND filters on your lens. Use manual focus and manual exposure.

The Kenko experts suggest that when you use the ND 100000 filter you start with a setting of ISO 100, and f/8 at

1/2000 second for the full sun and go down in steps to f/8 at 1/200 second for the full eclipse with the "ring of fire".

Focal lengths for Solar Eclipse Imaging

The preferred focal length for photographing a solar eclipse is in the 500mm range. For most photographers, this can be achieved with lenses that you would normally use for wildlife subjects, like the Tamron SP 150-600mm f/5 – 6.3 Di VC USD G2, or a manual focus catadioptric lens like the Bower 500mm f/6.3. Both lenses use the 95mm filter size. The Kenko ND filters are available in 52mm, 55mm, 77mm, and 82mm sizes, to fit many of the current and legacy lenses that you may have in your kit.

The ND filters are great for a range of photographic assignments while you are waiting for the next eclipse... the reduction in transmissible light lets you shoot outdoors at long exposures – ideal for letting the movement of pedestrians and cars blur into a barely visible (or almost invisible) haze in urban landscape scenes, or for shots of flowing water to smooth out the ripples in a stream.

For more information on Kenko ND filters, and the full range of photographic possibilities available to you through creative use of filters, please visit www.kenko-global.ca/

ISO: 100



Filter	Aperture	shutter speed		
ND 100,000 	f 8	1/2000	1/1000	1/200
	f 11	1/1000	1/500	1/100
	f 16	1/500	1/250	1/50
	f 22	1/250	1/125	1/25
ND 1,000 + ND 16 	f 8	Impossible	Impossible	1/2000
	f 11	Impossible	1/5000	1/1000
	f 16	1/5000	1/2500	1/500
	f 22	1/2500	1/1250	1/250
ND500 + ND 8 	f 8	Impossible	Impossible	1/8000
	f 11	Impossible	Impossible	1/3000
	f 16	Impossible	1/8000	1/1500
	f 22	1/8000	1/4000	1/750

DURING THE PANDEMIC...

A Loonie Saved the Day!

On March 7, 2020, I flew home to Calgary from Mexico after leading a two-week tour to photograph the grey whales of Baja California and their newborn calves (see my column in PhotoNews Autumn 2018 where I chronicle a previous trip). My prospects for the upcoming months were exciting excursions to the Galapagos Islands, Arctic Norway for polar bears and walruses, eastern Greenland for icebergs and autumn tundra, and western China for giant pandas and snub-nosed monkeys.

At the time, there were only 60 cases of Covid-19 in all of Canada and no fatalities. Within weeks, however, Canada had shut down her borders, as had much of the western world, and my plans for those coveted trips evaporated overnight. There I was, stuck in Alberta, in the midst of a global pandemic, jobless, and with at least six months of isolation on my hands. What to do? I remembered the words of Elbert Hubbard penned 100 years ago: "When life gives you lemons, make lemonade".

For years I had been half-heartedly plugging away on a book about loons—and now was a good time to pour my heart into that project, while following the pandemic rules of social distancing and isolation. After all, Canadians love loons! The common loon is the official provincial bird of Ontario, our most

populous province. As well, a pair of loons was pictured on our \$20 banknote for 11 years from 1993 to 2004, and in 1987, the Royal Canadian Mint replaced our crumpled, green one-dollar banknote with a shiny, gold-colored coin featuring the Queen on one side and a common loon on the other—giving us the loonie.

Within a month of the lockdown, I had located three lakes within 40 kilometres of my home, each with a pair of common loons that had settled down to nest and raise a family. From the beginning, my plan was to chronicle the full life cycle of this alluring bird—from courtship, nest building, and egg-laying to chick rearing and eventual autumn departure—something that typically takes four to five months. Loons can be very wary and easily disturbed, so I had

to be extremely careful and secretive to photograph them responsibly. I decided to use multiple strategically placed photo blinds where I could hide and observe the birds going about their day-to-day business without them knowing they were being watched. In the 11 years that I have written a column for PhotoNews I have never discussed my regular use of photo blinds even though they are the most important tools I use to get intimate photographs of wildlife behaving naturally. In this column, I have included some tips on the "what, where, why and when" of using a photo blind.

What Is a Photo Blind?

A photo blind is anything that masks or hides your outline. It can be as simple as a canvas sac that you toss over your-



Incubating adult



Flying loon

self and your camera gear, or an elaborate enclosure made of chicken wire and woven with cattails, bulrushes, or branches. I have also had success using a simple cardboard box used for shipping large household appliances such as washers, dryers, and kitchen stoves, but most often, I use a homemade rectangular tent-like blind made of heavy

camouflage fabric, measuring 1 meter long by 1 meter wide by 1.5 meters tall. The blind is supported by aluminum poles in the corners and held upright with cord that is secured to tent pegs. I have a camera port on all four sides. This was the type of blind I used for most of my loon photography last summer. You can buy the camouflage cloth

at any fabric store and have a friend or seamstress sew it together for you. Commercial blinds are also available on the internet and sell for \$300-\$500 (www.photographyblinds.com).

Inside the blind, I make myself as comfortable as possible and generally sit on a comfortable lawn chair. I bring along water, snacks, and insect repellent. The more comfortable you are, the greater your patience will be, and the more likely you are to persevere through a long stake-out which often yields the greatest rewards. This past summer I spent as much as nine hours at a stretch photographing from the blinds. I have learned over the years that to be a successful wildlife photographer you need to be a patient voyeur.

Where to Situate a Blind?

Photo blinds are especially effective along game trails, near bird nests and animal dens, and at waterfowl and shorebird feeding and loafing areas. All of these locations offer predictable wildlife activity, although they vary from place to place and from season to season. Before I set up a blind, I scout the location to see how promising the site



Loon attacking a trespassing coot



Adult and chick

looks, how skittish the wildlife is, and whether my blind is likely to cause any disturbance. In these times of increasing human population and declining wilderness, every photographer, pro and amateur alike, needs to place the welfare of the environment and wild creatures ahead of any photo quest. For example, if your blind causes undue delay in the return of an incubating bird to its nest or alerts a predator or a mischievous human to the location of a nest or den, then you should remove the blind immediately and search for a location that will not endanger the animals.

WARNING: *It is illegal to erect a photo blind in any national park and in many provincial parks and doing so may result in a fine. Because of this regulation, I use blinds only on private land with the landowner's knowledge and permission.*

Why Use a Blind?

The greatest benefit of being cramped inside a photo blind is that you get to observe and photograph a greater range of animal behaviour than would otherwise be possible if you were standing out in the open. In my experience, natural behaviour such as courtship, mating, grooming and predation, rarely happen when a wild bird or animal is nervous and concentrating on a nearby *Homo photographicus*. A family of loons would rarely be relaxed enough to forage and feed a chick if a photographer were clearly visible nearby.

When to Use a Blind?

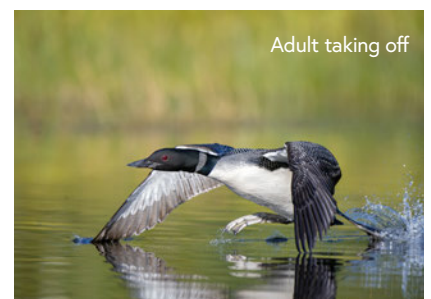
Blinds can be used in any season, but naturally they are most productive when there is some predictability as to the movements of the local wildlife. In winter, I have set up different blinds beside ice-free areas of frozen lakes and

rivers where bald eagles and mink were hunting, and muskrats and waterfowl were feeding. Autumn and early spring are good times to scope out locations for resting and foraging areas used by avian migrants such as swans, geese, ducks, and shorebirds. Not surprisingly, the most productive seasons in which to use a blind are late spring and early summer, when birds are hatching, young fox and coyote pups are playfully bouncing about, and nature is in full renewal and replacement.

If you have never made the plunge and spent time hidden inside a photo blind, do yourself a favour and give it a whirl. No matter what happens, it is always an unpredictable adventure, and sometimes an exhilarating rush.



Lynch beside his homemade blind



Adult taking off

NEENA CHANNAN

Heartbeat of the streets

I do not recall a time when I did not have a camera in my hand. Whether it was a Kodak 110, my grandfather's 120 film camera, or when allowed, my dad's Nikon F. My first purchase was a Nikon FE2 and then eventually my entrance into the world of digital. I almost always have a camera of some sort in hand. The photos I have taken over the years have crossed many genres: street, sports, nature, wildlife, portraits and of course, just goofing around!

