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Australian Photography

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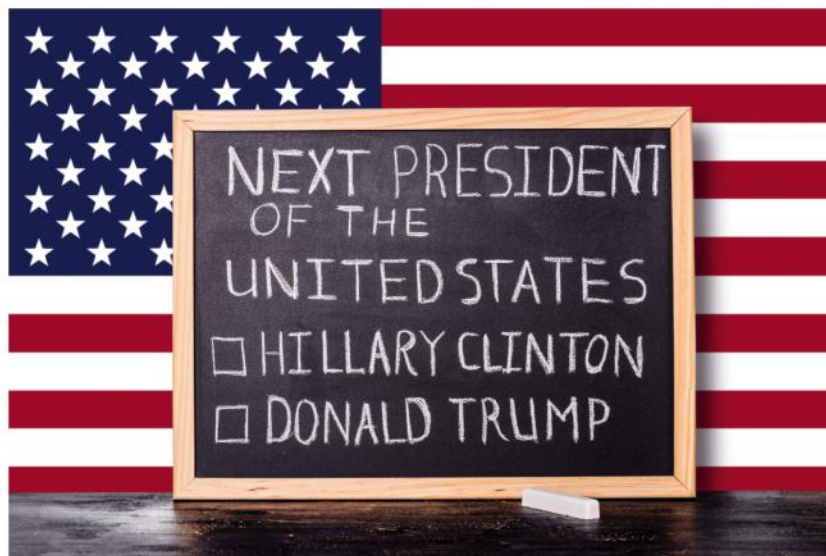
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The 2016 Presidential election seemingly captivated us like no other election before. "I think it's important for people and generations to come to get a sense not just what the presidency was like but what [the President] was like as a person," said former White House Photographer Pete Souza, speaking about his role before finishing in January.



THE PRESIDENT AND THE PHOTOGRAPHER

MIKE O'CONNOR, EDITOR

If there's one thing that's been impossible to escape over the last few months, it's the US Presidential election. Like most, I followed this with an interest that far outweighs any I paid to our 2016 Federal election here (sorry Malcolm!), and like many of my colleagues in the media, I never gave much thought to the idea that Trump would be elected either. Surely he was just too controversial and too much of an outsider to ever beat Clinton. But the people spoke, it happened, and a former reality TV star is now in the White House.

Looking back, there was that (now iconic) image of Clinton waving in front of a wall of selfie-seeking fans, and endless images of Trump framed ominously by the US flag – now a spooky premonition of what was to come. But this election also came with a focus on the media like nothing before. Fake news making headlines and press photographers booed by crowds. Viral videos and controversial statements: this was an election for the reality TV generation.

And yet back in the White House it was business as usual for Pete Souza, President Obama's official photographer. For the past eight years, Souza had diligently documented every aspect of the presidency. Nothing was off limits – there are images of Obama walking the family dog, images of Obama meeting politicians and shots of him playing basketball. Nearly two million images later, we have a hugely impor-

tant cultural record of America's first black president.

Lyndon B. Johnson was the first US president to employ a full-time, civilian White House photographer. "When he took office, Johnson thought it was important to have somebody to document the presidency," says Michael Martínez, a photojournalism professor at the University of Tennessee-Knoxville.

A White House photographer was there to record when Ford ended the Vietnam War, and the same photographer was there when he pardoned Richard Nixon. It's a relationship that's probably fraught at times – imagine Bill Clinton's face when he saw the image of him and Monica Lewinsky next to each other in the oval office – but the role is a critical one.

In those first frantic weeks of the Trump presidency, there was no indication that the role would be filled, suprising given how tightly Trump managed his image throughout the campaign. But just as we went to press I read former White House photographer Shealah Craighead had been given the job. It's promising that despite Trump breaking a number of traditions in many areas of his campaign, ending a 40-year legacy of Official White House photographers won't be one of them. ☺



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The wide-angle lens is widely accepted as the go-to for landscape photographers – but have you ever thought about packing a telephoto? Andy Mumford looks at the creative possibilities that await when you add one to your landscape kit.

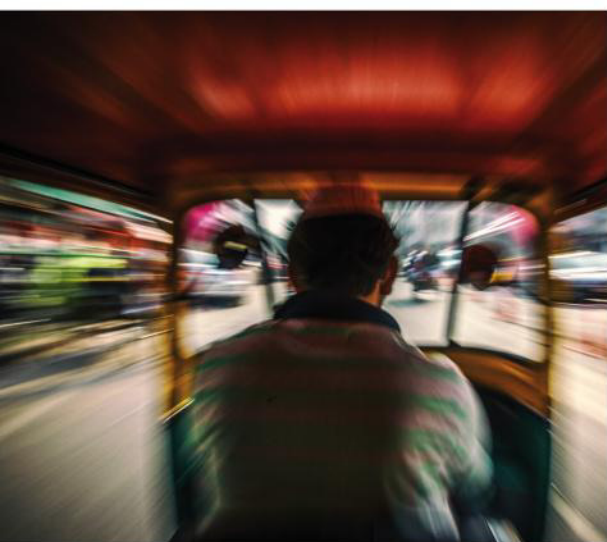


MARCH 2017

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COVER

Moeraki Boulders, NZ, by Dylan Gehlken. Four exposures. Two for the sky and water on the horizon, another for the foreground water and one for the reflected colours from the clouds. Canon 5D MkIII, 16-35 f/2.8 II lens, 1.3s, 0.6s and 0.4s at f/9, ISO 800.

CONTRIBUTORS



ANDY MUMFORD

Andy Mumford is a Portugal-based pro landscape and travel photographer. When he isn't out shooting he can be found in Lisbon planning his next trip. See more of his images at andymumford.com



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Drew Hopper is a travel and landscape photographer based in Australia, specialising in the Asia-Pacific region. See more of his images at drewhopperphotography.com



DYLAN GOLDBY

Dylan Goldby is an Aussie photographer based out of Seoul, South Korea. His passion lies in documenting the ancient cultures of the region he now calls home. See more of his images at welkinlight.com



BEHIND THE LENS



IN THE DEEP

PHOTOGRAPHER: KRYSTLE WRIGHT

I was given a challenge by Canon Australia – how far could I push my camera equipment in creating a new vision? To do it, I ventured to the Washington border in USA as I had always dreamed of shooting whitewater kayaking at blue hour. As a photographer, I am enthralled by the afterglow after sunset but right at the turning point when the sky becomes that rich blue. We were here on a three day shoot and this last day was an absolute bonus – perfect to experiment without any pressure!

We chose Spirit Falls and with the help of Matt and Sarah Park, we rigged an anchor system off the tree so I could hang above. I had a small group of four world class kayakers who were ready to drop into

the 30ft waterfall. Finally the last piece of the puzzle was Larkin Carey who flew a drone with two mounted flashes in front of the waterfall. The kayakers ran two laps of the falls as the ambient light disappeared but it was the third shot with Rush Sturges where all the elements lined up perfectly. This shot ended up being the best of the three days. You can see a behind the scenes video of the shoot here: <http://bit.ly/2jaKYFW>.

CANON 1DX MII, CANON EF 24-70MM F/2.8L II USM LENS, 1/250S @ F3.2, ISO 100.

Krystle Wright is an adventure sports photographer from Queensland. See more of her work at krystlewright.com.



QUICK SNAPS



KINGSTON LAUNCHES WORLD'S LARGEST USB FLASH-DRIVE

KINGSTON has announced the world's highest capacity USB Flash drive: the new DataTraveler Ultimate GT.

The new drive offers up to 2TB of storage space and USB 3.1 Gen 1 (USB 3.0) performance in a compact 72 x 26.94 x 21mm package.

If you're wondering what you could fit on the monster USB, try 70 hours of 4K video, or a not-too-shabby 419,430 5MB still images. The DataTraveler Ultimate GT is made of a zinc-alloy metal casing for shock resistance.

DataTraveler Ultimate GT was expected to ship in February and will be available in 1TB and 2TB capacities. It is backed by 5-year warranty and free technical support. For more information, visit www.kingston.com.

Features of the Kingston DataTraveler Ultimate GT include:

- Capacities: 1TB, 2TB
- Speed: USB 3.1 Gen. 13
- Dimensions: 72 x 26.94 x 21mm
- Operating Temperature: 0° to 60°C
- Storage Temperature: -20° to 85°C
- Warranty: 5-year warranty with free technical support
- Compatible with: Windows 10, Windows 8.1, Windows 8, Windows 7 (SP1), Mac OS v.10.9.x+, Linux v.2.6.x+, Chrome OSTM



FUJIFILM ANNOUNCES X100F COMPACT

IN news that will have street photographers everywhere rejoicing, Fujifilm has revealed the successor to the hugely popular X100T fixed-lens compact camera. In keeping with the now iconic retro look from previous iterations, changes on the outside appear minimal, but it's the inside that's a different story: the X100F gets a significant sensor upgrade to the same 24.3MP X-Trans CMOS III sensor found in the X-Pro2.

The number of focusing points have also been dramatically expanded from 49 to 91 (up to 325 points). Approximately 40% of the imaging area (centre area containing 49 focusing points) is covered with phase detection AF pixels to form a precise phase detection AF area that can be used in a variety of scenes. Six AF modes can be selected and it also offers AF-S for stationary subjects and AF-C for moving subjects.

Like the X100T, the X100F uses an Advanced Hybrid Viewfinder combining the features of an optical viewfinder (OVF) and electronic viewfinder (EVF), although the X100F's EVF frame rate has been boosted to 60 fps.

When we reviewed the X-Pro2 last year we identified the integrated shutter speed and ISO dial as a divisive feature – we loved it, but some have found it challenging to use. Fujifilm is clearly committed to its integration however and it now appears on the X100F. Of more interest is the incredibly useful focus point lever from the X-Pro2. It's now on the back right of the X100F.

The new camera is faster, with a start-up time of approximately 0.5 seconds, shooting interval of approximately 0.2 seconds, shutter release time lag of approximately 0.01 seconds and a fast AF of 0.08 seconds.

The most important question for X100T owners is if the F is worth the upgrade. Having held the camera briefly last year, we can confirm the feel in the hand is much the same as the X100T. The new sensor is definitely bigger and better, something that will mean improved performance in low light, and the new focus point lever is a useful addition. But is that enough reason to upgrade? We'll do a more substantial review when we can arrange a loan unit.

Finally, for those who would like an X-Pro2 but just can't justify the price, this might be the camera you've been waiting for.

The recommended retail price for the X100F is \$1,999 including GST and it should be available in late February.



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Discover how we have once again redefined our devotion to quality and perfect craftsmanship. 60 years of rangefinder expertise, 11 years of digital M-Camera development, and invaluable feedback from dedicated M-Photographers have inspired us to create the slimmest digital M of all time: the Leica M10. With an improved rangefinder, increased performance, and now featuring an ISO setting dial on the top plate, this latest addition to the Leica M-System – the world's most compact, full-frame digital camera system – embodies the essence of M-Photography. Find out more at m10.leica-camera.com

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Experience the Leica M10 for yourself at Leica Store Sydney, Level 2, QVB and at selected authorised Leica dealers.
leica-store.com.au

INSPIRATION SEHEN

CANON'S NEW POWERSHOT G9 X MARK II

THE updated G9 X has the same basic design, feel and weight of the original and continues to be the smallest compact camera on the market with a 1-inch, 20.2-megapixel sensor. It also carries the existing 28-82mm equivalent F2-4.9 lens of its predecessor.

Big updates include the new Digic 7 processor (first seen in the larger G7 X Mark II) which enables Raw burst shooting at up to 8.2 fps for 21 frames; and Dual Sensing Image Stabilisation, meaning that information from the lens and sensor is combined to offer a claimed 3.5 stops of image stabilisation.

The G9 X Mark II is also the



first Canon PowerShot digital camera equipped with Bluetooth for easy pairing with a compatible smartphone or tablet.

Other features include in-camera Raw conversion, Time-Lapse Movie Mode to help capture images at preset intervals and combine them to create short movie clips, greater customisation options, improved AF tracking and better scene recognition in auto mode. The G9X Mark II also features a pop-up flash and 3-inch Touch Panel LCD.

The Canon PowerShot G9 X Mark II digital camera was scheduled to be available February with an estimated retail price of US\$529.99.

LEICA UNVEILS FIRST NEW M IN FOUR YEARS

LEICA has announced its newest flagship rangefinder, the M10. The M10 has a slightly more streamlined design and fewer overall features than its predecessor, the M240. On the upgrades list are an all-new image sensor, processor, and wireless connectivity, bringing its features closer in line to Leica's other cameras like the Q.

Interestingly, Leica has listened to critics and reduced the size of the M10, and it now has more compact dimensions. It is not as deep or chunky as the M240, and is very similar in size and appearance to the M7 film camera, although aesthetically the M10 features a more matte style finish on the body. Despite the smaller size, it's about the same weight due to Leica maintaining the classic brass and magnesium construction. Although the M10 lacks the "M" badge on the front, the classic red Leica dot is exactly where it

should be. Nobody will mistake this for anything but a Leica.

There's a few other external tweaks worth noting. The rear button layout has been simplified to just three buttons on the left of the display and a four-way controller on the right. Interestingly, Leica has also ditched any video features in the M10, but in a first, it has added a dedicated ISO dial on the top, which provides access to ISO 100-6400, auto ISO, and a custom ISO mode – a welcome addition.

You also get a new 24-megapixel full-frame CMOS sensor and Leica's Maestro II image processor. The new chip can shoot ISOs from 100 to 50,000 – a big improvement – and also has improved dynamic range. Overall, Leica says the image quality is now comparable to the quality of the Leica Q. With the new processor comes a better burst rate – five frames per second of up to 30 DNG RAW files or 100 JPEG images at full resolution. The camera's battery is also smaller than the M240's, but should still have a similar capacity.

Leica says the new camera's viewfinder offers a 30 percent larger field of view, with greater magnification and 50 percent improved eye relief for photographers that wear glasses. The company is also selling a thumb grip for the first time, in addition to the usual suite of luxury accessories, such as cases, holsters, and hand grips.

Further bringing the M10 up to speed with the rest of the photography world is its new built-in Wi-Fi connectivity. Paired with Leica's app for OS (an Android version is planned for later release), the M10 can be remotely controlled by a tablet or smartphone. Images captured by the M10 can be transferred to the mobile device as well. It's the first M-series camera with such connectivity on board, and is very similar to the Q in this respect.

The Leica M10 is available in Australia now with an RRP of \$9,700.



ABOVE AND RIGHT: The new Leica M10 may appear the same as every other digital M on the outside, but looks aren't everything and it's on the inside where real change has been made. Listening to fans and criticism of the M240, Leica has made significant changes to make this the most powerful M yet. Less popular features, like the dubious quality video, have been removed, and necessary features, like a manual ISO dial and WiFi, have been added.



D500



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At the heart of the image





Fine tuning your EIZO monitor for super accurate printing



Calibrating your EIZO monitor will have it performing at its best, but you can take this a step further when you know how and where the final result will be printed or displayed.

For instance, if you're printing on a warm-based matte paper, you can adjust your EIZO monitor to look just like that matte paper.

Or perhaps you're creating images for the web or a mobile screen, in which case you can set up your EIZO monitor to look like a standard, high contrast sRGB screen.

The aim is to match very closely the paper or media you are outputting to and, since normally we are printing, it is called 'monitor to print' matching.

When to match?

'Monitor to print' matching works best in the following situations:

- you print your own images at home, using an Epson or Canon printer, for example;
- you use a lab who will give you its printer profile and the lab is also colour managed (which means its final output

doesn't change from one batch to the next and that it regularly profiles its printers);

- where the offset printer or publisher is able to send you its ICC printer profile, such as for on-demand photo book printing.

'Monitor to print' matching process

To match your monitor to your print as closely as possible, we need to create a 'test' or 'target' print for comparison purposes and view it under controlled lighting, next to the monitor itself.

Creating the target print

EIZO recommends creating a special print target containing gradients, colour patches and a range of photographs containing various skin tones and natural colours, etcetera.

EIZO has its own EIZO Test Chart that you can download and print. Find it at the bottom of this EIZO webpage: <https://eizo-apac.com/graphics> Print the target in the normal way.

Ensure you or the lab are using the same printer/paper profile that you intend to use in the future. What we are looking for is consistency and repeatability.

Creating the correct lighting conditions

To match a print to a monitor, you need to be able to light the print so it has the same brightness as the monitor. EIZO recommends calibrating your monitor to 80cd/m².

Open up Photoshop and create a new image file filled with white, and size it to fill the monitor screen. (Once you have made this file, you can also open it up in Lightroom.) We will now light the print so it matches the screen. Normal household lighting will not provide satisfactory viewing conditions for the print.

Perhaps the best solution is to use SoLux 4700°K MR16 Black Backed Colour Accurate Bulbs running at 12 volts (at around \$50 each), as long as you can control the

light spill so it doesn't fall on your monitor screen.

Another other option is to use a purpose built viewing station, such as those from GTI and JUST. However, these are considerably more expensive.

Now place a sheet of the paper you are profiling next to the monitor and adjust the print to lamp distance until the paper and the screen brightnesses match.

Comparing the target print

With your lighting environment for the print matching the screen, the next step is to compare the target print to your monitor. This is done visually.

Here are some suggestions for making your comparisons between the printed image and your EIZO monitor:

- Remove paper white borders from your print, or cover borders with black card.
- In Photoshop, select the 'F' key twice to bring the image to full screen with a black border, and hide the panels with the Tab key.
- The size of the image on screen should roughly match the size of your print.

