

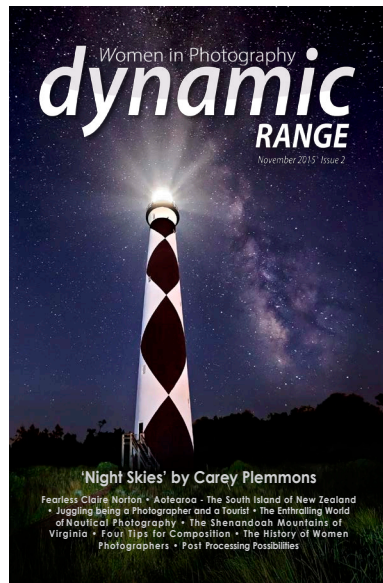


Women in Photography
dynamic
RANGE

November 2015 Issue 2

'Night Skies' by Carey Plemmons

Fearless Claire Norton • Aotearoa - The South Island of New Zealand
• Juggling being a Photographer and a Tourist • The Enthralling World
of Nautical Photography • The Shenandoah Mountains of
Virginia • Four Tips for Composition • The History of Women
Photographers • Post Processing Possibilities



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Editor's Notes

The last three months have been amazing. It has been fantastic to hear what you thought of our last issue, and now here is the second one. I am sure you will enjoy this as much as the first.

This issue seems to have a bit of a travel theme. It wasn't intended, but somehow we have five articles that have been written by photographers who have travelled, or a photographer interviewed by another photographer. You can travel around the world with this issue.

There are some other articles as well. We continue our History of Women Photographers series and there is an article on how to compose animals and birds. We also have an article about the night sky and what you can photograph.

We welcome two new writers, Carey Plemmons, who wrote the Night Skies article and Arwen Dyer with some fantastic tips on photographing New Zealand. One of our editors Christine Danger has also contributed an article on sailing and photography.

The other writers all wrote for us in the last issue and it is a pleasure to welcome them back.

We are doing things a little differently this time and trying out some new things. I imagine it is going to take some time to get it the way we want, but it is good to see what is possible and also what you want. So please, if you have any suggestions write a letter to the editor.

This magazine isn't just about us, it is also about you, so if you have a photo you would like to share then please send it in for our Reader's Gallery. We don't know how many we can do at this stage, but we will see how we go.

Also, if you are interested in writing for the magazine send us an email and we will send you the guidelines. You will need to have an idea and pitch it to us. Don't forget it is a photography magazine and your article needs to be about that. Also, just because you want to write doesn't mean that we will be able to accept your article, but we can talk about that.

We would like to thank Maxwell's for their continuing support and for providing more giveaways for you to win. Quite a collection this time.

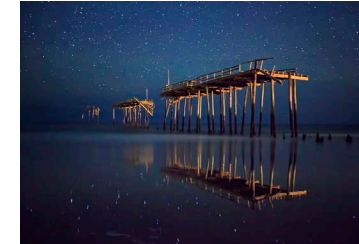
In the last issue I forgot to mention that the magazine is going to be quarterly. We are hoping for 4 issues a year.

That is it from me, I hope you enjoy the second issue of Dynamic Range, and remember, we would love to hear from you.

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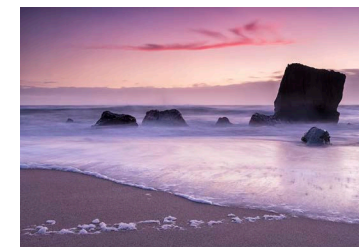
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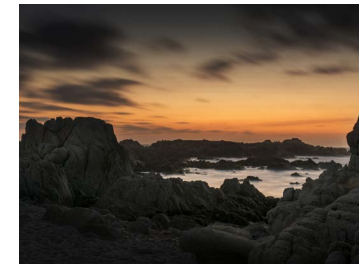
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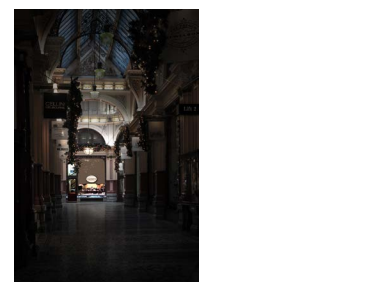
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Leanne Cole takes us through some post processing changes which show what can be done to make your photos even better



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Letters to the Editor

Dear Editor,

I am really enjoying your incredible magazine, Dynamic Range. I could just look through the visual feast of images and be happy, but the articles are incredibly informative. I feel like I'm getting a lot of my basic questions answered, like how to do black and white photography, street photography, macros...I also like that it is by women and women's issues like safety while shooting are addressed.

I really connected with Stacey Hill's article because I have discovered I love shooting alone. It came as a surprise the first time I tried it last week. Not that I'm likely to go as far out as she does, but the lessons are the same. I loved the street photography one too, as I'm trying to do that. The bird and Iceland articles were gorgeously written and photographed. In short, a visual treat and an education relevant to me, a woman photography enthusiast. Keep it coming!

Nicci Carrera

Kudos to Leanne and all the contributing artists on the publication of the first issue of *Dynamic Range*!

I devoured every article, studied every image, made note of many of the very helpful tips, and quietly revealed in the journeys and accomplishments so wonderfully shared by each. Unafraid to push the bounds of their craft (and comfort zones!) in pursuit of their photographic visions, these women (past and present) inspire me to follow suit and to find a way to leave my own mark in the world of photography.

Reading *Dynamic Range* left me with a feeling of pride not only in being involved with this wonderful creative art form, but in simply being a woman!

Stacy P. Fischer
Visualventuring.com

Dynamic Range Magazine,

Congratulations on the first issue of your magazine; you have successfully assembled a cadre of interesting author/photographers who write on a wide array of imaging topics with clarity and the knowledge that comes from doing.

While every topic covered may not be germane to the type of photography I do, I still enjoyed each one - in no small part due to the wonderful images that accompanied the article.

I'm a firm believer that we all learn and refine our ever-evolving craft through the help and influence of others, and to this philosophy, Dynamic Range Magazine fits in quite well.

With sincere anticipation of the second issue, thank you for this publication.

Sincerely,

Robert C. Marsala
Waterbury, CT, USA

We'd love to hear from you: what have you enjoyed, what did you like and what can we do better.

Letters to the Editor can be emailed to Leanne Cole at Dynamicrangemagazine@gmail.com

All letters published in the Dynamic Range Magazine will be included at the editor's discretion and are not guaranteed for inclusion.



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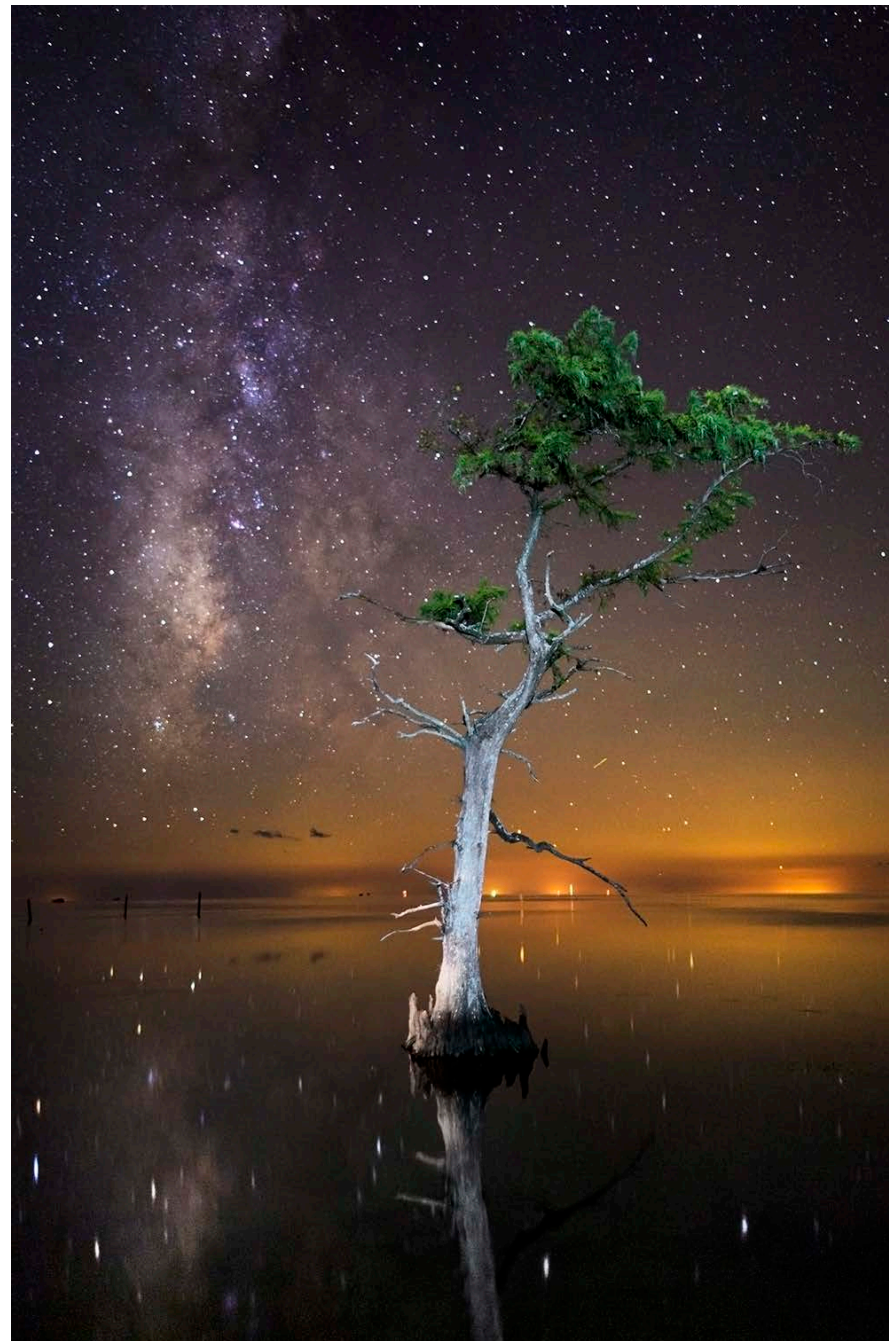
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New eyes for industry

Night Skies by Carey Plemmons

Carey Plemmons is a landscape photographer living in North Carolina, who is inspired by our night sky. Her true passion is finding those rare moments when Mother Nature transforms our world with her beautiful light.

Whether she's trekking through the backwoods of North Carolina, enduring the challenges of the seasons, or feeling the thrill of exploring, Carey tries to convey the awe-inspiring moments of light and time by creating a visual story that inspires, evokes emotion, and rekindles the natural spirit.

You can find more of her work on her website: careyplemmons.com and follow her on facebook: [facebook.com/careyplemmonsphotography](https://www.facebook.com/careyplemmonsphotography)



Oh My Stars

I remember the first time I saw a true dark sky and how it made me feel. I felt thankful to not only witness the beauty that surrounded me, but also to feel just how small and insignificant life's trivial problems are. I was in awe and inspired by the enormity of it all and was able to see our night sky in a whole new light. That night was the beginning of my journey into night photography, which has become my passion. I find the Milky Way Galaxy

particularly fascinating, which some estimate to contain over 400 billion stars. I cannot fathom how many stars that is. To blow your mind even more, our Milky Way Galaxy is just a small fraction of the entire universe. Its space, time, and distance are almost unimaginable. I hope I have sparked your curiosity into learning how to capture the beauty of the night sky.

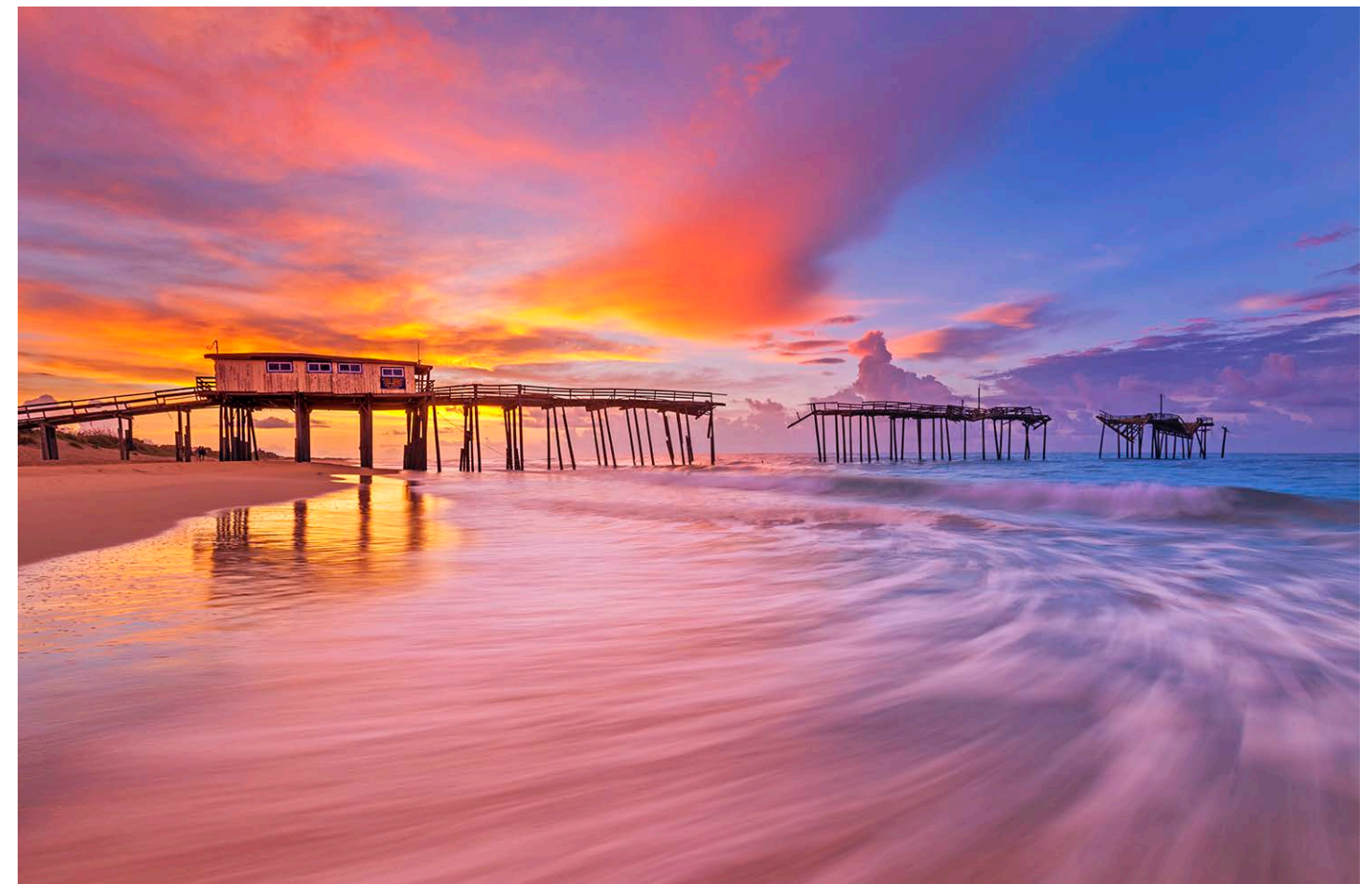
The Fundamentals

Listed below are a few tips to help you overcome some of the challenges of night photography.

