

Women in Photography  
***dynamic***  
**RANGE**

February 2016 Issue 3

**Feature Article: An Insight into the Photography  
of Julia Anna Gospodarou**

Creating a Black and White Image in Lightroom

Understanding Long Exposure Photography

The History of Women Photographers

Pros and Cons of Using Lightroom

Landscape Photography Tours

Post Processing Possibilities

Women and Marketing

Healthy Competition

# Editor's Notes



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The new year has started and perhaps we can say we begin the second year of Dynamic Range. With that we are hoping to make the magazine available on other platforms as well, but that also means we have had to increase the price. We have raised the price to \$7 and we have also added an option for subscribing.

We have introduced a new section and we are now profiling great women photographers. To start the series, I had the wonderful pleasure of talking to and interviewing the amazing architectural photographer Julia Anna Gospodarou. I have admired her work for some time and when we decided to start this series she seemed like a good person to approach first

We are beginning with more advertising this issue and giving advertising space to the writers in a way of saying thanks for their contribution.

We are introducing a new writer, Melissa Jones. She has written an article for us on women and marketing. I know it is something that many of us find difficult. It seems women really struggle with how to market themselves and putting themselves out there in the world. Melissa has some great tips for us.

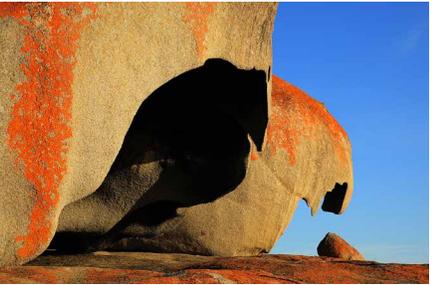
Mel Sinclair has written an article on competitions, how they work and some tips on how to approach them. Arwen Dyer is joining us again and giving her tips on choosing photography tours to go on. Emily Carter Mitchell has turned her backyard into a bird photography studio and is sharing what she has done to achieve that. Christine Wilson is giving us some insight into how she creates her black and white images. I've written about the pros and cons of using Lightroom. Loré Dombaj has returned with another part in her History of Women Photographers. To round it off I've written an article as an introduction to long exposure photography.

I would also like to mention that Dynamic Range Magazine also has a Facebook page and we are on Instagram. The names for both are the title of the magazine. We would ask you to join us there. If you are on Instagram and tag your photos like this, #dynamicrangemagazine you may get your image featured. Below you will see the gravatar that we are using for social media, so look for it.

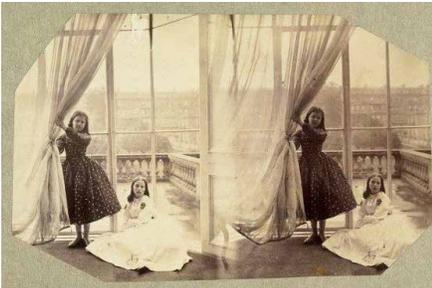
This current issue has been amazing to put together and I am really excited about it. I think it is our best issue yet, and I hope you think so too.



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# Stuff That's Good

## **Lowepro Pro Runner BP 350 AW II Camera Bag (RRP AUD\$285.00)**

I was loaned the above bag for a recent trip overseas. My first impression of it was that I wouldn't fit very much in it. It seemed far too small and I immediately started mentally cutting back on what gear I could take.

When it was time to pack, I put in two full frame cameras, four lenses, and all the cords and recharging gear. I also packed my laptop and my kindle. It was a surprise to see how much gear went into it. I was sure if anyone weighed it I would have gotten done for too much weight. However, the small size ended up being one of the best things about the bag. While it was heavy, I made sure I carried it like it weighed nothing.

It was very comfortable to wear, though, from time to time, I found the shoulder straps a bit bulky. Being able to carry a tripod on the front of it made it even more comfortable and allowed the use of the tripod without the burden of carrying it.

The pack comes with a waist strap, but I was so happy to find that you could remove it. I know some people like using them, but I don't. I was relieved to see that I could remove it and reattach it if I ever wanted to put it back.

It was a great bag for travelling, it still looked new by the time I got home. I was so happy that I had it and have used it several times since. It would be my first choice for carrying my gear if I were to go overseas again.



## **Tamron 28-300mm F/3.5-6.3 Di VC PZD Lens (RRP AUD\$1,149.00)**



When you are travelling, it is good to limit the number of lenses you carry and if you can find some that are very versatile, you will find you have the perfect travel lens.

Going overseas and catching planes means you are limited with how much space you have, plus how much you can carry. We all dream of the perfect lens that will cover everything, and, I have to say, I think I found it. The Tamron 28-300mm was fantastic.

No lens you find will ever be perfect, but this one is close to it. It was light and not hard to use. It was great for almost every type of shooting. There are always going to be scenes that you want something wider or longer, but it was easy to compromise. You could photograph a building with the 28mm and then zoom right in and get details of what you are shooting.

Nothing is ever perfect and one of the problems is the vignetting that you get when you're zoomed right out. It wasn't very bad, but it seems to be a by-product of many similar lenses. The images at 300mm were not quite as sharp as images taken at other focal lengths.

If I travel again, it would definitely be the number one lens that I would want to take with me.

## **Joby GorillaPod Focus (RRP AUD\$214.95)**

Gorillapods are such a fun product. They look weird but you can use them in so many places. You can bend the legs around whatever is available.

Tripods are great, but they aren't really flexible so they can be hard to use in some places. The Joby GorillaPod Focus is light weight, but strong enough to hold up to five kilograms (1.10lbs) and has the flexibility to wrap around anything.

The downside is that they aren't very tall, but if there is a pole or something similar, you can use it to give you the height you need.

Having a gorillapod is a great addition to your kit, and while it will never replace a tripod, it is something that can partner it and be useful when the tripod isn't.





## Travel inspiration knows no distance.

new

### 28-300mm F/3.5-6.3 Di VC PZD

A lens lighter and more compact, but also smarter. Tamron, the pioneer in designing high-performance long-range zoom lenses, has created this brilliant new all-in-one™ zoom lens. State-of-the-art optical design technology delivers superior image quality to any predecessor.

Model A010 - For Canon, Nikon, Sony\*  
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# An insight into the photography of Julia Anna Gospodarou

Julia Anna Gospodarou is an architect with a Master degree, multi award-winning black and white fine art photographer (en)Visionographer, with high distinctions in the most important photography competitions worldwide, highly sought after educator and bestselling writer, Julia lives in Athens but unfolds her photography activity worldwide, working on fine art, educational and commercial projects in many locations around the world. Julia is mostly known for her black and white long exposure architectural photography, which shows her signature style and expresses her artistic sensibility.

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# Feature Article

## **DRM: How long have you been taking photos for and how did your photography evolve?**

**Julia Anna Gospodarou:** I started taking photos when I was a teenager, around the age of fourteen or fifteen years old, and then I continued taking photos for all of my life and am still doing it. However I remember wanting to take photos from when I was just a little kid. I didn't have my own camera back then but one of my favorite occupations was to play with my father's camera, an analog camera, obviously, at that time, and I remember that I was fascinated by the entire process of taking photos and developing them, without even knowing exactly how this magic happens. But I knew there was magic involved in creating a photograph. Photography seemed to me a fascinating world from back then already. From fourteen years old and after that I always had a camera, sometimes it was closer to me, sometimes it was just somewhere there around, but I remember having a camera as part of my life for a very long time.

At some point I started to be interested in architecture and I started taking photos of buildings. I remember, always that when I was traveling I would have my camera and my films with me. I would try to fit as much material as I could on those rolls of film and never have enough. Happily, with digital cameras that is not a problem anymore. I was using the camera to document what I loved, but back then I couldn't re-create the world as I would want to, because analog photography is totally different from digital photography and we didn't have the freedom with film that we have now with digital and the software we are working with. So I was always longing for more and this came with digital cameras. I was resisting the digital world in the beginning and I only got myself a digital camera in 2007, quite late compared to other photographers I know. The digital camera gave me the freedom I needed and helped me move from traditional photography to fine art photography. I was finally able express my real ideas.

Somewhere along the way, my work started to be appreciated and one thing led to another and





before I knew it I was doing photography as my main occupation, as my profession. I didn't necessarily seek it, it was more that I had the enthusiasm and the passion to work in this direction. People liked what I was doing. I started to teaching, doing workshops, and working on assignments. It was one of those cases when you realize that this was written for you.

During this time, I was fortunate to win many awards for my fine art work and to be published in numerous publications around the globe. I'm also very proud

about the book I co-authored with Joel Tjintelaar. The book made me want to put out a handout for my workshop students a few years ago and that evolved into a book of more than 400 pages on black and white fine art photography. The book was highly appreciated by critics and readers and considered one of the best books on black and white photography. The book is called *From Basics to Fine Art – Black and White Photography* and it can be found at this link <http://sites.fastspring.com/juliaannagospodarou/product/frombasicstofineart>

Of course all this didn't come over night. I have worked a lot on my photography, in all aspects. It is not easy, it requires a lot of time, concentration, passion, dedication, and sacrifices, but I'm happy that I can do this and if you ask me, at this moment I wouldn't do anything else in the world.