Do You Have A Match?

If you have a good 'screen to print' match, you can stop here. Your monitor is accurately matching your print.

Congratulations!

You only need to continue with the following steps if there is a noticeable difference between the screen and the print.

If there is a difference...

If the monitor and print do not look alike, you will need to manually adjust the monitor calibration to a closer 'monitor to print' match.

Note that a 'monitor to print' match will never be 100% exact because the monitor is an RGB device that works with transmissive light, whereas the print is produced with CMYK inks and is seen by reflective light.

Still, you can get a very close match with your EIZO ColorEdge monitor and this is the aim of this process.

Adjust your profile in ColorNavigator

The following steps allow you to visually adjust the monitor profile so it more accurately matches the print.

New Monitor Calibration

First, create a new base monitor calibration with the Calibration Priority set to 'Grey Balance'.

For example, try these settings:

- White point = 5800°K and 80cd/m²;
- Black point = 0.4cd/m²;
- Gamma = 2.2.

Selecting 'Grey Balance' as the calibration priority will ensure all of ColorNavigator's Advanced Controls are subsequently available for fine tuning your print to screen match, including the Black Point and Gamma (which controls shadow detail and is especially important for matte papers).



In ColorNavigator, go to the Advanced button and select Adjust Manually.

In the dialogue that opens, you can tweak the monitor colour characteristics. Whilst doing this, you should be visually comparing your soft proof to your target print under your standard viewing light.

First, adjust the brightness and white point (up the top of the panel), then (if necessary), scroll down to do some fine tweaking on the RGB/CMY hue, saturation and brightness controls.

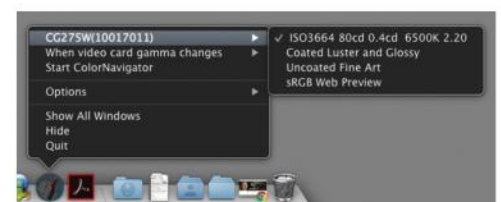


Switching between calibrations

Note, this process can be repeated for different paper types (e.g. glossy, matte, canvas).

And if you do create multiple calibrations, you can quickly select the most appropriate calibration.

Be sure to clearly name each calibration so you will never be confused as to what conditions it applies to.



Right click on the ColorNavigator Agent icon on your dock (Mac) or bottom RHS of the monitor task bar (Windows) to select the correct target.

This means you can quickly jump between your targets without having to launch the ColorNavigator application.

And for more information on EIZO monitors, visit www.eizo-apac.com or email info@eizo.com.au.



MIX IT UP

It's easy to get hung up on the idea that every image you shoot has to be pin-sharp. But what happens when you free yourself of that constraint? Sometimes a little bit of creative blur can add a new sense of drama to your images, as Darran Leal explains.

As creative artists, we all strive to explore interesting and different forms of photography. Back in the early 1980s, I shot a number of multiple exposures and slow shutter speed images, handheld. The only problem was that it was rare for an editor or publisher to be interested in such 'arty stuff'. Back then and even today, such images can be either loved for their sense of dynamism or derided for their lack of clarity.

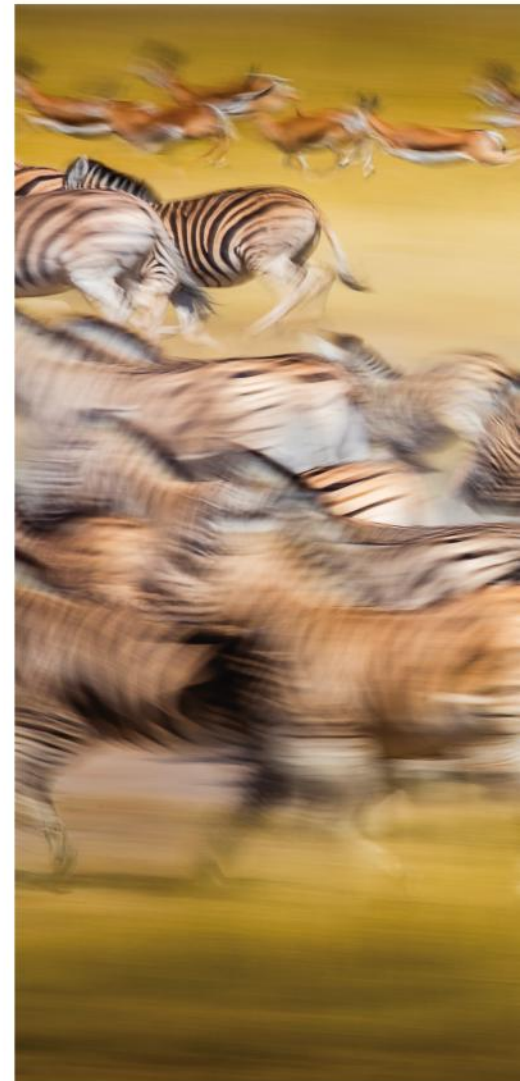
My recent visit to Etosha National Park in Namibia offered the same amazing big game and stunning nature. From lions with kills, to beautiful birds like Marshal Eagles, Lilac-breasted Rollers and even the odd snake.

While some imagery was new, other subjects were already very well represented in my image library. Time for something different. This year was a busy one for Zebras and Springboks. Do

I shoot them straight with good light and a fast shutter speed? Easy, that would be Aperture Priority, f/5.6, ISO 400.


Then I suggested, "Once you have your story images, how about trying something different, something more artistic?" With the camera set to Shutter Priority, ISO 50 and 1/15s it becomes possible to capture a sense of movement.

As the animals move, you smoothly pan with them. Of course this technique can work with any subject and will require different shutter speeds depending on how fast your subject is moving and your creative interests. What is paramount is that you try it! So at the next sporting event, or at the beach with seagulls, have a go. If it does not work the first time, perhaps too blurred, perhaps not enough movement – then change your shutter speed to suit. If you cannot achieve a slower shutter speed, drop your ISO to its lowest setting and perhaps add a Polarising Filter.



I really enjoyed several such shoots in the wilds of Etosha using the above settings. The opportunity only lasted for seconds at times, but the result will be on one of my walls for years. I can't wait until next time when I will be shooting the deserts of Namibia and again, challenging myself to think of something new. Perhaps slower shutter speeds again? 🌟

Shoot creatively...



DARRAN LEAL

Darran has been teaching photography since 1981. His company World Photo Adventures takes small groups of photographers on professionally guided photo tours around the world, including a trip with AP in September 2017. More info: worldphotoadventures.com.au



ABOVE: Moving herd of Zebras. Canon EOS 5DS, Tamron 24-70mm f/2.8 lens @ 63mm. 1/1000s @ f5.6, ISO 800, handheld. Processed in Adobe Lightroom

LEFT: Using a longer shutter speed gives movement to this lion. Canon EOS 5DS, EF100-400mm f/4.5-5.6L IS II USM lens, 1/15s @ f11, ISO 100.

OPPOSITE: Black and white can be great for action shots. Canon EOS 5DS, EF100-400mm f/4.5-5.6L IS II USM lens, 1/8s @ f22, ISO 100.

Q&A

AP ANSWERS ALL YOUR PHOTOGRAPHIC QUERIES

PRASHPUTITA A. GRECO

HOW DO I MASTER PHOTOSHOP?

Q I'm looking forward to a time when I can, dare I say it, get educated in Photoshop. I have Martin Evening's 'Adobe Photoshop CS6 for Photographers: A Professional Image Editor's Guide'. Sequential learning of Photoshop seems a good idea but may not be possible in real life. I'm told YouTube has some useful guides on Photoshop. Australian Photography magazine has published some delightful articles on aspects of using Photoshop/Lightroom, but these don't give the bigger context.

John Bean, via email.

A Yes, Photoshop is a noun, a verb... and an enormous industry, in terms of the resources available for learning it like books, DVDs, physical and online courses and everything else. There are people who use Photoshop everyday, and continue to learn something new. As we all know, the capabilities of Photoshop are mind-bogglingly enormous, and its potential is limited only by your imagination, as well as your level of familiarity, proficiency and competency.



It's been said that to gain mastery in a particular skill like playing chess or woodwork takes at least 1,000 hours. Photoshop is no different and you really do need to be prepared to invest a lot of time and effort. At least with Photoshop there are a very large number of resources available to you online which are free to use.

Some people will find that they need to learn very specific aspects of this amazing application in enormous amounts of depth and detail. Obviously there are some space constraints in a magazine format, hence why it's often of a narrow focus. As Photoshop covers the diverse needs of its various users, that "bigger context" you mentioned will have a different appearance for each of them.

Personally I have a large collection of resources for learning Photoshop as well as reference materials: physical magazines, books and DVDs, as well as digital versions of magazines, books and videos.

The Adobe Education Exchange (edex.adobe.com) can help sharpen your skills or you can learn something new with free courses, workshops, and live events. Master photographer, artist and Photoshop expert John Paul Caponigro (johnpaulcaponigro.com) has many resources on his website.

It may also be worthwhile for you to sign up for John's email newsletter. I learned the other day, for example, that any colour adjustment tool, in any software - past, current or future - works based on the control it offers over one or more of the three elements of colour: luminosity, hue and saturation. As he explains, "Photoshop users have more than 20 colour adjustment tools. There are six go to tools, eight 'exotic' colour tools and 11 redundant tools. Knowing this will simplify your tool set (You can forget about half of them!), helps you focus your efforts on mastering only the best tools (master the six go to tools first), and evaluate future tools."



Finally there are an enormous number of excellent tutorial videos available for you to learn from online. Julianne Kost is the Adobe Principal Digital Imaging Evangelist (seriously!) and produces regular videos which can be found at adobe.com or on YouTube. Scott Kelby (Kelbyone.com) is the founder of the National Association of Photoshop Professionals and is also worth a look. Good luck.

STILLS FROM VIDEO?

Q I have started making short videos of various activities I am involved with, like fishing, with a view to building up my experience and skill set. With some of these I would really like to obtain a single frame capturing the peak of the action (which can be happening at quite a fast pace). Is there a way to do this easily, without having to learn how to use a video editing program of the likes of Final Cut Pro, or Adobe Premier?

G. J. Hall, Melbourne, Vic.

A This will depend on the quality of the video you are taking. Presumably you are taking your videos at the highest video resolution your camera is capable of. Some newer cameras offer 4K video, which is double the resolution of Full-HD. At 1920 X 1080 Pixels, Full-HD is hopefully adequate for your needs, and saves having an under-powered computer from getting bogged down with the processing of such a demanding data stream.

With 24 frames per second, you will hopefully have the choice of at least a few frames which have recorded the peak moment you are seeking. However, there is always the risk of motion blur, given that shutter speeds of say, 1/50th of a second are common in video. This helps achieve a smooth, fluid, familiar flow of motion as typical with cinematography.

My suggestion would be to download the free, open source, multi-platform VLC media player (videolan.org). Play your video clips in VLC, pausing where you want, say a second prior to the peak moment. Set up a directory for saving your snapshots under Tools > Preferences > Video > Video Snapshots. The controls for Frame by Frame, and Take Snapshot are only visible after you have chosen View > Advanced Controls.

OLD PENTAX LENSES

Q For a number of reasons, I occasionally use an old Pentax. I am rather fond of the particular "look" of the images with my favourite lens, the 50mm f/1.4. Although I once knew, now I cannot recall what the SMC stamping on these lenses relates to. My plan is to pick up a similar lens as a spare. Some have that marked on them, and some do not.

Paul Cunningham, Sydney, NSW.

A Amongst my collection of M3 (Metal, Mechanical, Manual) film cameras is a Pentax K1000, as well as a Pentax Spotmatic. Used correctly

and carefully with their corresponding 50mm f/1.4 lenses, they are both capable of turning in excellent results. When your 50mm lens came out it was a considerable investment. They were designed, engineered and built to very high specifications.

Pentaxforums.com has a table which summarises the variations of the Asahi Pentax Super-Multi-Coated Takumar 50mm f/1.4 lens during 1965 to 1975, when it was in production.

SMC refers to Super-Multi-Coated. This anti-reflection coating improved contrast and reduced veiling glare when shooting into bright sun. This might be your reason for preferring the look as opposed to a non-coated lens.

Although the price is likely going up now that they can be used with a suitable adapter on DSLRs taking video, you will still probably be able to pick one up for relatively cheap. If you can, get more than one as they will each have their own idiosyncracies, and each may well perform differently on your camera! ☺

LEFT: The potential of Adobe's Photoshop is only limited by your imagination (and spare time!)

BELOW: Among some circles, the Pentax Super-Multi-Coated Takumar 50mm f1.4 lens has a cult following.



HAVE A QUESTION?

Photography got you stumped? If you have any queries at all relating to photography or digital imaging please email our correspondent Prashputita Greco at qanda@australianphotography.com. Please include your question, along with your name, suburb, state and phone number. Prashputita will try to get back to you with an answer within a couple of weeks.

YOUR BEST SHOT

SMOKE

It's fair to say that this month's entries were hot – smoking hot. Here are our faves from this month's 'smoke' challenge.

CHERYL NANCARROW

Smoko

EDITOR'S COMMENT

Now that's a serious looking cigarette! Cheryl Nancarrow found the subject of this portrait while holidaying in Chiang Mai, Thailand. "We were driving to lunch when we saw some locals thrashing their harvest of wheat by hand. I raced over to take a photograph when I saw this gentleman taking a rest with his large cigarette."

Well seen Cheryl, and well done on getting the man to look down the barrel of your lens. It's the eye contact and the strange effect of the smoke covering nearly half his face that make this image both unusual and intriguing. You've also done a great job with the focus, with every pore and wrinkle rendered in perfect detail. Good job.

TECHNICAL DETAILS

Canon EOS 70D, 18-135mm lens @ 55mm, 1/125s @ f8, ISO 100.
Lightroom CC 2015 for shadows, exposure, sharpening and cropping.



HIGHLY
COMMENDED

THIS
MONTH'S
WINNER

EVAN JEFFERY

EDITOR'S COMMENT

There's plenty to like about Evan Jeffery's deceptively simple portrait of his father. The key to a good environmental portrait is revealing something more than just the person's likeness. If you can offer an insight into their daily life – what they do, who they are or where they are from – you're not just taking a snapshot, you're telling a story, and that makes the image all the more interesting. Here, the simple act of including one of the key tools of his dad's trade, a beehive smoker, not only alludes to what the subject does for a living, it also adds a wonderful atmosphere to the image. Evan used a flash and two studio lights for this image, and the overall effect cleverly focuses our attention on his father, while reducing background distractions. Evan writes that one of the great challenges he faced when capturing this image was "wrangling the smoke...due to the unpredictable nature of the burning stringy bark". All in all, I'd say he's done an excellent job – well done!

TECHNICAL DETAILS

Nikon D800, Sigma 35mm Art f/1.4 lens, 1/200s @ f1.4, ISO 50, hand held.
One SB910 Speedlight and two studio lights. Minor edits in Lightroom.





LYNDEE O'GOWER

Aftermath

HOW I DID IT

This shot was taken with a long 150-500mm lens – a lens I normally use for shooting birds. Sometimes you just have to do your best with the tools you have. Fortunately, I was able to get enough shots to create this panorama of the smoke and fire.

TECHNICAL DETAILS

Canon EOS 5D III. Sigma 150-500mm f/5-6.3 lens, 1/1600s @ f10, ISO 600, handheld.



HOWARD JACK

All smoke and mirror

HOW I DID IT

It took a few shots to get a nice smoke trail, then some time in Lightroom and Photoshop to convert to mono and remove the marks from the mirror so it looks like two distinct sticks and trails. Because of the angle of reflection the smoke trails look dissimilar.

TECHNICAL DETAILS

Sony A77II, 16-80mm f/3.5-4.5 lens @ 80mm, 1/80s @ f9, ISO 200. Lightroom and Photoshop.



PETER RANDELL

Training Through Fire at 250 KPH

HOW I DID IT

We were on a train from Valence in France to Barcelona when we saw smoke outside, then smelled it too. I saw a water bomber fly past and grabbed my camera. I checked high-speed shooting was engaged, and wound up the ISO as it was quite dark (due to the smoke) and

I wanted to keep up a high shutter speed as the train was doing 280km/h. Soot began to streak the window as we sped along and I set the camera facing backwards with my finger on the trigger. I looked forward into the gloom, and when I saw the trucks and a flash of red, I depressed and held the firing button.

TECHNICAL DETAILS

Nikon D810, 24-120mm lens @ 24mm, 1/640s @ f13, ISO 1600. Lightroom for tone and clarity.

LISA CAMPANO

HOW I DID IT

This image was taken at a local festival and shows the wonderful face of this Argentinian cook. I think the image is made more atmospheric by the rising smoke from the hot grill.

TECHNICAL DETAILS

Canon EOS 650D, 28-135 mm lens @ 135 mm, 1/200s @ f5.6, ISO 100, handheld. Levels adjustment in Photoshop Elements.



HOW TO ENTER

YOUR BEST SHOT IS OPEN TO AP SUBSCRIBERS AND APS MEMBERS. TO ENTER AN IMAGE IN THE COMP, CHECK THE COMPETITION THEMES AND INSTRUCTIONS BELOW AND EMAIL YOUR BEST IMAGE TO YOURBESTSHOT@AUSTRALIANPHOTOGRAPHY.COM

Correction: In the February 2017 issue we incorrectly published the July and August Your Best Shot themes as 'black and white' and 'the coast'. The correct themes for these two months are 'looking down' and 'weather'. 'Black and white' and 'the coast' are the themes for the September and October issues of Your Best Shot. Apologies for any confusion.