- Explore during the day. There you are, in the dark usually without another soul around and barely able to see anything. It is difficult to scout a scene when it is dark, so explore during the day and look for compositions you could use later.
- A good light source like a flashlight or a headlamp is important to see what you are doing. If the moon is out then you have some light available, but it is better to photograph on a moonless night to see more stars. Just remember, the darkest nights produce the brightest stars. You can use a free app called 'Phases of the Moon' that shows the moon cycle (most of the apps mentioned are for Android and iPhone).
- A sturdy tripod is essential. Since you'll be doing long exposures at night, your tripod cannot move or you will have blurry images. A remote shutter release is also a good thing to have.
- Find a true dark sky. Light pollution is a big problem in all cities, and even in most areas outside

of the city. I live close to the Outer Banks (OBX) of North Carolina and we even have light pollution from a city that is 40 miles to the north of us. To photograph a true dark sky you need to move away from the city otherwise your images will have a yellow/orange glow. Sometimes that can be pretty, but not all the time. For me, that means travelling another 30 miles south to the southern part of the OBX like Hatteras Island and further. My image of a hurricane destroyed pier in Hatteras shows just how dark the skies are with no light pollution facing south/southeast.

- Use a camera with a high ISO. Cameras with higher ISO capabilities pick up more of the night sky than our eyes can see.
- Using Live View is recommended, which can be tricky to learn at first. To do this, shine your flashlight on the scene, switch to manual focus, zoom into a part of the scene you want in focus through live view, and move the focus ring until you are tack sharp. Voila. The more you do it, the easier it will be. Again, shooting in the dark has its challenges and focusing is one of them. Oh, and mosquitos... Mosquitos can be a challenge too.



Frisco Pink



Tidal Pool at Twilight

What to Photograph

Now that you have learned some of the basic fundamentals to start photographing at night, what are you going to shoot? The possibilities really are endless. A night photographer can shoot anything from star trails to the Milky Way, static stars to shooting stars during a meteor shower, or even more advanced things like night time panoramas, lunar eclipses, cityscapes, the planets, night time portraits, and so much more.

The Milky Way

My most favorite thing to photograph is our Milky Way Galaxy. You can see the Milky Way in the photo of the cypress tree and its reflection in the Albemarle Sound. Several apps can help to see where the Milky Way will be positioned at any given time. 'Stellarium' and 'Planit! Pro for Photographers' are two very good tools.

To photograph the Milky Way you need a lens with an open aperture of f/2.8 or larger, ideally a wide angle lens (35mm or wider) to capture as much of the Milky Way as possible, a high ISO (preferably

1600 or higher depending on your camera capabilities), and a creative eye to fit the Milky Way into any scene artistically. You want to use a shutter speed of anywhere from fifteen seconds to thirty seconds depending on the light available, therefore a tripod is invaluable. If you go over 30 seconds the stars start to develop an oval shape and that is not ideal. Remember that our earth is rotating and if you shoot it longer than 30 seconds it will not be tack sharp and star trails will start to occur.

Star Trails

Star trails, on the other hand, require a longer exposure to capture the motion of the stars due to the rotation of the earth as we orbit around the sun. There are several ways to do this. One way is to take a really long exposure that can range anywhere between 15 minutes to several hours to produce a single image. A better way is to take a sequence of shots and digitally merge them together to create a composite image similar to that of the Bodie Island Lighthouse in OBX, shot over a 4 hour period of the North Star Polaris. I use a free app called 'Sky Map' that helps me find a particular star or constellation.

It is best to use an intervalometer that allows the camera to shoot continuously for a number of hours in bulb mode and then piece all those images together digitally. Your camera settings can vary depending on how many star trails you want. A larger aperture will allow you to capture more stars, whereas you will capture fewer stars with a smaller

aperture. I prefer an aperture somewhere between f/2.8 and f/6.3. Your shutter speed can be as long as you like, but if you stay somewhere between 1-2 minutes, you will not have too many images to combine. Creating star trails is a fun way to see how fast Earth is actually rotating.



Falling Stars

Meteor Showers

Another fun adventure is photographing meteor showers. I was lucky enough to catch a falling meteor during the Perseids meteor shower in August. To shoot a meteor shower, set your camera in the direction you think the meteors will be falling, use your intervalometer to take a sequence of shots for a few hours and hope that one flashes across the screen. It is just like shooting a star trail sequence, so if you do not capture any meteors that night at least you can make a star trail image. It is really all about luck, timing, and just getting out there and doing it.

Light Painting

Now that you have an idea of what to shoot at night, you can be more creative with light painting. Depending on the light available, you will notice that most subjects tend to be in silhouette. Sometimes you want that, but there will be a time when you want the viewer to see what you are photographing. That is when light painting comes into play. You can use a flashlight to light paint the scene. There is an art to this technique. It takes skill and artistic vision to get the light just right; too much light will make the subject overpowering and take away from the night sky, too little light and the subject is barely recognizable or too dark.

To make light painting easier, a good tip to remember is that flashlights are rated on a scale of lumens which is the brightness of the light beam. The more lumens you have, the brighter your flashlight. You can see examples of light painting in all of my work, but my most favorite one is of the Coast Guard Station in OBX where I light painted the Station with a flashlight (700 lumens) for 5-6 seconds as it reflected in a small tidal pool.

Armed with a good flashlight, sturdy tripod, a dark sky, and an idea of what to photograph, you are ready to create something magical. I hope these tips have inspired you to look up and see just how beautiful our world is at night. Yes, there are challenges and lots of things to learn, but once you get out there and practice, you can start creating your own night sky images. I will leave you with this famous quote by Don McCullin: "Photography for me is not looking, it is feeling. If you cannot feel what you are looking at, then you are never going to get others to feel anything when they look at your pictures."



Floating on Stars

Fearless Clair Norton

Interview by Mel Sinclair

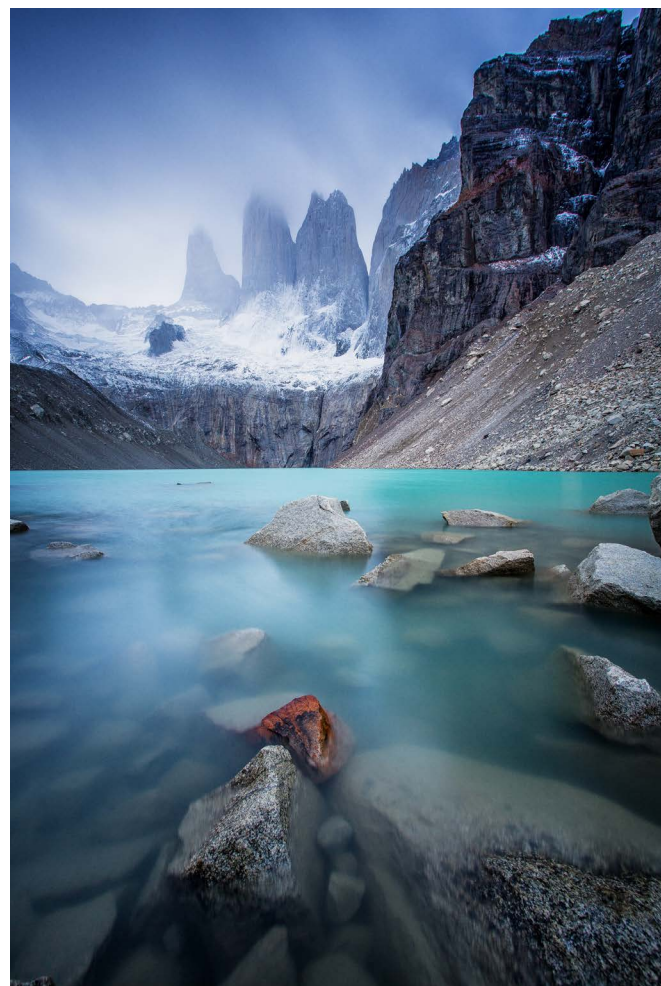
Mel Sinclair is a landscape photographer and creative writer from Brisbane, Australia. Specialising in dream-like scenes, Mel's work wavers between the energetic and enigmatic, using a variety of techniques to express and elicit a vast range of emotions to the viewer.

Photography is her escapism, a form of disconnection from the chaotic world, into that of meditation; Zen. Mel enjoys creative writing as a compliment to her Photographic practice, often probing some difficult topics through her blog, plus travel blogging while away, served with side servings of inspiration and the real-world tales of being a female photographer.

For more of Mel Sinclair, visit her website at www.melsinclair.com.au.



A selfie in front of Peyto Lake, Banff National Park, Alberta, Canada



A wet and cloudy morning at the Las Torres, Torres del Paine National Park, Patagonia, Chile

In the eyes of Mel Sinclair, this is the one word that best describes travel photographer Clair Norton. Mel shares with us her impressions after meeting

this intrepid woman, and brings us some of Clair's amazing images. These are sure to incite you to follow her footsteps.



Autumn Colours, Torres del Paine National Park, Patagonia, Chile

The Impetus for Change

Grief is a powerful emotion that either uplifts or undoes a person. It is only when faced with this reality that you comprehend your own truths. In deciding that there is no 'right' moment to make a drastic change, Clair Norton put her career aside for a year. This was more important now. Losing her father to cancer made her realize she had to turn the negative emotions around, time was too precious to spend waiting. She wanted to *live*, not just exist.

Travel was the one way that she knew how to gain the strength of mind and character she desired; a strength that her father would have wanted her to possess. Clair chose South America for her trip, a place deemed rugged and dirty, yet littered with hidden photographic treasures, the ones less

explored on trails less beaten. It was the perfect place to begin again, to shake the shackles of grief and emerge stronger than before.

Her journey began in mid-March exploring the majestic Patagonia with the *One of a Kind Photography Adventures* tour, and concluding in the United States. What happened in between was up to her: she could follow the scent of location entwined with adventure and push the boundaries of her comfort zone.

As a travelling photographer she faced many hurdles, yet always found a way to overcome them. The realities of shifting her life to the road and downsizing to a backpack were not an easy task - some would call it a nightmare. For Clair, it was a cleanse that came in the way of a 20ft shipping container, filled to the brim with all her most valued

possessions, and involved selling whatever did not make the cut.

Camera gear was an imperative, yet also the biggest liability for weight and value. Her main camera is the Canon 5D MK3 paired with a lens for every situation; 50mm f1.4 for street/portraiture, 24-70mm f2.8 as the most used lens of the kit and a 70-300mm f4 for whatever required a longer lens. This was supplemented by her LEE filter kit, containing a Big Stopper, Little Stopper, 1.2 Soft Grad, 0.9 Hard Grad and CPL. She rocks the ultra-sturdy and lightweight Sirui TX1205X tripod with a K10X ball head. When the MK3 is too much, out comes a Sony RX100MK2 compact for quick snaps or discrete moments.

Sorting out the camera gear was the easy part. There were still so many other things to consider.

Funding the trip required tact and thoughtfulness. Cards and backup sources of money and planning for all possible outcomes was imperative. Insurance was also a big ticket item as being a travelling photographer meant the equipment that she was carrying had to also be covered. Decisions on garments came and went, in the end, opting with less and electing to buy if she needed to.

From South America to Canada

If you are curious as to why she chose South America, she states that she would not have had it any other way. Although its image is perceived to be second-world, dangerous, smelly or dirty, in hindsight she says there is no better place to be as a backpacker and a photographer: easy transport, lots of great hostels that are cheap, friendly and



An epic sunrise over Lago Pehoe, Torres del Paine National Park, Patagonia, Chile

"The best place in the world is to be on top of it"-
Clair Norton. A quote she came up with when she
was standing on top of this massive mountain she
had spent three days hiking to reach.



Admiring the view as the sun sets over the San Pedro de Atacama desert in Northern Chile

safe. There is an unofficial backpacker trail through the land, a pre-worn path if no other alternatives had arisen. There are friends to be made along the way, making a solo journey all the more adaptable. Yet it makes goodbyes harder to say once the trail again pulls you in a different direction.

From Chile to Argentina, Uruguay, Brazil, Bolivia, Peru, Ecuador, the Galapagos, Columbia, and Panama, the images she has captured over the duration are breathtaking, adventurous and

empowering. You only need see them to want to make the journey yourself. From climbing up great mountains to tobogganing down sand dunes, swinging out over canyons and exploring towns, there were no reservations for Clair; it was part of the journey, and, in fact, the whole reason for it.

Her trip highlights are best said in her words, and you only need to imagine a smiling, vibrant young woman recounting her travels. They are exciting to listen to, and ignite a fire beneath your feet.



Being watched by a puma cub after shooting sunset, Torres del Paine National Park, Patagonia, Chile



Sunset over the Torres del Paine National Park, Patagonia, Chile



Snow covered mountain peaks, Torres del Paine National Park, Patagonia, Chile

"...Without a doubt Torres del Paine National Park, Chile (Patagonia) is the highlight of the trip. It is just such a unique and beautiful place, so incredibly photogenic and it is unlike anything you will see anywhere else in the world. The mountains just tower above you and when you hike the 'W' track you go right up into them.

"Argentina gave us Mt Fitz Roy in the Los Glaciares National Park, nearby the hiking town of El Chalten. Like Torres del Paine, the mountains are so unbelievably beautiful and unique that they take your breath away. It really is a photographer's paradise.

"The UNESCO World Heritage town of Colonia del Sacramento in Uruguay is a Portuguese colonial-style town spread along the coast. The cobbled streets were lined with floral vines and vintage cars, it really made you feel like you had gone back in time.

"Bolivia served up the Salar de Uyuni (Uyuni Salt Flats) which are the biggest in the world. I crossed the border from San Pedro de Atacama desert in Chile to Bolivia on a three day off-road jeep adventure. We were surrounded by volcanoes

everywhere you looked and at the time it was winter so everything was covered in snow; it was just so spectacular. By the third day I arrived at the salt flats and we spent a few hours taking silly perspective photos because you cannot see the horizon; it is so flat it looks like it never ends.

"Colombia was the boat trip through the San Blas Islands to Panama. Imagine cruising through the Caribbean Islands surrounded by white sand and blue water, laying in hammocks on isolated islands eating fresh seafood - that is what happened for three days.

"In Ecuador, I visited the Galapagos Islands. What can be said about this place that has not already? It is a wildlife lover's paradise, abundant with sea turtles, non-threatening sharks, manta-rays, sea lions and all kinds of fish. I got to swim with them all; the scuba-diving is majestic!

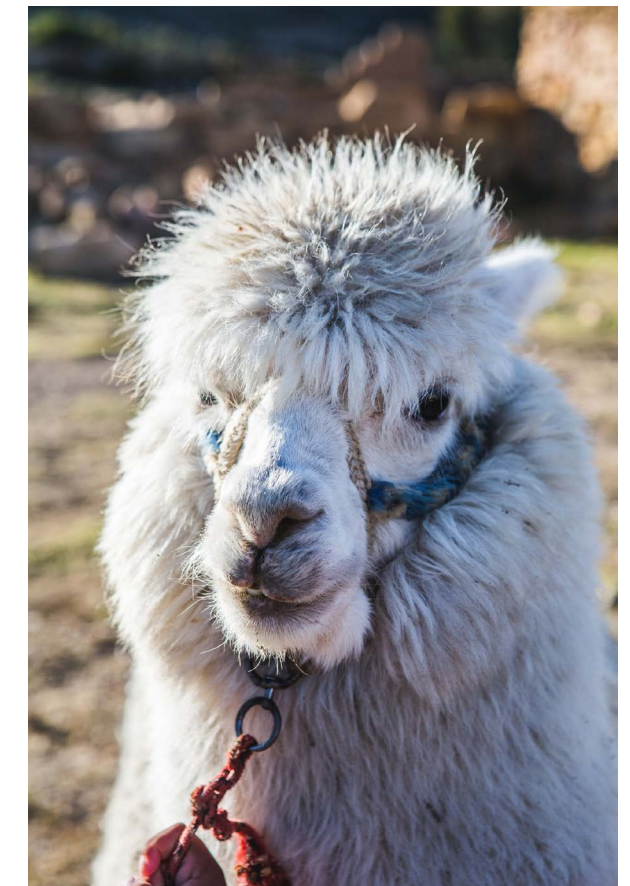
"And so far, the highlight in Canada has been The Rockies, with special mention to Mt Assiniboine. I thought Patagonia was amazing, but Canada steps it up a notch, it is incredible. Banff, Jasper, and British Columbia have so much to offer that a photographer could spend months exploring."