**DRM: What was your first camera?**

**Julia Anna Gospodarou:** I started photography in my early teens with a 35mm analog camera and a 50 mm lens. It was a basic camera of the type of the LOMO cameras that were popular back in the day. Its name was Smena and it was an entry-level Russian camera quite widespread in circulation at the time when I was starting photography. I still have that camera somewhere in my parent's house and I'm always nostalgic when I look at it. It is like a history object coming from another time and also a memory of my first steps into this amazing adventure of photography.

**DRM: Why do you shoot architecture?**

**Julia Anna Gospodarou:** It is quite simple. Architecture is my big love. I shoot architecture because I love it. I shoot it because I can express myself through architecture, because it is part of my life, because I think in architectural terms and because I love space, form, the play of light with geometry that architecture can offer to a photographer. I am an architect as main profession and while this may explain in a certain measure why I love architecture, this love existed from before I became an architect. I think it existed from when I was a kid and I loved to play with forms and shapes. In photography, shooting architecture

gives you the possibility to interpret light in a myriad of forms. Each angle of the building or the structure you photograph can offer something else in terms of geometry and light. The interactions between the volumes of the building, or between the building and the surrounding area can be so amazing if you know how to look at them. For me architecture has substance, it has many elements to play with, it has logic and poetry at the same time, it's clear and mysterious together, it is mathematics and philosophy in the same shell. This covers my need for both logic and emotion in my life. This is who I am, I touch both extremes, of logic and of emotion, and this is why architecture and working with architectural objects in photography is giving me the best playground for both my desire for order and for my imagination. Architecture excites my mind and my soul. While landscape photography for instance goes mostly to my soul, but leaves my mind longing for more excitement, architecture is a perfect balance for me between the two.

**DRM: Why do you do long exposures?**

**Julia Anna Gospodarou:** I need to travel constantly, at least with my mind, and long exposure through the surreal effect you can create with this technique, gives me the possibility to travel to worlds and places I could never travel to in reality. This is why I use long exposure. It puts me in a totally different environment from the point of view of what is real and what is imagination and I love to be there, because I can express myself best in an environment that has no rules, where you are free to replace everything you



see with your interpretation of those things, and long exposure photography gives me this freedom. From the short long exposures of just a few seconds where I can blur the motion of the people just enough so they become something else, an impression, an idea, to the prolonged long exposures that can take many minutes and where everything becomes serene, soft and otherworldly, I am embracing all kinds of long exposure and I love to play with what each length of exposure can give me.

**DRM: Why do you do black and white?**

**Julia Anna Gospodarou:** I love philosophy, I love poetry, I love metaphors. I think black and white is the philosophy of photography, it is the poetry and metaphor of photography. I think black and white can express ideas and feelings much deeper than color photography. In my opinion color photography can

make us feel good but black and white photography will make us think and feel emotion, a deep and very visceral emotion that I don't think color photography can offer. This doesn't mean I don't like color and I sometimes work in color, not very often lately, but I was working with it in the past much more. But at some point I needed to go deeper, I wanted to really express myself, to express my very deep emotions, to give a visual form to my life experiences, and black and white seemed much more fit to do this than color. To use a comparison I would say color photography can make you laugh while black and white photography will make you smile. Both are positive expressions but they are so very different. Besides, I think black and white is the expression of light, the essential expression of light, and light is what photography means. I think color is in addition to photography and not an essential part of it. This is why sometimes I have the sensation that

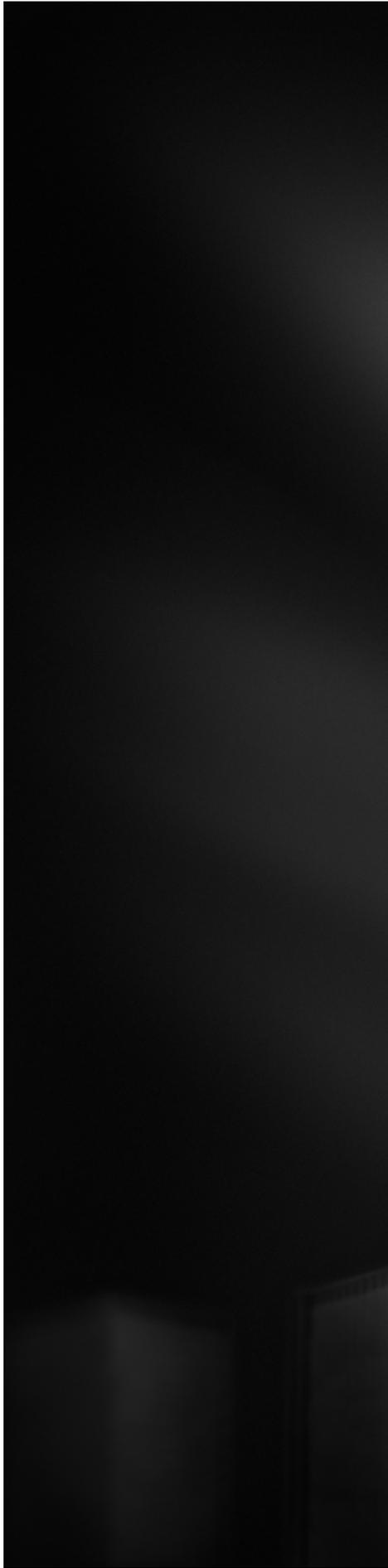
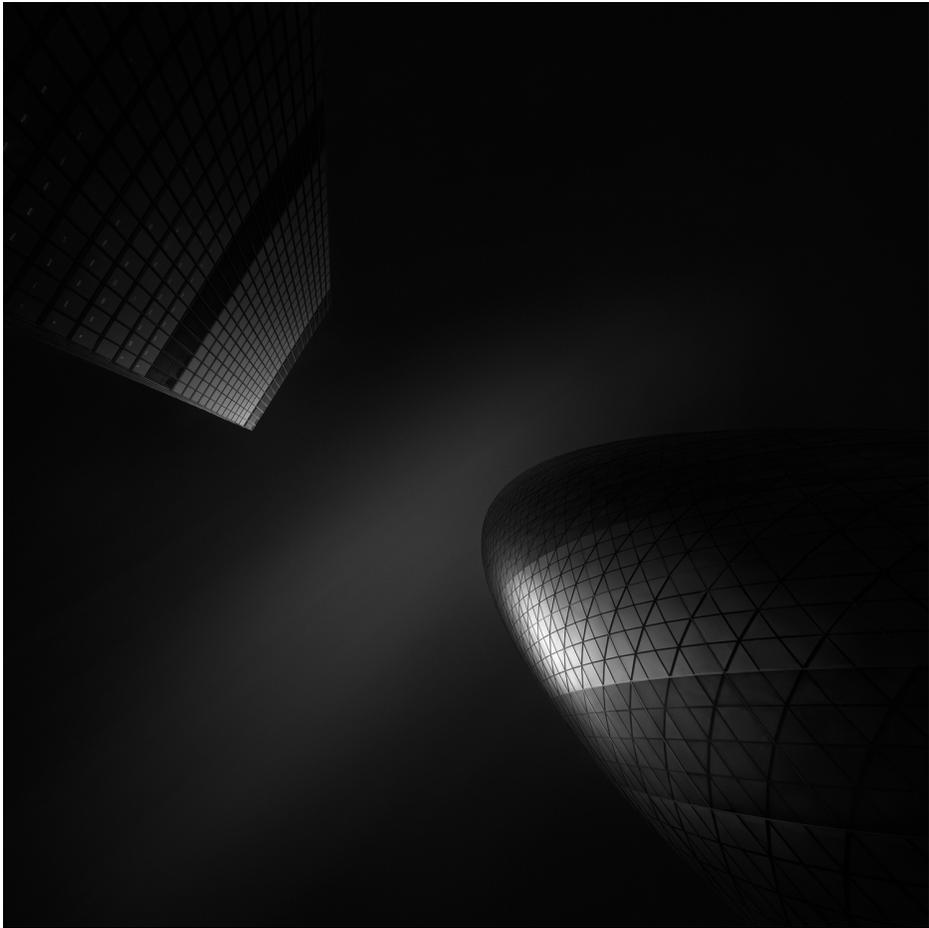
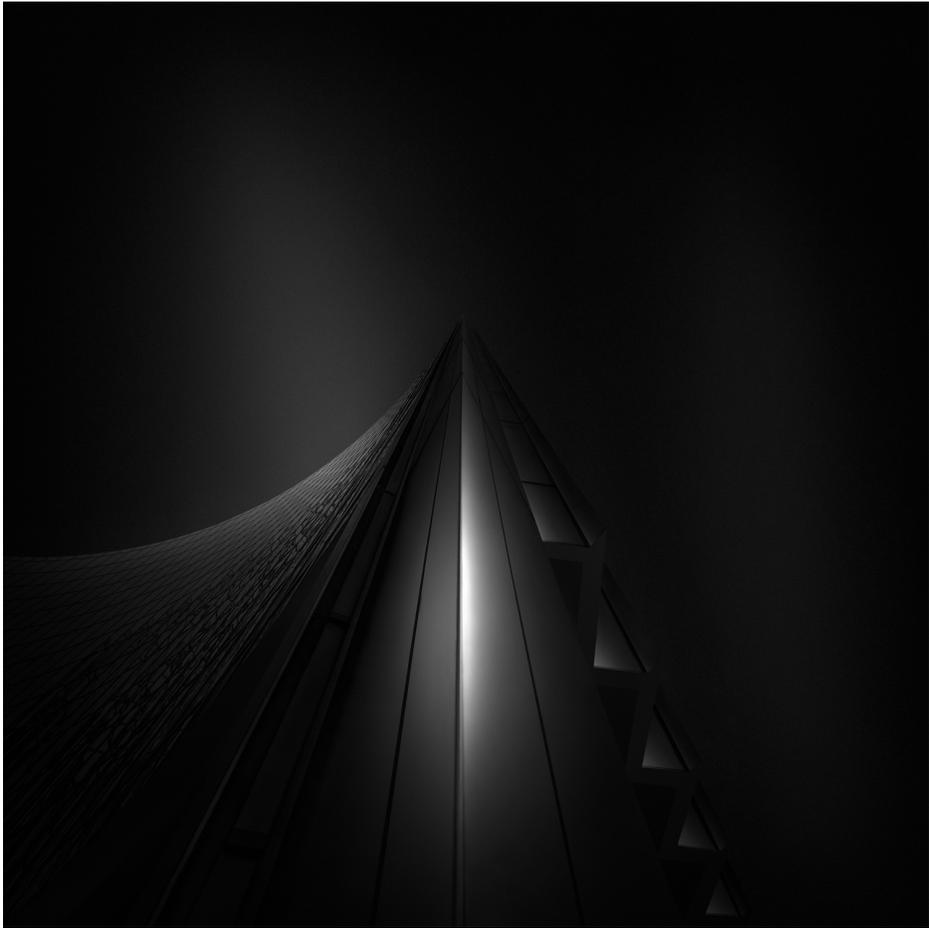