UPCOMING COMPETITION THEMES



MAY ISSUE

WALK

Deadline: Feb 28, 2017



JUNE ISSUE

SIGNS

Deadline: Mar 31, 2017



JULY ISSUE

LOOKING DOWN

Deadline: Apr 30, 2017



AUGUST ISSUE

WEATHER

Deadline: May 31, 2017



SEPTEMBER ISSUE

BLACK AND WHITE

Deadline: June 30, 2017

EMAIL DETAILS

- Send your entry to yourbestshot@australianphotography.com
- Include the name of the competition theme you are entering in the email subject line, for example 'Rain' or 'Abstract'.
- Please include the following details with your entry: your name, image title (if there is one) and 100-200 words about how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, filter (if used), tripod (if used) and details of any software manipulation.
- Entries may be submitted up to midnight on the evening of the specified deadline.

FOR THE CONDITIONS OF ENTRY AND IMAGE REQUIREMENTS VISIT: AUSTRALIANPHOTOGRAPHY.COM

WIN!

A NEW EIZO COLOREDGE CS230 PHOTO EDITING MONITOR VALUED AT \$1375!

Thanks to our good friends at EIZO, Evan Jeffery has won a gorgeous EIZO ColorEdge CS230 Photo Editing Monitor valued at \$1375.

While your camera can capture trillions of colours, most computer monitors are only able to show a fraction of that colour range – around 16 million colours. The ColorEdge CS230 has a library of over 278 trillion colours and can display more than one billion of those simultaneously resulting in smoother colour and tonal gradations, truer images and much more detail.

For around the price of a high-quality lens, the 23in ColorEdge CS230 Photo Editing Monitor lets you see subtle details and a richness of colour that would otherwise be hidden from view. There's also automatic colour adjustment with a built-in self-correction sensor and ColorNavigator software.

That's why EIZO monitors are used and recommended by Australia's leading photographers and are the only monitors used for judging the Australian Professional Photography Awards (APPAs). More info: www.eizo-apac.com





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LANDSCAPE

THE TELEPHOTO

BY ANDY MUMFORD

A telephoto lens may not be what you reach for first when faced by a stunning landscape scene – but maybe it should be. Here's eight reasons why.



For many of us when we think about landscape photography we usually think about the epic you-can-step-right-into-the-scene kind of shots that you get from an ultra wide angle lens. Sweeping vistas of the coast, countryside or mountains where the landscape stretches from immediately in front of the camera all the way back to a distant horizon and dramatic sky. It can be tempting to think that a wide angle is the only lens we'll ever need to shoot landscapes.

However, there are certain elements that a compelling wide angle shot depends on; a strong foreground, leading lines and an interesting sky, and when these elements are lacking a wide angle lens can actually diminish the impact of the image. It's at these times

when we need to look at the landscape from a different perspective and why a telephoto lens is an utterly indispensable part of any landscape photographers kit.

By definition, a telephoto lens is anything longer than a 50mm equivalent focal length but in real terms focal lengths of around 70mm or longer which noticeably bring distant objects closer are what we think of when we talk about telephotos. Zooms in the 70-200mm, 70-300mm or 80-400mm range then are typical telephotos and every landscape photographer should have one in their bag. But using one requires us to think a little differently when it comes to landscapes as the characteristics of long focal lengths lend them to certain ways of shooting.



A camel train interrupts the never-ending lines of dunes during a sandstorm in the Moroccan Sahara. Nikon D90, 18-200mm lens. 1/125s @ f5.6, ISO 400.



“A TELEPHOTO LENS COMPRESSES THE PERSPECTIVE, SQUEEZING ALL THE ELEMENTS IN THE FRAME TOGETHER.”



ABOVE: A telephoto lens enabled me to focus on the distant feature of the landscape and isolate it beneath a beautiful dawn sky in an unusual composition in Tuscany, Italy. Nikon D3, 80-400mm f/4.5-5.6 lens, 1/30s @ f5.6, ISO 200.

RIGHT: A long focal length allowed me to isolate a distant part of the scene where mist was flowing over the edge of this volcanic caldera at Mount Bromo, Indonesia. Fujifilm X-T10, 55-200mm lens, 1/850s @ f5, ISO 200.

1

COMPRESS PERSPECTIVE

Wide angle lenses increase the distance between the foreground elements, which look very close, and the background elements, which look really far away. A telephoto lens does the opposite, it compresses the perspective, squeezing all the elements in the frame together, flattening the scene so there's no longer a foreground or background.

This works really well for landscapes with layers like mountain ranges, hills or desert sand dunes that stretch away into the distance, and you should look out for the ways the different layers interact with each other as they are flattened together by the telephoto lens.

Compressing perspective can also make quite distant mountains look as though they are towering above nearby buildings, villages, or even figures in the landscape, creating a dramatic sense of scale and size.

2

LOOK FOR MIST (EVEN BETTER IF IT'S BACKLIT!)

Perspective compression works even better when atmospheric conditions like mist, fog or haze separate the different parts of the scene reinforcing the perception of layers in the landscape. Mist can be particularly rewarding when landscapes which may not have much interest at any other time of day are completely transformed by its presence early in the morning. From a high vantage point a hilly or mountainous landscape can look otherworldly as the mist flows along valleys or around the contours of the land creating islands of land separated by seas of mist. A wide angle lens diminishes this kind of scene as it creates large spaces between the foreground and background, but by compressing all the landscape elements together a telephoto lens really brings out the best of it giving it an almost watercolour painting feel.

If the mist is backlit by a rising sun the effect can be even better. This can illuminate the mist, making it glow in the golden light, or in forest or around trees the light can be scattered by the mist creating rays of light breaking through the leaves. A telephoto lens compresses the scene together, from the closest to the most distant trees, and really enhances how each are separated by beams of light.

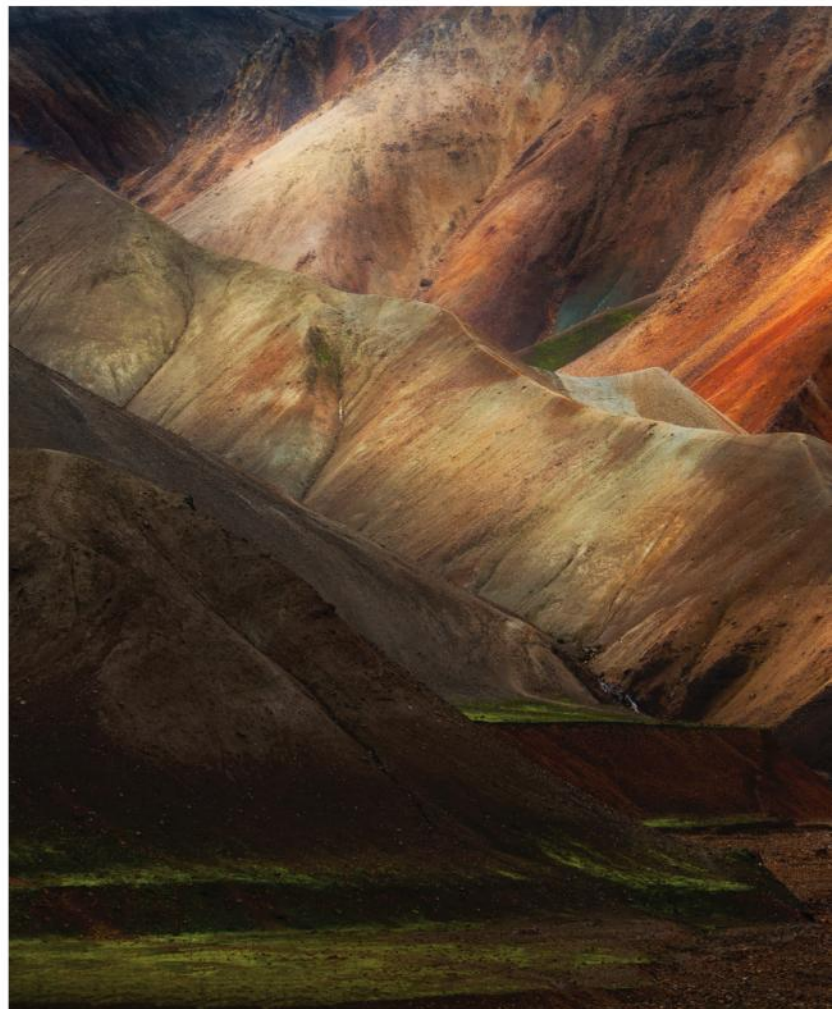




3

LOOK FOR A SINGLE POINT OF INTEREST IN A REPEATED PATTERN

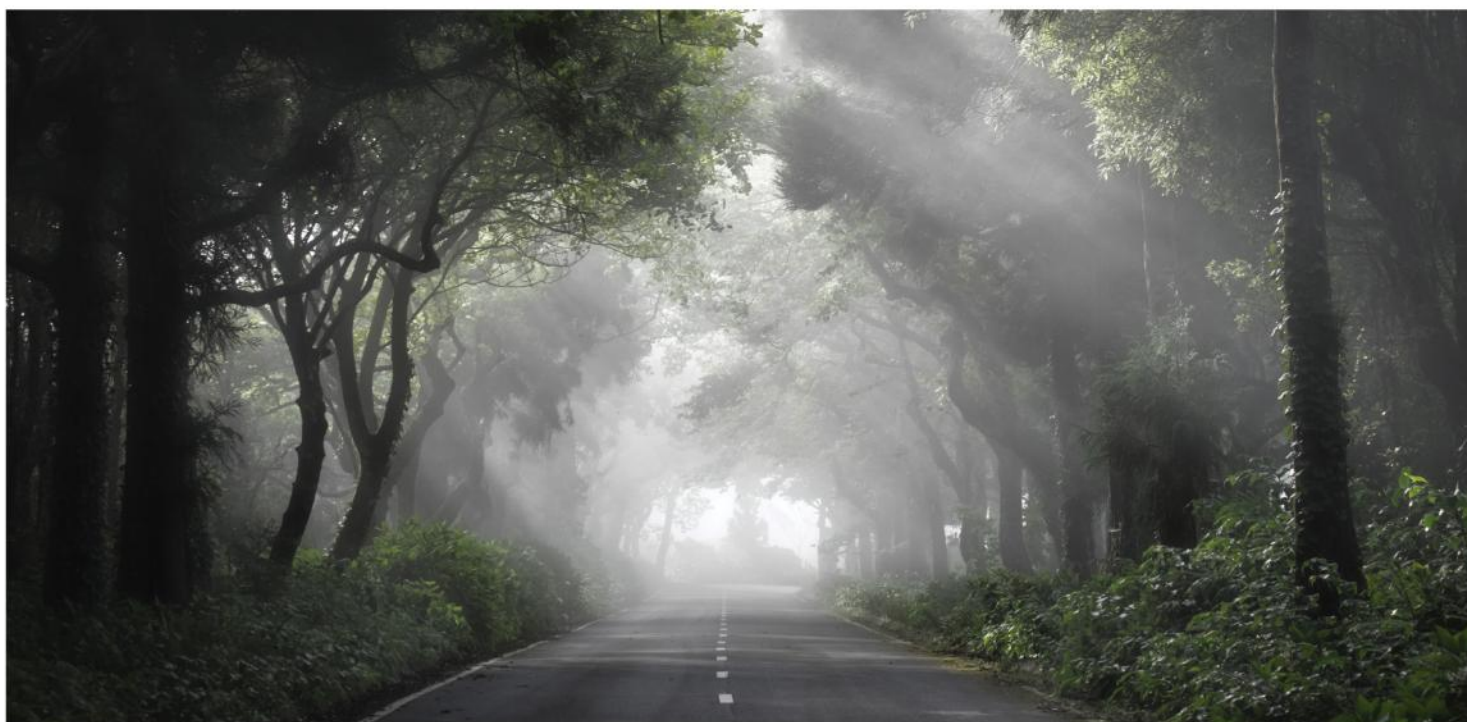
The curves of hills or sand dunes and the peaks of mountains make for fascinating repeated patterns when compressed together with a telephoto lens. Look for how the lines and forms of the landscape interact with each other and try filling the frame with these repeated shapes from top to bottom, distilling the landscape into a composition that look almost like a two dimensional pattern. The trick here is to find a harmonious balance and a single point of interest that interrupts the pattern, like a camel train amidst ever-receding dunes, or a tree standing on the brow of a hill as mist swirls around it and neighbouring hills can really finish the image off and be the final element the image needs.



4

EXCLUDE UNINTERESTING FOREGROUNDS AND HIGHLIGHT THE MOST INTERESTING PART OF THE SCENE

For a wide angle lens you really need an interesting element to include in the foreground but sometimes there really isn't anything that works. In fact, sometimes the foreground can be uninteresting or downright ugly and when the point of interest is quite distant from where you are standing a telephoto lens can 'reach' out across the uninspiring foreground and exclude it from the composition. For example a building or a tree perched on top of a hill or mountain might be a great focal point for a composition but in front of you there's an ugly bit of wasteland or some untidy hedges. A telephoto lens is a great as it eliminates the need for a foreground and makes distant points of interest appear much closer in the frame whilst also bringing any background in closer as well.





ABOVE: I used a telephoto lens to eliminate the sky and fill the frame with the colourful rhyolite hills in the Icelandic highlands. Nikon D3, 80-400mm f/4.5-5.6 lens, 1/750s @ f4.8, ISO 200.

OPPOSITE: Mist between trees along the roadside on Faial Island, Azores, Portugal, is enhanced by compressing the perspective using a telephoto. Fujifilm X-T1, 55-200mm lens, 1/300s @ f4.5, ISO 400.

5

LOOK FOR MINIMALIST COMPOSITIONS

Sometimes less really is more. One of the best quotes I read about composition in photography goes along the lines of “subtract everything that is distracting and unnecessary until only the essential remains”. This is particularly true with telephoto lenses as they force you away from trying to 'get it all in', an approach which almost always results in the image looking messy and over-complicated.

Our eyes and brains respond to ordered and simple designs and whenever we compose a scene we should be attempting to identify its essence; what it is exactly that makes us want to photograph it. Try to identify

how can we refine that essence, focus on it and remove everything from the image that isn't part of it and which may divert attention and detract from it.

Because a telephoto lens limits how much of a scene you can fit in the frame, it really encourages an approach of reducing a shot to its most basic elements. A good way to do this is focusing on the form and shape of the landscape as mentioned above. Sometimes it might be just about how the light interacts with a particular part of the scene, like sunbeams breaking through cloud and hitting the ocean, or the different light and shade in a landscape. Then compose by excluding everything else from the frame.



PHOTO TIPS: LANDSCAPES

RIGHT: Dust and haze in the atmosphere create a separation of the different layers of trees and temples on the plains of Bagan, Burma. A telephoto also enabled me to reach across an uninspiring foreground to focus on the distant temples. Nikon D800E, 70-200mm f/2.8 lens, 1/180s @ f5.6, ISO 400.

BELOW: A telephoto lens allowed me to focus on only the bottom of a huge waterfall on an overcast and rainy day on Flores Islands in the Azores, Portugal. Fujifilm X-T1, 55-200mm f/3.5-4.8 lens, 5s @ f22, ISO 100.



6

DON'T WORRY ABOUT THE SKY

The sky, which is usually essential in wide angle images, can occasionally be an element of the composition which distracts from the image. A flat boring sky or grey overcast weather rarely add anything to a scene and yet these are the kinds of conditions that are often prevalent in misty or foggy conditions. Don't be afraid to just cut them out of the composition and focus on the land-

scape. Frame the key elements of the scene tightly, zooming in to remove boring skies so the viewfinder is filled from top to bottom with the most interesting parts of the landscape.

7

CREATE ABSTRACT IMAGES

By picking out a small part of the landscape with a telephoto we are often removing it from its context which can create some fascinating abstract images.



es where it's not immediately apparent what we're looking at. Great examples are aerial images taken from above a river estuary that look like interweaved lines of coloured fibres seen through a microscope.

For these kinds of images an elevated viewpoint where you can look down onto the landscape really helps create interesting angle on the scene, and once again cutting out the sky is a good idea. Look for fields with different coloured crops or a road snaking through a contrasting landscape, anything with strong shapes or lines. Perhaps broken cloud means that part of the landscape is beautifully lit whilst another is in shadow, or maybe currents or breaking waves are creating different shades and textures in an ocean when viewed from overlooking cliffs. When looking through the viewfinder with the lens at a long focal length even minor adjustments to where your pointing your camera will make significant changes to the composition and it quickly becomes apparent that there are seemingly an infinite number of compositions, so don't be afraid to experiment by constantly refining the framing.



CREATE UNUSUAL COMPOSITIONS

Rules are meant to be broken, and while most of the time the rule of thirds is a fantastic guiding principle for composition, breaking it can occasionally create some really striking images. This is certainly true with telephoto lenses. Creative framing with large amounts of negative space in one part of the image, like having large amounts of sky or desert,

can really create a dramatic sense of scale.

Look for fascinating skies above isolated elements of the landscape and compose with sky covering three quarters or more of the image. Solitary trees or buildings, or perhaps a figure standing on a rocky outcrop work well juxtaposed against large areas of sky or other huge elements of the landscape like a rock face or the bottom of a waterfall. Once we get used to the longer compressed perspective of a telephoto lens, it's amazing how creative we can be with landscape compositions. 🌞



PHOTO TIPS: HOW TO CAPTURE MOVEMENT

THE BEAUTY OF BLUR

BY DREW HOPPER

If you want to add a sense of movement and excitement to your photos try dialling up a slower shutter speed. Here are seven simple tips to help you capture stunning slow-shutter-speed photos on the street.