Swinging out over the Banos Valley, Banos, Ecuador



Sunset through the cobbles streets of Colonia, del Sacramento, Uruguay



Pet Lama, Bolivia



Sunwapta Falls, Jasper National Park, Alberta, Canada

"You enjoy things less when you are always trying to control things instead of just living." - Kaza Kingsley.
Something Clair had issues with a lot, was trying to control anything she could in her power, when she learnt to let go and let the world guide her, she felt ten times lighter.



Mt Rundle lights up for sunrise, Banff National Park, Alberta, Canada

Special Thanks

If her dad had not given Clair her first camera several years ago, she points out that this passion for photography might not have started. This special bond can never be broken, and she feels galvanised for having taken those brave steps forward, even when times were tough.

Clair thanks her family and friends for being so supportive and following her journey while she was away, especially her mum, for being the voice of reason at the other end of the line. She thanks *One Of A Kind Photography Adventures* for the opportunity to shoot Patagonia at the beginning, and Canada towards the end, adding that she

would never have gotten half the photographs she has if she had gone to either of these places solo. She thanks her workplace for being so flexible and the like-minded new friends and travellers met on the paths throughout South America for the past several months.

"The journey of a thousand miles begins with a single step." — Lao Tzu.

Often the hardest part of starting something is the first step, once you take it, everything falls in place - take the step.



Capturing the Northern Lights over Mt Assiniboine National Park, Alberta, Canada

Aotearoa – The South Island of New Zealand

By Arwen Dyer

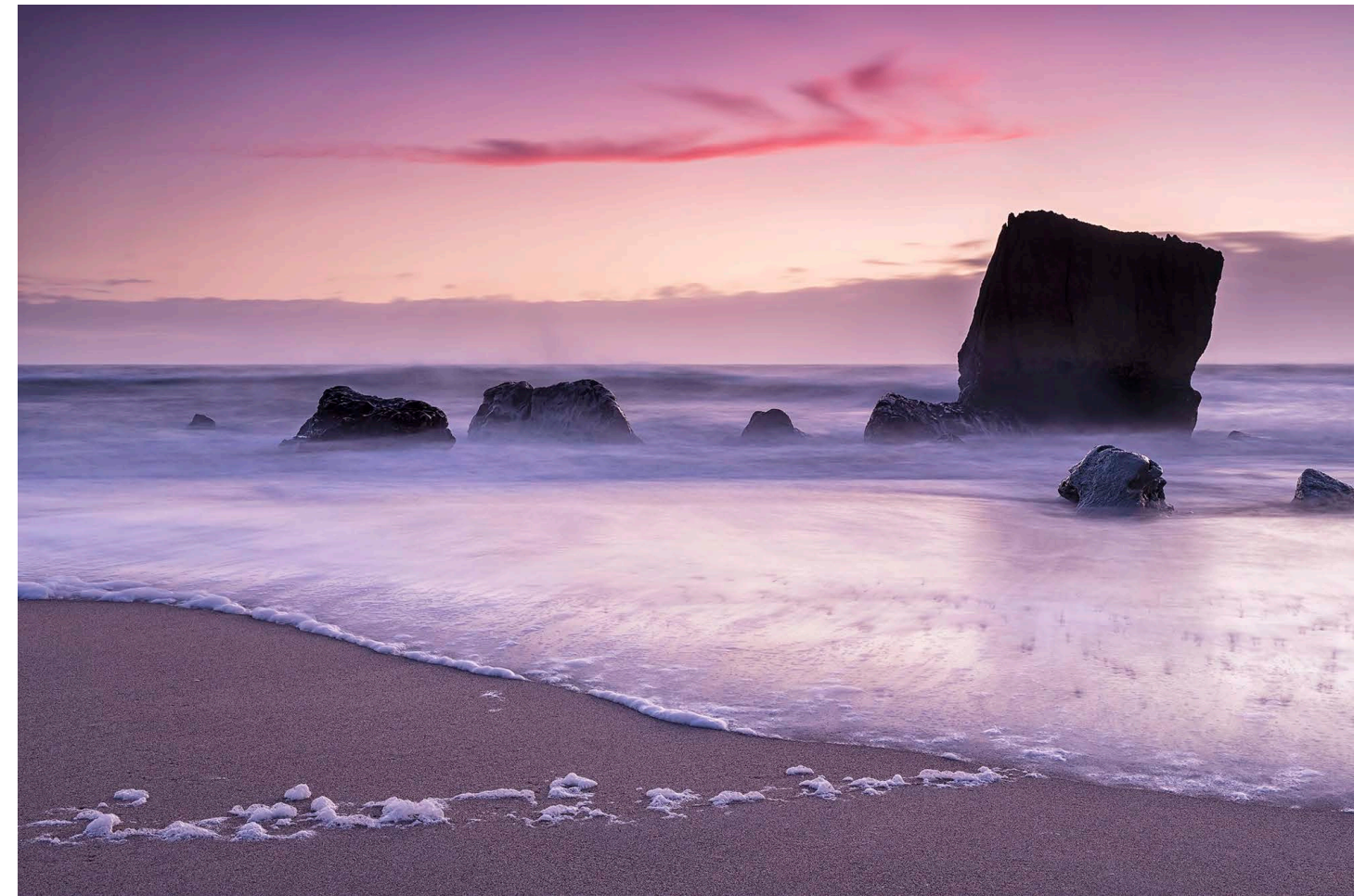
Arwen Dyer is a photographer and artist from Hobart, Tasmania. Her love of landscape and astro photography grew from her passion for being in nature. She has a particular interest in macro and night photography: both illuminate worlds that we so often don't stop to appreciate. Arwen's images portray emotional and spiritual responses to place and natural phenomena and invite the viewer to also respond. She hopes her photos of unique and beautiful wilderness help raise awareness of the need to protect the natural environment from human impacts such as deforestation, global warming and mining.

Arwen's inaugural book, *Luminosity – Star, Sky & Sea*, was released in 2015. In August 2014, she undertook an artist-in-residence at Mountain Sea Arts on Flinders Island Tasmania which culminated in a book with fellow Tasmanian photographer Wolfgang Glowacki. She has also recently been Artist in Residence at the Living in Peace Project in Karamea, New Zealand (2015). Arwen has a Masters of Creative Arts Therapy and when not taking photographs she works in the health sector.

See more of her work at: <http://arwendyer.com/>



Sunrise at Moeraki Boulders



Sunset at Kohaihai

The Southern Alps, draped in snow, frame the view in almost all directions. All around you are glacial valleys, broad grasslands, still lakes, and hillsides thick with beech trees. This is a scene familiar to many of us; we drool over them in tourist magazines and on our screens. This is *Lord of the Rings* country. True Middle Earth magic that takes your breath away.

Many nature photographers wish to visit the wonders of the South Island and in July 2015 I was fortunate enough to do that, spending the whole month exploring this unique and varied landscape by car, campervan, train and photography tour. As a Tasmanian I am spoiled by the proximity and accessibility of wild places. Yet New Zealand's

South Island holds true to its reputation of being like "Tasmania on steroids." I'm sure you are just as keen to go there, so here are some tips on photographing some of the most revered natural wonders in New Zealand.

Queenstown

Flying into Queenstown in winter, you will be amazed by the Southern Alps: an endless expanse of snow-capped mountains before you. From here the choices of destination are many: Fiordland to the south (Milford and Doubtful Sound), Glenorchy on Lake Wakatipu, nearby Wanaka or Mount Aspiring National Park, to name a few.



Tree at Lake Wanaka



Sunrise at Pisa Range

Pisa Range

Your first stop might be the Pisa range, between Queenstown and Wanaka. The sight of the range rolling along in gentle undulations of white is enchanting; a chilly wind brushes your cheeks as you cross-country ski through powder snow to a cosy hut to sleep the night. This peaceful scene is a contrast to the spectacular yet foreboding nearby peaks of Mount Aspiring National Park. As a landscape photographer, it cannot get much better than this: the moon rising in the east, standing out amidst the pink glow remaining after sunset, magnificent above fields of white, and, at dawn, the moon setting in the opposite direction while the painted reds and oranges above the Alps signify the sun is up to brighten another day.

It is a privilege to stay on location and photograph idyllic scenes. Yet in extremely cold conditions such as this, it is important to ensure you are warm enough. You should wear a thermal or merino base layer underneath polar fleece and/or down jackets, plus waterproofs. Gloves are vital. It is a good idea to acclimatize your camera too, to avoid condensation on the lens.

Wanaka

The town of Wanaka, about an hour's drive from

Queenstown, is most known to photographers for the tree that stands in the lake. Photographed by many, you may feel that you do not need to add to the millions of representations that already exist. Yet something about seeing the tree with your own eyes will convince you to frame it with your camera. This is a tree of beauty and grace, its voice one of solidarity among trees, a sight that evokes inner stillness and awe.

Like with most scenes, there are several ways to interpret the Wanaka Tree using photography: black and white, panorama, close-up, with or without foreground... The tree lends itself to stitched panoramas, close-ups and wide angle in both portrait and landscape formats. The image in this article was taken at 70mm, excluding most of the surrounding landscape. Conveniently, the tree can be shot at either sunset or sunrise due to its orientation.

Glenorchy and Kinloch

The journey from Queenstown to Glenorchy is breathtaking; the Remarkable Range, Richardson Range and Mount Earnslaw are just some of the many mountains surrounding beautiful Lake Wakatipu. Further along the road you can check out Diamond Lake, Paradise, Kinloch or the start of the Routeburn Track.



Routeburn Track

Treading Lightly

If you decide to walk along the Routeburn, you will feel as if you are walking in a dream of an Elfish kind. The rainforest is dense and ancient with tall beech trees, limestone riverbeds, mossy logs, fern glades and an array of birds. Hiking facilities in New Zealand are generally outstanding: gravel footpaths, sturdy swing bridges, information shelters and superior toilets and huts are customary. Yet there can be a temptation in various wilderness areas to stray from designated paths to get the photos you want. Keeping to paths enacts our responsibility as photographers to respect the natural environment and leave minimal impact on delicate ecosystems, vegetation and geology. Just think if every photographer stands on the same piece of moss just to get a particular shot, it will not take long for that moss to degrade and die. Instead, look for photographic subjects that line the track: little things suited to macro or close-up photography. As for grand views of waterfalls and the like, viewing platforms are customary.

Stars at Night

If you enjoy astro-photography, you may wish to shoot the famous Church of Good Shepard on the edge of Lake Tekapo. The Tekapo district has some of the clearest night skies in New Zealand, hence the two local observatories. The church (popular for photographers and tourists alike) also looks great with nice morning or evening light. The church is only a few minutes' drive from central Tekapo where there is plenty of accommodation to ensure a good night's sleep after your stargazing.

Majestic Mount Cook

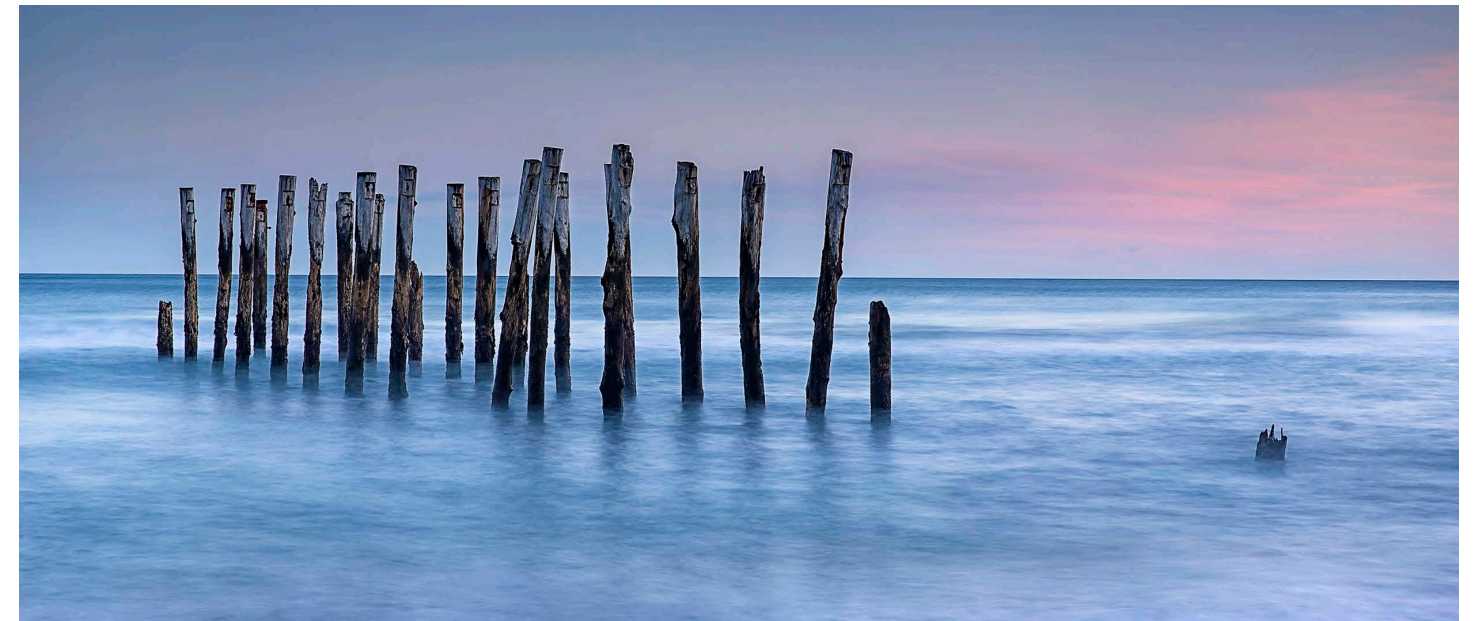
Tekapo provides a good base from which to explore nearby Mount Cook, or Aoraki as it is known to the Maori. I doubt you've seen such aqua-coloured lakes as the ones on the drive to Aoraki, nor such a monumental mountain. Having lost more than 40 metres off the top in the last two decades due to erosion and falling ice and rock, Aoraki still towers over Hooker Lake, while Hooker Glacier inexorably recedes at the lake's far end. Less than a two-hour walk from the car park, Hooker Lake is home to icebergs that are not common to inland lakes. This extraordinary, and surprisingly accessible, place is perfect for both astro and landscape photography as long as the weather is on your side. On a mild day the lake is a mirror and you can hear ice cracks and avalanches. Aoraki is one place not to miss.