color is used as a trick to make something look better and more "likable" or accessible, but not necessarily to add substance. At least in the case of photography. I wouldn't imagine painting in black and white, there you need color, and I used to paint in the past and I couldn't imagine painting without color. But when I think of photography I want to do something else. I would rather associate photography with drawing, with classical drawing which I was also doing in the past and which I couldn't imagine to do in color but only in black and white. I think this is a very personal opinion and I'm sure others may think differently but for me this is what photography means because this is my experience with it. However I couldn't say how things will evolve in the future. I like to experiment with everything and it is very possible that at some point I could work again with color. But for the moment black and white is the language that gives me the most freedom in expressing my feelings and vision.

### **DRM: Where do you get your inspiration?**

**Julia Anna Gospodarou:** I am not sure. I think I get my aspiration from everything. In fact I have more ideas than time to work on them, and by the time I get to work on some of my ideas I already have new ideas and I'm never sure what I should do: go on working on my present ideas, or stop and work on some new ideas. So I need to discipline myself many times to go on with a project and finish it or at least take it far enough so I can answer my initial questions that made me start it, before starting something new. I like to work in series when I work on photographs. At some point one of my students asked me why I only create five or six images in each series and I was very honest in answering him that I would love to do more images in a series but that I can't stay still, I need to move on and try something new. I think there are so many things that can inspire









us in this world, all we have to do is open our eyes and look, and leave ourselves free to receive what we are getting when we are looking at the world. I think a word, a person, a trivial experience, a sound, a taste, all these things can inspire us if we take the time to look at them and to interpret them without considering them a matter of fact. And sometimes we can take inspiration from our own work, from a book we are reading, from a new place we are visiting, from a new technique we are learning, from a new piece of gear we are buying, from using known tools in different ways. The only requirement is to think outside the box, to let our mind wander free and not set limits. Of course we have physical limits, of course we cannot do anything and everything, but our mind has no limits, our imagination can go everywhere, in every way, can think and do everything. This is the amazing thing about art, and by extension fine art photography: that you are free to create a world that can't exist in reality but can exist in your mind and in your soul. There is no other way to re-create such a world than by creating art. So in this respect I consider myself immensely lucky to have found photography on my path and be able to use this tool to re-create what I have in mind. It is such a relief for my imagination that I have this tool.

**DRM: What are the challenges of being a female photographer?**

**Julia Anna Gospodarou:** Good question. I have had various experience with this, not only from the point of view of being a female photographer, but also from the point of view of being a female architect, which is very close in many aspects to being a photographer. Both professions are at this moment male dominated, and this means that for women who are practicing one of these two professions, just like any other male dominated profession, the challenges of making their voice heard and their work appreciated at its real value are numerous and many times unexpected. In simple words it is much more difficult to impose yourself as a highly rated professional in photography or architecture, if you are a woman than if you are a man. This has its roots in education, in how men and women were educated by society. It also has its roots in the inertia with which society is transforming as far as its essence and principles. Even if we live in an era when everything is changing so fast, from technology to the way we communicate, our principles are many times still anachronistic. Besides, there is also a psychological explanation for this which is: since men have the power, or at least the most power at this moment, they are not

so willing to share it because they are afraid for their position. Nobody likes to share their toys, right?

In my opinion, even if we are so advanced, and we will be much more advanced with every year that passes, we will need to wait for quite some time until the so-called male and female equality is a reality. I think the way this will change is by women becoming more and more active and aware of their force, not necessarily as women, as a gender, but as professionals. I see a lot of women around me who don't have enough confidence in themselves, many times due to how their work and how they as women are evaluated when they have professional relations with male peers. I think most men are not even aware that they treat women professionals in a different way than male professionals, and many times when they are told so they are genuinely surprised.

How we can deal with this status quo until it changes? The best way I've found to deal with this is to ignore it, in the sense that I don't let it change my plans, my dreams, my projects or the things I want to do. I never think about myself as a female professional or a female photographer, or a female architect. I always think about myself as a professional, a photographer, an architect. And from my experience this helps a lot, first in how I present myself and how I plan my work, but it has also helped in how I am perceived by male peers. Of course I have had negative experiences too because it is impossible not to have them when you deal with a lot of people, but I never let them change who I am, what I do and how I work. This would be my best advice for women who are working in male dominated professions: to know who they are and never to think in terms of gender for their work. This doesn't mean that we shouldn't use our qualities and sensitivity as women, because this can be a source of creativity that can help us a lot in our work and can show a different way of looking at the world, but other than this, I wouldn't think in terms of male or female, but in terms of professionals.

**DRM: Are you Canon or Nikon? Or something else?**

**Julia Anna Gospodarou:** At the moment I'm using both Canon and Nikon, but mostly Canon. My main camera is a Canon 5DMKIII and I also work with a Nikon D7000.





I couldn't say I like better one or the other because I consider both of them just tools and this is why I use both. I used to work with Nikon exclusively but at some point, when I wanted to start working with a full frame camera, I found that a Canon 5DMKIII was better than its Nikon counterpart for what I needed it for, long exposure photography, and this is why I switched to Canon. Same thing happened as for the lenses I was using. The tilt-shift lenses that I'm using are Canon and they serve my purpose better than the Nikon ones were. So these were the two reasons why I switched to Canon for my full frame camera and my tilt shift lenses.

**DRM: What is your favourite lens?**

**Julia Anna Gospodarou:** At this moment the lenses I'm working with most and that I love best are my two tilt-shift lenses: my Canon 24 mm TS-E and my 17 mm TS-E. These two lenses are very good for architectural photography not only in the traditional sense of architectural photography for which they are generally used and known, but they also give you a lot of creative options to play with: depth of field, geometry, point of view. And this gives me a tool that is helping me to create a different vision of the world through my work. I always think of what I can create differently with

a piece of gear I'm acquiring and this is why I never buy anything new if I don't have a clear creative use for that piece of gear in my mind.

**DRM: What is your favourite place to take photos?**

**Julia Anna Gospodarou:** Generally every spot in the world that has interesting architecture will be for me a perfect playground. But I also need an emotional connection to the place I'm shooting and this is why I have a few favorites among the cities of the world, a few places where I will always go with pleasure and always find new subjects to shoot and new ways to interpret them. These two cities are Paris and New York. Not only do they have a lot of great subjects for

photography, not only for architectural photography but also for any kind of photography, and I like to work with other genres also, but they have a rich substance, they have history and are full of stories. I'm always drawn to the stories of a city, not only to the stories of the buildings or the structures of the city but also to the stories of the people, of how they live and think, and photography is a great tool for recording all this. I'm a passionate traveler and even if I'm mostly known for my fine art architectural photography, I like to take photos of many other things when I travel, street photos, travel photos, whatever makes me feel emotion when I come in contact with the place I'm seeing.