In the early years I was not thinking in terms of genre, I was just a snap happy kid. When it was decision time for what to do after high school, I wanted to be a photographer. Realizing that photography is a very tough profession to break into, I instead went on to study further and joined the corporate world.

The last several years of my corporate life I began to feel the need to expand my visual horizon. I would take my camera to the office and spend time taking photos of my surroundings. Eventually, I decided that photography was no longer going to take a back seat in my life, and I switched careers to become a full-time photographer.

Looking back over the years, I realize now that I had been capturing candid moments in the life of the city and its people. In effect - street photography. Some people are purists and see street

photography as involving a street, having a person in the frame, and produced as a B&W photograph. For me, street photography is about capturing a candid moment occurring in a public place that tells a human story. A person does not need to be in the photo, but can be represented by an object, a motion or through symbolism.

Street photography is easy in the sense that you do not need to lug around a lot of equipment. The ability to compose a shot that tells a story in one picture is the hard part. So how do I go about telling the story....

Planned vs Unplanned

For me, there are two types of street photography: planned, and unplanned.

The planned: as street photography is about capturing candid photos, I do not want to be carrying a large and

heavy lens or a lot of gear. I want to be as unobtrusive as possible and agile enough to get a shot quickly or the moment may be gone.

The unplanned: this happens when I am simply going about my day. I will "see" a photo as I look at what is in front of me and I take it with whatever camera and lens I have on hand.

Equipment

For planned street photography I tend to carry either my trusty old Nikon D90 with the kit lens (Nikon 18-105), or my Nikon D750 with either a Nikon 50mm or 24-70mm lens. I never carry other accessories as that is a lot of gear, but also because a set-up picture is not street photography. Street photography is candid.

My camera choices are dictated to by my ability to easily carry them



All About Money

To me, this picture is poignant as it shows all these signs for money juxtaposed by a person with none. *Nikon D90, Nikon 18-105, f/14, 1/50 second, ISO 1250.*

around. Both cameras are light and small enough to fit under my jacket or in my bag.

The D90 with the kit lens is a crop sensor camera giving me added reach. The lens gives me the benefit of wide angle through to a degree of zoom ability. The D90 being an older camera, the photos have more noise but that gives me a grainier image, more of an urban look.

The D750, a full frame camera with an amazing low light sensor, gives me the ability to shoot in low light, and the images with the 24-70mm f2.8 are sharp throughout the wide angle to normal focal length range. I carry a 50mm lens for times when I want something lighter than the 24-70mm.

I carry my gear in a bag that looks unobtrusive. There are several models from Vanguard and Think Tank that fit this purpose. This keeps the camera non-descript and people do not



Spirit of Youth

These two ladies stood out for me. They looked like little girls playing dress up except they were grown up. *Nikon D90, Nikon 18-105, f/18, 1/1000 second, ISO 800.*

necessarily know you may be carrying expensive gear - plus it gives you room for additional clothing/food etc. leaving your hands free.

For post processing I use the Adobe products and Nik Collection.

Basic Advice

Some basic advice I would give anyone wanting to take up street photography is that in addition to gear, make sure you have planned for weather and food. There is nothing that will cut my shoot short more often than if I am hungry or uncomfortable. A solid pair of shoes keep your feet comfortable, warm, and dry - this can keep you going longer.

Get to know your camera. For street photography, the moment you want to capture may be fleeting. Being able to grab your camera and make appropriate setting changes quickly, with an eye to how you want the final picture to look is paramount.

Free Hugs

Bringing joy to the city, free hugs... all the smiles this generated! We all need hugs. Nikon D90, Nikon 18-105, f/9, 1/200 second, ISO 320.



Hustle and Bustle

The hustle and bustle of the city, early hours in a train station, people, and the train speeding into the day. Nikon D90, Nikon 18-105, f/22, 5 seconds, ISO 800.

Awareness

In street photography, you always must be aware of the laws of your jurisdiction. Know when you may require a release. Some general rules in most, not all, jurisdictions are:

- You are OK to photograph in a public space without requesting permission where there is no expectation of privacy. That is, both you and whoever you are photographing are both on public property.
- Be aware of what building/design/logos/symbols you may be photographing as they may be trademarked or copyrighted, and permissions/releases may be required.

Some morals and ethical issues to think about are:

- Photographing minors. You do not want to be a creepy photographer. Though legally you may be allowed to photograph children in public places, it may be the courteous thing to get permission. Generally, I avoid taking photos of children, or I take them in such a way that they cannot be identified. If unavoidable, I will show the



Fallen

The fallen skateboarder, with all that graffiti around him, made me think of someone down on his luck contemplating whether he should get up. *Nikon D90, Nikon 18-105, f/9, 1/200 second, ISO 800. Nik for conversion to B&W.*

Balancing on the Edge

The skateboarder about to fall off the edge. With the dome shape, it felt like he is balancing on the edge of the earth about to go over. *Nikon D90, Nikon 18-105, f/10, 1/500 second, ISO 200. Nik for conversion to B&W.*



parent or guardian the picture on the back of my camera and offer to send them a copy. Most guardians are OK with this and some will take my card and subsequently book me to take portraits of the family. Always take their picture holding your card as proof that they gave you permission... better still, have them sign your card with a note saying: "I give permission to photograph (child's name), on (date)".

- Individuals who are down on their luck. Legally I may be within my rights to take their picture, but I personally do not want to profit off their hardship. I try to be mindful of their dignity and may drop some coins in their cup.

Always be aware of whether you are truly on public property or property that appears to be public. For example, shopping malls are private property. Buildings or designs may be trademarked and use of their image may require a release in some circumstances. Other examples are the CN Tower, crystal head vodka bottle design, RCMP uniforms and symbols.



Conversation

I purposely put my camera on the ground for this shot. The striking pattern on the boot caught my attention and then the face-to-face view was depicting a conversation going on. *Nikon D750, Nikon 24-70, f/5.6, 1/25 second, ISO 2500. Nik for adding dirt.*

Baggage

From a distance, I thought this was a baby in a bag until I realized it was a doll. But the doll represented a child also seen as baggage to be carried around. *Nikon D750, Nikon 70-300, f/5.6, 1/60 second, ISO 3200.*





Devil

The neon, the tattoo signs and "support our troops" signage all caught my attention. This was a sign in Florida and seemed so reflective of the area I was in. *Nikon D750, Nikon 24-70, f/3.2, 1/100 second, ISO 5000.*

Beyond the legal/ethical considerations, when doing street photography always be aware of your surroundings. Just because something is legal, it may not be the wisest time to take a photograph, for reasons of personal safety.

The photograph

When walking around, always keep your eyes peeled. Sometimes we do not see what is in front of us... or behind us. Look around, explore alleyways, go someplace different than your normal

route. Take the picture from different angles like placing your camera on the ground or look inside the public window. Turn around and see what is behind you, sometimes it looks different than when it was in front of you.

The single most important thing is, of course, to enjoy the creative process. Your passion will show in your photos. Tell a story with your photograph.



© David A Fitzpatrick Photography

Neena Channan is a freelance photographer based in Toronto, Ontario, who has contributed to and been published in various publications locally and internationally. Specializing in sports photography, specifically motorsports and tennis, she has worked with car racers and their teams. Neena is a photographer for *Match Point Canada* - the official podcast for Tennis Canada, and for the 2021 season, Neena will be the Official Photographer of the Canadian Motorsport Response Team (CMRT).

In addition to sports, Neena also works at perfecting her skills by photographing just about anything, hence her enjoyment of the Street Photography genre. She believes that any kind of photography is good photography, as each photograph acts as a building block for improvement.

For more photos, please visit www.imagesbyneena.com or check out her Instagram @imagesby_neena

USING SOCIAL MEDIA FOR Art and Business

There are numerous reasons why we use social media: for many, it is a way to share their creativity, to be inspired by other photographers and artists, and it can be a great place to interact with like-minded people and find or build a community. It can be a wonderful place for networking and an essential part of modern business. Along with the benefits of using social media, there come some negative aspects to be fully aware of, and some cautions to keep in mind.