Church of Good Shepard, Tekapo



Hooker Lake at Mt Cook

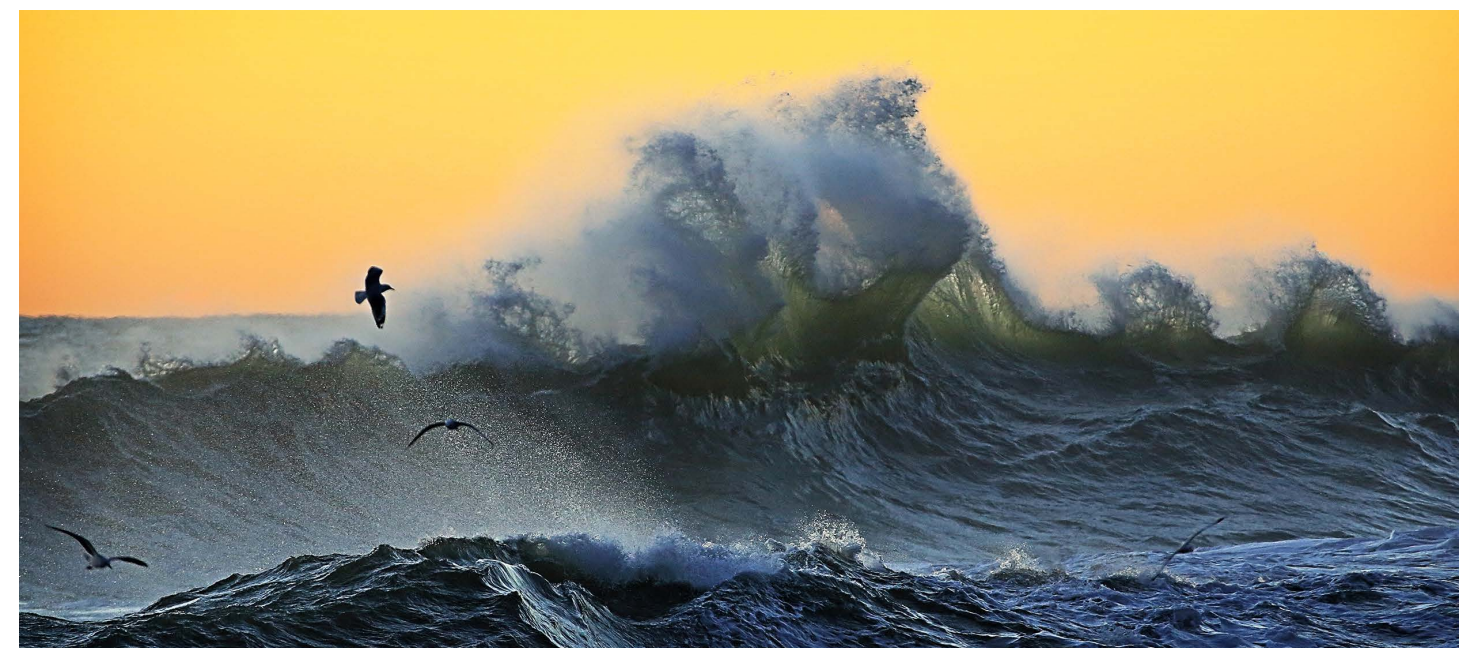


St Clair Pier, Dunedin

Coastal Delights

Choosing to leave the mountains to photograph the coast is a tough decision, given how magnificent the Alps are, but the coast also has splendour worth your attention. Along the East Coast are plenty of good spots to shoot, ideally at sunset or sunrise, including St Clair Pier in Dunedin, Nugget Point Lighthouse and the Moeraki Boulders. Even if you don't get as far south as Nugget Point and its expansive views, make sure you visit the Moeraki boulders. These almost perfect round boulders, sandstone rimmed with quartz, scatter along the beach as if strategically placed. A typically stunning East Coast sunrise might just bless you, your wet feet symbols of the fun, challenge, passion and reward that is photographing landscapes.

The West Coast, by comparison, features huge rock forms carved out by the wild Tasman Sea. You will be enthralled as you travel along one of the world's most scenic ocean roads. There are numerous places to photograph, such as Ship Creek (rainforest meets the sea), Punakaiki ("Pancake Rocks": fascinating geological forms if you can compete with the many tourists) and Kohaihai (the start of the Heaphy Track and where the river greets the sea in a spectacular fashion). The biggest technical challenge here is dealing with sea spray: the wild Tasman seas bring spray seen for kilometres along the coast. So be mindful of protecting your camera and make sure you have some lens cleaner on hand.



Clapotis Wave, Kohaihai



Richardson Range from Kinloch



Lake Matheson and the Glaciers

While you are photographing the west, don't miss the picturesque Lake Matheson with views towards Mount Tasman and Mount Cook. On a still morning the reflections in the lake will leave you speechless. A short walk around the lake will give you the best views. Nearby Fox and Franz Josef Glaciers are reminders of the transient and shifting nature of this still young landscape. A zoom lens enables detailed shots of the ice; a wide-angle lens is also ideal.

Don't Miss it

New Zealand's South Island – the Southern Alps, glacial lakes and valleys, ancient rainforests, stunning night skies and dramatic coastlines – is heaven for any landscape photographer. With a few favourite lenses, a tripod and some warm clothes you will return home with a multitude of images to add to your portfolio. And you will visit again and again.

Juggling Being a Photographer and a Tourist

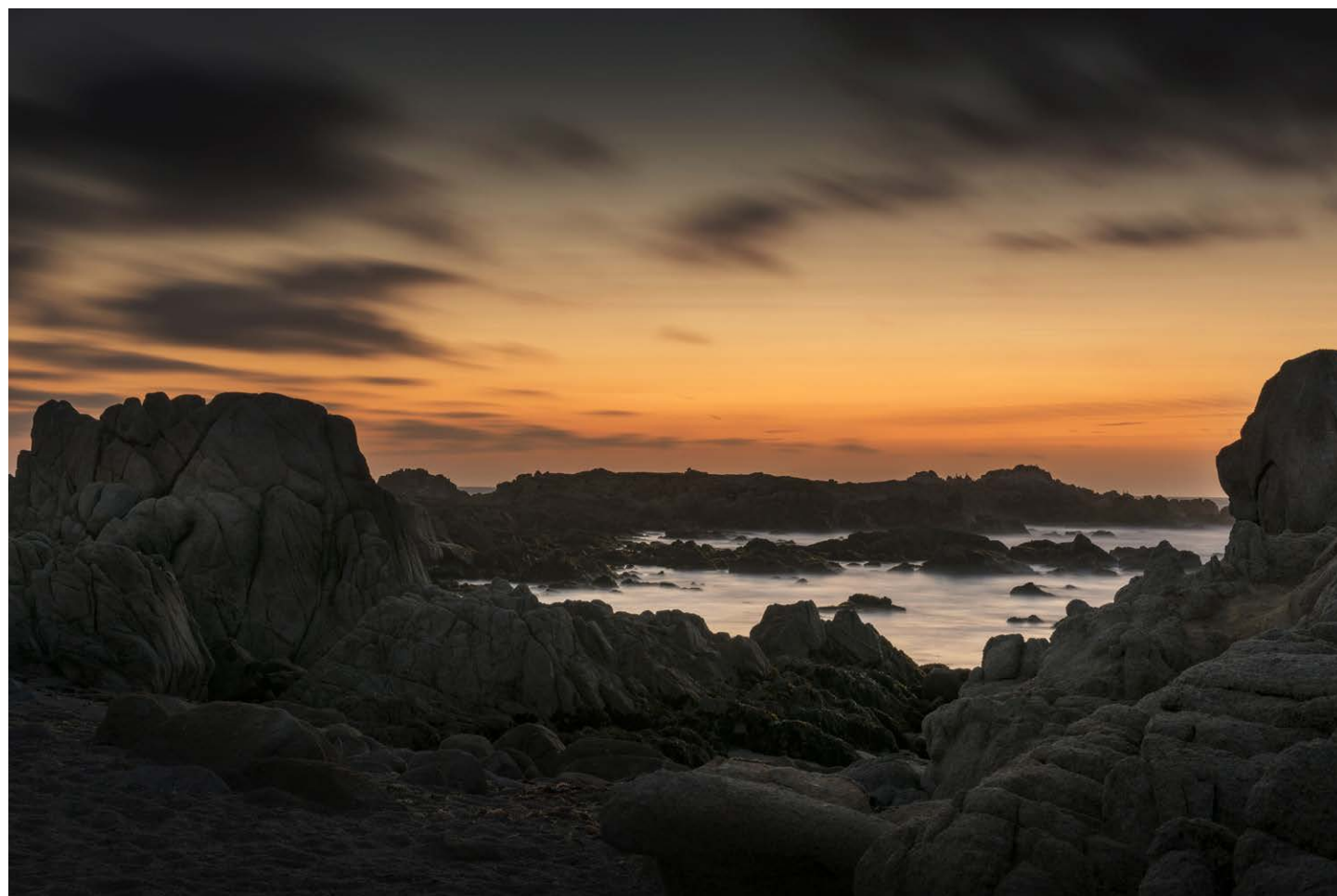
By Leanne Cole

Leanne Cole is passionate about the environment and photography. She likes to try and photograph the environment around her. She loves Australia and its unique landscape. Exploring the possibilities and what there is how she combines both. She now enjoys taking the photos and writing about them as well.

You can find Leanne on her blog <http://leannecolephotography.com/> or her website <http://leannecole.com.au/>.

Just recently I was given an amazing trip; a paid holiday to the USA by a generous supporter. A trip of a lifetime to go and take photos around San Francisco, then New York. While it was meant to be a photography vacation, there were always going to be aspects that wouldn't be. So how do you reconcile the photography trip with being a tourist?

You have to decide whether you are going to be a tourist or a photographer on your outings before you go. There are going to be times when you are with other people that you cannot get out at the best time of the day, or when it is quiet. Travelling with people who aren't photographers can make it a real dilemma. Here are some tips to help you get the best possible photos.



Monterey Beach - Sunset is an excellent time to take photos



Salt Ponds near San Francisco – I went here with my brother in law, but in the middle of the day and it was hot. This photo was processed to show the heat of the day.

Number of Places You Can Explore

You would need a lifetime to explore a city like New York. It would be impossible if you are there for a short stay. In a city as large as that you need to think about the places you want to see the most and make a list of them.

Once the list is done, work out where all the places are and see how many of them you can group together. Planning is key. Work out when the best time will be for each place. It will help you to see more and get more photos.

Time of Day – Making it Work for You

There are so many things out there saying that when you go out taking photos you have to do

it at certain times of the day. Some places will work better in the morning and others more in the evening before or during sunset. When you are travelling you don't always have that option.

If you plan a photography trip that is just for taking photos, you will organise and plan to be there at certain times. When you travel with people who don't want to get images as much, then it can be hard to get to places at the perfect time.

Sometimes you just have to accept what is in front of you and your camera. Look at the light and make the most of it. If it is a hot day, you might be able to show that. Perhaps you can use the time of the day to give your viewer a sense of what you experienced while you were there.

How Many Times Can You Visit a Place

You will always be faced with the problem of how many times you can realistically go to places. When you are visiting somewhere you will usually have a big list of all the places you want to see. Your time will be spent going to different locations and you might only get one chance to visit.

The last thing you want is to get back to your computer, load up your photos and find you didn't get the shots you wanted. To avoid this, I would recommend making a list of what you think you want to get. Do some research with Google Images and see what other people have taken there. List the things that they photographed that you really like and would like to imitate.

If you only have one opportunity to get images from this place, you also have to reconcile that with yourself. You will forget something, or cut something out of a photo, but you can't be hard on yourself. You have to accept how it is, and not worry about it. It is something that many have experienced.

Dealing with Other People

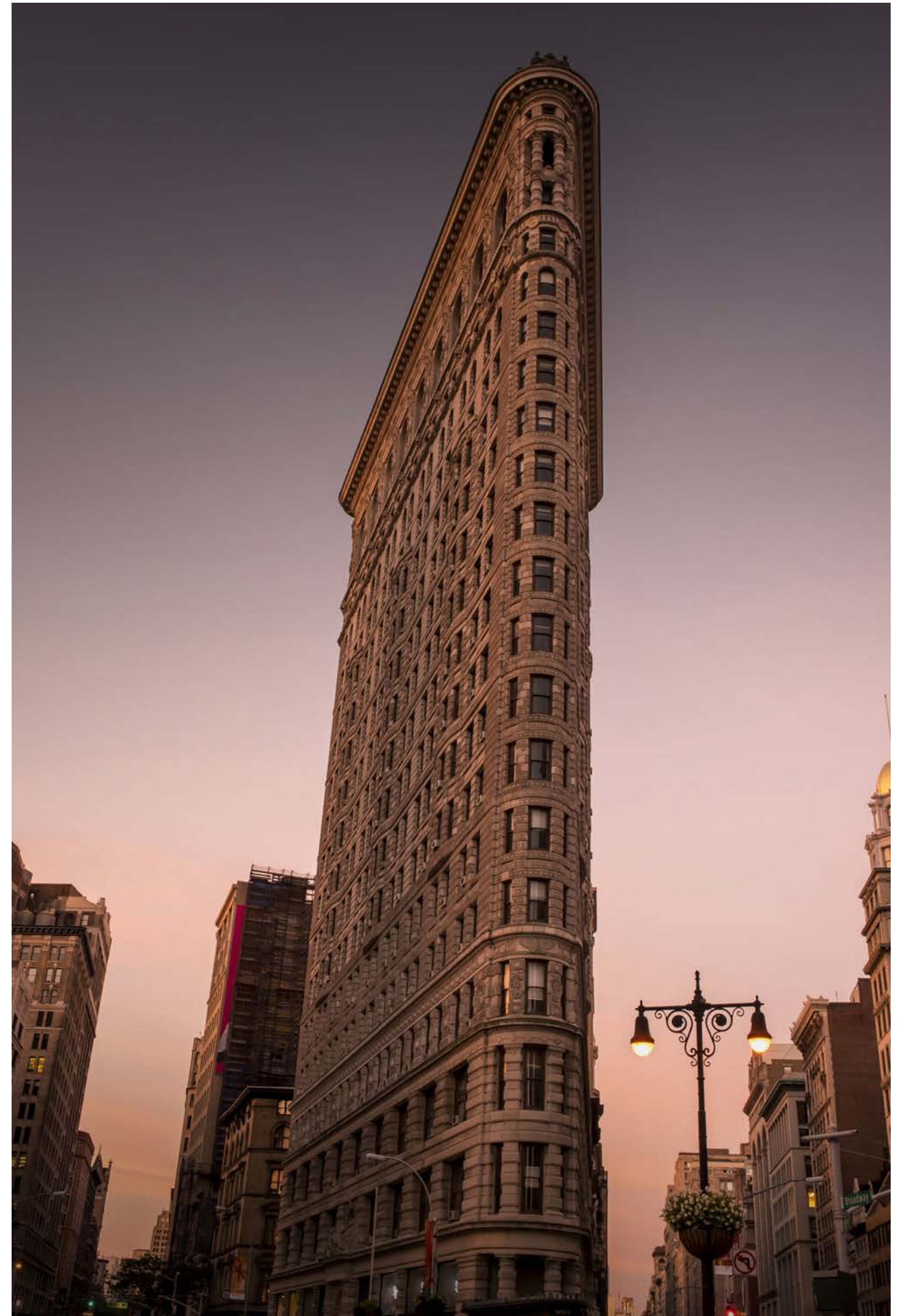
You might go to places where you will be surrounded by other people looking at the same places taking photos. How many there are will depend on how popular that location is. In the USA the population is huge so everywhere you go you are going to find others wanting to take photos as well.