*Equivalents I*

**20 - Dynamic Range**

# Introducing Long Exposure Photography

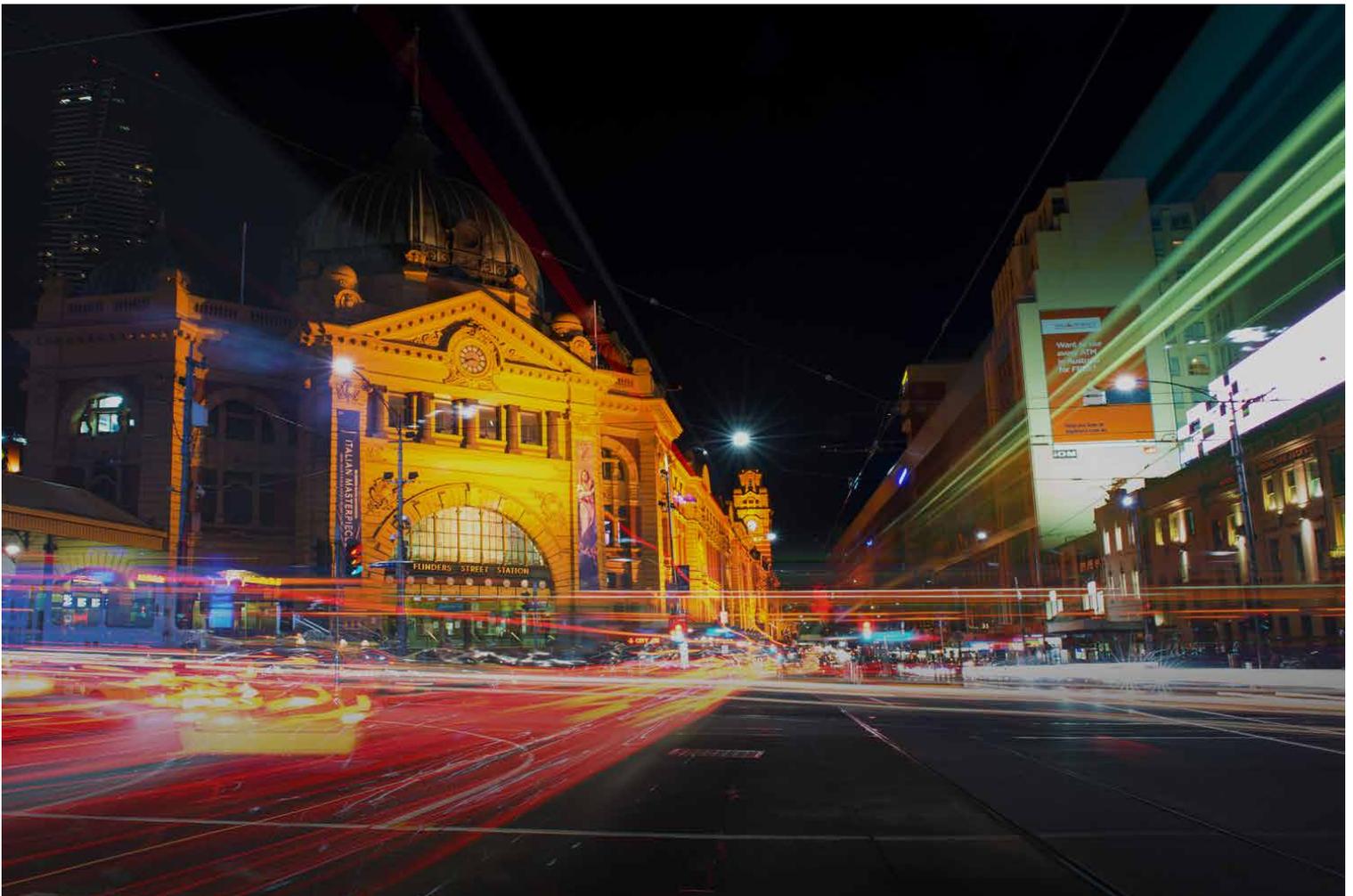
by Leanne Cole

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/>.

## Understanding Long Exposure Photography

Have you looked at photos of beautiful beaches where the water seems very calm and smooth? Perhaps you have seen architectural images of giant skyscrapers and the clouds are all blurred? Night photos that have a lot of colour and depth to them? Or maybe you have seen photos of streets where the cars are so blurred that there are only the trails of where the lights were?

If you have, then you have been looking at long exposure photographs: a form of photography that has become very popular in recent years. There has been a growth in the number of photographers who are experimenting with this technique and it can seem like a complicated process, but, really, it isn't very hard at all.



Light trails in front of Flinders Street Station

## **What is long exposure photography?**

Put simply, it is any photography that requires you to use a tripod. Typically, you can hand hold a camera at around 1/100 of a second. Of course that is all dependent on the lens you are using and the focal length of it, but, as an average, around that long. If you want to do images that are longer than what you can hand hold then you need to have the camera on something that is sturdy, like a tripod.

When the camera goes on the tripod, you are ready for long exposures.

## **Different types of long exposures**

Usually when someone says long exposure photography, people tend to think about filters and using them to get very long exposures, but that isn't always the case. Night photography and Astrophotography are popular forms.



*The long exposure here has enabled the camera to capture the movement of the water as it goes over the rocks*

## **Night photography**

You can take night photos with any camera, but automatic cameras are never going to give the rich detail and colours that a good camera on a tripod with a longer exposure will give you.

Taking photos at night is no different to shooting during the day, except it takes longer and you need to use a tripod. When taking photos at night, the camera needs to be put on a tripod or a solid surface because it would be impossible to hand hold. The longest shutter speed cameras tend to have is 30 seconds which is

often long enough for a night photo in the city. Though it is possible to take longer exposures as well if you use a timer of some sort and put your shutter in bulb mode.

## **Astrophotography**

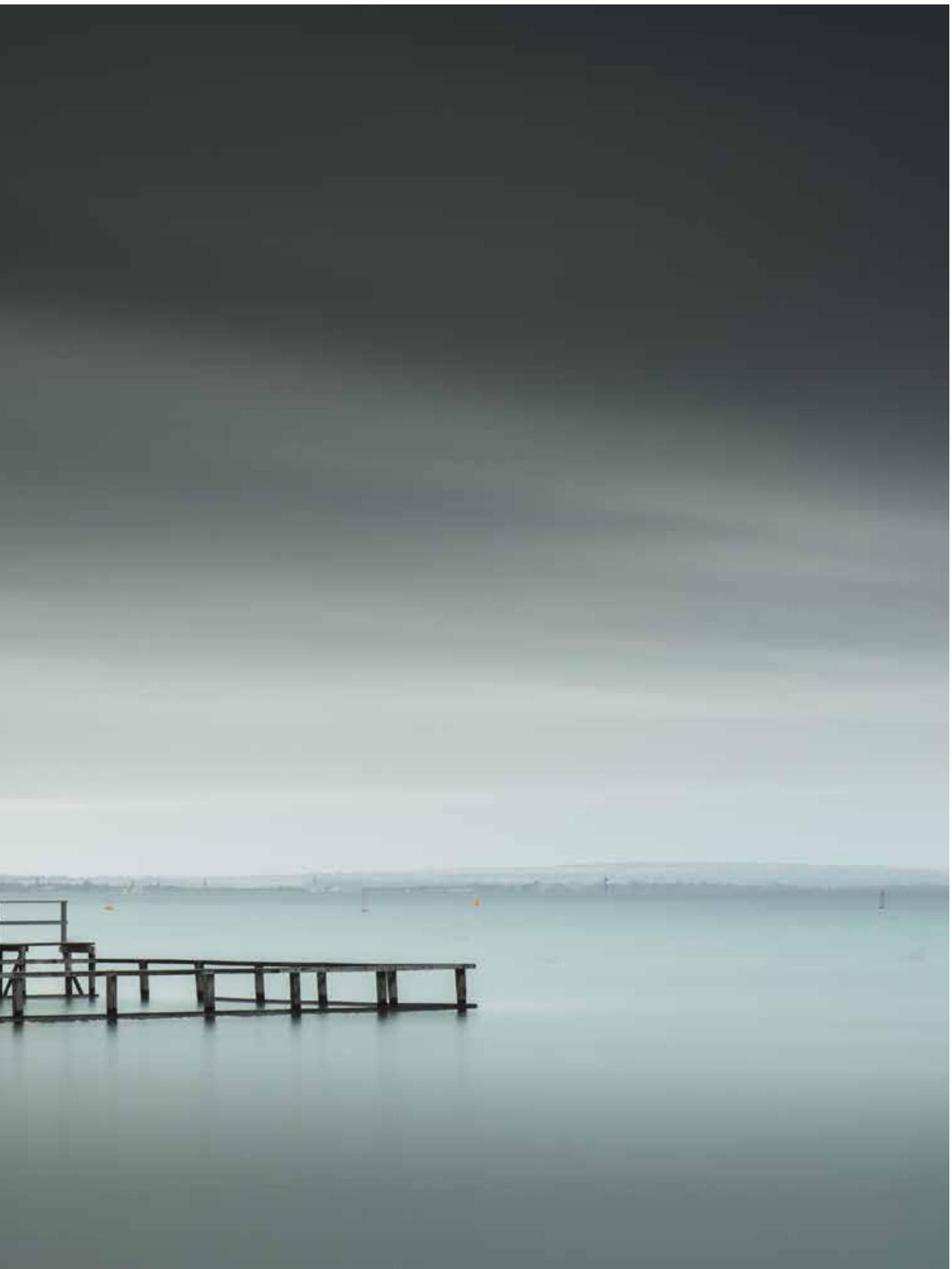
Astrophotography, while also night photography, is done to photograph the stars in the sky. Photographers who are trying to photograph the milky way or star trails need to do long exposures. Both require the use of tripods and remote shutter releases. The exposures can be anything from 30 second, to minutes, or even hours.