Worker on his way home on the locals' train in Kolkata, India. I slowed my shutter speed down enough to blur the tracks through the doorway while focusing on the man for a sharp visual. Fujifilm X-E2, 18-55mm lens @ 18mm, 1/20s @ f11, ISO 200, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.





PHOTO TIPS: HOW TO CAPTURE MOVEMENT

Long exposure photography has become very popular over the past decade, particularly among landscape and astro photographers looking to add a more surreal mood to their pictures. However, this doesn't mean that long exposures are limited to those specific areas of photography. With street photography, people often think of the 'typical' black and white, static and candid captures that freeze the action. This may be popular, but it's also great to break the mould and apply some creative uses of slower shutter speeds. After all, street photography

is about anticipating and capturing a moment before it's gone, which often requires the photographer to react within a split second of a moment unfolding in order to grab it. Adding a slower shutter speed shutter can help add drama to street photographs, in fact there are many different times when a longer exposure may be beneficial in bringing out the essence of a street moment.

Here are my seven tips to inspire and hopefully give aspiring photographers some insight into how they can add a sense of motion to provoke their street shots.

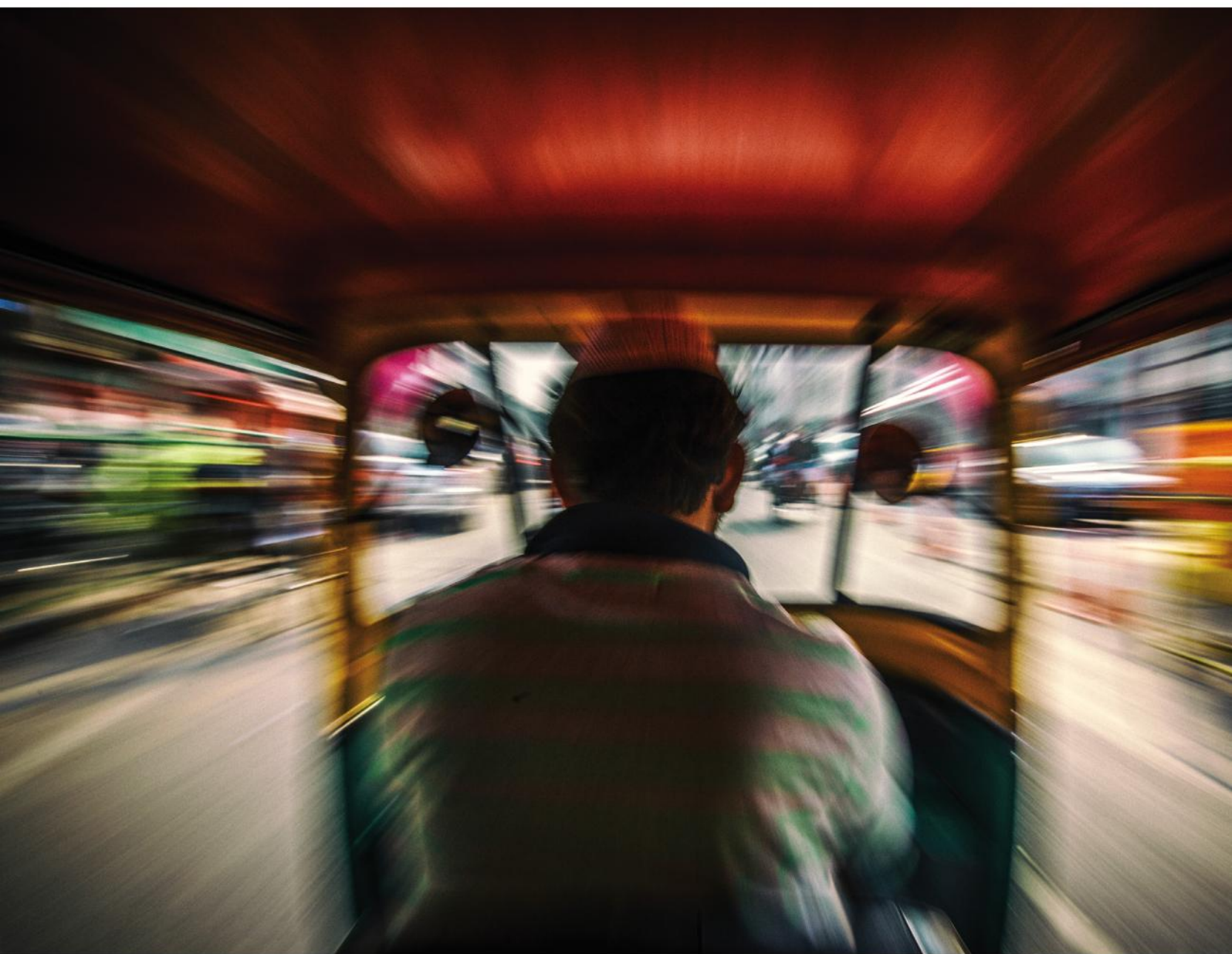




PHOTO TIPS: HOW TO CAPTURE MOVEMENT

BELOW LEFT: An auto rickshaw driver speeds down the street in New Delhi, India. I shot this image from the backseat with a slow shutter to achieve the zoomed effect for a sense of motion. Canon EOS 6D, 16-35mm f/2.8 lens @ 16mm, 1/40s @ f14, ISO 160, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.

BELOW: An elderly woman waits to cross a busy street in Kolkata, India. I saw the woman crossing; however freezing the action with a fast shutter lost that sense of speed as the traffic passed by. By using a slower shutter I was able to achieve a sense of motion. Fujifilm X100S, 23mm f/2 lens @ 23mm, 1/15s @ f8, ISO 200, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.



1

PRE-VISUALISE

Just like all types of photography it's important to have some kind of image pre-visualised in your mind in order to best understand what it is you are trying to communicate. This could be as simple as deciding on a location, time of day, subject matter or even how you want your viewer to feel when they view your image. By pre-visualising your shots you'll be able to work out what length of shutter speed is required to more accurately capture the image you have in your mind. For example, if you want to capture a sense of motion as someone passes by your camera, you will probably need to be side-on so that when the subject passes through your frame you can track or pan with them to grab your shot. You'll also be able to determine what length exposure will work best depending on the available light.

2

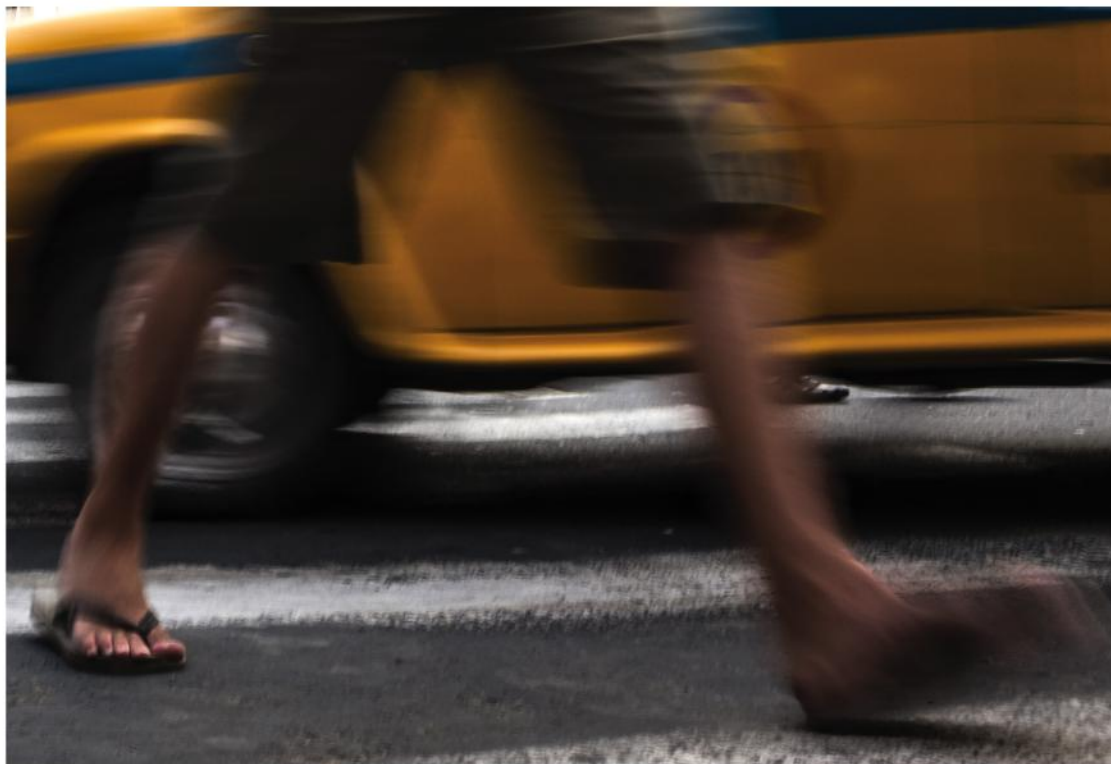
EXPERIMENT

Experimentation is the key to learning new things in photography, and it should be something you do from time-to-time. Not only will it help you stay passionate, the more you experiment, the more opportunities you will discover. Long-exposure street photography is a great example of this kind of experimentation.

Go out shooting during the early hours of the morning or late afternoon on dusk when the light is low. Adjust your camera settings to increase or decrease the amount of light on your sensor. Take a mental note of what settings are favourable for the ambient light. Your shutter speed might be too long for the image you want to capture; as a result you may need to increase the sensitivity of the sensor by boosting the ISO, wait for a time when there is more light, or add light to the scene artificially.



PHOTO TIPS: HOW TO CAPTURE MOVEMENT



3 LIGHT AND MOVEMENT

Choosing the right conditions is paramount when shooting longer exposures. Just as you need to pick a scene that includes some movement if you want to introduce movement blur to a long-exposure landscape, the same applies on the street. For example, long-exposure landscapes typically have elements that a slower shutter can blur, such as dappled clouds blowing in the wind or water flowing down a stream. Static subjects don't work. The same goes for street scenes – if you don't have the right amount of movement on the street, a slow shutter will not give you the effect you're after. Busy crowds and streets are always interesting with slower shutter speeds. By slowing your exposure you are able to add a sense of motion and isolate certain elements in the scene, which can be extremely useful in focusing attention on certain parts of a frame. Shooting on an overcast day, early morning or afternoon is often the best time because the light is not intense – that means you can drop your shutter speed down significantly. You may also want to invest in some neutral density filters (ND filters) to aid in increasing your exposure time for the desired effect when the light is brighter or more direct. Again, the key is to experiment with settings and different situations to find out what works best.

4 ANTICIPATE THE EXPOSURE

This is a basic technique that street photographers use regardless of whether they're shooting long shutter speeds. The only difference, and one thing to remember when you start using slower exposures, is that you have less time in-between shots due to the shutter speed remaining open for longer. This is why it's a good practice to be alert and time the shot to capture the most interesting moment. It's a fairly basic practice but it's worth perfecting to heighten your photography opportunities on the street.

ABOVE: Indian man crosses the street as a yellow Classic Ambassador taxi passes in the background. Shooting from a low angle with a slow shutter allowed me to capture the desired blurred effect. Fujifilm X-E2, 18-55mm lens @ 18mm, 1/15s @ f8, ISO 200, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.

OPPOSITE: The iconic yellow cabs of Kolkata can be found on almost every street. Due to the number of taxis on the roads I was able to experiment with some long exposure panning techniques. Fujifilm X100S, 23mm lens @ 23mm, 1/15s @ f11, ISO 200, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.





5

PRACTISE PANNING

In short, panning is a technique applied by moving your camera to track a moving subject. Done right, you'll end up with a nice sharp subject and a blurred background. Sometimes, getting the best results is down to sheer luck, but like anything you can improve your 'hit rate' the more you practise. Either way it's fun to do and a fantastic way of giving a shot a feeling of movement and speed. It can be particularly useful

when trying to photograph fast moving subjects like cars, cyclists and other moving objects.

Try different shutter speeds to see what gives the best results. There are a number of factors that can make or break a good panning shot including the speed of the subject, your position relative to the subject, the

lighting and, of course, the shutter speed. First, you need to activate your camera's auto-focus function and half-press the shutter button to lock it onto your subject. Once locked, aim your camera and pan with the moving subject. The key is to allow the pan to continue after you've fully pressed the shutter. It's often hit and miss, so don't get too frustrated if you don't nail it straight away. Keep practising and you'll soon work out a formula that works for you. It's also important to note that it's much easier to pan and track a moving subject if the subject is on a relatively straight path. If a car is moving in a straight line then it's likely it will continue in the same direction, where as if your subject is moving side to side you may find it difficult to predict the movements. I've found the best place to practice panning is on busy intersections where there is high traffic that will give you more chances to grab that perfect shot. Keep practising until you work out a rhythm.





**“CAMERA SHAKE IS OFTEN FROWNED UPON,
BUT IT CAN BE DESIRABLE IN SOME CASES.”**



ABOVE: Classic Ambassador taxi speeding through the street on dusk in Kolkata, India. Due to the low light I was able to pan with the taxi to create the feeling of speed. Fujifilm X100S, 23mm lens @ 23mm, 1/4s @ f5.6, ISO 800, handheld. Contrast, curves and levels adjustment, sharpening in Photoshop CC.

RIGHT: Cyclist riding his bicycle down the street in Yangon City, Myanmar. I anticipated the moment he would pass through my frame while using a slow shutter to add a slight sense of motion blur. Fujifilm X100S, 23mm lens @ 23mm, 1/20s @ f5.6, ISO 400, handheld. Contrast, curves and levels adjustment, sharpening and monochrome conversion in Photoshop CC.



6

ZOOM AS YOU SHOOT

Another great effect for creating a sense of motion is to add a slight zoom blur, also known as “zoom burst”. It’s fairly easy to do and can give some incredibly dynamic results. Zoom can be added either by adjusting the zoom on your lens or, if you are using a prime lens, by travelling on a moving vehicle while shooting with a slow shutter speed. I’ve found anywhere between 1/15s and a couple of seconds is usually long enough to achieve a nice clean zoom effect. The result gives subjects increasing radial blur around the edges of the frame, while the centre appears sharp or less blurred. It’s a great way of drawing attention to a specific element within an image to make the viewer feel as if they are moving through time.

7

SHAKE IT UP

Camera shake is often frowned upon, but it can be desirable in some cases. Intentional camera-shake can induce an artistic and unique feel to an image, especially on the street when there’s a lot of clutter around. An exposure between 1/30s and one second is usually enough time to give a nice blurred effect while hand-holding the camera. This effect will allow you to have complete creative freedom to move around and paint motion with your camera during the exposure. Just as with panning, it will require a few attempts to master, but when perfected your images will stand out from the crowd. 🌟



Jess wears a t-shirt by CoopH
(leicaboutique-pra.com.au),
and a medium Dark Brown
Camera Bag by No More Ugly.
The synthetic leather bag
features protective cushioning
with adjustable compartments
for gear. Available from
nomoreuglycamerabags.com.



SHOOT WITH STYLE

PHOTOS: ANTHONY MCKEE MODEL: JESS REID

Tired of daggy old camera bags and accessories? So are we! Look the part on your next shoot with this collection of stylish gear.



ABOVE LEFT: Leather camera straps are a great upgrade to a stock strap. Pictured are neck and hand straps by Tie Her Up, Deadcameras and Taab. Available from kudoscamlaras.com.au

ABOVE RIGHT: The classic Billingham Hadley Pro camera bag is made of fabric bonded to butyl rubber for weather resistance. It has adjustable front pockets and a rear zippered pocket, along with full grain leather and brass fixings. A removable padded insert lets you turn the bag from a camera bag to a casual bag. It will hold a DSLR & lens, a 70-200mm, and a flash. Available from kudoscamlaras.com.au

RIGHT: Jess wears photographers beanie and tshirt by CoopH, available from leicaboutique-pra.com.au. The beanie has a pocket for a lens cap.





Jess wears beanie and t-shirt by Cooph
(leicaboutique-pra.com.au).



GOOD GEAR



Jess wears Zkin Raw Yeti backpack in Sand. If travelling with a lightweight kit isn't your thing, this backpack might fit the bill. It holds a DSLR with a mid-range zoom lens attached, a couple of extra lenses or flash units and a 13" laptop, with room to spare for personal gear. Available from z-kin.com.au

CLOCKWISE FROM BELOW: Jess wears beanie and t-shirt by Cooph (leicaboutique-pra.com.au); Mike wears ONA Brixton bag in leather available from digitalcamerawarehouse.com.au; Jess wears Domke Next Generation Director bag available from kudoscameras.com.au; a close-up of the Roeckl camcase 1. Both available at kudoscameras.com.au



Jess holds Roeckl Photo Camcase I in leather. Made of barrel-dyed calfskin from German tanneries with an interior of recycled PET from plastic bottles. The yarn comes from Italy, with weaving and finish carried out in Germany. Available from kudoscamlens.com.au



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PASSION PROJECT

BY DYLAN GOLDBY

Shooting a personal project might be one of the most rewarding things you ever do. That was the experience of photographer Dylan Goldby who set out early last year to photograph the Lai Tu Chin people of Myanmar, produce a crowd-funded book, and raise money to improve the community's access to clean drinking water and education. Here's how to get your own personal project off the ground.