Unfortunately, you can't ask people to leave. You will have to decide quickly if you want the people in the images. If you don't, you will have to be creative or patient, or perhaps both. You may get lucky and while taking a photo the scene clears. It can happen, and if it is a close up shot then it is more likely to.

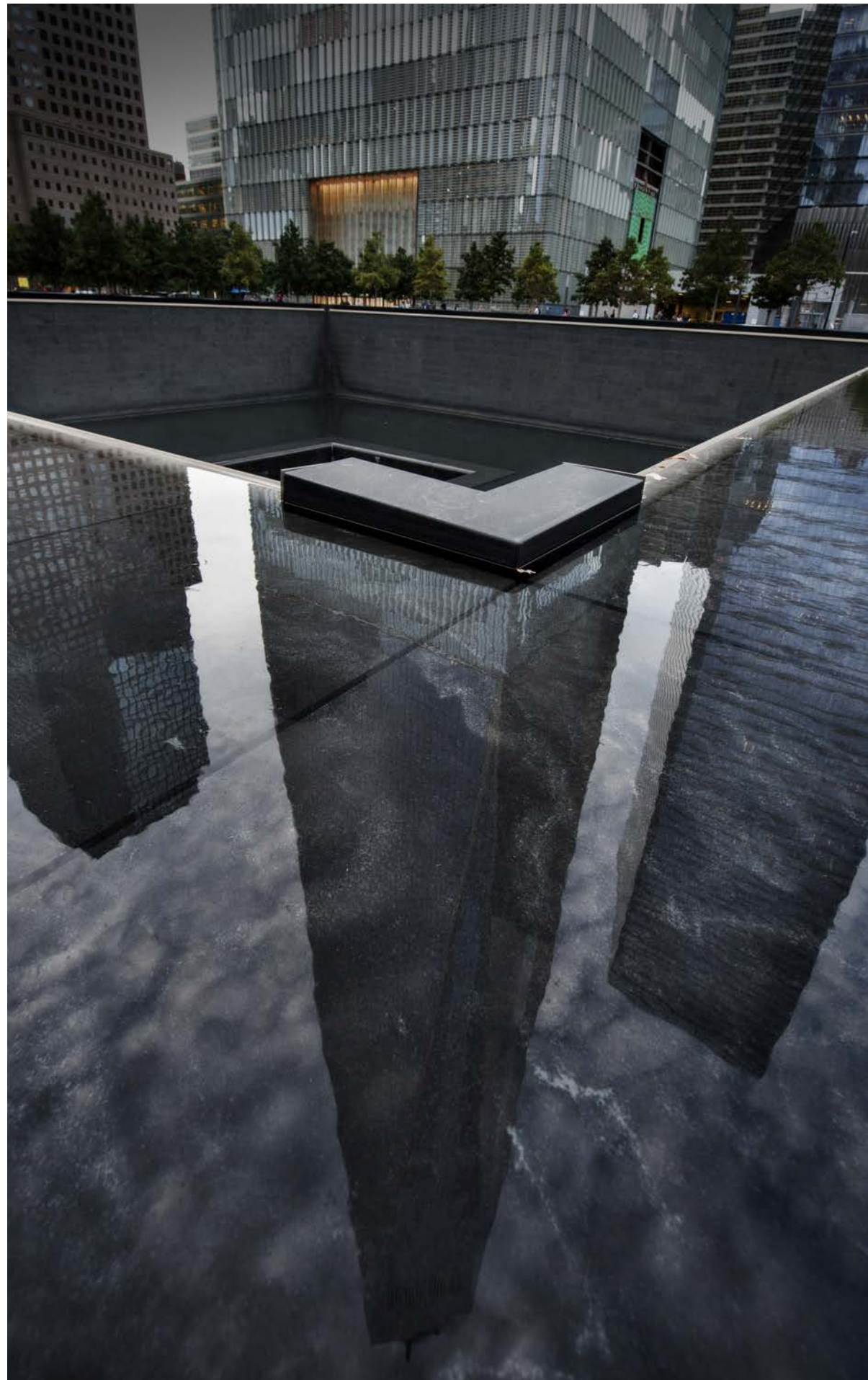
The other option is to take a lot of photos, then do a lot of cutting and pasting in Photoshop to help remove the people. It is a time consuming thing to do, and perhaps something you would only do if it was somewhere really special.



Sand Harbour on Lake Tahoe – Labor Day Holiday so the place was full of people.



Flatiron Building, New York – Sunrise, not many people around and the building is surrounded by lovely colour.



9/11 Memorial, New York – Late afternoon so the sun had disappeared and made it a lot easier to get the reflections.



Bodie Ghost Town – The only time we could get there was late morning, and it was full of people, we had to be patient to get none of them in the photos.

The last option is to accept the situation. Just get a representation of what you are experiencing, people and all.

Most of the time it is going to be easier to take your photo with the people in it, or just above them.

Weather Conditions

The weather can be unpredictable no matter where you are. When you are away you don't always have the option of waiting until the perfect conditions arise. You will have to make it work for you.

Bright sunny days are considered by many to be the best days for taking photos. While others think they are the worst. You can get strong shadows, and if shooting around water there are lots of reflections. It is often better not to include too much of the blue

sky. Alternatively, if you want to do black and white images, then a blue sky can be really effective.

Overcast days can give you wonderful opportunities to give your images lots of mood. If there are clouds in the sky you can put them in your image, make the most of them. They can be perfect photography days and they can also give you very dramatic images.

It is good to have a plan for whatever the weather conditions might be. You might travel to San Francisco and find that the bridge is covered in fog. It might be the only opportunity you get to take photos. You could wait for the fog to clear, or make the fog part of your image. Work with it.

Wherever you go, make what the weather gives you work. Make it part of your experience.

Gear

One of the biggest problems with travelling is figuring out how much equipment you can seriously take with you. You will also have to carry that gear around with you. It is a good idea to think carefully about what you are going to photograph, then work out what gear you will need.

You might have to compromise with what lenses you would normally use. Lenses that can be great are ones that have a large focal range, like a 28-300mm. It has some wide capabilities, but you can also zoom in on some objects. It is a good travel lens. Use a smaller lightweight tripod, something that won't take up too much space in your luggage. Only take things that you know you will use.

Finally

Sometimes you have to accept exactly what a trip is, whether it is for photography or not. My trip was a gift, but photography was not going to be the whole focus and I needed to be appreciative of anything I got to see. It is something we should do with all our travels, unless you are lucky enough to be travelling with other photographers and your goals are the same.





Take it easy under sail

The Enthralling World of Nautical Photography

By Christine Danger

Christine Danger is originally from France but now calls Australia home. Chris is lucky to enjoy countless adventures with her partner on their catamaran. Sailing allows her to combine a love of nature, photography and writing. She shoots with a Canon 7D Mark II.

To see more of her work, go to www.sv-takeiteasy.com



What we never want to become - a wreck!

Picture this: dramatic coastlines, serene coves, fascinating wildlife, stormy seas, busy harbours... Plenty of material for a passionate sailor and photographer! But there are also plenty of challenges: salt, wind, sand, sea water, and, if you shoot from a boat, constant movement. The

environment is demanding of your technique and hard on your equipment.

So let me share with you the enthralling world of nautical photography, and how I am learning to manage the difficulties it throws at me.

So Many Photo Opportunities

Variety, the spice of life

What does the word 'nautical' evoke for you? Ocean, boats, and sea is probably what comes to mind immediately. To me it is also about waves, sea creatures, water textures, billowing sails, dramatic clouds, coral and shells, underwater life, lighthouses, sunrises and sunsets over the water, horizons where sky and sea blend together. The possibilities for captivating shots are as varied and many as your imagination lets you discover. The marine environment is an endless source of inspiration.

With such variety of subject matters, you do not have to be narrow with what you choose to capture. You can build your portfolio on a range of subjects and work in series. For instance I am fascinated by textures and collect images of patterns in the sand, rocks, tiny drawings made by crustaceans. Sometimes the little things are just as remarkable as the dramatic, wide angle scenes.

Clouds, sunrises and sunsets at sea are also very exciting. There is nothing quite like watching big skies, dawn and twilight over the horizon with the show of colours reflected in the ocean.

Having many choices of what to photograph is valuable. It keeps us engaged, interested, looking

at things differently, and when you are on a boat for extended periods, it is an important aspect to consider.

The special attraction of sailing and photography

The exceptional thing that a boat allows you to do is reach places less travelled that a land based photographer might not be able to get to. And this is precious. In a world where people have a tendency to copy each other and where it is hard to take unique images, pristine, uncrowded, even uninhabited locations are incredibly special.

Photographing from a boat also gives you a very different perspective. For instance, think about lighthouses. They have a special appeal for most people. They are a structure that symbolises our struggle against the elements, but also the guiding light that can save many lives at sea. You feel this more intensely when you view a lighthouse from the ocean, rather than from the land, and this is conveyed in your images.

Another special aspect of sailing is the gentler pace away from the frantic action of a busy and demanding work life. The pace of time on a boat leads you to be quite reflective and meditative, and this is very conducive to moody, atmospheric photography.



Sunrise on the Gippsland Lakes, taken from the boat at anchor



Green Cape Lighthouse from the ocean



Taking a wave in the Keppel Islands

Nautical Photography Challenges

However, as well as unique settings, nautical photography presents challenges, especially when you shoot from a yacht.

Camera shake

When you are on a boat, movement is constant, even at anchor. The wind, the swell, even an engine quietly purring away can contribute to camera shake. A tripod is of little use while on board. So how else do you minimise camera shake?

With any photo taken on a moving platform, you need to shoot at high shutter speed and have your Vibration Control (VC) or Image Stabilization (IS) turned on. In addition you should set the camera on high speed, continuous shooting. This maximises the chances of getting at least one shot in focus in a series.

I have also found that a monopod can help stabilise you. It does not need to be fully deployed and be

resting on a surface. Simply holding onto to it in one hand or against your body while it is still retracted, seems to help absorb some movement. You have a more solid stance.

Camera adjustments

At sea, light changes very frequently and the wildlife is unpredictable. Often you have just a split second to get your shot. This is why 90% of the time, Aperture Priority is what I shoot in. On a moving platform there is enough to worry about with looking through the viewfinder, composing a shot, and focusing, while still keeping your balance! There is simply no time for manual adjustments.

For sunrises and sunsets at sea, since you cannot use a tripod on deck, you have to dial up the ISO to anywhere between 250 and 1600, depending on the light. This also applies to dimly lit days and when you want as big a depth of field as possible. In many ways, it is the same whether you are on land or on the ocean.

When photographing sea birds or sea mammals underway I use AI Servo. The AI Servo mode is Canon's predictive auto focus system. It greatly increases your chances of getting a sharp image when your target is moving. It is also helpful to memorise a custom setting in your camera so you don't have to fumble about when a creature appears. I use AI Servo: Spot Metering, and Central Point Focusing. With the shutter button pressed down half way, you track the motion of a moving subject with the active focusing point and pan for one or two seconds prior to shutter release. The shutter should be set on high speed continuous, as previously indicated.

Glare

In the ocean, bright light and reflections are intensified. So, on sunny days, a Circular Polarising filter will suppress the bleaching effect of sun and water glare. As a rule, out on the water, if you need to put your sunglasses on, your camera needs a polarising filter. It reduces the glare, and you get deeper colour tones and definition in the water and sky. When photographing dolphins, for

instance, without a polarising filter, all you get is the shining, blinding surface of the water; whereas with the filter, the water seems darker but more transparent and all animals within it are clearly defined.

Safeguards in Unforgiving Surroundings

A marine environment also means sand and salt. Both are equally mean to your gear. Both are exacerbated by wind. So finding ways of protecting your equipment is vital. And this brings us to the subject of safeguards.

Avoiding lens changes

My default lens is an AF18-270mm f/3.5-6.3 Tamron, a versatile, good quality lens that enables me to go from wide angle to close ups without the need to change lens – an important consideration in a punishing environment. If changing lenses on board, I make a point of doing this inside the cabin, not out in the cockpit. When on terra firma, I try to avoid changing lenses when it is windy or dusty. I also always try to shelter my camera and lens when making a swap and I make it quick.



Green Cape Lighthouse from the cliffs



Humpback Whales on the approach to Lady Elliot Island

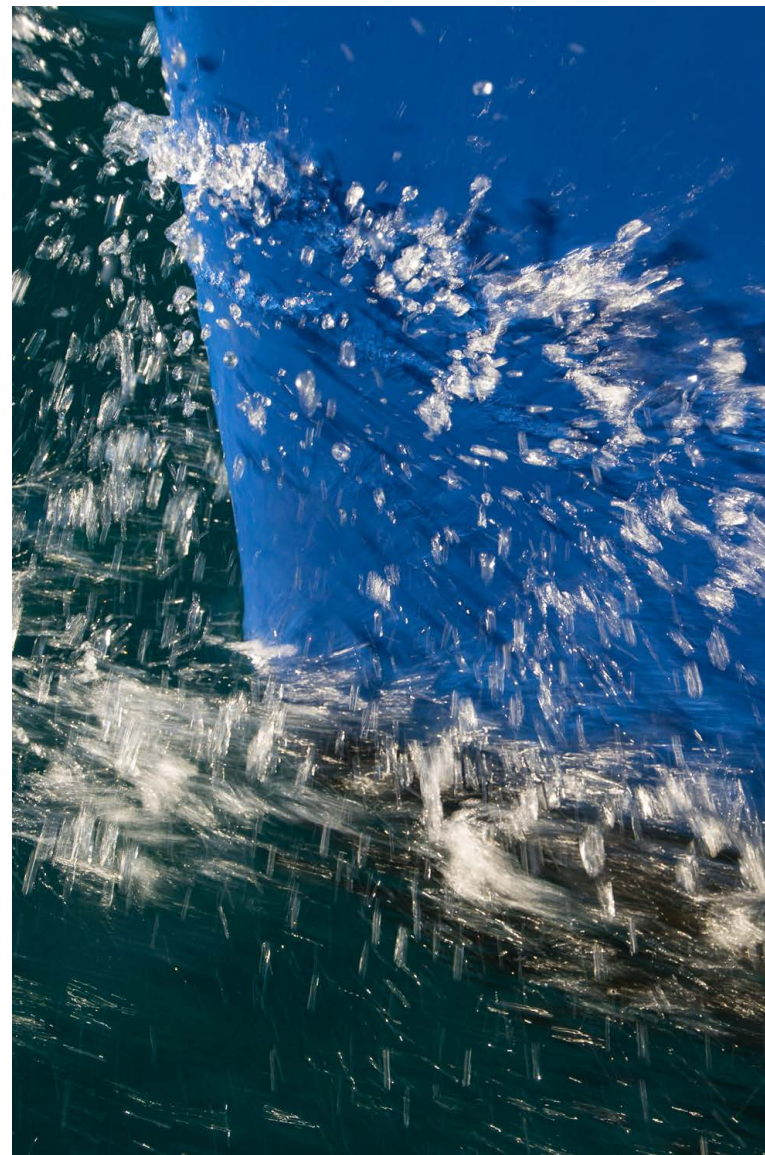
Gear Cleaning

Salt gets everywhere. It coats everything. Cleaning the camera, lenses, filters, tripod or monopod regularly is a must. On a boat you are likely to get a lot of sea spray, even if you do not see it or feel it. The same happens if you are ashore photographing seascapes on a windy day. Salt water should not be left to dry on your gear, especially on your lenses and filters. The salt is abrasive and can cause microscopic scratches on your lens when left to dry then wiped. So a supply of microfiber cloth and some lens cleaner spray, or pre-moistened lens towelettes in sachets are a good investment.