*Astrophotography: the Milky Way over the lighthouse at Aireys Inlet*



*A much longer exposure, around 10 minutes, smooths out the water and blurs the clouds*



## Long Exposures with filters

A very popular form of long exposure photography is the use of special filters that help facilitate longer shutter speeds. Neutral Density filters, or ND filters have a neutral colour tone, meaning that when you use them the filter shouldn't alter the colour of your image or give you any colour cast. The Density refers to how dark they are. The darker the filter, the longer the exposure.

### Equipment needed for long exposure photography

While you don't need a lot of equipment, there are some fairly essential items for long exposure photography.

Camera - You need a camera that will allow you to use manual modes as well as the priority settings, like aperture and shutter. However, for nearly all long exposures you need to have your camera on Manual, so it is important that yours allows you to use that. You also need to have a shutter speed called Bulb which will allow you to keep the shutter open for as long as you need.

Tripod – This is essential. As stated earlier you really need one to get long exposures. If you are going to do very long ones, for example, up to ten minutes then a sturdy tripod is recommended. The best advice I hear from other photographers about purchasing a tripod is to get the best you can afford. Get the heaviest and tallest one you can. It is not something you will ever regret. You don't want your exposures ruined because as soon as there is a slight breeze the tripod sways in it.

Remote Shutter Release – This is a device that allows you to take longer photos than 30 seconds. They are often called Intervalometers as well. They allow you to set the camera up to do the times that you want. They often have timers as well so you don't need to watch the clock to get the exposure you need.

Neutral Density Filters – You need one or more of these if you want to do long exposures during the day. They come in various stops which will give you different results. The most common long exposure filter is a ten stop.

### **What is a stop?**

Stops are measurements of time. If you have ten stops and then do nine stops, then you are halving the amount of light, for example, ten seconds is then five seconds. If you increase it by one stop then you are doubling the amount of light.

For example, if your shutter speed is 1/60 of a second, then if you increase it by one stop, your new shutter speed will be 1/30 of second. However, if you are decreasing by a stop your new shutter speed will be 1/120 of a second.

Your filters work in the same way. The light is doubled until the correct exposure is worked out. There is no doubt that it is quite complicated, but luckily there are apps for your phone out there that take away the mathematics for you. For Android phones, a good one is Exposure Calculator and it is free. For iPhone check out the Apple Store for Long Exposure Calculators.

### Exposures

Shutter speed is not the only consideration, you also have to take into consideration aperture and ISO. As with any exposure in photography, the three have to work together to help create a well exposed image.

It isn't uncommon to put the ISO down as low as possible and to make your aperture as small as it will go to help give the image a very long exposure. It is good to know how low your ISO will go; most cameras will go down to 100 or 200. The same goes with your aperture. On some lenses it might only go to f/22, while others might go to f/45.



*A filter enables the water to be slowed down, so while not completely smooth you can see some movement*



*This was taken with a filter that allowed for a slower time, but not too much, so you could see the movement even more*



Night shot done with not enough exposure, what most auto modes or compact cameras give you



Given a lot more time you get a lot more detail

For night and astrophotography, filters are not necessary. Usually the fact that it is dark is enough. By putting your shutter speed on bulb and using an intervalometer, you can get two or three minute exposures in a city. However, if you are out in the countryside on a moonless night, you could conceivably get exposures of anything up to a few hours. It isn't really recommended, but it is possible.

### When to use Neutral Density Filters

These are primarily used during daylight hours. They help to give you the longest exposure necessary to get the desired effect that you wouldn't be able to get otherwise.

If you were at the beach and it was during the day, your camera would not be able to give you a long exposure. They aren't designed to do that. You would need to use a ND filter.

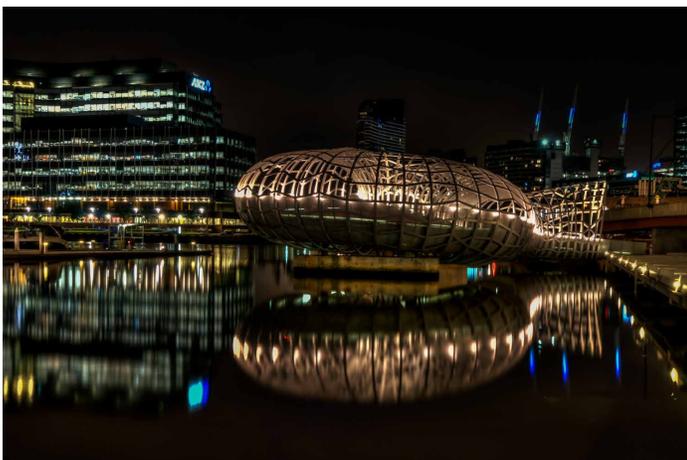
The filters are very good for giving you a smooth water look or blurred clouds at any time of the day. Even on days when the sun is very bright you can put on a filter and do a long exposure.

This is why the filters come in different densities. If it is early morning or late evening and it is getting dark, you might only need a two or three stop filter. That is certainly the case for doing waterfalls. Often they are in canyons or deep ravines and, while it is dark, with no filter you can't get that silky water look, but if you put on a three stop ND filter then you can get an exposure of several seconds which will help you get that effect.

If you are at the beach taking photos, then it can be a lot harder and you will need a much denser filter. Somewhere around a 10 stop is what most photographers prefer to use to get a longer exposure. Though, if it is really bright you might want to try a 16 stop. The latter filter will give you minutes even on bright sunny days.

### Finally

Long exposure isn't as complicated as it sounds, but if you love that serene, smooth water look or blurred clouds then you will love doing them. Start planning how you can go and take some photos either at night or during the day with some filters.



Long exposure night photo of the Webb bridge in Docklands



A 10 minute exposure smoothed out the water and blurred the clouds

# Landscape Photography Tours

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. Website: [www.arwendyer.com](http://www.arwendyer.com)

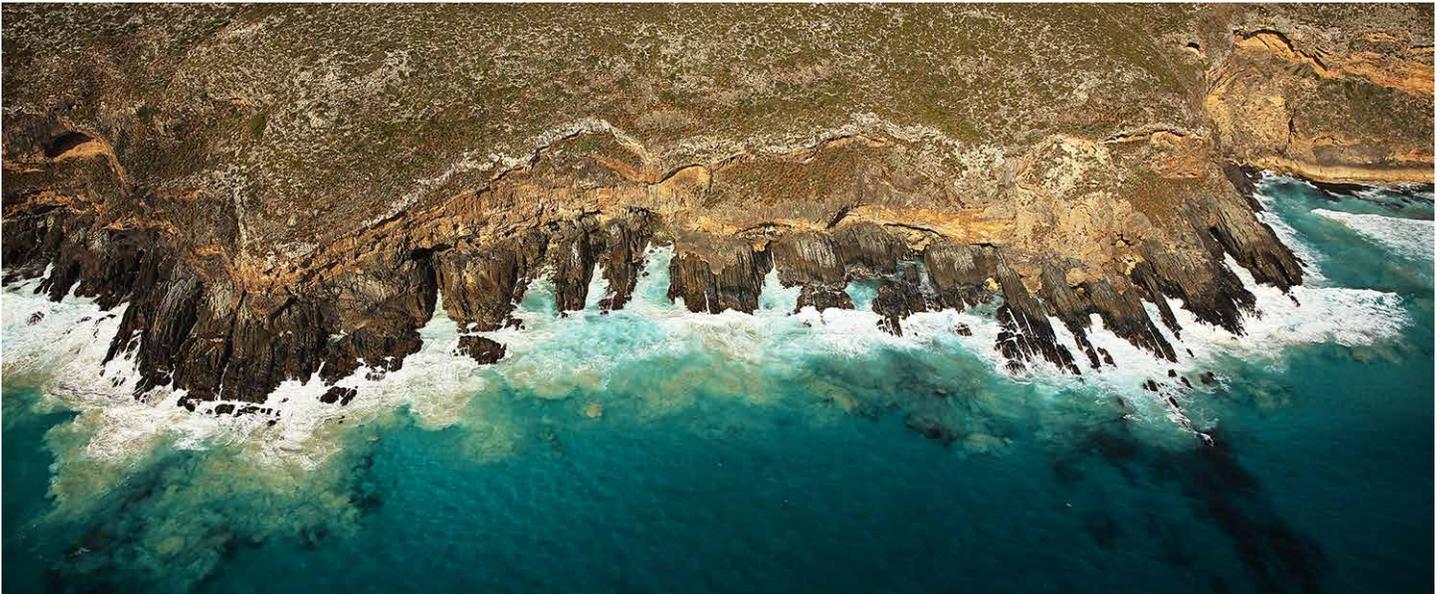


Arwen Dyer

Have you taken a landscape photography tour? Or perhaps you are planning to visit a new country, exotic coastline or a favourite local spot? I've been on a few tours and I'm booked on a couple more, so let's look at what to consider when booking a tour.