I recently completed an 18-month personal photographic project documenting the culture of the Lai Tu Chin people of Western Myanmar. Over the years I have done several themed projects, including a fine-art project focused on drinking tea in the strangest of places and another on the artisans of Korea. However, I had never done a long-term project documenting a culture and its people until now.

It started as a small idea, but as I fleshed it out, I kept asking, "What else is possible?" and the project kept growing. Eventually, it became a 120-page hardcover book, a 100-page softcover book, a short video, and a series of video portraits.

One of the things I decided early on was that I wanted the project to be crowd funded, and I wanted it to raise money to help the Lai Tu Chin people. The Lai Tu live in remote regions of Myanmar, accessible only by river, and are very susceptible to military actions and harsh weather. My goal with this project was to help raise money through the sale of my photo books for clean drinking water and education. Crowd funding is hard work, but in this case, it made sense.

A young girl demonstrates the use of the traditional bamboo basket for farming.
Fujifilm X-T10, 16mm f/1.4 WR lens, 1/160s @ f/7.1, ISO 200. SB800 in
Softlighter II to camera left at full power. Classic Chrome film simulation, white
balance and sharpness adjusted in Lightroom.





PHOTO TIPS: SHOOT A PERSONAL PROJECT



ABOVE: Rice is the staple food and crop for the Lai Tu Chin people. Fujifilm X-T1, 56mm f/1.2 lens, 1/1500s @ f1.2, ISO 200. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.

RIGHT: A man rhythmically claps bamboo sticks together for the Chin bamboo dance. Fujifilm X-T1, 16mm f/1.4 WR lens, 1/220s @ f7.1, ISO 500. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.

BELOW: Musicians wait on the village jetty with their instruments. Fujifilm X-T1, 16mm f/1.4 WR lens, 1/180s @ f11, ISO 800. Bare SB800 to camera right at 1/16 power. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.

1

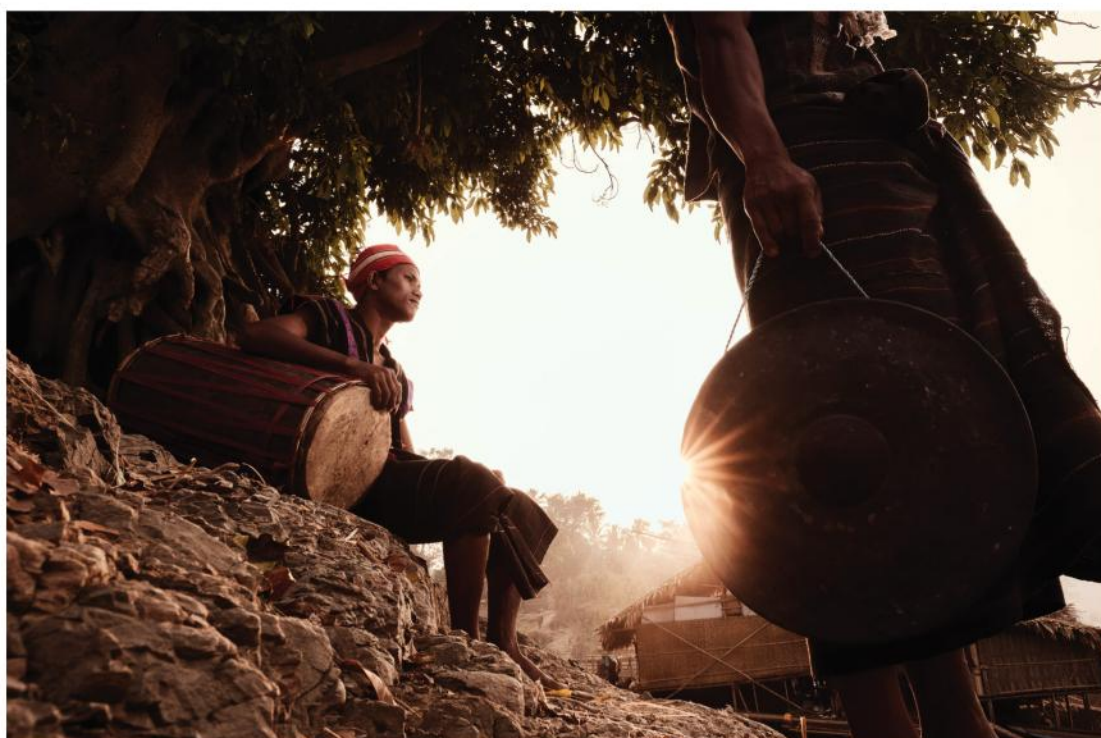
THE BIG IDEA

The hardest part of any project is coming up with a good idea. A good test of your idea is to ask yourself if you will still be interested in working on it in six months or a year's time. The idea is the most important part of any project. If the idea is strong enough it will be its own motivation to get things done.

YOU NEED A PLAN

Once your idea has taken shape, you need to work out how you're going to execute it. Sit down and start planning. What do you need to do, when do you need to do it, what organisation can you do to make sure everything runs smoothly. As well as a 'Plan A' try to anticipate some of the things that could go wrong and put in place some contingencies. The more thoroughly you plan, the more you will be able to devote your energies to the photography when the time comes. The last thing you want to be worrying about on a shoot is where you're going to sleep that night. For my project, some of the more unusual planning tasks involved organising guides, a boat driver for the duration of the shoot, and accommodation for our team within the villages. Once all these things were organised, I could focus purely on the project.

2





3 WHICH GEAR?

This is the easy part of any project. Which gear are you going to need and will it hold up in the conditions you will face? How will you keep your data safe and your batteries charged? If you are going to be around the water, as I was, do you need to protect your gear with a waterproof case?

For me, on this trip, it boiled down to ensuring that all my lenses and bodies could be cleaned when needed, making sure I could back up data without the need for a computer, and having solar power to keep my batteries charged. To keep things clean, an air blower, an army of microfibre cloths, and some cleaning fluid and lens tissues for when things got really dirty were thrown into the bag. There were still a few nasty sensor monsters at the end of the trip, but for the most part, things stayed relatively clean considering the environment we were in.

For data backup, I chose Samsung T1 SSDs as they draw very little power and are cheaper than most SSDs on a 'per gigabyte' basis. A RavPower FilePlus helped me to get data from my cards to the SSDs using a cheap mobile phone. At the time, Gnarbox were still just a Kickstarter campaign, so I couldn't rely on their delivery times, but that would have been my first choice.

Keeping batteries charged was a must, as I was shooting with the Fuji X-T1 and X-T10. Solar power was going to be my only option out in the village regions, so I invested in a couple of lightweight and compact Anker USB charging panels. A few USB battery chargers from eBay later, and I was actually able to charge four batteries per hour in good sun. That was more than I would need per day. These panels would also keep the entire backup system charged each day, so they were absolutely perfect for the job.



PHOTO TIPS: SHOOT A PERSONAL PROJECT

Bunt Tone closes her eyes to show the most painful part of the tattoo process, the eyelids. Fujifilm X-T10, 90mm f/2 WR lens, 1/125s @ f5.6, ISO 320. SB800 in Softlighter II to camera right at half power. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.





**“PREPARATION IS ABOUT
HALF THE WORK FOR A
PROJECT LIKE THIS.”**



4 WORKING WITH PEOPLE

Preparation is about half of the work for a project like this, but it's the easy part. Once you're in the field, all your senses are heightened and there are no second chances. I would be skipping from village to village for the duration of this trip, and needed to be ready to work with the people I met as soon as we arrived. Knowing that we would be communicating in their

languages, my guides needed to be able to speak not only their own languages, but the local dialects, and the English language. It was tough to find someone, but even tougher on them as they juggled all the different languages at once.

Our approach as we landed in the villages was extremely important in setting the tone for what was to come. No matter how we were feeling, we needed to be smiling and energetic. Our own behaviour would show others around us that we were here to have a good time and collaborate on something beautiful. With only a few local words picked up in the short time we had, we were relying on people's first impressions of us a lot. When it came to making the photographs, this would determine how open someone was to me.

Working with non-models means that you need to be extra sensitive to how a person is feeling. As I didn't speak their languages, I was relying very heavily on non-verbal cues. If I noticed someone feeling a little uncomfortable, I would put the camera down for a moment and ask a question to relax them. On the other hand, if I noticed a certain personality trait during my interviews (which I purposely conducted before the photo sessions), I would try to have my guides elicit that during the shoot as well. Staying humble the whole time was also important. I would make jokes and act the fool to keep the mood light hearted.

Without fail, I would draw a crowd as my equipment came out of the bags. I was using some equipment that the villagers had never seen before, like flashes and softboxes. A mix of awe and fear was a common first reaction, but a few jokes in and we were usually able to get everybody on the same team. Having my guides explain what this was for, and then showing the results was a good way to make sure people understood what I was doing. This relaxed those who tensed at the sight of all the gear being set up.

Ultimately, getting my subjects onto my side before I started making photographs was the goal, and it helped with the success of the project.





OPPOSITE PAGE: Pwae Koune has very few memories left, but recalls that it took two days to finish her tattoo. Fujifilm X-T10, 90mm f/2 WR lens, 1/160s @ f/7.1, ISO 320. SB800 in Softlighter II to camera right at half power. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.

ABOVE: Traditionally, Lai Tu Chin people follow a mix of Animism and Buddhism. Here, the village monk stands on the river at sunrise. Fujifilm X-T10, 16mm f/1.4 WR lens, 1/125s @ f/11, ISO 800. SB800 in Softlighter II to camera right at quarter power. Classic Chrome film simulation, white balance and sharpness adjusted in Lightroom.

5

PERSEVERANCE

As a long-term project goes on, it's likely you will feel tested at times. Starting is easy; finishing is hard. Every step along the way, you are going to face setbacks. The key to getting a project done is not to lose focus. Most days in the villages the filmmaker and I faced what seemed at the time like insurmountable setbacks. We had communication issues, our boat broke down, the tidal river prevented us from travelling at different times, we got sick, we faced wariness from the locals, and, of course, there was a lack of drinkable water. The key is not to let it get you down. We focused on the

things that were going right, and worked from sunrise to sunset every day.

This was only half of it, though. When we got home, there was almost 500GB of data to manage. Lots of footage and photos to search through meant we were stuck in front of computers for weeks. For me, the biggest task was choosing images and text and working with the designer to layout the book.

But it was never really difficult. None of it was. Because I believed in the idea and I was committed to seeing it through to the end. I only hope you enjoy your own passion project as much! ☺



PHOTO TIPS: CANYON PHOTOGRAPHY

Admiring a light show in Rocky Creek. I've tried on numerous occasions to predict when these show up - often with mixed success! You soon learn the light changes constantly in canyons. Nikon D810, 14-24mm f/2.8 lens, 1/2s @ f5, ISO 64.



CANYONING 101

BY JAKE ANDERSON

With canyon season upon us, there's never been a better time to explore these most challenging of environments with your camera. Here's what you need to know.



I remember the first time I saw a photograph taken inside a canyon. It was on the cover of National Geographic magazine and immediately I knew I wanted to shoot in places just like it. In the six years since, I've learned a great deal about canyons. They are created by rivers and creeks cutting through weak rock. They can be as little as a couple of metres deep or as big as, well, the Grand Canyon! The process of erosion takes millions of years and canyons support an abundance of plant and animal life. Each is different, and each has its own characteristics. They all seem to have the power to suck you in and make you forget about the outside world.

Growing up in the Blue Mountains, I had an abundance of canyons to explore on my doorstep. Unfortunately a lack of knowledge on how to do it safely meant

I didn't start exploring until my late teens when I was lucky to be, in a way, 'adopted' by one of the adventure companies in Katoomba, the Blue Mountains Adventure Company. Owner Dylan Jones and the guides took me in and taught me the ropes; everything I needed to know to safely and sustainably canyon anywhere in the world. It's a skill I now treasure.

There's the obvious safety issues with canyoning, and then there's the photography. Shooting in canyons can be a love/hate relationship. You're usually battling cold water, mist, low light and even intense sunlight. Add in the fact that sometimes you're hanging off the side of a waterfall or a cliff, and you can start to see why it can be very difficult. This is what I've learned.

GET YOUR GEAR RIGHT

Taking the right gear into a canyon is hugely important. They are challenging environments and as a lot of canyoning require big swims and abseiling down waterfalls – your gear will get wet! Everything I take is double-bagged in good quality dry bags along with a small towel to stop things crashing together. Because you'll be in a wetsuit, you can also put a change of dry clothes in as another layer. I recommend this gear be then held inside a weatherproof backpack. I use an F-Stop Satori, which is waterproof, along with a set of Sea-to-Summit dry bags which are thick and reliable. Whatever you choose, you'll also need space for your wetsuit, harness, helmet and rope. Choose something tough as when you are in a canyon you will be sliding over rocks and bashing through bush.

My preference is to take two camera bodies with me because the air in canyons can be really dense. If you can, try to avoid lens changes as water is everywhere and can easily ruin a day's shooting. I have a few mates who have lost cameras due to moisture, so picking a camera with good weather sealing is a must. I carry two full-frame bodies, a 36 megapixel Nikon D810 and the slightly smaller 24 megapixel D610. On these I use a 14-24mm f/2.8 lens and a 50mm f/1.4 lens. This covers every angle I need, and I also carry a Nikon SB-910 flash in case the light is challenging.

A fast wide-angle like the 14-24mm is ideal for shooting in canyons where you are often dealing with vast spaces, deep water and high walls. The 50mm is saved for more personal shots – I use it for focussing on people, capturing their emotion as they make their way through the labyrinth. The 50mm is great for capturing small details too, like sunlight capturing the edge of a fern hanging off the side of the wall. Whatever you choose, make sure you have a fast lens (f/1.4, f/2.8) as light is often low and changes in the blink of an eye.

If your budget allows, full-frame cameras really come into their own in environments like canyons. There is often harsh lighting and huge dynamic range to deal with, and you'll find the larger sensors really help save detail in the shadows. In a changing environment like a canyon you often can't stop to set up a tripod, as you



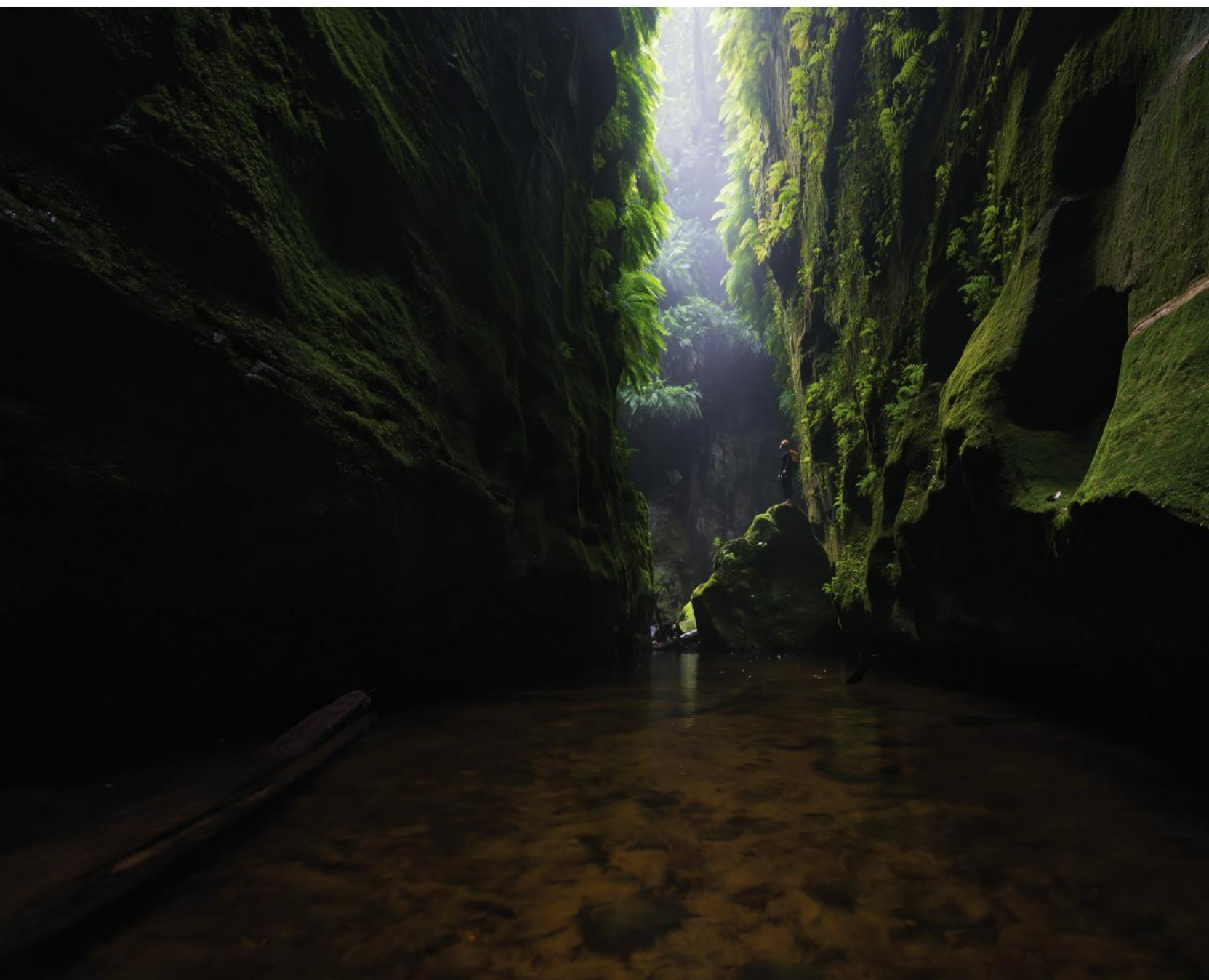


“THEY ARE CHALLENGING ENVIRONMENTS AND AS A LOT OF CANYONING REQUIRES BIG SWIMS AND ABSEILING DOWN WATERFALLS – YOUR GEAR WILL GET WET!”