My own first steps into the world of social media and online photography communities began when I lived on a small island in the UK. I would always bring my camera when I took my dog for a walk. Around my home, I would photograph my daughter, and I often photographed the wildlife on the island as well. Because we were relatively iso-

lated, I began to use online platforms to share my work, receive feedback and criticism, and learn from the work of other photographers and artists. I found myself amongst a community of like-minded people and forged friendships resulting in meet ups to go and shoot together. It was not long before I began to monetize some of my work:

I sold a couple of prints and soon I was asked to photograph local events and family shoots—and then weddings and tourism work began to trickle in. Social media now counts as my primary means of advertising for my business.

However, as I mentioned above, along with the use of social media, there are cautions to be aware of. The downsides can be many. It is time consuming, there can be pressure to create regular content that we may feel has to conform with the perceived expectations of our audience. There is the obvious comparison that we cannot help but make between ourselves and others, FOMO (fear of missing out), the need for validation, and of course, the Internet trolls who pop up with negative and often hurtful comments.

Whether we are online for business or purely for ourselves, as artists, there is almost always an emotional attachment to our work and a lot of investment. As such, it can be difficult to receive criticism. My own personal



Girl with snow, focus on eyes. Nikon Z 6 II, 85mm 1.8 G lens. FTZ adaptor. ISO 50, 85mm, f/2, 1/200 second.



Aspens in water. Nikon Z 7, 24-70 f4 S lens. ISO 100, 60mm, f/11, 1.3 seconds.



Jack backlit in snow. Nikon Z 6 II, 50mm 1.8 S lens. ISO 320, f/3.5, 1/200 second.

feelings are that if I put my work out there, I can't expect that everyone is going to like it, but I do try to encourage constructive rather than destructive criticism. I have found though, that a tough rhinoceros hide can be helpful!

How do we grow a platform that can be lucrative for our business (potential partnerships, opportunities to monetize posts, sale of prints, advertising weddings, lifestyle shoots, photography workshops etc.) while still feeling able to creatively express ourselves? Our success can lead to a form of entrapment: our followers know and love our style of work and expect to see the things that they have come to love. How then, do we prevent ourselves

from being placed in a box—only feeling that we can post the things that our followers will like?

My personal approach to this is to create relationships and engagement between myself, my personal brand, and the community. I don't choose to share information about my family members online, but I do share things about my dog. He is one of my tools for engagement and for allowing people into my life. Along with this, I make sure my engagements are honest and real. I try to respond to comments and messages and to engage with other artists and their work. I enjoy doing this, but it is also a great way to create confidence in my business and the kind of person

I am. My posts are regular, and I divide them into three categories: images that will foster engagement (this could be images with behind the scenes information such as camera settings or video, or shots with my dog Jack for example); images that showcase my work whether that be landscapes, portraits or lifestyle; and then images that allow me to push the boundaries of my creativity – shots that may not be so well received by my audience or may be quite different from my usual posts.

As with everything, social media is all about finding a healthy balance. It can be an incredibly creative and useful tool both personally and for business, if managed in the right way, and approached with healthy boundaries and personal guidelines.

Looking forward to seeing you out there! Leave me a comment or drop me a message if you have any thoughts regarding this article!

Instagram: @viktoriahack

Facebook: Viktoria Haack

Fern. Nikon Z 7, 105mm 2.8 macro lens. ISO 400, 105mm, f/4.5, 1/1250 second.



A woman is seated on a rock in the foreground, her back to the camera. She is wearing a black wide-brimmed hat and a black and white plaid shirt. She is looking out over a large, calm lake that perfectly reflects the surrounding landscape. The lake's surface is a deep, clear green, mirroring the snow-capped mountains and the dense evergreen forest that lines the shore. The mountains are rugged and partially covered in snow, with some rocky outcrops visible. The sky is a clear, bright blue. The overall scene is peaceful and scenic, capturing a moment of quiet observation in a natural setting.

Woman seated
on rock with back
to camera. Nikon
D800, 24-70 2.8
lens. ISO 200,
24mm, f/11, 1/80
second.

What's in my bag?

On photo safaris, at shows, and in the gallery, I always enjoy the opportunity to field questions from friends and photo enthusiasts. The topic often focuses on the gear I select for a specific assignment. Here is a synopsis of my response to the eternal question...What is in a Wildlife Photographer's Camera Bag?



Most of us like to travel light, especially now with so many weight restrictions at the airport. It is often tricky to know exactly what to bring. Before going on assignment, I do a lot of research about possible photo and video opportunities and evaluate my perceived expectations. For best results, it is critical to be well prepared. Typically, I will always carry more than what I need, especially for cold weather snowmobile photo expeditions, or in chasing boats, perhaps a helicopter or simply, when I am close to home. Whatever your outdoor or travel expedition entails, having the right tools will ultimately make your adventure more successful.

Camera(s)

As a wildlife photographer, I never venture out on assignment without at least two camera bodies, most of the time I carry three. You never know when your equipment might be damaged during an expedition – it is always wise to have at least one spare camera body available. I prefer to always have the option of a shorter lens for environmental captures or landscapes, and a longer lens for more intimate close-up portraits. Multiple bodies help to reduce sensor exposure to the elements and gives you more options for the scene you are photographing. For almost three years, I have been shooting with the Nikon mirrorless system. My recent purchas-



I love my Think Tank covers and I use various bags and carriers in the field, especially in the snow and rain. They always keep my equipment dry and functional.

es include the Nikon Z 6II and Z 7II to go alongside my Z 7.

Batteries

I carry multiple spare batteries (especially important when you carry three bodies) and I always charge them the day before an assignment. For the new Nikon Z 7II and Z 6II, I have now invested in the latest **Nikon EN-EL15c** batteries, which are rechargeable Lithium-Ion packs that offer a high energy density and low self-discharge. With a lot of video work on my schedule, I al-

During one of our magical snowstorms, I photographed these Trumpeter Swans on an Ontario lake. Patience paid off - it took time for the wing stretch to happen. I was glad I had my Think Tank emergency cover on hand!



I photographed this black bear in the Great Bear Rainforest in British Columbia. While we were left soaking wet from the downpour, My Think Tank rain cover protected my gear, and it was all well worth it in the end. Nikon D5 with 800mm - ISO setting was high at 5000 because of the low light. I used 1/1250 second at f/5.6 to freeze subject movement.

ways make sure my batteries are readily accessible. In cold weather, I make sure I have an inside pocket dedicated to batteries and I put them beside a hand warmer to keep them from draining too quickly. In rainy conditions, I put the batteries in plastic bags to ensure they stay dry.

Memory

I carry a memory card pouch (it can also hold two batteries) with at least double the number of cards I anticipate needing for any assignment. The pouch is at-

tached to my camera bag with a lanyard, and I tuck it into one of the pockets on the camera bag. I carry at least one set of memory cards in another pouch in a zippered pocket in my jacket. I carry two backup hard drives which I use every night to store the day's image files. I do not format my cards until I need to reuse them - this provides extra backup protection. When I return home, I make sure the hard drives are put into separate bags in case of loss or damage. It is always a good idea to over-compensate in this department!





Photographing with the 800mm on tripod during an adventure to Vancouver Island in search of the elusive coastal wolves. Photo by Tom MacPherson

Lens selection

For portraits, I love to have my 105mm 1.4 on hand. If weight is an issue and I cannot fit everything into my camera bag, I reluctantly leave this amazing lens at home and pack my 70-200mm 2.8 – which happens to be one of my favourite lenses.

For landscapes, my “go-to” lenses are the new 14-24mm 2.8 S and the 24-70mm 2.8 S series – they work beautifully with outstanding results. The clarity is mind-blowing. I also use the 70-200mm for landscapes.

For wildlife, my favourite lens is the 500mm PF. Between the mirrorless system lenses and this relatively light telephoto, my kit is ridiculously light compared to my DSLR gear. Who would have thought we would ever be able to easily handhold a 500mm lens, let alone add a 2x extender and handhold a lens at 1000mm! If possible, I like to bring the 800mm lens with a tripod, but the opportunity must warrant carrying this optical investment. I like to bring the 200-500mm zoom as an option and I pack this one in my suitcase amongst my clothes, with a good protective cover. While you may think that this is a lot of lenses, they are the tools of my trade, and the extension of my soul.