Deciding to join a group of photographers is a gamble if you generally shoot alone or with a friend.

Yet photography tours are becoming all the more popular around the globe with many professional photographers offering a range of adventures in extraordinary places: waterfalls and volcanoes in Iceland, African deserts and wildlife, dramatic mountains and coastlines of New Zealand, or the Australia Outback, Tasmania or Mount Kosciuszko...



*Aerial, Kangaroo Island*

### **Some Reflections**

A few years ago I met the charismatic Adelaide photographer Pete Dobré who runs a range of photography tours in Australia and overseas, as well as short courses in the field. Although impressed by the itineraries, as an emerging professional photographer, I was not sure how much I would gain from participating in an educational photography tour, as I felt I already had a good grasp of technical skills and knowledge. But the thought of going somewhere new with such an established photographer was an offer I couldn't refuse. What did I have to lose?

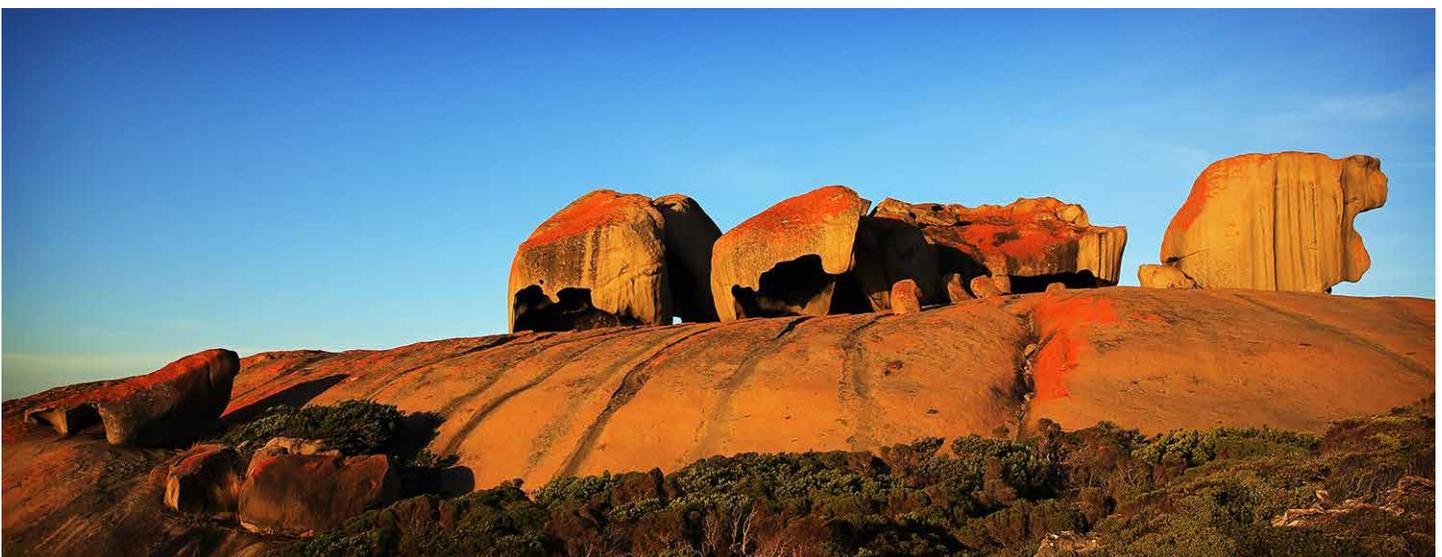
Soon I was off to Kangaroo Island for seven days with Pete and a bunch of keen photographers. The positive experience on Kangaroo Island informed my recent decision to join *One of a Kind Photography Adventures* for five days in New Zealand's South Island, under the leadership of

Timothy Poulton and Sarah Hatton. My thoughts about tours stem from these two trips and from conversations with peers about their experiences.

### **Where to Go**

Landscape photography tours are run in all the 'hot spots' around the world—the Dolomites, Yosemite, Iceland, the Rockies, Patagonia, New Zealand.... You can pretty much go anywhere under the expert guidance of a professional photographer.

Where to go? The best advice is to choose a place that calls you. What kind of landscape is it your dream to photograph? Are you interested in deserts, seascapes, waterfalls, or mountains? Is there a place you've always wanted to go or have heard much about? Would you also want to photograph wildlife? Obviously cost is going to impact your decision, with tours further from home and longer in duration costing more.



*Remarkable Rocks, Kangaroo Island*

## **Price**

There are undoubtedly companies that overprice tours. Some experts decide that their time comes at a high price, leaving many of us unable to afford the \$4,000+ required (plus airfares, meals, gear etc.). When researching different options, check what is included in the price. Most cover ground transport, accommodation and teaching, while others will include meals and domestic flights. Length varies, so don't get caught paying the equivalent of an eight-day tour for only a weekend. Compare alternatives to ensure your tour is good value.

## **Which Tour to Choose**

There are many professional landscape photographers offering tours. You might be keen to learn from one of your role models or favourite photographers. Maybe the tour has a theme, such as panoramas, wildlife, or astro photography. Location and price will obviously influence your selection. Make sure your chosen trip excites you because it will be the trip of a lifetime!

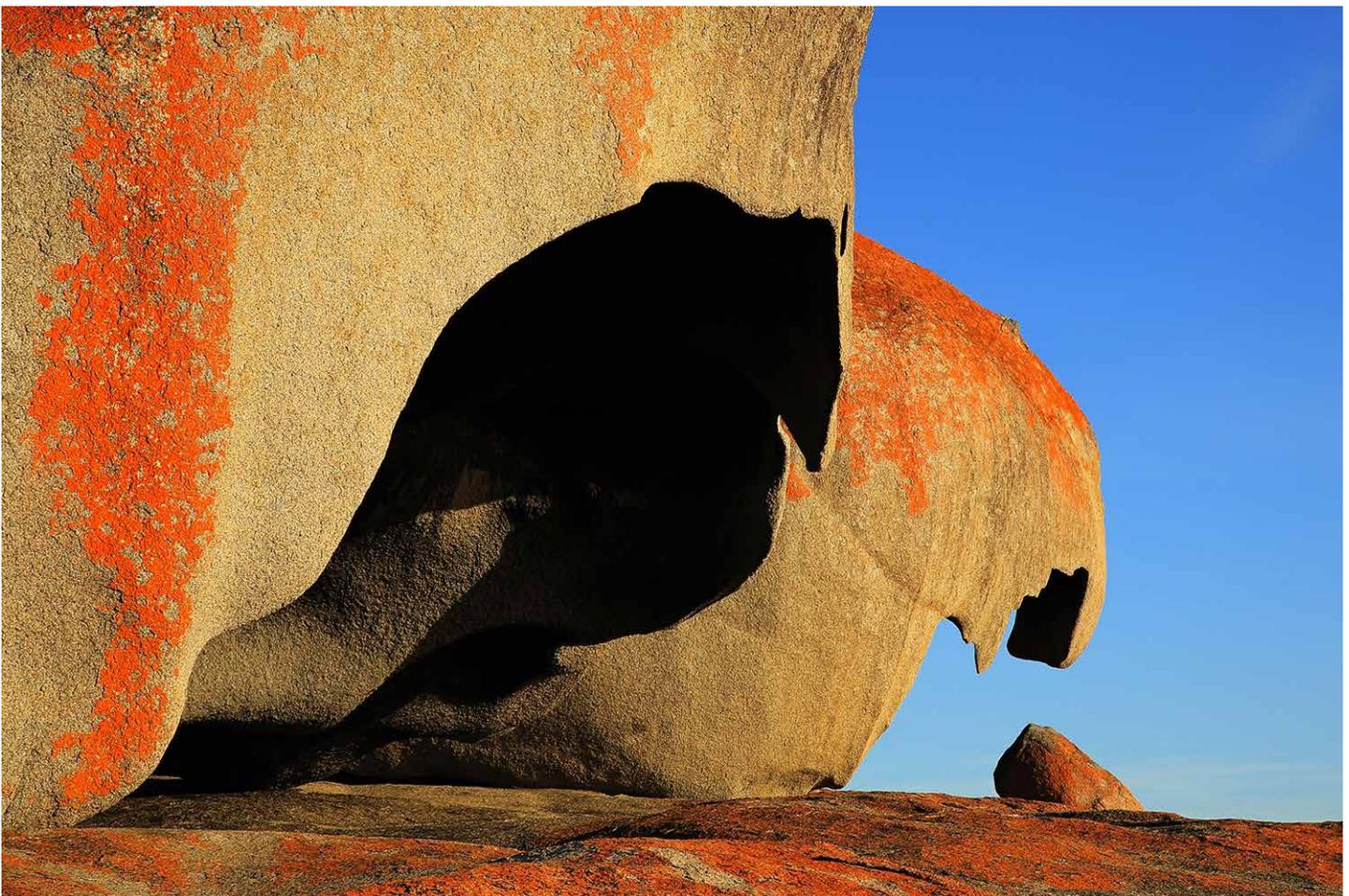
There is an element of trust involved: trusting that your leader/s are familiar with the destinations,

have taken safety matters into account, are fun to be around, share their knowledge willingly and manage the group dynamics. A recommendation from a friend or peer is always helpful!