Periodically, it is also advisable to get your sensor cleaned. With lens changes, it is unavoidable that over time you will get dust on your sensor and spots will appear on your images. I choose to get my sensor cleaned professionally. Most camera cleaning services have a 24 hour turnaround or less, so you do not have to be without your camera for long.

Protection from impact

Everything moves on a boat, even on a catamaran and it is easy for the camera to fall or get hit. So it is important to have the discipline to put away the camera in its case when not in use. When on board I also use a neoprene cover to give a bit of protection to the camera and lens from impact, dust and moisture. These pouches come in different sizes. I use Op/Tech USA, but there are other brands about.



Bow wave

Moving between the boat and the shore can be a risky business. While in the dinghy you can get swamped by waves, fall over as you get out, or simply get splashed. I never ever get into a dinghy without putting my camera in a dry bag. It is simply not worth the risk. I use a Sea to Summit dry bag. The

brand is not important and there are other choices. But what matters is that these bags are waterproof, and as you seal them air gets trapped in them which make them float if a mishap occurs. I have put them to the test many times, even using them to store my camera while paddling on a kayak.



Lake McKenzie, Fraser Island

Back up routine

Salt and corrosion get into everything and computers are not immune to their damage. On a boat you are doubly at risk of computer failure. I had a scare during our last cruise when my laptop decided not to launch Windows and displayed worrying messages such as "could not locate the hard drive." I got it going eventually, but it was a little too close for comfort!

So my routine is nightly backups from my SD card to my laptop, then onto another external drive. I use several external 2TB Seagate hard drives when we are cruising, and these are organised according to different subject matters. Once backed up, the SD card is reformatted.

Losing material is devastating and it is even worse if you cannot reproduce what you lost. I am particularly conscious that the locations we sail

to are not easy to access. Where a land-based photographer may be able to readily return to a site, it is harder when you are sailing. Wind and sea may not allow you to do so. Accidents do happen, so I am extra cautious.

The Risk and Reward Equation

Nautical photography is full of challenges, but so rewarding. For me it is a consuming passion. Even

if the conditions are not always comfortable and sometimes downright risky, discovering breathtaking scenes and finding endless sources of inspiration brings me many hours of pleasure. When it comes to sailing and photography, it is an enthralling world and I receive far more than I seek.



Garry's Anchorage

The Shenandoah Mountains of Virginia by Emily Carter Mitchell



Emily Carter Mitchell is an outdoor photography enthusiast well known for her bird, nature and wildlife photography.

With over 20 years in the travel and hospitality industry, the sense of adventure and discovering lesser known destinations continue to inspire Emily's photographic endeavours.

Emily is a published photojournalist and her work can be seen in the Bay Weekly, on numerous book covers and smart device apps.

Her blog, [Hoof Beats and Foot Prints](http://bellaremyphotography.com/), is internationally recognised and showcases her beautiful images and insights on nature.

<http://bellaremyphotography.com/>

Mist on the Meadow

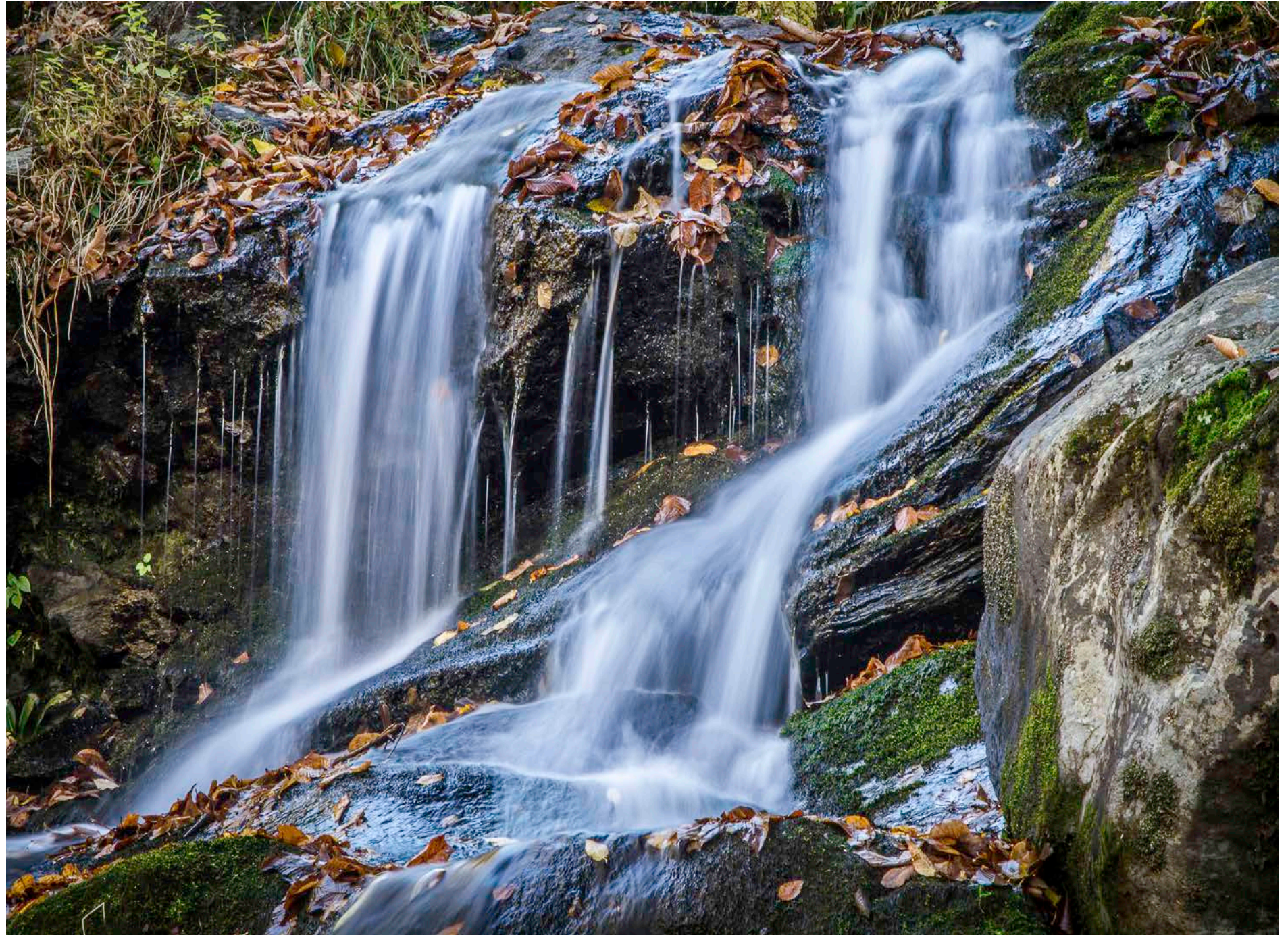
As the days begin to cool in the autumn months, trees begin to prepare for Old Man Winter. Crisp air and the colors of red, orange and yellow begin to fill the landscape.

It is a time when the Shenandoah Mountains of Virginia begin to call my name.

Also known as the Blue Ridge Mountains, Shenandoah National Park was established in 1935 and the mountains were reclaimed. But not without a cost. Nearly 500 families that lived on the mountains were displaced and relocated outside of the new park grounds in order to restore the natural landscape. Adding insult to injury, the



View from Old Rag Mountain



Dark Hollow Falls

forest on Shenandoah Mountain was ravaged during the late 19th century as a result of farming, mining and logging.

The park today is a true testament to the vision and hard work for conservation and forest restoration. Now 95% of the park is forested as a result of tree planting and natural forest recovery. Wildlife within the park has grown by leaps and bounds as hunting is forbidden on parkland. Years of visitors have desensitized the wildlife to tourists and they walk by, sometimes just a few feet away, calm as can be.

The Shenandoah National Park is well known for

Skyline Drive, a winding road on top of the mountain ridge. Providing sweeping views of the Shenandoah Valley below, the opportunity for nature and landscape photography is boundless.

The fall colors of the park bring visitors far and near to enjoy the spectacular scenery. Along with brilliant color, the wildlife is busy foraging in winter's preparation. Travelling as a photographer to the park, a full set of gear really comes in handy. From wide-angle to super telephoto lenses, filters and timers for long exposures and backpacks when trekking on the trails, it can all get a bit overwhelming.

How does one go about creating a compelling photographic series when there is so much material to work with? From macro to wide angle, then a long reach for wildlife. Where does one begin?

Creating a Vision

First, find what you enjoy photographing the most. As a wildlife and nature photographer, the lens that ends up in my hands the most is the telephoto lens. Picking up a macro lens makes me think more about the possibilities of what I can capture with this lens. When you look at the world, what captures

your eye first? Is it the sweeping landscape laying out in front of you, or is it the small red leaf lying on the ground at your feet?

Begin with what attracts you the most, and take your time thinking through the frame. If it's landscape scenes you're capturing, then make the most of the best light. Celebrate storms and fog and go out and photograph when the landscape is alive with the weather.



Who's Stronger



Green Wave

If it's the little details that catch your eye, then find a scenic path and stroll, slowly savoring each little thing that stands out. Ask yourself; what is it in the detailed scene that attracted you. Create the frame to accentuate its details.

Finding Focus

Think of creating a story book. What is the story that you would like to tell? Each chapter within your

book is where you'll find clarity. Begin with setting the stage with sweeping landscapes, then begin moving closer into the scene and find life within the landscape.

The trees, alive with color swaying in the wind, silhouetted in the sunrise. The wildlife calmly walking past, grazing on the grass. The visitors meandering through the meadow enjoying a lovely stroll in the park.



Left Behind



Getting Ready for Winter

Then get in even closer. Notice the little details on the ground, on the boulders, in the trees. The fern graceful against the rough rock. The red leaf floating on the stream. The wildflowers showing their final hurrah before winter sets in.

Try it Several Ways

When composing your image, keep in mind some compositional basics: the rule of thirds, leading lines, framing your subject, and providing a foreground.

Each one of these compositional elements will provide depth to your image. Then experiment with your subject and find different angles and different times of the day to capture the scene.

With wildlife photography, one has to be ready at a moment's notice to capture the action. As it was when I was on the meadow at dawn and two bucks fought it out right in front of me. Or the fast

chipmunk who was gathering acorns and travelled the same route on his return to his hideout.

Repeated visits to the same spot can provide a wide variety of weather and lighting conditions. Surely the best moment will reveal itself.

Now to Simplify

Travelling light is always a challenge for a photographer, but sometimes staying simple can provide wonderful results.

When you visit Shenandoah National Park, a hike up a rocky, boulder filled mountain should always be on the agenda. Complete with two hours of boulder scrambling, taking camera equipment can be extremely difficult. This is when a quality point-and-shoot camera that fits nicely in your pocket comes in quite handy.



Red and Gold

A tripod is the next necessity for sweeping landscapes during the low light times, and for creating a macro image. Add a remote trigger switch and sharp images will result.

Finally, two lenses that can cover the range of 24–105mm and 100–400mm will provide the best focal range for all the subjects you may find on your travels.

But wait a minute! Didn't we just talk about macro photography? Well, allow me to let you in on a secret: you can do macro photography with a telephoto lens.

Many flower photographers have learned that using a telephoto lens is really helpful in their macro photography. There will be times when you are unable to get close to your subject. If it's within a flower bed, or perhaps tucked along the rock. The reach of a telephoto lens will allow you to isolate your subject without having to be right up against it.

These lenses do have a minimum focus distance, meaning that you have to be a certain distance away from your subject in order for the lens to focus. Adding an extension tube or a close-up filter can reduce that minimum focus distance. Both of these are small, affordable and fit neatly into a small bag.

Throw all this in a simple backpack or sling bag and off you go.

Four Tips for Composition by Stacey Hill

Stacey Hill also blogs as Lensaddiction on Wordpress and is a keen nature and landscape photographer from Christchurch, New Zealand. Shooting a Canon7D mk ii, she enjoys long road trips in the car, singing very badly along to her iPod playlist and loves that quiet moment, sitting next to her camera, when conditions are right and the shot is The Shot. Stacey is currently studying Photoshop and enjoying learning creative new post processing techniques.

Stacey can be found at: Wordpress: <https://lensaddiction.wordpress.com/> and Flickr: www.flickr.com/photos/thebluerose

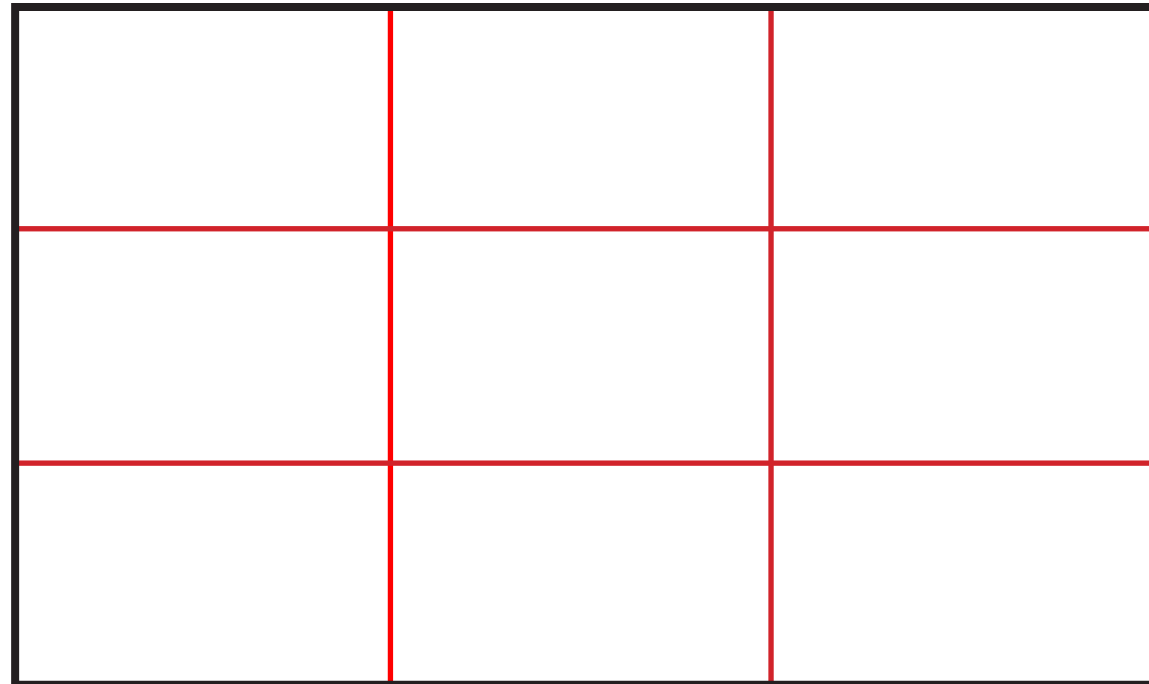


Table 1 - The Rule of Thirds

When you boil photography down to the very key elements, there are two important components: light and composition. Those are the two things that ultimately make or break an image. You can have the most expensive gear, know absolutely everything about all the functions on your camera, or travel to the most exotic locations, but if your image is not well lit or composed, then nothing will help it. You often have no control over the light, but composition is entirely in your hands.

As part of your photography education, one subject that you should read about in depth is composition. A key part of this is trying to remember to consciously think about composition concepts while shooting. Over time the basics begin to make sense, which allows you to start adding more advanced concepts to your toolkit.

There are four important basic fundamental concepts for composition.