If I travel with my hubby and my son,

I generally ask them to carry-on some of my equipment, and I take advantage of the opportunity to add a few extra gems, like the 60mm macro.

Filters

For images in bright environments, when I want more control over aperture and shutter speed settings, I use a variable neutral density filter – this lets me select slower shutter speeds or wider aperture settings. This is especially important when you want to slow down the motion of water during daylight hours. The filters are also critical for video when using shorter shutter speeds and large apertures.

I use Kenko filters and I carry a spare filter just in case one gets damaged or too dirty to clean in the field. It really pays to buy good quality filters for each lens – bargain filters on quality lenses can ruin your photos.

Lens and sensor cleaning kit

I carry multiple lens cloths and keep them in different pockets for easy access, along with a blower bulb (this is a critical piece of equipment). I also pack a sensor cleaning kit – I have an Arctic Butterfly sensor cleaning kit and a ZEE-ION Blower bulb, both available from www.vdust.ca.

As a rule, I prefer to have my camera sensors cleaned professionally at Nikon, but it is essential to have your cleaning kit on hand to take care of the sticky and annoying dust or dirt that you cannot get rid of with the blower.

Tripod and clamps

I rarely go on assignment without a tripod. These days, I prefer the carbon fibre models, with a Wimberley gimbal head. If you don't use the gimbal every day, as I do, you can find alternative heads at much more affordable prices – like the Yelangu A17 gimbal head, which is a great choice for the wildlife photo enthusiast.

From the small “travel tripod” models to the medium or large “pro” models, if there is time to set up a tripod, your photos will *always* be sharper – especially with the longer lenses like the 600mm or 800mm. My preference is to be as mobile and agile as possible, which is why I love the 500mm PF lens.

Video gear

With today's cameras able to record excellent video, it is only natural to shoot a little live action while on assignment. If you don't already do this, give it a try. Showcasing movement has a lot of impact and can really show the essence of your wildlife encounter. Once I get my “shot” I turn my attention to capturing some video. In many wildlife encounters, the action is better portrayed through video rather than stills, so keep that in mind. I carry an action-cam in addition to my mirrorless cameras for B-roll footage. I have a lavalier mic for interviews, and an external audio recorder to capture the surrounding ambient sound. I pack a mini tripod for the video cameras, as well as some small camera clamps, depending on what I anticipate needing for the assignment.

Camera straps

When I shoot in a location where I could accidentally drop the camera, I use a strap. When I hike with one or two cameras, I use a neoprene strap that has some “elasticity” – this helps absorb the weight of the camera and lens as I walk – you would be amazed at how much this eases the strain on your neck and back. I use the belt loop on my Think Tank holster bag to keep my hands free while hiking, snowshoeing, or using hiking poles.



Photographing from my fishing kayak on Sharbot Lake, Ontario, brings me the greatest joy. I will often be on the lake before sunrise photographing all kinds of critters.

Camera bag(s)

I have used a wide variety of bags over the years, but I recently discovered The Think Tank airporter – an ideal solution for airplane travel, this bag holds all my gear beautifully and fits into the overhead compartment on aircraft, so I can keep an eye on it at all times. I love the Think Tank wheels for ease of movement around airports, and this feature really saves my back! I pack day bags and a smaller shoulder bag in my luggage. I carry my laptop, hard drives etc. in another Think Tank bag, and use it like a purse for all other essentials I need.

When I don't need both cameras "ready for action", I keep one (or both) cameras in a holster style bag for protection, either with a shoulder strap or attached to a waist belt.

Protective gear

I often find myself on photo assignments where rain and snow seem to follow my every move. I use the Think Tank Hydrophobia and emergency covers for the best protection possible. I keep a garbage bag in my camera bag just in case I am caught without my usual and trusty Think Tank covers – I know many photographers who use an extra-large garbage bag

as a makeshift rain poncho – it is not high fashion by any means, but it does the job when you don't have serious rain protection.

Dry bags are an essential part of my packing list. These are really important since I photograph a lot from my fishing kayak.

Personal items

I carry a small tool kit in case I need to tighten loose screws. In my car, I keep ice crampons and snowshoes during the winter. I always have a bean bag handy for my car window, as well as a blind, a reflector, a raincoat, and extra clothes, in case I find something to photograph when I am out and about. Most importantly, I keep a supply of hand and foot warmers tucked away in different places, from my jacket and camera bag to the car's glove compartment.

I must admit, I am a chocoholic, and I love to carry little chocolate bars and licorice to give out to my group. While out in the field working hard all day (sometimes in the rain or snow), these tasty little treats are always well received! The candy infused smiles make the extra weight well worth the effort.

That's what's in my bag... what's in yours?

CANADA POST ISSUES NEW STAMPS

Snow mammals that turn white in winter...

MICHELLE VALBERG
PHOTO IS AMONG
THE IMAGES!

Canada's wildlife takes centre stage in a new set of stamps issued in February. The Snow Mammals series features five animals found in Canada that are uniquely adapted to surviving in our snowy climate because their dark coats turn white in winter.

The stamps feature the ermine, snowshoe hare, Arctic fox, northern collared lemming, and Peary Caribou – two predators and three prey – whose camouflage makes them difficult to spot in their natural habitats.

About the Stamps

Designed by Adrian Horvath, the stamps showcase an animal in its winter coat and habitat. Each photograph is the work of a Canadian photographer. Robert Postma captured the Ermine; Michelle Valberg the snowshoe hare; Dennis Fast the Arctic fox; Mathilde Poirier the northern collared lemming; and Paul Loewen the Peary caribou.

In the lower left-hand corner of each stamp, visible only under ultraviolet (black) light, is a set of the animal's tracks as they would appear in fresh snow.

Printed by Canadian Bank Note, these Permanent™ domestic rate stamps are available in a booklet of 10, affixed to an Official First Day Cover, and as a souvenir sheet.

Stamps and collectibles are available at canadapost.ca/shop.



USE CREATIVITY TO FIND Peace in a Turbulent World



Over the past 10 years, I have had the opportunity to study and train in meditation and mindfulness with an incredible teacher who was a Zen Buddhist Monk in Japan. The teachings I have experienced have helped me to become a better photographer, connect inwards, and deal with the extra stress of our turbulent outer world.

Dragonfly Flight

I was out shooting landscapes with the new Nikon D6 when I saw this dragonfly. I quickly switched lenses and started testing different autofocus modes. This image was made with group area AF and I was blown away by the autofocus speed of the new camera at 14FPS. Harness your inner-child and experiment with different creative approaches! *Nikon D6 with AF NIKKOR 70-200mm FL F/8 at 1/8000 second, ISO 10000.*

I know most of us are getting worn out from all the fears and worries in our outer environment, so I wanted to share some practices and ways to find peace in these difficult times.

Photography has been a salvation for me over this past year. Whenever I am faced with a stressful situation, I can grab my camera and go for a photo walk or drive or create some images in my garage with a flashlight or studio lights. This shifting from a troubled or worried mind to a creative one can be very healing and provide the necessary distance from a problem to be able to see it from a different angle, and often help solve it. To really feel this shift, try to photograph without an agenda—just grab your camera and head out with an openness for whatever shows up. Then, instead of focusing on the outcome, or on the technical aspects, focus on the joy of creating and being out in nature, or photographing the beauty of another person, or wildlife or any creative opportunity. Never see it as work. Let the feeling of gratitude for having the opportunity to create art grow within you, and then hold on to that feeling for as long as you can.

Even as a professional photographer for more than 30 years, I genuinely get excited every time I go out shooting. There are no ordinary moments—widen your awareness and feel the energy in whatever calls you to be photographed. When I find a landscape to shoot, I might see a dragonfly and decide to change lenses and capture that for a while, and try to perfectly freeze it mid-flight, then I might turn my attention to another landscape—but with a different lens and perspective.

There is a Zen proverb: *"Before enlightenment, chop wood, carry water. After enlightenment, chop wood, carry water."*

It can be in the simple things, and in the continual practice of your craft, that you cultivate your abilities and become a master with a beginner's mind. Be relentless in that practice and keep shooting until you feel like you "got the shot". There will often be times when an amazing image comes after we have hit that "wall" of our own personal limitations. It is by breaking through that wall of our own boundaries that

we achieve excellence in ourselves, and in our art, which is actually a reflection of us in that moment.