## **What if you're not a Group Person?**

When choosing a tour it is important to know your preferences, limits, and expectations. You will be in close quarters with a group of strangers, sharing rooms (that's the norm) and spending a lot of time on a bus. And everyone wants to get the best shots in whatever amazing location you are in. You should be considerate and respectful towards each other, taking turns or finding alternatives.

The great thing about groups is sharing vivid experiences with people from different walks of life. Travelling with different personalities can be challenging at times too. Be prepared for people who talk a lot, joke around, slow the group down or (hopefully not too many of these) have a generally negative attitude. Remember to take time out when you need it, practice patience, be compassionate and remember to have a great time!!



*Remarkable Rocks, Kangaroo Island*



Group, Kangaroo Island



Arwen Dyer, Kangaroo Island

### **Safety in Numbers**

There's no doubt that traveling in a group ensures a level of safety far above that of photographing alone. Although we don't like to admit it, this is particularly the case for female photographers. Whether you like it or not, the risk of being followed, harassed or harmed while alone in a remote location is higher for women. This is our reality. Although the risks of harm are surely low, safety is the priority.

On a tour, you have a leader who knows the area and who has first aid knowledge and emergency contacts. You also have peers looking out for each other. The safety of a group helps you relax and enjoy the tour, allowing you to focus on taking photos and learning new skills. The other benefit of having a guide is that they make the decisions in regards to the unexpected, such as weather changes, accommodation issues or a flat tire etc. Hopefully there won't be too many unexpected issues on your tour!



Chopper, Kangaroo Island

## **Much to Learn**

No matter what level of experience you have, there is always more to learn.

The best tours are those that invite you to state what you want to know and a facilitator willing to help you accomplish your aims. Guides vary: some give group lessons on composition, technical skills or post-processing, while others do less formal teaching, but will help you should you have questions. Ideally

you'll get a combination of both with the option to opt-out of formal lessons should you feel them unnecessary.

I have picked up new processing skills, information about gear and other tips and tricks even though I thought I was pretty competent in my abilities. The power of shared learning is that you learn from your peers too: the questions asked, responses given and experiences had.



## **Fun!**

If you work mostly solo like me, then taking photos in a group might not be your idea of a good time. However, don't be scared to challenge yourself to try it. I have been pleasantly surprised by the fun I've had on tours. It's a great opportunity to have a laugh, make new friends and share in the infectious excitement of a stunning sunset or a beautiful

aurora. After all, we are all there because taking photos in amazing places makes us happy, so the chances of shared joy are high and can long outweigh the less fun aspects of traveling in a group.



*Avenue, Kangaroo Island*

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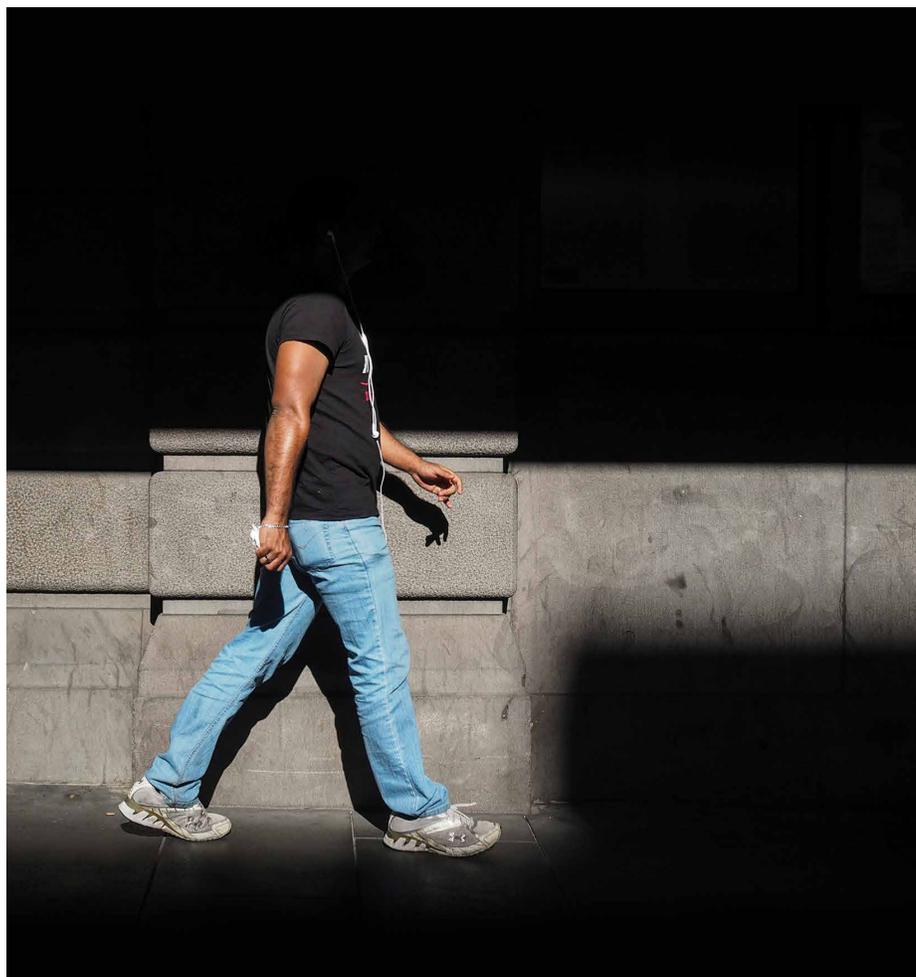
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A Guide to Roaming



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# Healthy Competition by Mel Sinclair

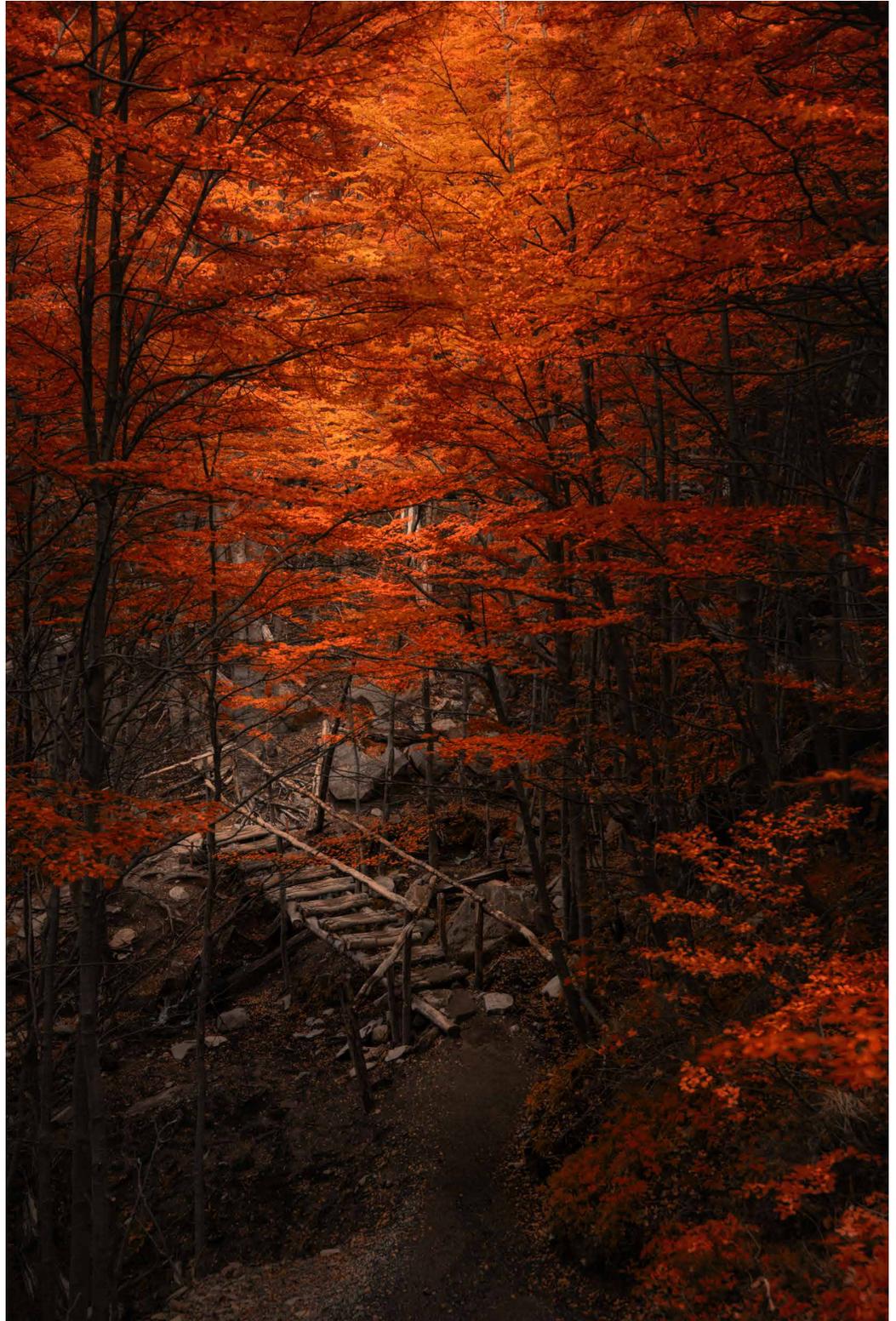
**Mel Sinclair** is a landscape photographer and creative writer from Brisbane, Australia. Specialising in dream-like scenes, Mel's work wavers between the energetic and enigmatic, using a variety of techniques to express and elicit a vast range of emotions to the viewer.