OPPOSITE: This is one of my favourite shots and Rocky Creek is definitely one of the most photogenic canyons in Wollemi National Park. It's also a great option for beginners to explore. I really tried to accentuate the scale by positioning my model deep into the photo for this shot. Nikon D800, 16-35mm f/4 lens, 6s @ f7.1, ISO 100.

BELOW: Abseiling out of Juggler Canyon after a summer deluge. The entire cliff at one point was a waterfall. Nikon D800, 16-35mm f/4 lens, 1/200s @ f4, ISO 800.





may be abseiling down a section or in between swims. A full-frame camera will give you the best chance of grabbing all the information you need without having to do exposure blends. For the photography I do, file size is also important and the benefits of the big sensor are obvious - shots often need to be blown up as big as possible. Having 36 megapixels really makes a difference here.

The downside with a camera like the D610 is the weight, which is why I carry the more compact D810. I think my 610 performs slightly better than the 810 at higher ISOs as well – which you'll often have to push if you are hand-holding in low light.

A tripod isn't essential but I do recommend them. I may only get my tripod out three or four times a day, but having one will give you more creative flexibility – you can slow your shutter speed to get movement in water or capture multiple exposures when the dynamic range is off the Richter!

The obvious negative of a tripod is it can make moving through canyons tougher. My advice is to get something stable but compact. I carry a Sirui 4205 and a Really Right Stuff BH-55 ball head, but I like the stability of a large tripod and it's something I'm willing to carry. It's more of a weapon than a tripod, but I love it! I think Sirui and Induro make the best.

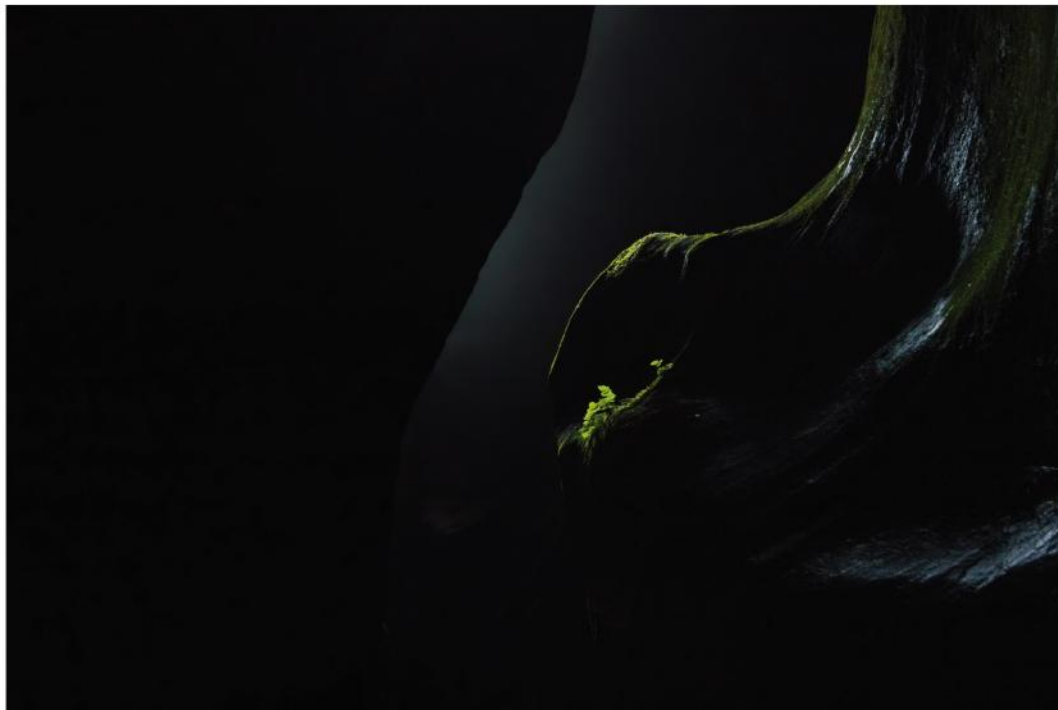
On the technical side, I carry a solid climbing harness with tough straps, a belay device, multiple screw gate carabiners, prusik loops of varying sizes, helmet (always wear one!) 120mm slings and a 60m 9mm canyoning rope. A pair of dunlop volleys will also serve you well on slippery surfaces.

INSIDE THE CANYON

I have two very different methods when I shoot in canyons. When I first started shooting I only did set up shots on a tripod. But as my shooting has progressed



PHOTO TIPS: CANYON PHOTOGRAPHY



ABOVE: I couldn't pass up this opportunity to grab the light glancing off this fern on the side of Claustral Canyon. Claustral has a couple of dark sections that at certain times get amazing light. Nikon D800, 16-35mm f/4 lens, 1/400s @ f4, ISO 5000.

RIGHT: Rocky Creek in the Blue Mountains National Park. Nikon D810, 14-24mm f/2.8 lens, 0.6s @ f10, ISO 64.

LEFT: The "Green room" in Claustral is one of the most amazing sections of canyon in the Blue Mountains. Here, a light beam lights up the ferns on either side of the slot. Nikon D800, 16-35mm f/4 lens, 1/8s @ f5, ISO 400.



my camera has spent more and more time in my hands so my shooting technique has had to adapt with it.

For set up shots I recommend you try to shoot with the camera at the lowest ISO you can. For me, this is usually ISO 64. This ensures maximum detail and lowest noise. Set your aperture somewhere between f8 and f11, depending on the light. This is the range in which most lenses perform the best without softening on the edges, with as much of the frame in focus as possible.

If there's moving water in the shot you'll probably want to try and extend your shutter speed to slow it down. If I can, I like to shoot with a shutter speed of 1/3s. I've found this generally gives the nicest movement.

Compositionally, I like to compose a lot of my shots vertically and because I usually have a subject close to my lens, I usually need to focus stack to get the whole scene in focus. This involves taking multiple frames, focusing further and further into the shot with each,



PHOTO TIPS: CANYON PHOTOGRAPHY



LEFT: Strapping in for the 'black hole of Calcutta' in Claustal canyon. Nikon D800, 16-35mm f/4 lens, 1/13s @ f4, ISO 4000.

OPPOSITE: Light beams are the holy grail when it comes to shooting canyons. This one is from Rock Creek Canyon. Rocky is well known for its spectacular beams, however this really increases the difficulty with the shots. Nikon D810, 14-24mm f/2.8 lens, 1/60s @ f2.8, ISO 640.

before blending together in Photoshop. This will help capture the whole frame in focus.

The biggest challenge in canyons comes from the difference in highlights and shadows. To get a correct exposure, start by checking the histogram to see if your image is clipping at both ends of the scale (under and over exposed). If the highlights are too bright, try taking three to five frames to capture a wider dynamic range, underexposing and over exposing by a third of a stop in each. When you process the images, combine them and you'll get an accurate exposure.

A lot of my landscape shots include a human element. With a tripod shot, this is best done in two exposures. Here's how I do it. First, I shoot the scene. I stop down to f11, and set the ISO to its lowest set-

tings, adjusting the shutter speed to whatever is needed to get an accurate exposure. I take a shot, then get my subject to enter the scene and either have them move around or position them directly where I want them. I open the aperture up to the widest I can (f2.8 on my wide lens) if the person is small in the scene, or close down (f4.5 or so) if they are closer to the camera. Remember to keep an eye on your shutter speed. If you can't achieve something close to 1/100s, adjust your ISO up. Finally, I set focus on the person and take a shot. Editing is the easy part – in Photoshop import the images as layers and drop them into the scene captured at the most favourable settings. You'll be left with the best quality version of the scene.

If you're not using a tripod, I really recommend setting your camera up in advance. For on-the-go documentation style photography, I set mine up in a couple of different ways. On the D810 I set my aperture to between f5.6 and f8 and shutter speed to around 1/200s to 1/250s to freeze motion. I turn my ISO to auto, and in the settings I cap the max ISO at 6400. I find this gives me the greatest flexibility to grab the camera straight out of the bag and pull the trigger.

The D610 is set in a similar way but I lower the max auto ISO to 3200 and flick between manual and shutter priority. This means I can take the camera in my hand to

FANCY TRYING CANYON PHOTOGRAPHY?

Sydney's Jake Anderson and Luke Tscharke are running a series of introductory canyoning photography workshops throughout February and March in the Blue Mountains. Find out more at canyonphotoadventures.com.



PHOTO TIPS: CANYON PHOTOGRAPHY

my face in an instant to capture a fleeting moment. Setting the shutter to 1/200s guarantees I freeze movement and the camera sets the ISO and aperture for me. If I have time I will flick back to manual and reshoot, but setting the camera safeguards me from missing a moment.

BE SAFE

We take photos of nature and adventure because we love being outside in it. You can't beat the buzz of seeing something you haven't seen before or climbing something that was previously too hard. But always work within your limits. Not all canyons are full of abseils and some can be passed through with only navigating small climb downs and swims. Most importantly, only attempt canyoning with people who have done it before, and always study track notes. There are plenty of companies willing to take photographers into canyons – use their expertise and treat the canyons with respect.

For me photography is a by-product of my own adventures. I can think of nothing else I'd rather be doing, and am lucky enough to have a medium in which I can share that with an audience. If you do decide to take a trip into one of these amazing places, remember to experience it the right way. Take it all in, enjoy the journey and then capture your images. 🌟



AUSTRALIA'S BEST CANYONING LOCATIONS

- Blue Mountains, NSW
- Cradle Mountain, Tasmania
- Karijini National Park, WA

Cradle Mountain and the Blue Mountains run most of their tours through the summer months while Karijini is most accessible at the end of the wet season.

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HOW TO TAKE CONTROL OF YOUR CAMERA

Photography is one of those rare pursuits that can be as simple or as complex as you like. An example at the extreme end of the scale is the image on this page, which shows a spread from the 1958 Photographic Almanac – check out those equations! This was how some photographers used to think about photography. Amazingly, a few still do!

A common complaint from frustrated novice photographers is “Why does photography have to be so complicated?” The simple answer is it doesn’t.

The technical stuff should never be a barrier to your enjoyment of photography. No matter how complex your camera, you can always set it to ‘auto’ and use it as an expensive point-and-shoot.

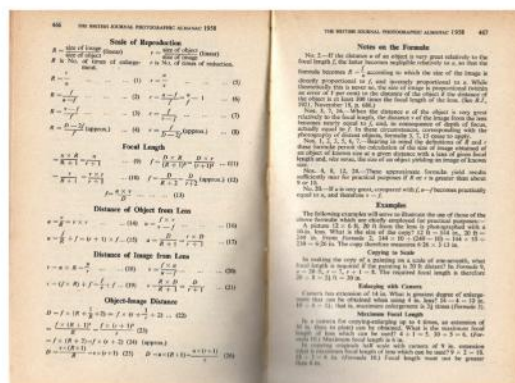
That’s not a bad way to go, but you can do better if you’re prepared to familiarise yourself with a few basics – namely shutter speed, aperture, ISO and focus. You don’t have to get too technical, but if you familiarise yourself with the way these settings work – and how they affect the final look of your image – you will be a much better photographer for your efforts.

So, what are the basics you need to get started? These are my simple tips to get you up and running – no maths degree required!

RIGHT: Two pages from the 1958 Photographic Almanac display a level of technical detail that most photographers would find terrifying. Fortunately, you don’t need a degree in pure mathematics to enjoy photography. A good understanding of a few basic principles will help you reach your creative goals.

BY DARRAN LEAL

So you’ve just purchased your first ‘serious’ camera and you’re feeling overwhelmed by all those dials and menu settings? As Darran Leal explains, choosing the right settings is not as complex as you may think. Here are his road-tested, real-world tips to help you understand the controls you need to take great photos every time.



Scott's Hut, Antarctica.
Canon EOS 6D, 16-35mm
f/2.8L II USM lens, 1/350s
@ f9.5, ISO 400.





1

APERTURE PRIORITY

Many photo educators suggest starting on Manual Mode – which is a great mode once you have some experience. Subjects in extreme contrast, like a leopard up a tree with the sun behind, may require Manual Mode. Manual Mode is an old mode that seems to have so many new photo educators locked in as the ‘must do’ starting point of photography. However, I really believe it’s a terrible mode if you’re starting on your photographic adventure.

I’d suggest using Aperture Priority (A or Av) mode for most of your shooting needs. This mode lets you select the aperture, while the camera selects the corresponding shutter speed to produce an exposure that is not too dark or light. I like Aperture priority because it allows you to have control and a creative edge to your final image. If you’re starting out, try practicing outside during the day – it’s a great way to see how your camera will adjust shutter speed using Aperture Priority. Take your time to see what the camera is using as a shutter speed for the given aperture and light conditions.

So, which aperture should you choose?

- F/5.6 is a good choice if you or your subject is moving and for people/portrait shooting. Again, other variables are possible, but when starting out in reasonable sunlight f/5.6 will offer consistent good results for action situations and people/portrait photography.
- F/11 is great for landscapes and creative images. Often (but not always) you are keen to maximise what is sharp in a landscape image. At f/11, you will achieve a reasonable depth of field. Depth of field describes how much of your image will be in focus from the foreground to the background. A smaller aperture, such as f/16 or f/22 produces a deep area of focus, while a large aperture, such as f/2.8 or f/4, produces a narrow band of focus. In time, you will understand when to use different apertures to achieve different results.

I can’t recommend Aperture Priority enough when starting out. I am currently on tour in Africa and around 80% of my images are as listed above.



2

START WITH 400 ISO

ISO refers to the light sensitivity of the sensor. As you increase the ISO setting, the sensor becomes more sensitive to light. On the downside, increasing ISO also produces more noticeable noise, the dots of light and colour that make up your image.

Which ISO should you choose for different shooting scenarios? In the interests of keeping it simple, I'd mostly recommend an ISO of 400. All modern camera sensors handle this sensor sensitivity level very well. It will also allow you to shoot in a variety of lighting conditions. Often you will be able to change your aperture and still get a shutter speed that's fast enough to allow you to hand hold the camera without introducing camera shake. You can increase the ISO to suit darker lighting situations, or if you need to achieve a faster shutter speed or narrower aperture, but for most shooting situations ISO 400 should be fine.

LEFT: A nice 'National-Geographic-style' image shot in Morocco. No need to be too technical and in fact, I could have used Program to get this result! Many images can suit many techniques. Canon 5D Mark III, 24-105mm lens @ 24mm, 1/350s @ f11, ISO 400, handheld.

BELOW: Instead of aiming for a technically perfect result, I decided to shoot a creative slow shutter speed shot. I lowered the ISO and closed down the aperture. Three things helped keep the image sharp, the shutter speed was fast enough to do the job, I remained very still myself and I used modern image stabilising technology to my advantage. Canon 5D Mark III, 24-105mm lens @ 24mm, 1/2s @ f22, ISO 50, handheld.

3

SHUTTER SPEED

Shutter speeds are important for two reasons, to offer a sharp image free of blur caused by camera shake the movement of the subject. I would suggest that a good general shutter speed to be at least 1/125s to 1/500s for stationary subjects. That is, if you are hand-holding your camera and your subject isn't moving – say if you are shooting a landscape or a simple family photo at home. If the

shutter speed is a little faster, that's fine too. Don't get hung up on shutter speed if you are shooting nice sharp images. However, if you are shooting hand-held (without a tripod) be careful that the shutter speed does not get too low, say 1/30s or 1/60s. This is when you will risk camera shake and blurred results.

When you or your subject is moving, try to aim for a shutter speed of at least 1/500s. I often try for 1/1000s or faster. Remember that the faster you or your subject are moving, the faster the required shutter speed.

So how do you do it? It's easy. Turn your camera on and set it to the Aperture Priority (A or Av) mode. Back outside in sunlight, look in your viewfinder, lightly touching the shutter release. The camera will activate. Locked on the same subject, use the control dial to change the aperture. As you change the aperture you will see the shutter speed change. If you move to the larger apertures (smaller numbers), say from f/8 to f/5.6, the camera will select a faster shutter speed. It's that simple.

If your photos are blurred, you need a faster shutter speed. If the subject is not as sharp as you'd like, you need to choose a larger aperture (smaller f-number) to give you this faster shutter speed. This is the dilemma: at times, you will need to give up one to optimise the other. But getting this right will help you shoot better images and lead to better creative control.





4

SHOOT SHARP

As smart as your camera is, it has no way of knowing which part of the image you want to be in focus. Imagine you're taking a photo of a zebra with its head turned back towards the camera. If you leave the focusing decision to the camera, it's just as likely to focus on the zebra's rear-end as its eyes – or some other subject in the background or foreground. While most cameras are setup by default to choose the focus point automatically or simply select a central focus point, it's worth setting up your camera so you can select the focus point manually – normally this is done via a joystick or keypad on the back of the camera. Check your camera's manual (or Google!) to see how to set this up on your particular camera model.

If you want to take it a step further, I like to group four points around this key focus point for a total selection area of five focus points. This is my default focusing setup for one shot shooting. The camera uses five points to focus, it locks, I hear an audible beep that it is locked (to help my bad eyesight) and I can then shoot. I lock onto the key point I want sharp, so if I was photographing that zebra, I'd lock onto its eye.