How to connect to your creative self

When you connect to your ability to create, you connect to the depths of your inner world. When you do this, you can get a break from the outer world, where we face many challenges, and we can feel powerless at times in the face of turbulence and uncertainty.

Focus on your breath, to help bring you into the present moment. When you are thinking about the past or the future you are not in sync with what you are capturing right now.

Connect to your inner child by imagining that you are photographing through the eyes of your 6-year-old self. This can help you access a deeper joy and peace with an attitude of limitless potential. Set a positive intention for the photograph, *see the moment*, and watch it unfold as you allow creativity to flow through you.

Follow your heart as your other mind. Let it guide you on your photographic journeys. Learn to listen to your "gut feeling", trust in your intuition and know that what is showing up in the moment is perfect, because it is happening. When you look up at the stars and feel that compulsion to get out there and photograph them, *then do it*, in that moment. If you are out shooting a landscape and see some amazing forms, switch your camera to monochrome and shoot black and white in-camera—because *in the moment* it feels right. When you get that idea in your mind, don't second guess yourself or let excuses get in the way—trust the feeling and make it happen. When you see wildlife, connect with the animal. Project emotions of love and compassion toward your subject while photographing it.

I believe that the energy you bring to the moment you are photographing is part of the energy that is in the photograph, so don't hold back—let the emotion be felt in your work.

Be the watcher of your thoughts as you photograph. Are you focused on what is in front of you in this moment? Or are thoughts of other things coming

By Kristian Bogner

into your awareness and distracting you from connecting with your subject and capturing it purely. If you are distracted by those thoughts, then focus on your breath again, and you will come back to the present moment and once again be able to connect with yourself and the subject you are photographing. In this state of deeper focus, your composition, focus points, creativity and clarity all become enhanced and your image will be better in-camera.

Capture the "WHAT IS" of the moment. Try to have a direct experience of it by really being present. When you can accept *what is*, and capture *what is*, you get closer to the truth about it. When you capture truth in your work, it can be seen on a universal level, and can be inspiring to others.

I highly recommend starting a meditation practice of sitting and focusing on your breath a few minutes each day, and on your next photo walk make it a point to practice a higher awareness of what thoughts are coming into your mind, try to form a focused connection to your subject, and see what happens. The shift of awareness from a human *DOING* to a human *BEING* takes practice, but a passion for photography is an amazing way grow inwardly and find peace through creativity.



Sign up for a zoom mentoring session with Kristian Bogner or see more images, tips, and Nikon Z series work, along with shooting information on each photo at www.kristianbogner.com or Instagram: @kristianbogner

Wandering in B+W

A great way to see the world from a different perspective is to hike up and look at it from farther away. Another way is to switch your camera to Black and White or Monochrome mode for RAW shooting right in-camera. This technique allowed me to have a deeper connection to the shapes and forms around me. *Nikon Z7 with 14-30mm, f/11 at 1/320 second, ISO 100.*



Vermillion Lakes, Banff National Park

It doesn't always have to be a big setup to get a great shot. I arrived at this location just as the sun was setting and I had no time for a tripod, so I shot this at ISO 500, handheld, and I used the VR on the sensor of my mirrorless camera along with a good steady grip, to get the shot. At the moment I released the shutter I held my breath and concentrated on achieving stillness. *Nikon Z7 with 14-30mm, f/5.6 at 1/50 second, ISO 500.*



Wise Mountain Eagle

One of my mentoring students told me there was an eagle in the area, so I decided to go out with my long lens and try to find him, and I did! Setting a positive attitude is a big part of getting the shot. Make sure your gear is ready by anticipating the camera and lens settings before you approach wildlife to make sure you are ready when the moment occurs. *Nikon Z7 with FTZ adapter and 500 PF lens with 1.4X teleconverter at 700mm, f/8, 1/640 second, ISO 800.*

Looking Up

I looked up and saw the stars shining so bright one night... even though it was really late. I was inspired to hop into the car with my tripod and my Nikon and see if I could find a good spot without much light pollution. I found that spot and I was the only person for miles around... it was absolutely breathtaking to look up at the milky way and capture it against the mountains. Trust your "gut feeling," and when inspiration appears, act on it. *Nikon Z 7 with 24mm f/1.8 S lens, f/1.8 at 15 seconds, ISO 4000.*



THE BEST ANGLES FOR Wildlife Photography

One of the most challenging issues facing wildlife photographers is that many wild animals stay clear of humans. Avoiding danger is a fundamental law of the wilderness.

Unfortunately, animals do not understand that photographers have benevolent intentions. Generations of instinct produce an escape response regardless of whether the perceived danger is true or not. Even with long telephoto lenses, it is difficult for humans to approach wild animals.

Preparation and persistence help to minimize this issue. Either we hide and wait, or we learn to move in a non-threatening manner. No matter what field techniques we adopt, it is nearly impossible to direct animals to pose in the best positions for a prize-winning photo. Regardless of this degree of difficulty in the challenge of wildlife photography, every photographer eventually encounters animals that have become accustomed to seeing people. When this happens, quickly evaluate the situation so you can maximize your chances of capturing natural images with strong impact.

Achieving this natural effect requires placing yourself at the best possible angle in relation to your subject – typically at their eye level. If you are working with a ground squirrel or chipmunk, get down low. If possible, lay on the ground. The advantages include

clear profiles, making eye level contact, and placing the background further from the subject. Although it is much safer and more comfortable to stand with the camera angled downwards, your results might appear more cluttered, unnatural, and less attractive.

To get down as low as possible, some photographers handhold their equipment while lying on their bellies. Others prefer working with a tripod, that can collapse down to low angles. Many quality tripods have reversible centre posts, or a “short” post accessory, and legs that spread out horizontally. Some sophisticated tripod designs can move the head to any angle.

If you discover a songbird like a Northern Parula perched high up in a thick forest canopy, use a long telephoto lens to get your angle of view close to its eye level, or preferably wait for it to come down to a lower perch.

Make it a priority to reach their eye level, if possible. Images of animals taken from a low perspective, while your camera is angled upward, usually have minimal visual impact.

From an artistic perspective, images that show an animal from their back side have reduced appeal. These types of photos imply that the creature might be alarmed and preoccupied with escape. It is best when your subject makes eye contact with you and recognizes the camera’s presence without being fearful. Like any pleasing portrait, there is an underlying connection when the subject engages with eye contact.

These techniques also apply to the genre that we refer to as “birds in flight”. There are endless angles that a free-flying bird provides a photographer. During photo sessions with flying birds, I typically capture images taken from above, below, flying away and

Adult Black-browed Albatross –
Drake Passage, Antarctica
Another attractive angle for birds in
flight includes forward-facing move-
ment, again with its head straight and
centered on gravity. Focus is critical in
these situations. Increase your chances
of capturing sharp images with a
series of quick, short bursts.



Winter plumage Ruddy Turnstone–Tobago Island.

Do not expect strong compositions when the camera angle points down at your subject. This perspective usually ends with an unnatural looking result and tends to show too much information in the background. Instead, get your angle down to the level of the animal.



Winter plumage Ruddy Turnstone – Tobago Island

You will achieve significant aesthetical improvements by getting your camera down to the level of your subject. By immersing yourself into the animal's environment, your image should appear much more natural. It is also easier to isolate the subject from visual distractions in the background.



By Tony Beck

coming toward me. After reviewing the series of images, the most appealing show a profile of the bird at eye level, with wings spread out and the head centered on gravity. Forward-facing animals can also have good impact. During these active and busy sessions, I recommend placing the focus points in the centre of the frame. You can always improve the composition by cropping during the editing process.

Use burst mode, especially when dealing with active subjects. An energetic animal will reveal many poses, even during brief periods. Pay attention to your focus and composition while the animal moves through the frame. Realize that even subtle deviations from the ideal angle can lower the image's overall effectiveness. For example, if a stationary bird flaps its wings, it is difficult to predict the perfect instant to press the shutter. However, by anticipating the action, you can burst through a series of consecutive images, and you might capture several good shots. The most dramatic frame in the series usually shows the wings held completely back.