These are not hard and fast rules to abide by, but

guidelines to help teach you how to see and frame your images for more impact and dynamism. Once you have learned them, you can make an active choice to go outside them if that works for your creative vision in that moment.

1. Everybody's Favourite – The Rule of Thirds

More simply described as “not putting the subject right in the centre” rule. A subject that is in the centre of your image can make it static and uninteresting.

What is the Rule of Thirds exactly?

Imagine your viewfinder as a rectangle cut by two lines into three squares per row, with nine squares in total, (look at Table 1).

The red lines are the Rule of Thirds lines – if a key element of your image falls on one of those lines, or even better, at a crossing point, then you have composed using the Rule of Thirds.



Image 1

Look at the wedge tail eagle at Currumbin Sanctuary in Australia, the flat horizontal line of the feathers along the top of its body is on a third line and the eye is at an intersection of two thirds lines (Image 1).

Look at the Australian bush wallaby which is more centred in the image and lacks the energy present in the eagle image (Image 2).

2. Focus on the Eyes

When taking photos of anything living, always focus on the eyes. This helps the viewer to connect with the creature. It works even better if you can capture a catchlight in the eye. The catchlight is a reflection of the light source (usually the sun) in the eye of the creature, and we can feel like they are looking



Image 2

directly at us, and we are more engaged with the image as a result. It also helps to make the eyes look alive.

The handsome Willy Wagtail has full focus on the eye and also the very important catchlight. It feels like he is looking directly at us because birds can see sideways (Image 3).

In this duck image the point of focus is not the eyes, it is slightly further forward, nor is there a catchlight present, so it almost feels like the duck is thinking hard about something and not paying the viewer any attention. It is harder to engage with this image as a result (Image 4).

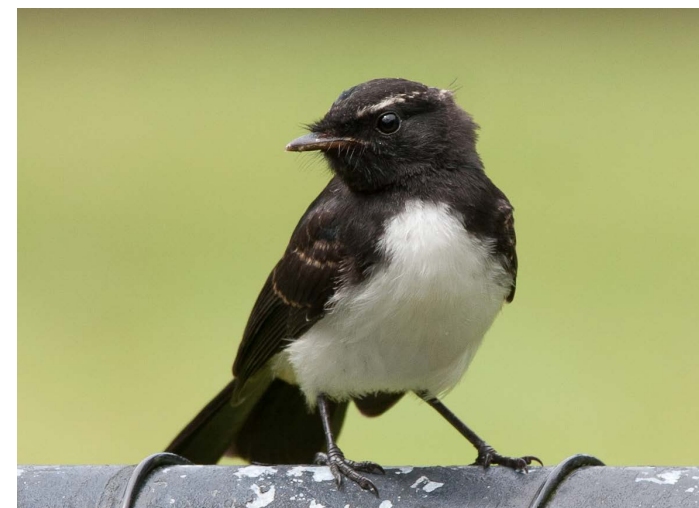


Image 3

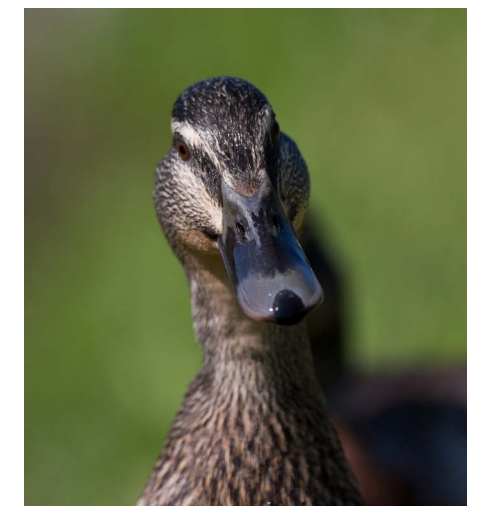


Image 4



Image 5



Image 6

3. Clean Backgrounds and Foregrounds

When shooting nature scenes like flowers or creatures, you cannot always choose or change the background, so the challenge is to make the best of the situation when possible. You should always make sure that you don't focus so much on the action that you forget to see what is in the background.

Consider changing the Depth of Field or the angle of shooting. The stainless steel horse sculpture had a very busy distracting background, but changing the angle and using the sky and filling the frame solved that issue (Image 5).

If there are lots of colourful elements, such as people walking past or trees, it can contribute to a messy background.

Changing the angle to use the sky as a more neutral background can have the added bonus of providing a nice intimate portrait shot, which

showed off the lovely detail and texture in the sculpture (Image 6).

Foregrounds are just as important, especially in nature photography – see how untidy and distracting the foreground is below with lots of blurry elements and leaves in the way. The background is mostly dark but there are a few distracting bright spots too. (Image 7)

This angle (Image 8) is much cleaner, an isolated clump has been chosen as the foreground interest. Additional use of a larger aperture has thrown the far background out of focus, blurring the details. This also helps add depth to the image as well.

Many people when they start their photography get so carried away with what is happening in the centre of their image that they forget to look around the frame. You might find you cut off a foot, or someone's arm. Take the time to look around the edge of the viewfinder to make sure you haven't got anything there that you don't want.

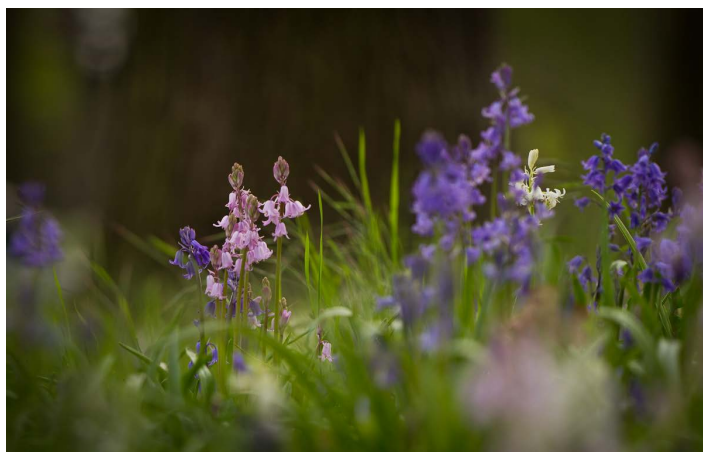


Image 7

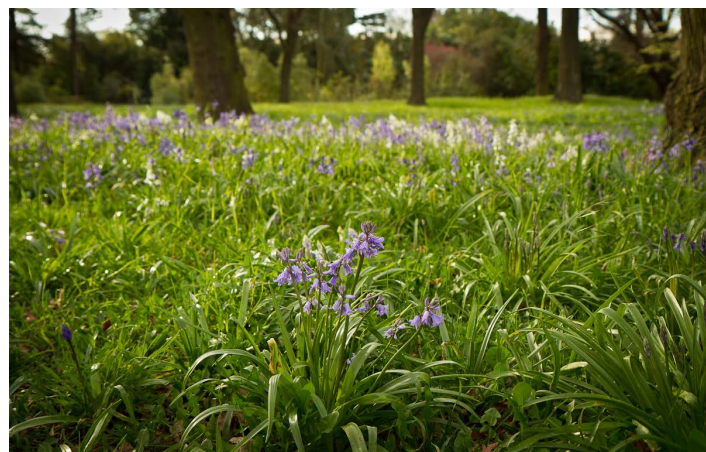


Image 8

4. Change Your Shooting Position and Height

It has been said that 80% of all images are taken at an average height of five foot six inches, which is fine if that is where your subject is, but not so good if it is a small mushroom or flower at ground level, or up a tree.

Be prepared to get down in the dirt, in the water or climb a tree or a ladder to get the best vantage point. Don't go to the standard viewing platform to take your shot. If it's safe and you have time, wander around, see if you can get a better or more interesting angle. Take into consideration what the light is doing for the image you want to create.

For animal and child photography, being at eye level with them completely changes the feel of the

image, it can make it much more intimate.

This first image of a birman kitten (Image 9) was taken while he was playing and moving quickly. It was photographed from a standing point of view but bent over position, and it does not really work.

However, the second kitten (Image 10) was taken with a 100mm macro lens while sitting as low as possible on the floor. It is angled slightly to try and minimise the background.

You have direct eye contact, good catchlights from the glass door to the right and you feel immediately connected with this kitten.

This final image (Image 11) features most of the concepts discussed today, both eyes are on a third line, and the right eye, the sharpest and closest to us, is on a third line and intersection.



Image 9



Image 11

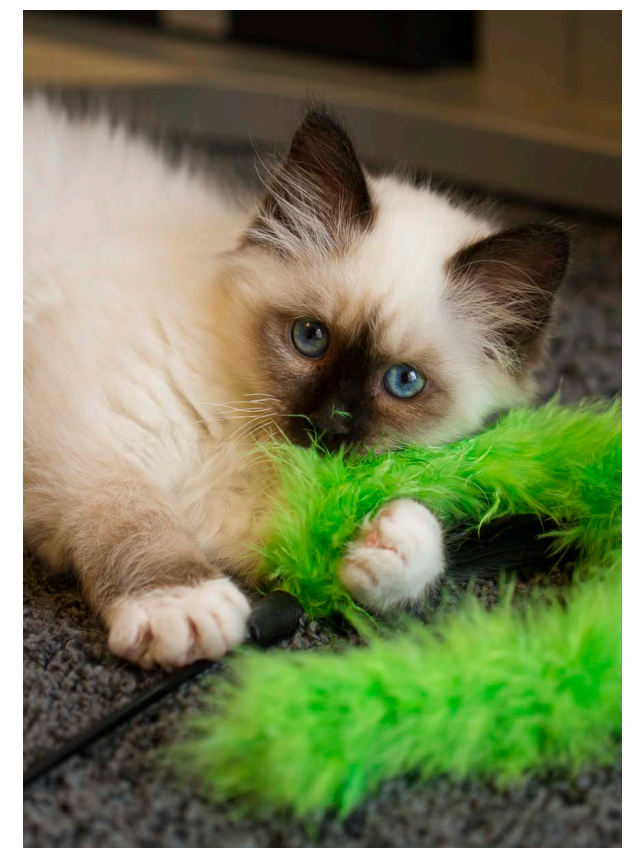


Image 10

While the four week old kitten is not looking directly at you, the catchlights are present and you might wonder what exciting thing was happening just out of frame to catch his attention.

The frame is filled with the kitten's face, with no distracting foreground or background elements, and you are on the same level as the kitten, providing a direct intimate feel. Unfortunately the focus is not quite on the eye, so it is not a perfect

shot, but a nice example of several elements combined.

Taking the time to stop, see your image, to consider what is there, what is not there and what could be there, are very important steps to creating a good composition. If you do not take that time to think and consider, then you may well be frustrated when you view your images on your computer at home, and wonder why they do not reflect what you saw.

The History of Women Photographers

by Loré Dombaj

Loré Dombaj is an aspiring writer/photographer, currently living in Zagreb, Croatia.

You can find more about Loré on her blog <https://snowsfissuresandfractures.wordpress.com/>

"A Curious Friendship of a Photographer and a Story Teller"

When the idea about the series "History of Women Photographers" came around, it was natural to start from the beginnings and gradually work through the years. The problem with that approach was the lack of information about those early days. After many hours of research, one interesting conclusion comes to mind: the importance of the early female photographers was more about breaking the social norms and less about their direct contribution to the field of photography.

Being a magazine that showcases women in photography, Dynamic Range is a perfect place to tell the stories and struggles of women photographers in times that were harsh and unwelcoming.

So we come to the story of Thora Hallager, whose collaboration and friendship with arguably the greatest storyteller of all time, Hans Christian Andersen, produced one of the most famous portraits of him.

"I can give her no greater power than she has already" said the woman. "Don't you see how strong that is? How men and animals are obliged to serve her, and how well she has got through the world, barefooted as she is. She cannot receive any power from me greater than she now has, which consists in her own purity and innocence of heart. If she cannot herself obtain access to the Snow Queen, and remove the glass fragments from little Kay, we can do nothing to help her."

— Hans Christian Andersen, *The Snow Queen*

Unlike the stories of sleeping beauties and helpless cursed girls in need of a prince to save them, Gerda rescues Kay from the hands of the Snow Queen and learns to save herself. So did Thora Hallager, one of



Thora Hallager, Self Portrait 1855

the earliest female photographers in Denmark, from the moment she came into this world.

Thora Hallager's Early Years

Born on February 3, 1821 in Copenhagen, she was the illegitimate child of Andreas Hallager and Anne Margrethe Degen. Andreas Hallager, a military man, later a music conductor in the army, was, at the time of Thora's birth, married to Karen Johanne Nicoline Liebert, with whom he had a son, Jacob Hallager, a Danish sculptor, born on April 30, 1822. Thora's father divorced his first wife in 1828 and continued to live with Thora's mother until 1846.

There is not much data on Thora's childhood, but it could not be easy growing up with the stigma of

being an illegitimate child in 19th century Denmark. Her father's social status and the fact that he lived with her mother probably made things a bit easier, especially since she was able to use his last name.

The first information that can be found is of her study in Paris in 1855. Hallager submitted an application to the Reiersenske Fund asking for financial support for a study trip to Paris, using her desire to learn about the latest American developments in the process of daguerreotype as justification.

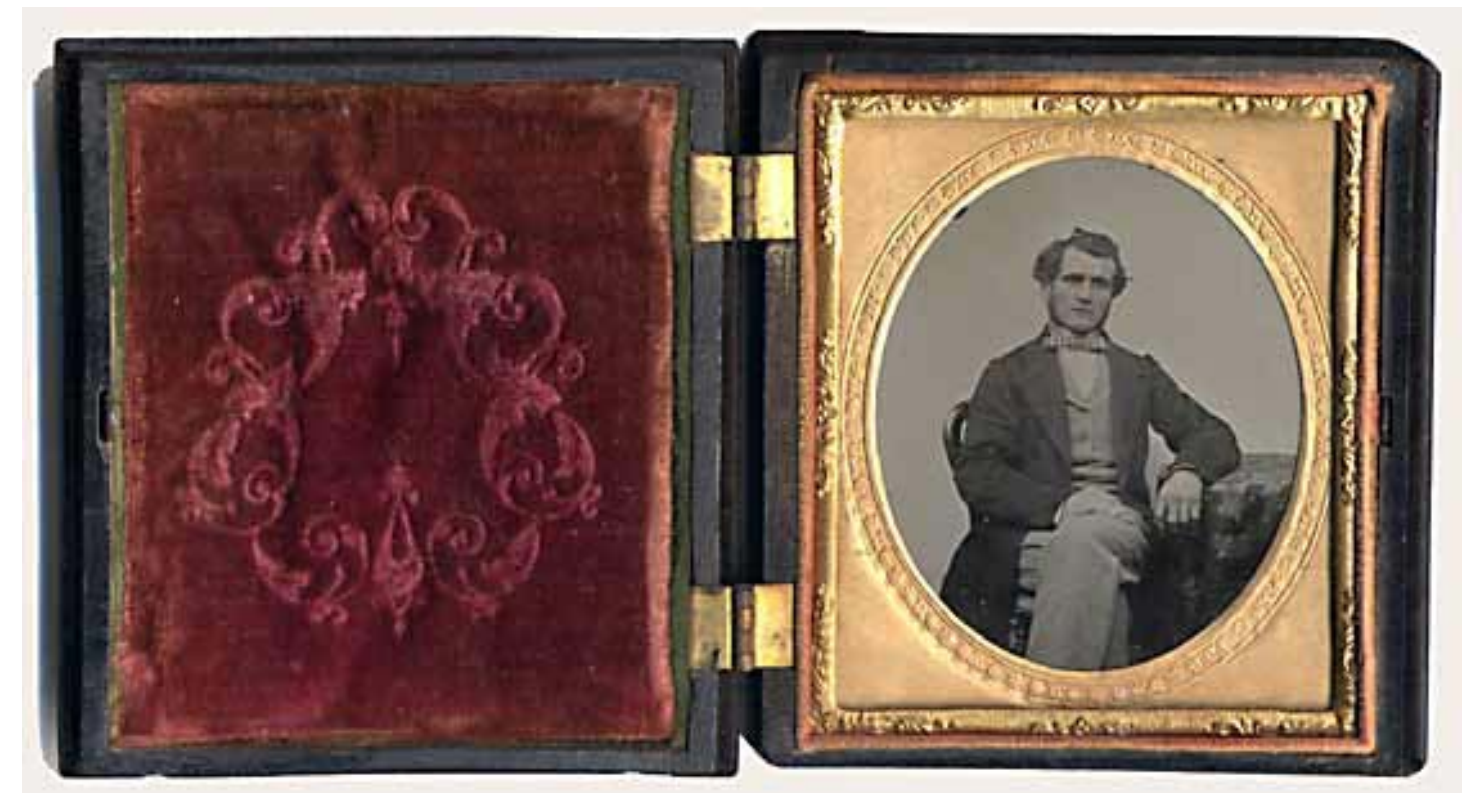
A Little about the Daguerreotype Technique

The daguerreotype process was the first publicly announced photographic process, and for nearly twenty years, it was the one most commonly used.