For moving subjects, I use continuous or AI-servo (depending which camera brand you own). This allows me to 'track' a moving subject like a racing car. Sometimes I might increase the number of focus points to a group of 9, especially for birds in flight. This is a personal style that you can work on in time.



ABOVE: A unique opportunity, using 'standard' settings. My key consideration here was a reasonably fast shutter speed as the Maasai Warriors were moving. This is where Aperture Priority comes in handy, letting me concentrate on the timing rather than the technicalities. Nikon D810, 24-120mm f/4 lens. 1/500s @ f8, ISO 400.

5

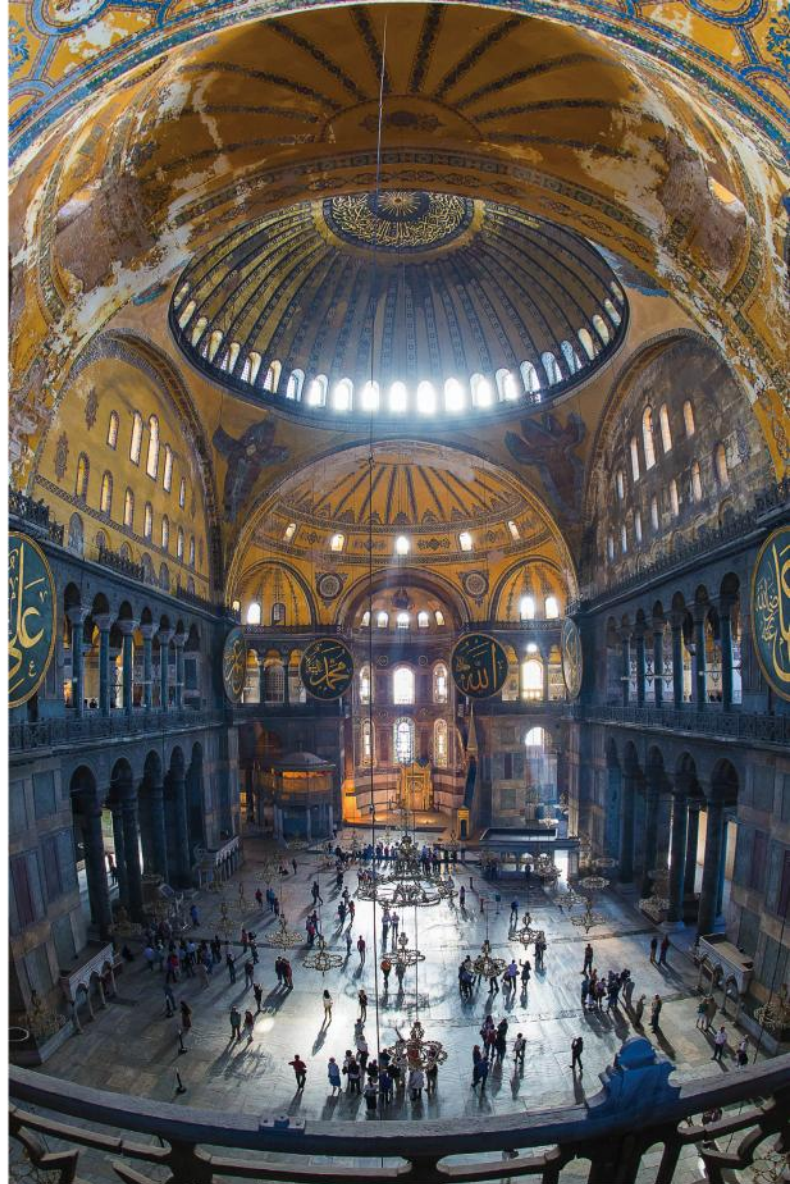
LOW-LIGHT SHOOTING

In low-light conditions, such as early in the morning, late afternoon, indoors, stormy weather or similar, then you might find my suggested settings hard to attain. There's a couple of things you can do. A tripod might help with stability for slow shutter speeds. That is anything under 1/60s.

If you don't want to use a tripod, which is understandable, another way is to increase your ISO. As mentioned earlier, my default ISO setting is 400. If I need a faster shutter speed, but the light is too low, I could increase the sensor sensitivity to 800, 1600, or even 3200. Remember that smaller sensor cameras do not handle increased ISO as well as full-frame sensor cameras. But this isn't a big problem – just adjust your techniques to get the most out of the tools you use. So your smaller sensor camera might work best on a tripod in challenging lighting situations.

More important than any of my tips is get out into the field and shoot. Your back yard or the local park can be a great place to help you understand the basics. Don't be confused by the technical side of things, and remember to keep it simple! 🌟

RIGHT: Istanbul, Turkey, with a wide angle lens. Nikon D600, 16mm f/2.8 lens. 1/60s @ f5.6, ISO 1600.



TRY IT YOURSELF

At home, on a sunlit table or similar, place four cups about 30cm apart. Have a wall in the background about three to four metres from the table. Use a 50mm focal length lens if you have one, which is about 25-35mm on smaller sensor cameras. Put your camera on a tripod (or the table) and use the following settings:

1. Set the camera to Aperture Priority.
2. Set it to ISO 400.
3. Focus on the second cup from the camera.

Now take a series of images starting at your lens' widest opening, say f/2.8, f/4 or f/5.6 (depending on what lens you own), and again at every 'stop value', for example, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22.

Load the images on your computer. Have a look at the difference as you close down the aperture. You will see that

more sharpness occurs as you 'close down' to the small aperture setting. What do you think the negative of this might be? Step for step, your shutter speed will drop.

What does this mean in the real world? In Africa, if I use f/4, I could freeze a running zebra with a shutter speed of 1/1000s of a second. If I used f/11 in the same situation, I would get a blurred running zebra as the shutter speed (around 1/125s) would be too slow to freeze the movement.

ABOVE LEFT TO RIGHT: Depth of field (area of sharpness) is a powerful creative tool to use in photography. These mushrooms show a limited depth of field with an aperture of f/2.8 (left). Then, with the aperture at f/11 (middle) you see more of the mushrooms are in focus. An aperture of f/22 (right) offers even greater depth of field.



TESTED: LUMIX DMC-GX8



PANASONIC LUMIX DMC-GX8



Nearly ten years on from the first ever Micro Four Thirds Camera, Anthony McKee checks out the new Panasonic flagship. But has the technology matured as well as its mirrorless rivals?

The two major players in the Four-Thirds market might share a common format and lens mount, but the advantage Panasonic has over Olympus is its long history in electronics. This shines through in some of the company's more advanced offerings like the Panasonic Lumix DMC-GX8, a Four Thirds camera that can capture photographs at up to 20-MP, and 4K 30p/24p video. Add into this a dual image stabilisation system, some clever focusing innovations and a class leading OLED viewfinder and it is easy to be impressed.

Unlike some of Panasonic's extremely compact Four-Thirds cameras, the GX8 is a large, solid camera designed with serious photographers in mind. The magnesium alloy body weighs in at 487-grams and is both dust and splash resistant, making it ideal for the adventurous types. This is a camera for getting into all kinds of places; a fully articulated 3" 1.04m-dot OLED touch LCD display can swing out and rotate through 270° to provide good live-view vision from low on the ground or high over-head in almost any conditions. For those who prefer a viewfinder,

the 2.36m-dot OLED viewfinder is also a winner; it can be tilted upwards 90° to provide the effect of a waist level finder, and its 0.77x magnification and 100% image view make it easy to work with, even if you wear glasses.

The control layout of camera is well suited to experienced photographers with two command dials located front (about the shutter button) and rear to provide control of the aperture and shutter settings in manual mode. To the left of these controls are two dials stacked together. The larger dial is for exposure compensation and with a quick swipe of your thumb it provides up to three stops positive and negative exposure compensation; this is expandable to ±5 stops in custom settings. Above this dial is the mode selector that provides a full range of exposure options including manual, shutter and aperture priority, program mode, three custom settings, panorama mode, intelligent auto and creative modes.

Metering is based on 1728-zone multi-pattern sensing system that proved very reliable in testing, even in complex lighting situations. The shutter speed range

covers 30-seconds through to 1/8000th of a second, and 1 second up to 1/16,000 of a second when the electronic shutter is engaged. Shutter speeds of up to 30-minutes are possible in bulb mode. The ISO range of the GX8 covers 200-ISO through to 25600-ISO and is expandable down to 100-ISO. To keep you out of the high ISO range, the GX8 actually has a dual image stabilisation system that uses both 4-axis sensor shift and lenses built-in optical stabilisation (on suitable equipped lenses) to reduce camera shake.

One of the clever features on the GX8 is a new Depth from Defocus focus system that uses algorithms for every Panasonic lens to dramatically improve focussing times. The camera can sense in the first few moments the initial changes in contrast on the 23 contrast-detection AF points and then quickly anticipate where to shift the focus for a sharp image. This dramatically improves the focusing performance of the GX8, so long as you are using Panasonic lenses. Another recent addition to the GX8 is Post Focus, a system that captures a rapid burst of images in 4K mode, all at a slightly different focus point; afterwards you can then choose which frame you think is focused to your liking.

Despite being slightly larger than other Four-Thirds cameras, the Panasonic GX8 is a nimble performer in a range of situations. Its fast, accurate focusing com-



The fast autofocus along with tilting electronic viewfinder make the Panasonic GX8 a great street camera. This photo was captured using a GX8 and the Panasonic Leica 12mm f1.4 ASPH wide-angle. Exposure was 1/6 at 1/200th of a second, at ISO 400 using aperture priority mode. Note the detail in the highlights around the lights; the metering on the GX8 is very reliable, even in tricky conditions.

SCORE
8.5

combined with near silent operation make it an ideal camera for travel and street photography, but if you enjoy sport or bird photography you will also find that the 10-frames-per-second continuous drive is also going to be appealing. In complex shooting situations you can even drop the camera into 4K video recording mode, capture a scene and then review the video to select a single 8-megapixel frame of your choosing. This is a tedious way of shooting, but it does increase your chances of capturing important moments.

While the Panasonic GX8 is a very capable camera, it is the system of lenses that support any camera that are also worth considering. Over the past eight years Panasonic have evolved a sophisticated range of lenses, including an 8-mm fisheye and 7-14mm f4 ASPH ultra-wide zoom, a very fast 42.5 mm f1.2 Nocticon lens (the equivalent of an 85mm lens) and new 12mm f1.4 Summilux, and telephoto zooms like the Panasonic Leica 100-400mm (the equivalent of 200-800mm in the 35mm format). The system is one of the most capable on the market, and all from a company that up until a decade ago was better known for making video cameras and televisions.

The Panasonic GX8 has a street price of \$1148 body only, or \$1248 with a 14-42mm f3.5-5.6 MkII kit lens.
www.panasonic.com.au

RESULTS

HANDLING ★ ★ ★ ★ ★

The Panasonic GX8 is a responsive camera to work with. Focusing is fast and reliable, as is the shutter response. The choice of an articulated LCD display and tilting electronic viewfinder make it possible to capture images from almost any level or angle.

FEATURES ★ ★ ★ ★ ★

The large, clear OLED viewfinder is one of the best in its class. Reliable autofocus and the dual image stabilisation that uses both the sensor shift and the lens OIS system to reduce shake make this a very capable camera in a multitude of situations.

EXPOSURE ★ ★ ★ ★ ★

The 1728-zone multi-pattern sensing system on the GX8 makes a good job of interpreting exposure. The Venus Engine Image Processor goes on to manage highlight detail well.

IMAGE QUALITY ★ ★ ★ ★ ★

The new 20MP Four-Thirds sensor provides excellent image quality at the 200 through to 800 ISO settings. The 1600 and 3200 ISO settings are both usable if you start running out of light.

VALUE FOR MONEY ★ ★ ★ ★ ★

Costing just on \$1148 body only, the GX8 is good value. It delivers some of the best performance you will find in the Four-Thirds format, and if you want 4K video, you will also be satisfied.

FINAL WORD

The GX8 is definitely one of the better Four Thirds cameras. It offers great image quality and it does not break the bank. Although it's not the most pocketable of cameras, it's definitely one of the more capable.

SPECS

Sensor	21.77-megapixel (20.3-megapixel effective) Live MOS sensor.
Format	Four Thirds / 17.4 x 13.00mm
Lens Mount	Micro Four Thirds mount. Lenses available from 7mm to 400mm
Resolution	Normal – 5184x3888 pixels (20.3MP).
Exposure Comp.	± 3 stops in 1/3rd stop increments, expandable to ±5 stops
ISO Range	Low, 200 – 25,600 ISO
LCD	Variable angle 3-inch 1,040,000-dot LCD screen
Viewfinder	Built-in OLED 2.36million dot electronic viewfinder providing 100% coverage.
Hotshoe	Yes, TTL with optional Panasonic FL200L flash.
Stills format	JPEG, RAW and MPO (when attached to a 3D lens).
Movie format	3840 x 2160 (30p, 24p), 1920 x 1080 (60p, 30p), 1280 x 720 (60p, 30p), 1280 x 720 (30p), 640 x 480 (30p). Time-lapse to 4K.
Movie format:	MPEG-4 / AVCHD
WiFi	IEEE 802.11b/g/n with NFC for connectivity to mobile devices.
Battery	DMW-BLC12 Lithium-Ion. Good for 330 images (CIPA).
Dimensions	133 x 78 x 63 mm
Weight	487g body only – with battery and SD card
Price	\$1,148 body only.

Canon EOS 5D Mk II,
17-40mm lens @ 22mm,
2s @ f/11, ISO 100 with
polariser.





WILD SEAS

Rough seas on the return trip from Antarctica offered APS member David Burren a unique opportunity to capture the sheer power of one of the world's most dangerous oceans.

WITH DAVID BURREN

In early 2011 I was returning from Antarctica with the participants of one of my photography workshops on a small ship. The moods of the Drake Passage south of Cape Horn vary, from being as flat as a millpond to being one of the roughest seas in the world.

On this particular morning it was at the rougher end of the scale, and given the wild seas the decks were closed for safety. There were not many passengers up on the bridge (on the top deck, where the ship's movement is exaggerated) but those who were there seemed intrigued by my antics.

I wanted a shot where the ship was sharp but the movement of the sea and waves would appear blurry. Unfortunately my travel tripod wasn't tall enough to see out any of the bridge windows and I wasn't about to try venturing outside. Instead, I spread the tripod legs as wide and short as they would go (almost flat, as there's no centre column) and arranged the camera to point down. I then held the rig up against one of the windows (off to the side where I wasn't obscuring the helmsman's view) and pressed it against the window. The front of the lens was almost touching the glass.

I had to brace myself against the motion of the ship as it rolled and bucked, to keep the camera from moving. I had the cable release in one hand and took shot after shot, experimenting with different shutter speeds and timing them against the approaching waves, reviewing the images as they came up on the camera's LCD.

This was my favourite result, and it's always interesting to hear viewers' reactions to it. The dark deck covered by snow is sometimes mis-interpreted as water washing over the deck, but I don't mind.

Luckily when we're down at Antarctica itself the sea is a lot flatter: it's only on the ocean crossings where it can sometimes get rough. But I felt capturing this was important too. On the larger (more stable) ships we sometimes travel on we miss out on this part of the adventure! 🌪



CLOCKWISE FROM TOP:
Lonely Gentoo Penguin,
Coming Home, Hola!



DAVID BURREN FAPS, APP, AAIPP, SSVAPS



David Burren joined the Australian Photographic Society in 2001 and has been an active member with several Victorian camera clubs ever since. Through LuminOdyssey Photo Expeditions (LuminOdyssey.com) he takes photographers on workshop expeditions around the world.

THE AUSTRALIAN PHOTOGRAPHIC SOCIETY

Membership with the Australian Photographic Society caters for enthusiasts, amateurs and professionals in photography.

The APS can help you improve your photography, increase your level of satisfaction and achievement with your images, and make lasting friendships with other photographers throughout Australia. All that is required is that you take two steps; the first, joining the society; the second, becoming involved in what it has to offer.

Find out more about the APS at www.a-p-s.org.au.

AGAINST THE ODDS

A temporary injury provides a salutary reminder of the remarkable photos being produced by a growing band of talented photographers.

WITH BRIAN ROPE



It's frustrating following major surgery. I'm dictating this into my tablet rather than typing it because the surgery was on one of my hands, and the other hand that needs the

same surgery is now much overused and painful. I'll be out of action with my hands for some considerable time – the surgeon predicts four months to full rehabilitation. It's not only my ability to type that's affected, I can't use my heavy camera either. So, I've been making quite a lot of use of my smartphone camera, albeit held carefully with one hand and gently firing the shutter with the thumb of the same hand.

One other thing I can do, on good days when my hands are reasonably okay, is use various apps that allow me to post-process and manipulate images taken on my smartphone camera. The phone is linked to my tablet so images are available on it as well. I can do most of the processing simply by sliding my finger on the surface of the tablet screen. Once I'm happy with the result I can save the processed image and I can upload it to various websites, including Instagram and my personal Flickr site. So I'm still able to easily share images and receive comments, and sometimes praise, about them.

It's a salutary lesson having to learn about the things you cannot do when access to things you regularly use is taken away from you. It has reminded me about several people with various disabilities whom I have met over the years and who have been excellent photographers. One of them was in a wheelchair and one of the great joys for me of looking at his images was that they were all shot from a different view point to that which other photographers use for most of theirs. His images were a reminder of the importance of seeking different viewpoints.