If possible, always focus on the eyes, especially if your depth of field is shallow. Regardless of your angle of view,



Blanding's Turtle – Eastern Ontario

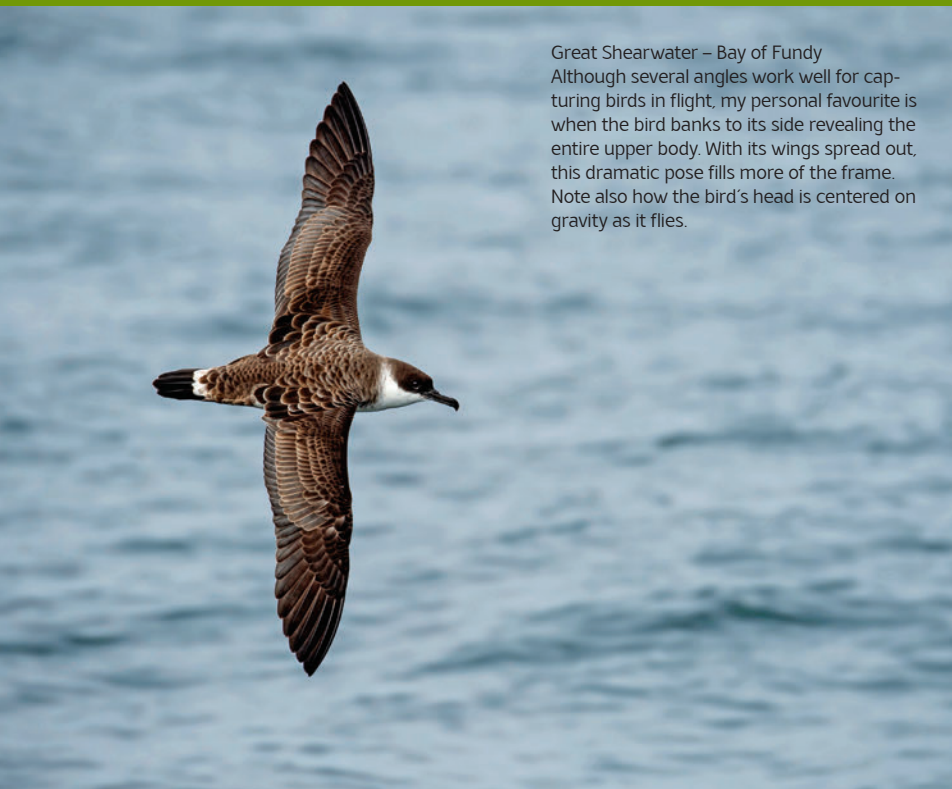
To achieve the best angle, sometimes it is best to get on your belly. With your lens at ground level, it is easy to blur the background while capturing a natural looking image.

when the eyes are soft, the photo loses its appeal. When an animal cooperates, use small focus areas that can easily be moved around within the frame.

Although telephoto lenses are preferred for wildlife, super wide-angle lenses can create an unusual or candid perspective. When approaching really close to your subject, wide focal lengths will exaggerate the size of items in the

foreground while reducing the size of scenic elements in the background.

It takes some effort to find perfect angles. The bottom line is to try as many angles as possible. Take lots of photos while you can. Determine what angles appeal to you most and practice your wildlife photography techniques with relentless resolve.



Great Shearwater – Bay of Fundy

Although several angles work well for capturing birds in flight, my personal favourite is when the bird banks to its side revealing the entire upper body. With its wings spread out, this dramatic pose fills more of the frame. Note also how the bird's head is centered on gravity as it flies.



Columbian Ground Squirrel – Canmore, Alberta

Creatures that burrow usually require low angles for good compositions. Columbian Ground Squirrels are common in the Rocky Mountains and are sometimes easily approached while they stand outside their burrows.



Yellow morph Eyelash Viper – Costa Rica

Whether on the ground, high in a tree, or in the thick tangles of jungle vegetation, your best compositions should include placing the subject about the same height as your camera. Regardless of angle, remember to always focus on the eyes.



Fall plumage Northern Parula – Ottawa

With the camera tilted upward, expect the composition to reveal only an animal's underside. However, with patience, it might eventually come down lower. Migratory species like this Northern Parula are more likely to move through lower vegetation outside the breeding season.



Fall plumage Northern Parula – Ottawa

Normally found high in a forest canopy, this Northern Parula came down to eye level as it passed through Ottawa parkland during fall migration.

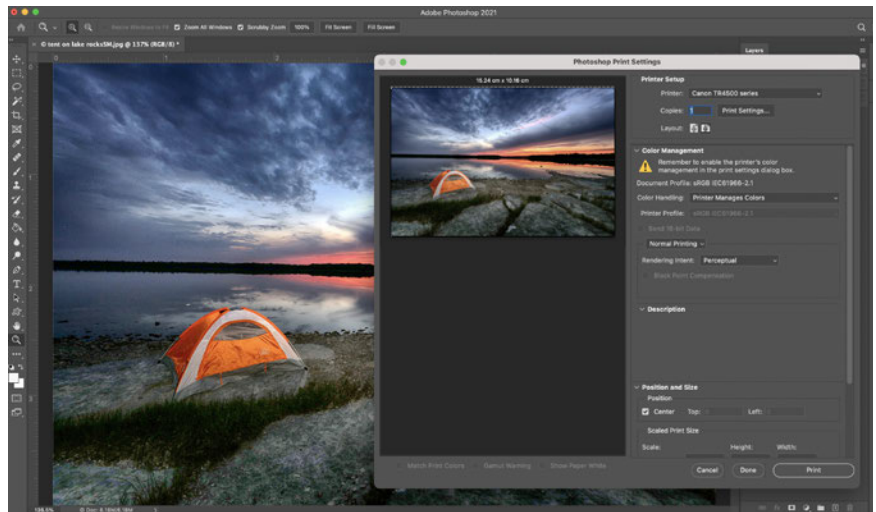
HAHNEMÜHLE PHOTO CARDS

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“Here is a great way to showcase a portfolio on the go, and a nice option for gifts to celebrate friends and family...”

As a landscape photographer, I have always printed my own large format wall art prints and offered Fine Art photo cards as an option to my customers. With so many paper manufacturers to choose from, I wanted to settle down with one that had a reputable product. Hahnemühle has been well respected in the print industry for many years and provides ICC colour profiles for their papers. So, the choice was easy.

The popular Hahnemühle photo cards that I used for this project came in an elegant metal tin. There are four popular Hahnemühle Fine Art paper types to choose from in the photo card selection: Photo Rag® 308, Museum Etching, FineArt Pearl and Photo Rag® Baryta. Hahnemühle wanted me to test out their photo card selection, so for this series of



prints I chose the semi-gloss Photo Rag® Baryta and a matt finish Photo Rag® 308. They were gorgeous on the first print out. I was very impressed.

Photo Rag® Baryta

The Hahnemühle Photo Rag® Baryta is a pure 100% cotton rag, 315 gsm, white high-gloss paper with an inkjet coating that has been perfectly optimised for Fine Art printing. I was using a Canon desktop inkjet printer and the results were fabulous. The natural white paper

comes in a nice warm shade of white and contains no optical brighteners, therefore I know the archival properties are excellent. The exquisite surface texture gives the paper a lovely art quality feel. In combination with the high-gloss premium inkjet coating, it produces stunning print results with outstanding reproduction of colour and detail, deep blacks and perfect contrasts. The combination of the cotton artist paper and the high-gloss inkjet coating lends itself to producing striking images without





the glare. Photo Rag® Baryta is acid- and lignin-free paper and meets the most exacting requirements in terms of longevity. This paper has been a favorite of mine for years as I used the 24" rolls for my fine art wall prints. Its so nice to have a complimentary set of photo cards to go along with the large format prints.

Photo Rag® 308

The Hahnemühle Photo Rag® is one of the world's most popular papers and has been a favourite of mine for years with my large format printer. Its so nice to have a complimentary set of photo cards to go along with my large format roll media. The photo cards are a 308 gsm, 100% cotton rag white artist's paper. Combined with the matt premium inkjet coating, this paper produces outstanding prints that feature brilliant colours, deep blacks, striking contrasts, and perfect reproduction of detail. This acid and lignin free photo card meet the most exacting require-

ments for longevity and is specially designed for Fine Art applications. As a special highlight, the Photo Rag® 308 is also available with hand-torn deckle edges on all four sides. The result is exclusive prints which truly come into their own in a shadow box frame. Both of these photo cards are perfectly suited as a mini-collection, individual greeting cards, invitations, thank-you cards or simply as a lovely gift. Each elegant metal tin contains 30 inkjet photo cards.