It was invented by Louis-Jaques-Mandé Daguerre and introduced worldwide in 1839.

The most common problem with the daguerreotype was that even when strengthened by gilding, the image surface was still very easily marred and the silver was subject to tarnishing from exposure to the air, so the finished plate was bound up with a protective cover glass and sealed with strips of paper soaked in gum arabic.

In the US and Britain, the tradition of preserving miniature paintings in a wooden case covered with leather or paper, stamped with a relief pattern, continued through to the daguerreotype. Some daguerreotypists were portrait artists who also offered miniature portraits. Black-lacquered



Union Case for displaying and preserving daguerreotype images

cases ornamented with inset mother of pearl were sometimes used. The more substantial Union case was made from a mixture of colored sawdust and shellac (the main component of wood varnish) formed in a heated mold to produce a decorative sculptural relief. The word 'Union' referred to the sawdust and varnish mixture — the manufacture of Union cases began in 1856. In all types of cases, the inside of the cover was lined with velvet, plush or satin to provide a dark surface to reflect into the

plate for viewing and to protect the cover glass.

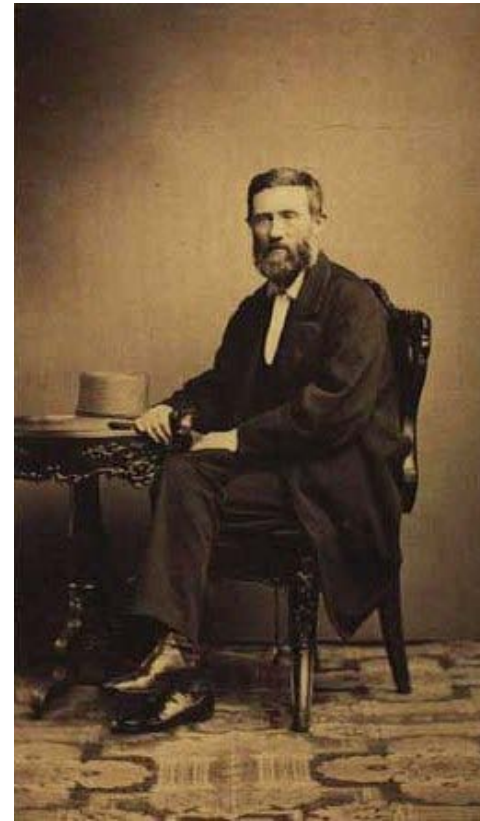
Hallager's ambition to learn new, improved methods of daguerreotype leads to the conclusion that she probably learned the method much earlier and wanted to study in the French capital to get the latest experience. It is believed she practised in Copenhagen from the beginning of the 1850s. After her return from Paris, she established her own studio in 1857, at the corner of Kongens Nytorv and Lille Kongensgade.



Hans Christian Andersen by Thora Hallager, 1869



Self-portrait by Thora Hallager, 1860-1870



P.C. Skovgaard, Painter by Thora Hallager



Photograph by Thora Hallager with her mark



Wilhelm Marstrand, Painter by Thora Hallager

The Portrait of Hans Christian Andersen

Above all, Thora Hallager is remembered for the fine portrait of Hans Christian Andersen she took in 1869 in her studio on the fourth floor of the building on Lille Kongensgade, where she also served as his landlady, renting him the third floor apartment from 1866-1869.

The portrait, taken in October 1869, is not very typical as it shows Andersen from his left profile. In his journal the poet noted: "Posed for Miss Hallager". The picture is also outstanding as we see an exceptionally relaxed H.C. Andersen who must have felt at ease because he knew Thora Hallager well. The poet often used this portrait as his calling card, which says a lot, because he was very fond of posing for various photographers throughout his life.

Thora's Later years

After they parted ways in 1869, Thora became H.C. Andersen's hostess once more from 1871-1873 in Nyhavn, a 17th-century waterfront canal and entertainment district in Copenhagen. Andersen wrote to her frequently during his travels from 1867

to 1873, explaining for the most part where he had been and when he expected to return. However, on one occasion, in a letter dated 21 June 1869, he told her how pleased he was with a photograph she had taken of him, informing her it had also been appreciated by all those who had seen it.

Thora Hallager died in 1884. Not much information is left about her, but one must believe she would be pleased to know her portrait of H.C. Andersen was depicted on his 200th birth anniversary stamp from 2005.

It was a curious friendship indeed, between a self-made business woman that never married and the famous storyteller known not only for his fairy tales, but also for his enthralling private life. And maybe, just maybe, Andersen thought about a little illegitimate girl who fought for her place under the stars, when he wrote these words:

"To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg."

— Hans Christian Andersen, *The Ugly Duckling*



200th birth anniversary stamp from 2005

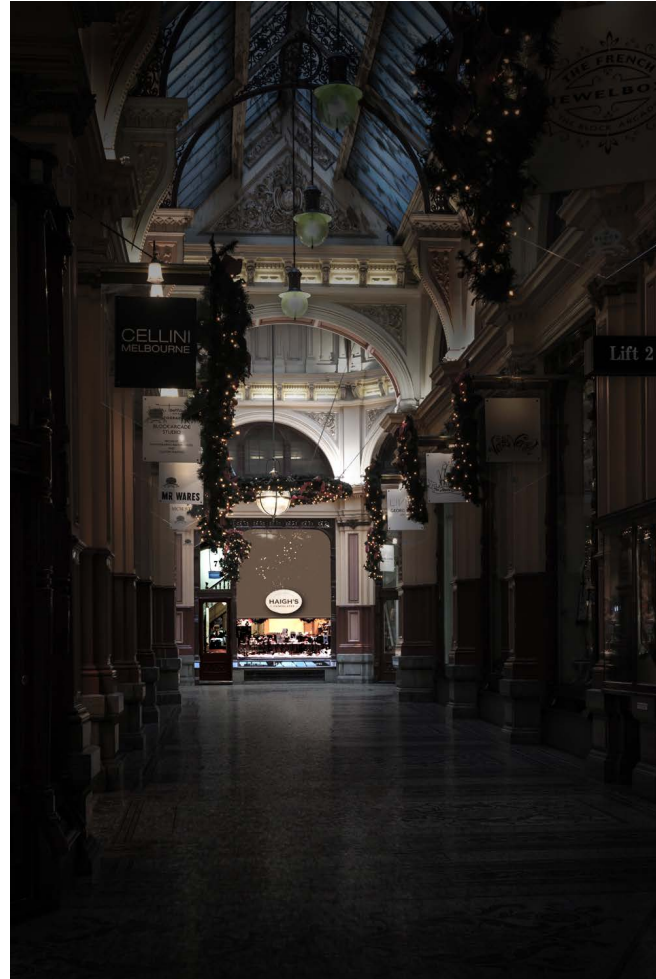
Post Processing Possibilities

by Leanne Cole

Welcome to a new section Post Processing Possibilities. In here you will find the before and after of an image. The photographer will talk about what they did and why. It is for you to get an idea of the possibilities of post processing, but it is not a tutorial. Just a small Discussion.



The Block Arcade - before post processing



The Block Arcade - after post processing

Closed for Business

In the city of Melbourne there is an old arcade called The Block. It is very busy and it is very hard to get shots of it empty, so when you see it with no one in it you take photos.

My photo is one that I took with no one around, but when you look at the image you can tell that the arcade was still open. There are people in the store at the end, so one of the first things I had to do was remove them.

The best way to do that was to add a blind, which also helps make the store look open. I put a block of colour in the window. Added some detail along the bottom of it, like a blind would have.

I had to make sure that what was on the window outside was in front of the blind. To keep the

appearance of the glass I also added some of the light reflections as well to make it look more real.

The door was open so I used part of the other door to help give the shop a closed door. It took a bit of manipulating.

Next I worked on the lighting. I wanted to give the impression that the only light source was in the end in front of the end shop. It meant I had to be careful about shadows.

The main lights in the ceiling had to be turned off, and that was done with the processing.

Curves and different layers helped to create that gradual lighting effect.

The end result is an arcade that looks like the shops are closed and it is night time.

Reader's Gallery

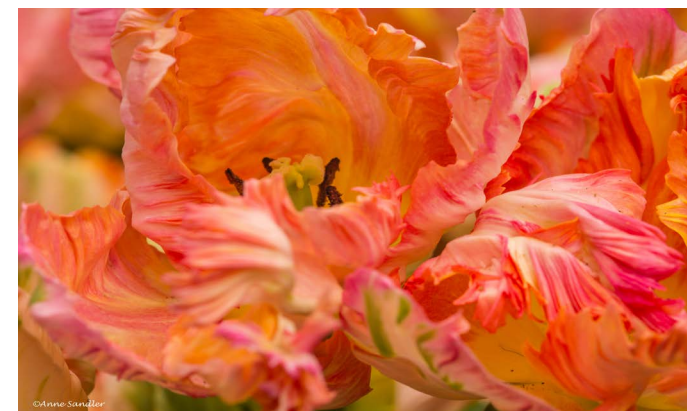
This magazine isn't just about us, it is also about you, so if you have a photo you would like to share then please send it in for our Reader's Gallery. We don't know how many we can do at this stage, but we will see how we go depending on the number of photo's we receive.

Please send your photo's for the Reader's Gallery into Dynamic Range by mid January 2016 so we have them in time for the next issue due out in early February 2016. This issue is showcasing the photo's of some of our staff.

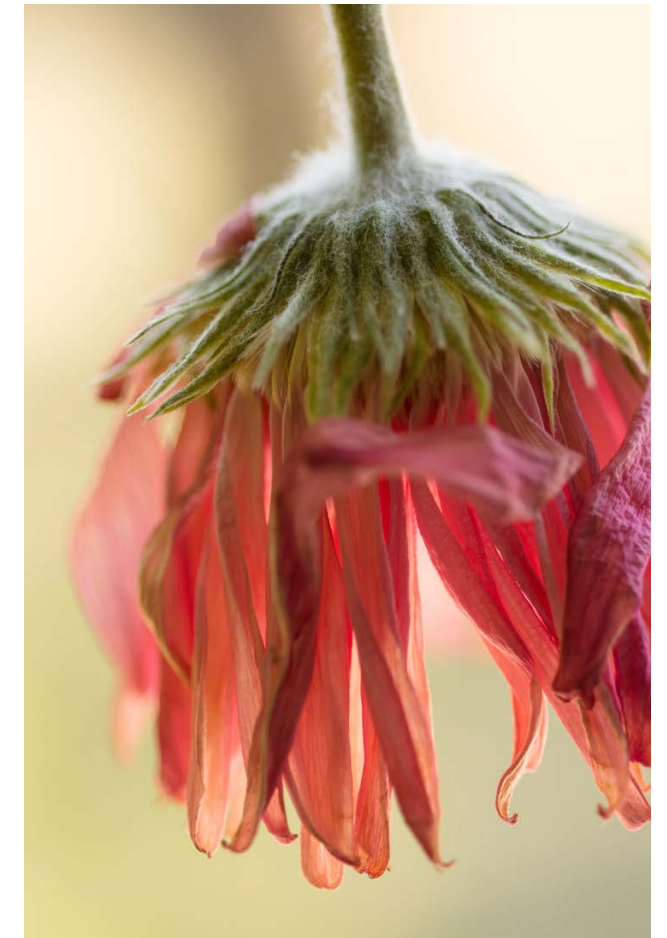
All photo's for the Reader's Gallery can be emailed to Dynamicrangemagazine@gmail.com.



Sky Scrapers Red, by Robyn Gosby



Macro Odyssey, by Anne Sandler



Sorrow, by Robyn Gosby

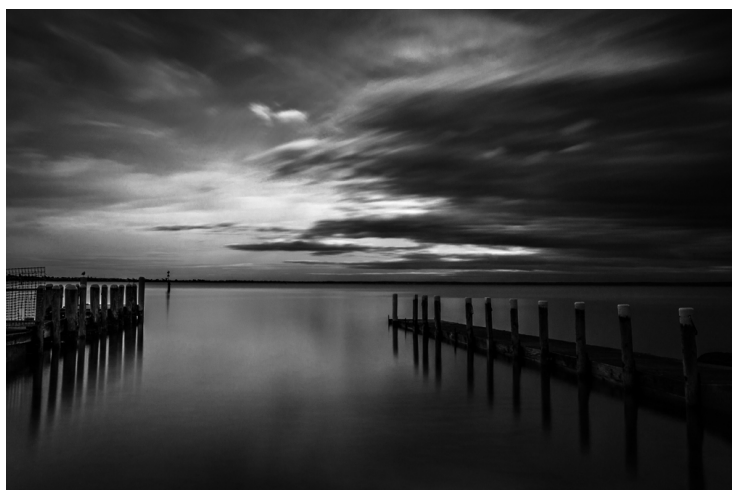
Reader's Gallery



Chicory Kiln, by Christine Wilson



Saharan Trek - Morocco, by Suzzanna Flanagan



Watkins Bay, by Christine Wilson



Bay of Islands, by Christine Wilson



Baby Barbary Macaque - Morocco, by Suzzanna Flanagan



The Blood Moon Rises, by Anne Sandler

Win a Lowepro Streamline Sling Camera Bag

We would like to thank Maxwell International Australia for their continuing support and for providing more giveaways for you to win.

This issue includes not only a Lowepro Streamline Sling Camera Bag, but Maxwell International Australia have also included a selection of goodies for the winner when they open their new camera bag, including one of each of the following items:

- Lenses Guide by Margaret Brown
- Joby DSLR Wrist Strap
- Joby GripTight Micro Stand
- Tamron Lens Cloth

In keeping with our unintentional theme for this issue of Dynamic Range, to win this Lowepro Streamline Sling Camera Bag and it's contents send in your best travel photo, and don't forget to tell us where in the world it was taken. Email your entry to Dynamicrangemagazine@gmail.com

The winner will be announced in the February 2016 issue of Dynamic Range.

Competition winner - Issue 1, August 2015

The winner of the competition in the last issue was Bev Terawskj from Lithgow, NSW. Bev has received a Lowepro Streamline Sling Camera Bag provided by Maxwell International Australia.