Another photographer that I've known who has a disability was actually legally blind. The first time I saw him in a photography shop collecting processed slides I was astounded. Inquiring, I learned that he could discern general shapes so, if he was pointed towards the scenery, he could hold his camera to his eye and memorise what he was photographing so that, later, when projecting his slides after a while he could make out the same shapes and then recall the original scene. When I arranged for him to screen his holiday slides at my local photographic society, we were all most impressed by the composition of these images.

I've also met, and seen an exhibition by, a photographer who is deaf. You might say that's a disability which does not affect our photography skills. And that may be right. The interesting thing was how this pho-

tographer used her photography to tell a wonderful story about deafness. Over a period of a year she met with a diverse group of people who have experienced different types of hearing loss and deafness. Some have dealt with their disability by getting cochlear implants, others use hearing aids or sign language, and yet others simply live with their deafness. The photographer used still images, multimedia vibratory works, video and text pieces in a multidisciplinary exhibition about the complexity of deafness. Another deaf person who is a sign language user opened the exhibition and the opening was simultaneously live-captioned (via telephone link to an interstate captionist) to a large monitor and also interpreted into spoken English by an on-the-spot sign language interpreter. It was the reluctance of many people to confront and discuss issues relating to deafness and hearing loss that was the impetus for the project and the exhibition. What an inspiring use of photography!

Perhaps you also know some good photographers with other disabilities. If you do, I would encourage you to learn from how they overcome their disability to create good images. You may even be a photographer with a disability yourself. If so, as someone with a temporary disability, I admire you even more now.

We should all seek out opportunities to create photographs that are inspiring. ☀

"Russell's Precinct"
by Brian Rope.

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IMAGE DOCTOR

Images need a pick me up?
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BY SAIMA MOREL

LIGHT AND DARK

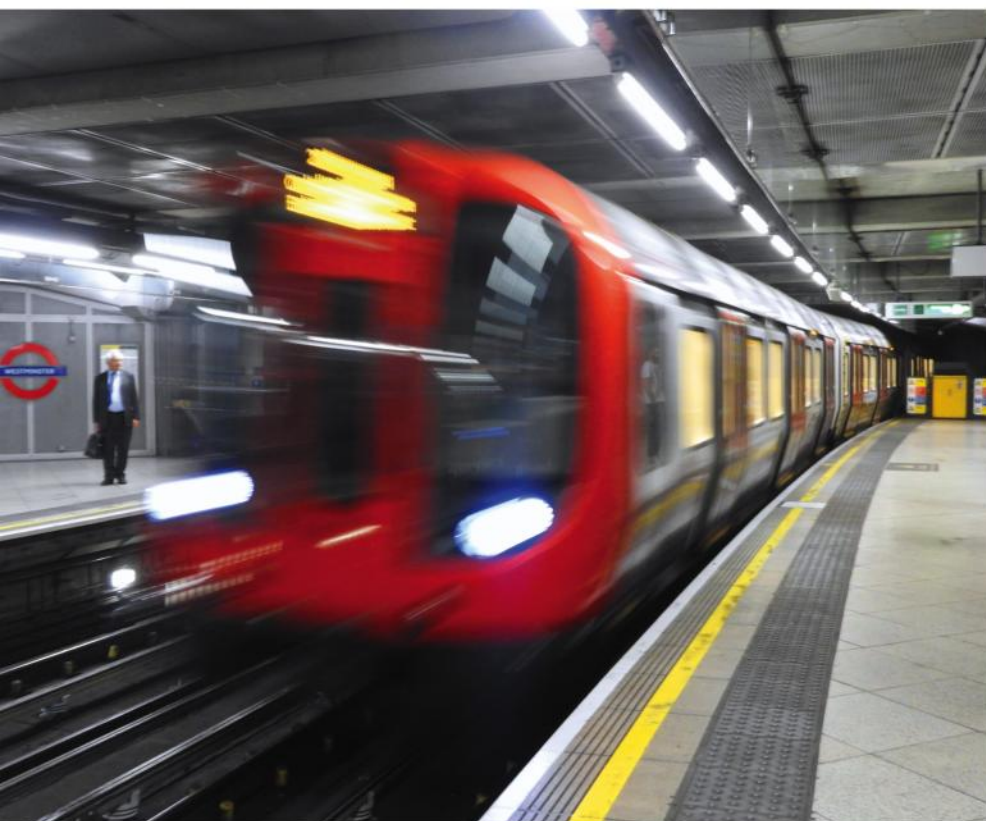
This photograph by Ann Somerville-Charles was taken along the Murray River in Goolwa, South Australia. "The top of a Norfolk pine tree was a precarious perch for this Eastern Great Egret," writes Ann. "The late afternoon winter light provided perfect photographic conditions. This photograph has not had any post production retouching or manipulation."

This is a lovely shot, though one fellow viewer's criticism was that it is a bit flat and needed to have the contrast upped a little. However that is a personal preference. Mine would be to make it a tad darker to get more dramatic plumage and to make the bird and feathers stand out even more against the background. Another suggestion would be to frame the egret more to the right so the bird has more space

in front of it rather than behind it. As it is, the bird being centrally placed, the space in front and behind is fairly equal. All said, this is a lovely shot and has a wonderful late afternoon warmth and feel.

SAIMA'S TIP: Off-centre framing can be dynamic, but be careful not to start "sending" your subject out of the frame by having more space behind it than in front.

TITLE: Eastern Great Egret
PHOTOGRAPHER: Ann Somerville-Charles
DETAILS: Olympus OM-D E-M1, 75-300mm lens @ 234mm, 1/400s @ f6, ISO 320.



TITLE: Lonely Man
PHOTOGRAPHER: Steve Paterson
DETAILS: Nikon Coolpix 610, 1/10s @ f3.8, ISO 400. handheld

KEEP IT STEADY

Steve Paterson took a family holiday to London and Europe with the dilemma that many budding amateur photographers have in deciding what camera to take. "Rather than lug my Nikon D610 with an assortment of lenses around for four weeks, I decided to go light and take my Nikon Coolpix 610 bridge camera instead," he writes. "While waiting for the underground tube at Westminster Station, I observed a lonely figure standing on the opposite platform. Anticipating the next train, I needed to get the timing right to get both subjects in the frame. I quickly made the settings to the camera and waited. After I took the photo, I was delighted with how the train was blurred and how it was captured at the moment just before obscuring the lonely figure. The lesson I learned here is that even with a bridge camera, you can take well composed photos."

This is quite a dynamic shot because of all the motion but the problem is that it's not just the train that is blurry – the man and the background is soft too. While blur does give a strong sense of movement, it would be good in this case to have something pin sharp, such as the station to provide a counterpoint to all the blur. Next time you have a slow shutter speed but no tripod, try leaning against a pillar or wall or even going right down to ground level or floor to minimise your movement. Handholding in this situation requires practice and a steady hand.

SAIMA'S TIP: To handhold at slow shutter speeds and get things sharp is risky, so for most of us, a strong support to lean on or against is must to ensure a sharpish shot.



PATIENCE REWARDED

Ross Walker says he spent many happy childhood hours swimming, fishing and playing with friends at this location. "I revisited it after seeing another picture of the area and it got my photography juices flowing," he says. "This shot was taken on the third morning that I went there as the first two were fairly plain and grey looking."

Your perseverance in going three times in a row to get a shot with good lighting is commendable. It is a strong scene with good lighting and colour, and the format works well. I do think though that the image has been

over-processed and the shadows have been rendered too dark. You can see that the blacks have started to bleed into the water which creates an oily effect. Also, in the lighter areas, most noticeably in the bottom of the frame, the image has gone spotty and lost detail. Cropping might be an easy option.

SAIMA'S TIP: Great lighting is so important for a fabulous landscape image so going back again and again to the same location is often a must to ensure the best possible result.



TITLE:
Beaumarris Jetty
PHOTOGRAPHER:
Ross Walker
DETAILS: Canon 7D,
Canon 16-35mm f/2.8
lens @ 16mm. 1.5s @
f2.8, ISO 100, seven
portrait format photos
stitched together in
CS6 with cropping &
level adjustments

WHITES OF THEIR EYES

On a visit to his friends' farm, Rick Hyde was asked to take some photos of their cutting horses in action. "It was getting on in the afternoon and I positioned myself in the yard where I was almost at eye-level with the cattle to capture the scene from their perspective," he writes. "The colour version of this is good but black-and-white seems to convey the atmosphere and tension better with the heifer looking for an escape and the horse and rider in complete control of the situation."

You captured a spectacular moment and the choice of mono was a good decision as the whites of the eyes of both animals stand out well and show the tension. There is also a lot of texture and detail. My main comment would be that the image is very contrasty, in fact too much so. I think you have overcooked the image in post-production. As is, the content is very strong, but heavy-handed treatment is going to make the technique start to dominate and compete for our interest.

SAIMA'S TIP: Limiting the colour range or turning an image into mono is a great way on focusing the eye on the content.



TITLE: Untitled
PHOTOGRAPHER: Rick Hyde
DETAILS: NIKON D5000 @ 185mm, 1/800s @ f6, ISO 200. Lightroom for sharpening and contrast. Image converted to black-and-white in OnOne software using a personal preset.



TITLE: Sunrise at Tathra Wharf
PHOTOGRAPHER: Ted O' Loughlin
DETAILS: Nikon D810, 24-70mm lens @ 32mm, 15s @ f9. Minor adjustments in Lightroom (exposure, dodge and burn, saturation).

BEFORE SUNRISE

Ted O'Loughlin captured this shot of Tathra Wharf on the South Coast of NSW before the sun came above the horizon. "The lights were still on around the wharf and the reflection can be seen in the water. The downside is the lack of light in the foreground. I find the lighting quite challenging when shoot into the rising or setting sun."

This is nice scene but it's also a very broad vista. A bigger view does not always make for a better image and everything also becomes smaller in the frame. Simply said, I think there is too much in the scene, and you need to concentrate on the main area of interest. By cropping the lower half of the beach to above the bright green bush (which has a slight jarring effect because it is tonally so different to the rest of the shrubbery) on the right, this could be turned into a panoramic shot. The image could also well do with a bump in contrast as the lighting is fairly flat. Any whites will then become whiter. With sunrise and sunset shots, it is worth taking photos over a period of time before and after the event, and then make a selection.

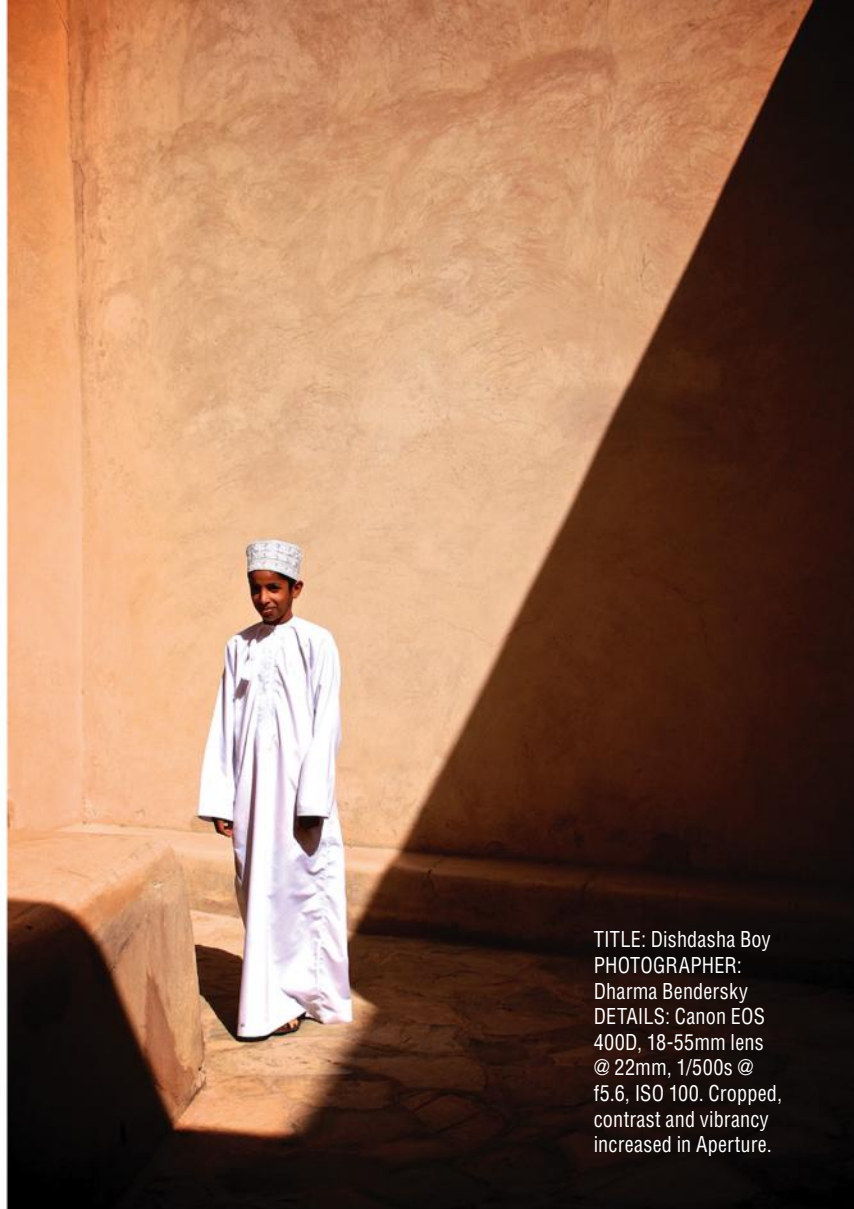
SAIMA'S TIP: The more content there is, also means more content vying for interest and attention, which can weaken the impact of key elements.

HEAD AND HANDS

"While visiting a small village in Oman I saw this local boy in traditional dress standing there watching me take photos," says Dharma Bendersky. "I said hello and asked if he wanted his photo taken and he smiled, so I snapped this shot of him standing in the sun. I like how the shadows frame the subject."

This looks like the pristine interior of the forts that are so typical of Oman, and the white dress the locals wear is usually immaculate. That shadow line is quite dramatic but the problem in your first version is that it has overexposed in the light area. While there was not enough detail in the sunlit area, conversely there was too much detail in the shadow. Your second version (produced in Lightroom) showed more balance in detail between light, but then the colour was not quite right and the backdrop was a little muddy. I suspect that the pinker tones were truer to the original scene, and are also more attractive. It is also a shame that the boy's body language smacks of awkwardness. He is turning away slightly and his arms are just dangling so he probably was not quite sure what to do.

SAIMA'S TIP: Many people are unsure what to do when having a photo taken, so it is worth having a few "poses" in mind to help them out with directions for hands, head etc.



TITLE: Dishdasha Boy
PHOTOGRAPHER:
Dharma Bendersky
DETAILS: Canon EOS
400D, 18-55mm lens
@ 22mm, 1/500s @
f5.6, ISO 100. Cropped,
contrast and vibrancy
increased in Aperture.



LOOSEN UP

When Sophi Ushay decided to take a shot of this tree frog she set up a tripod with a diffuser made from a torch and towel. She writes: "I thought the way he was positioned and his expression was kind of interesting and human-like. I've only really just got into nature photography, being only 15."

You have all the right bits in focus and the expression on the frog's face is great. Top marks also for your creativity with the improvised light source and diffuser though the lighting still wasn't quite enough. It would have been good to have a bigger light source – or a couple – and higher up to lighten up the back of the frog's body as well as the front. The main and obvious problem with night shooting is the lack of light. This can result in a lot of dead black space with absolutely no definition or contours in the

surrounds – and blackening the bottom of the frame in Photoshop aggravates the effect. The result is the subject looks as if it is floating in a void. Your framing is quite tight in this shot so loosening it a little up is another suggestion. You could also try shooting in the landscape format as the frog is longer horizontally than vertically.

SAIMA'S TIP: A subject placed too close to the edges of the frame can look very constricted, and it reduces latitude for framing adjustments in post-production.

TITLE: Cheshire frog
PHOTOGRAPHER: Sophi Ushay
DETAILS: Olympus SP100EE, 1/20s @ f5.2, ISO
3200. Photoshop used to darken some areas of
the image, particularly at the bottom of the frame.

IN THE FRAME

Jan de Gier shot this image while visiting the Yalumba cellars in Barossa Valley. He writes: "We were lucky that the master cooper was there at the time and was just about to finish bending one of the wine barrels using a small controlled fire. Our guide was explaining something about the barrels in a different corner of the workplace when this process started, so I had to act quickly to get this shot. I kind of like the atmosphere with the cooper behind the smoke that is coming out of the barrel."

This is a good result considering you used such a high ISO. While it is still quite grainy there is no visible colour noise which can be a real problem. However, I am not convinced that you had the right shooting angle. If you framed higher and closer it would show more of the cooper and the action, and it could also help crop out some of the background distractions such as that ugly floor. Currently it is the barrel that dominates, at the expense of the main subject, the man. Another factor is that most of the tones in the scene are fairly neutral except for the colour of the barrel which makes it stand out. This scene would work quite well in black-and-white. It would bring out the whites, such as the Yalumba writing on the cooper's shirt.

SAIMA'S TIP: Grab shots do not allow much time to get into the best shooting position, so don't just lift your camera to take a shot, be ready to move your whole body at the same time.

TITLE: The Cooper
PHOTOGRAPHER: Jan de Gier
DETAILS: Canon EOS 70D, 15-85mm lens @ 29mm, 1/60s @ f8, ISO 3200. Adjustments in Adobe Camera Raw to decrease highlights in the window, plus cropping and noise reduction.



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