How to Print Your Pictures

Both Canon, Epson and HP make some decent desktop inkjet printers. For my test I used a Canon inkjet printer and printed from Photoshop using my MacBook Pro. The driver settings should be similar on other software programs as well.

STEP 1 – Load the paper into the printer. Open the front cover of your printer and move the paper guide to the edges of the paper with its

printable side down. Since photo paper has one printable side, you need to insert it properly to avoid wasting paper and ink. The Hahnemühle photo cards come with the printable side face up in the metal box. Ensure that the photo card is pushed all the way into the printer.

STEP 2 – Set up the printer with the correct print settings. I allow the printer to manage its own colours. The rendering intent that I like to use is perceptual. Under the driver settings I chose 4 x 6" borderless printing on a photo media type with quality set to best. Make sure the image size is correct according to the 4 x 6" output size set in the driver. Also check and see if you need to print your image in landscape or portrait mode. The preview in the driver setting should show you when you have it correct. Hit "Print" and voila – the magic happens!

Capture your most memorable experiences and unique moments with Hahnemühle Photo Cards.

Urban and Landscape Lenses

There has always been a debate among street photographers concerning the ideal focal length to be used. Usually, those who prefer to concentrate on people tend to favor the 35mm, it is wide enough—but not so wide as to include too much in the picture.

Architecture aficionados tend to gravitate towards wider lenses, often the 24mm, to get more of the scene in the frame, especially in confined environments. For the Sony users, Tamron has two “urban and landscape” lenses in its arsenal; both are f/2.8, weather resistant and their front element is Fluorine coated, which makes them dirt and scratch resistant, an ideal combination of characteristics to confidently bring them outdoors.

At first glance, one immediately notices the front element of either lens, which are more deeply recessed than most lenses I have ever seen. So much so, that at first, I thought that they came without any lens shade, until I noticed the groove where you usually attach a hood... I had to take the box apart to find a lens shade carefully packed inside. The hood supplied with the 35mm is somewhat unusual; its shape guarantees that no stray light can reach the front element – to top this off, the Tamron designers provided threads to screw a filter in front of the





Sony A7R III, Tamron 24mm, 1/80 second, f/10, ISO 160.



Sony A7R III, Tamron 35mm, 1/50 second, f/10, ISO 160.

hood, which may be useful if you want to use a polarizer.

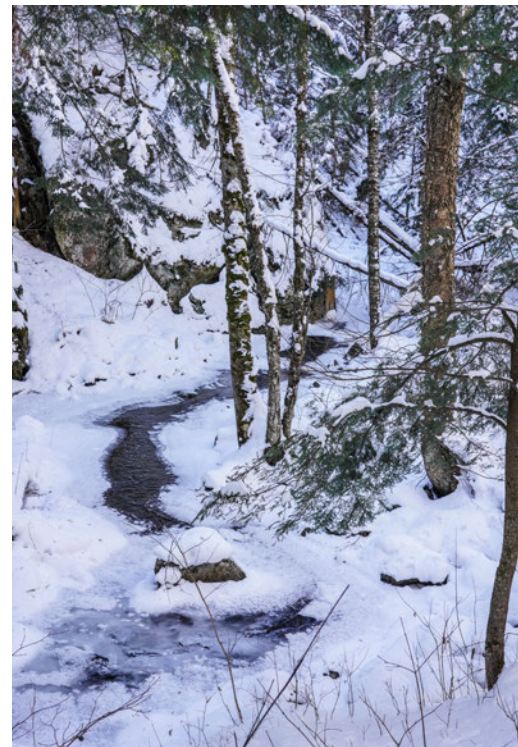
I have had the opportunity to use these lenses, shooting both downtown and on a drive to the countryside. They are both small, and very light; like most modern lenses, they are made of composite materials, but Tamron uses a durable metal mount. Minimum focusing distance is as close as 3cm from the front of the 24mm lens, and about 5.5cm with the 35mm, which means that very small subjects could be included in the picture; with the large aperture provided by these lenses, interesting bokeh can be obtained to make your subjects stand out from their surroundings.

When shooting tall buildings in urban settings, I found the 35mm to be very versatile; at times, the 24mm was a little too wide for my taste. But in the close quarters of a nature trail, the 24mm took over, giving me interesting perspectives in places where backing up was not an option.

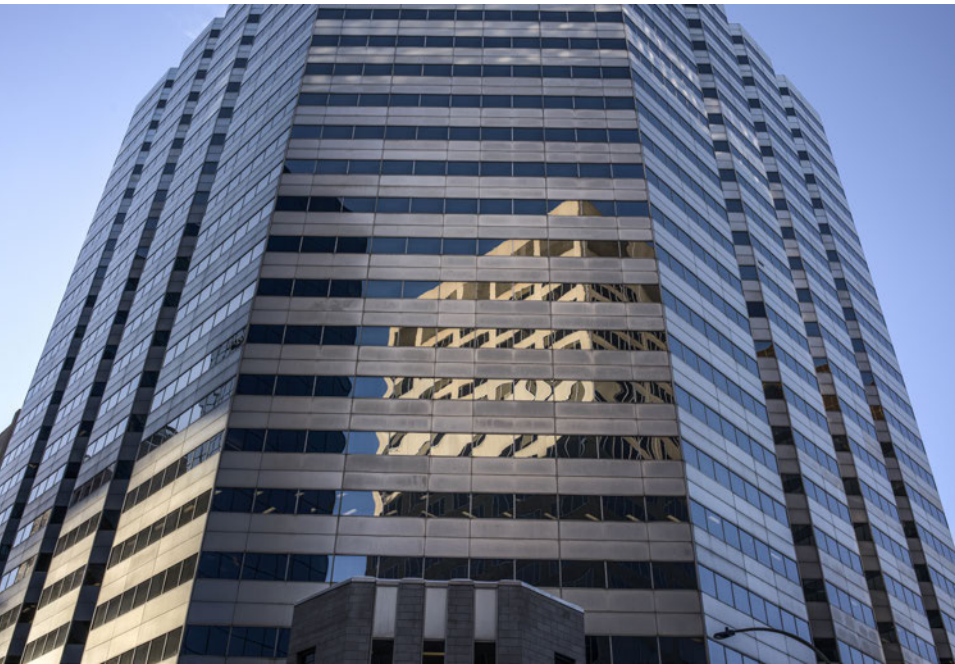
Another lens that I had with me was the new Tamron 17-70 f/2.8. It is designed for APS-C cameras and gives the equivalent focal length range of 25-105mm. This lens is the world's first 17-70mm zoom with an f/2.8 aperture. The 17-70mm has built-in stabilization, which will be useful in low-light situations when tripods are not an option. Like its counterparts, the zoom lens is weather sealed, and its front element is Fluorine coated to repel dust and make it more durable. It is somewhat larger than the fixed lenses, but its focal range makes it more versatile and it remains small and light, especially for an f/2.8 lens. This new Tamron zoom was a pleasure to work with.

Sony A7R III, Tamron 35mm, 1/60 second, f/10, ISO 500.

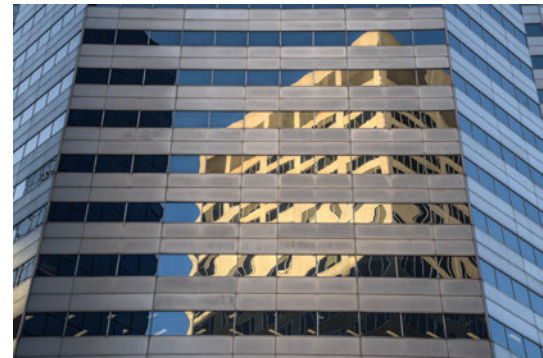
In some landscape situations the 35mm can be the lens of choice when you want to concentrate on part of the view.



By Christian Autotte



Sony A7R III, Tamron 35mm, 1/160 second, f/11, ISO 320. Even in architecture, the 35mm is wide enough for most situations.



Sony A7R III, Tamron 17-70 at 41mm, 1/125 second, f/11, ISO 320.

In urban settings, the 17-70 proved to be a great lens to work with. Its ability to zoom in made it possible to go show a whole building and then crop to concentrate on a small part of it.



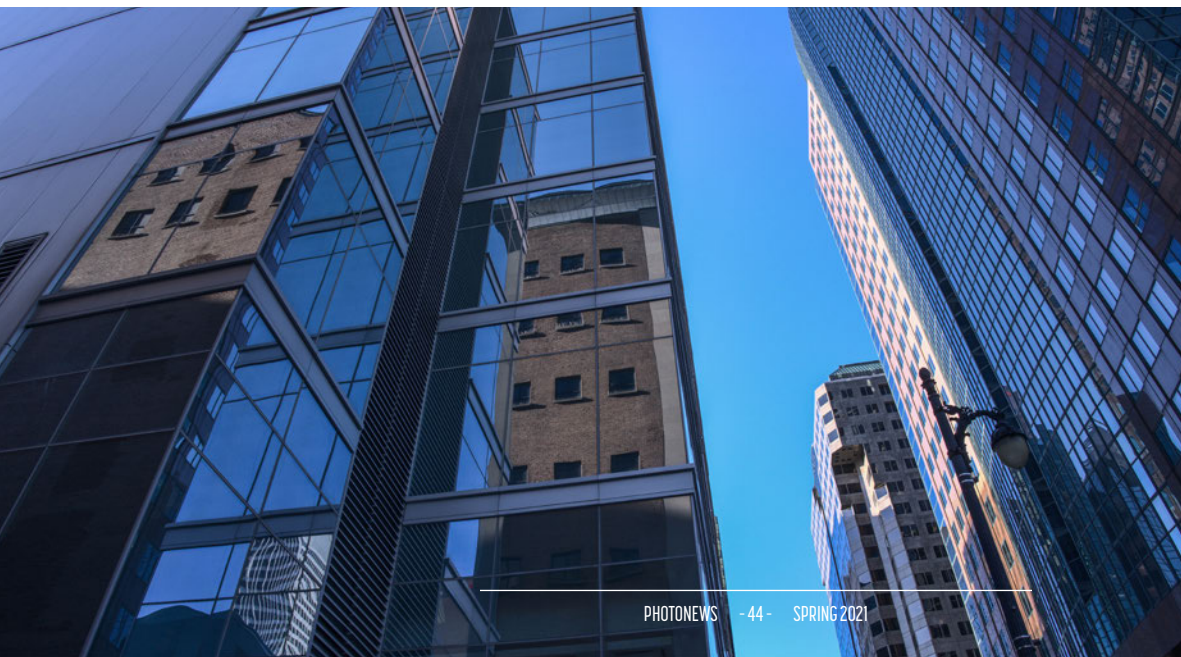
Sony A7R III, Tamron 17-70 at 29mm, 1/400 second, f/16, ISO 320.

I shot with a full frame Sony A7R III but the camera automatically switched from full frame to APS-C when the crop sensor lenses were attached; the only drawback to shooting in the APS-C format was a loss of camera sensor resolution, as the crop reduces the active sensor area from 42MP down to 18 megapixels, which is still acceptable for most uses. Those who wish to maintain their full frame resolution should use full-frame lenses.

That said, I must admit that I have had a lot of fun with this zoom. In an urban setting it was a joy to switch from the wide-angle perspective to zoom in

on a portion of a building, playing with the reflections in the windows of the high-rise buildings. With landscapes, the same zooming ability made it possible to fine-tune my compositions, even when I was unable to move my camera position. While some may consider zooms to be inferior to fixed lenses in terms of resolution, I found this lens to be more than sharp enough for my needs, and unless you plan to make wall-size enlargements you should see little difference in resolution between these three lenses. I was impressed with the ability of all three lenses to produce crisp images with no visible linear distortions.

Fixed lenses or zoom? Personally, I tend to favor zoom lenses, but if I had to choose a fixed lens, the Tamron 35mm would be something to consider for its quality and its versatility, and the Tamron 24mm would be an excellent addition to your kit.



Sony A7R III, Tamron 24mm, 1/100 second, f/10, ISO 320.

Sometimes, I found the 24mm too wide in the city, but when I got close enough to the buildings the perspective was interesting.



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A Voyage to "The Pebble"

Over the years, there have been many times when I have flown from the Montreal airport. But this time, I was overexcited. My destination was only a few hours away – a magical place that the inhabitants affectionately call "le caillou" - "the pebble".



Built between 1690-1713, Pointe aux Canons was a line of defence against the British army. You can still see four guns. But what catches the eye the most is the two-tone lighthouse that sits at the end of the pier...



The archipelago of Saint-Pierre and Miquelon is a place that has stimulated my imagination for years. The French archipelago in North America offers an exceptional photographic experience. Although its landscapes are exotic, it is the encounters with people that shape the uniqueness of a stay in this island world. In fact, in Saint-Pierre and Miquelon, you don't feel like you are in France or in the Canadian Maritimes. Instead, you discover a world that stands out for its authenticity and originality.

Arriving on a foggy night, I was amazed at the sights during the short drive to the hotel. With the alarm clock set for dawn, I dove under the sheets without delay. When I stepped outside a few hours later, I instinctively headed toward the port.

The first glimmers of dawn revealed to me clues of a sky that would inevitably ignite with the first rays of sunlight. I looked around to find a suitable subject. In the distance, a lighthouse stood at the end of a rocky promontory. I was just in time for the sight of the cloud cover catching fire. This spectacular scenery in Pointe aux Canons was a great start to my stay!

Back at the port, I had just enough time to jump aboard a boat heading to



The small town of Saint-Pierre shines brightly in the colourful dawn. The Anse à Pierre observatory remains one of the most beautiful places to admire the urban landscapes of "le caillou."

a mysterious island that I saw earlier in the morning. Aboard the "Little Gravier", the ferry that connects Saint Pierre and Miquelon to L'Île-aux-Marins—the Island of The Sailors, I met Rémi Girardin, owner of a traditional fisherman's house that he has chosen as a "summer residence". He offered me a guided tour of the island.

Prior to 1931, this island was known as Île-aux-Chiens—Island of the Dogs.

Since 1963, no permanent residents have lived here. Rich in history, this strip of flat earth, located a few hundred metres from the port of Saint-Pierre, was very active during the era of the cod fishery. You can feel the atmosphere of those years of great rocks and pebbles dotted with drying cod. The inhabitants of the time, nicknamed the Red Feet, left a rich history of inheritance. The museum, the church, and the timeless character of the place are worth the trip. To tell the truth, it is really the hospitality of the people that warms the soul!

Rémi introduced me to a range of extraordinary points of view. After a long walk, he invited me to have a "shot of tea" in his yellow house. He sat at the window with his cup of tea and said, "Here we are next to St. Pierre, but we feel a thousand miles away from everything." Behind my camera, I was immediately overcome by the candour of the place and I captured this magical moment. On the way back, this experienced islander told me about a hiking trail in the heights bordering the city limits. I knew I would discover some great perspectives. Once back and on the other side of the colourful little town, I hiked up the hill and as the altitude increased, new horizons were revealed. Rémi was right. I immersed myself in the geography of the area. My visit to "le Caillou" was even better than I had anticipated—I am so very grateful to have encountered Rémi, who guided me to these unique panoramas!



Rémi Girardin admires the view he cherishes so much. That of his summer house on l'Île aux Marins.



Boats rest on the shore in front of the salt flats of Saint-Pierre. These small, colourful huts were once used to store fishing rigs and salt required to preserve the fish.

My Best Shot!



Flying High!

Jacques Dumont captured this spectacular image of a great red-headed woodpecker in flight during an excursion to the wildlife sanctuary near Quebec City. *Nikon D6, 500mm PF, f/5.6, 1/1600 second, ISO 320.*

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

Your assignment: to capture an image that inspires viewers to take a long and close look at the photograph. This could be an exploration of a wide range of subjects, in the full spectrum of photographic genres. It is a "freestyle" topic chosen to let you share your favourite images with PHOTONews readers.

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

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

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

The contest deadline for entries for the PHOTONews "My Best Shot" Challenge is May 15, 2021.

You may post up to 5 images per week in the "My Best Shot" Challenge thread at the flickr® group.

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

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Photo by 70-300mm F/4.5-6.3 Di III RXD

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