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](http://www.melsinclair.com.au).

The internet is a hotbed of opportunity for the eager photographer, you only need to search the term "photo competition" or "photo award" to have pages upon pages of results come back. Each competition promises lucrative prizes, fame or fortune, but how do you really know which ones to enter? The abundance of them means that everyone is offering something in exchange for your photos, but how do you really know which ones just want your money, and which ones want something more? This is not a 'buyer beware', I merely wish to pass on the knowledge I have gained from years of entering photography competitions, and, most recently, from judging the Amateur section of the Epson Pano (Panorama) Awards in 2015. I believe that I have come full-circle enough to offer some advice to new or frequent entrants.

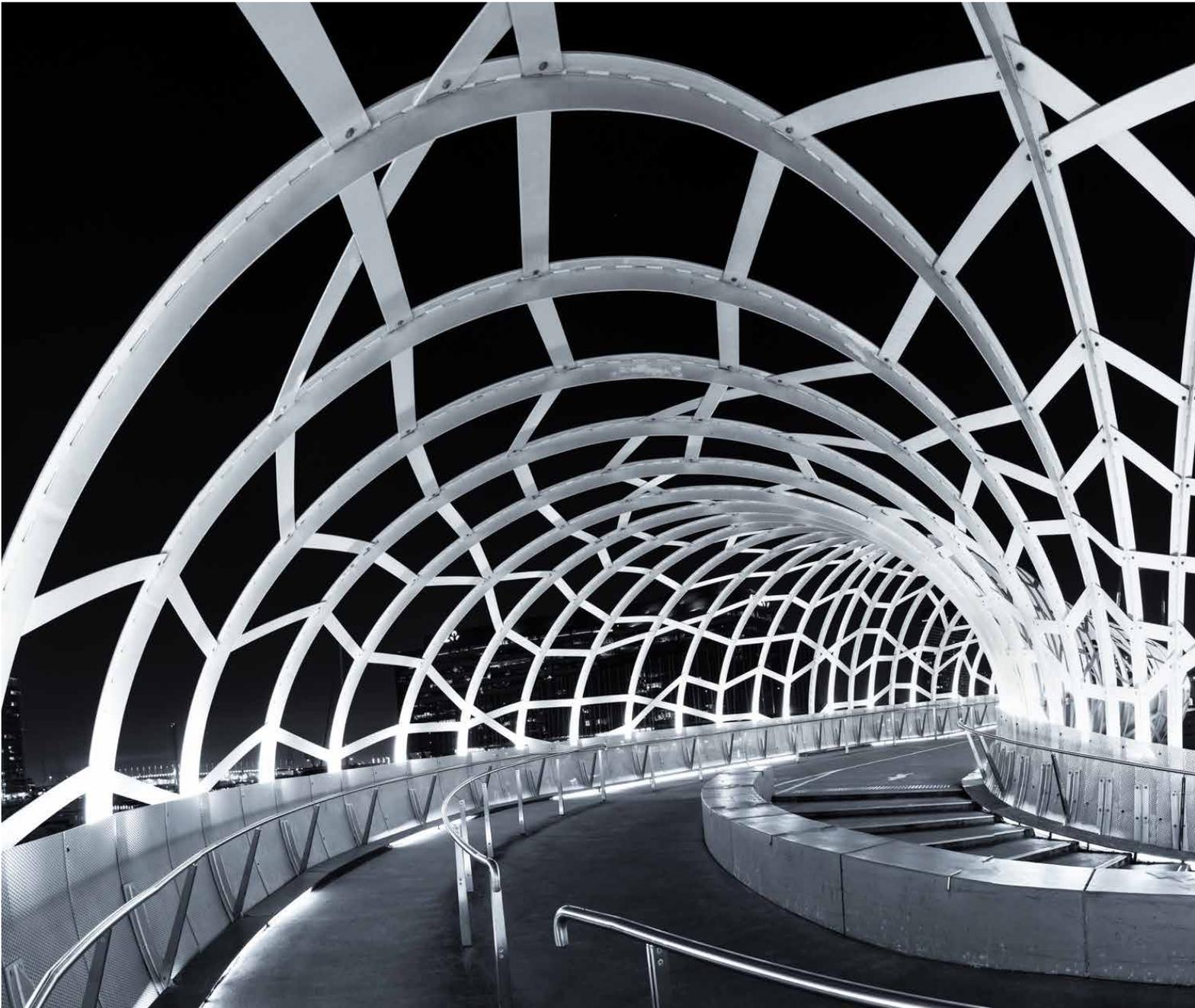


*'Efflorescence'* - Location: Mirador las torres hike, Chilean patagonia. Awarded a Silver Distinction at APPA in 2015.

## **Why should you enter photography competitions?**

Entering a competition to win it is the wrong attitude to have. Instead, you should aim to create your best work and see how it stacks up. Consider these views:

1. Personal Development – benchmark yourself against your peers and use the competition to track your improvements in visualizing, capturing and editing your finished work. Are you improving year to year?
2. Think of it as an Assignment – like the ones you had in school, or pretend it is a brief if you were a practicing professional. How would you best meet the brief and what do you have to do to succeed?
3. You might have that special “something” – your image just might be what the judges are looking for. This is not the first reason you enter, you can only use this as an educated guess.
4. You wish to get your name out there, be seen to be a formidable entrant.



*Highly scoring Epson Pano award image from 2013*

## **What kind of images win photo competitions?**

The images that scored highly from me in The Epson Pano Awards were original, well-constructed and showed that the photographer had thought about the shot that they were going to take before clicking that shutter button. The handling of the image in post-production was neat with no forgotten dust spots, no over-brightened shadows or overthrown saturation. As it was a Panorama competition, I reasoned with the image as to whether it was a multiple-image panorama stitch, or just a crop of a single frame.

I looked for classic signs of panoramic shift and distortion and awarded points based on the evident competency of technical handling and the image finishing for print/display. On top of that, images that evoked an emotional response—i.e. the “edge element”—whether happiness, intrigue or sadness, had the advantage over others because they were not just images, they were *artworks*.

As for the originality, that is the part that is up to you.

Do not think that a well-shot image of a very popular scene will grab our attention, for some competitions it





In a busy space, such as this laneway in Melbourne, it can be hard to create depth and find a focus. At short notice, you can always use yourself as the element where safety permits. Remember that some images are put into scale with the use of a relatable sized figure, such as a person.

will if that is the brief, but, for most, you need to show a level of inventiveness and come up with something refreshingly different. Judges respond to change.

### **But what is the “Edge Element”?**

The “Edge” is an element of surprise, a minor or major detail that keeps the eye travelling through the frame just that little bit longer. It manifests itself in many forms, but notably it either reverses or enhances the visual story within an image. Without it, the picture wouldn't have its lingering appeal, power or impact. Usually, but not always, the “Edge Element” should be in the middle ground, if not the foreground or focus of the image. Whatever it is, or where it is, remember that this is the difference between a good image and a great one.

### **Not all competitions are created equal**

Before deciding which competitions to enter, thoroughly read ALL the Terms and Conditions of the competition as they will outline what ownership/use the competition organizers have over your personal information, your image and your rights to it in future. Please read all competitions thoroughly as once you have entered you have given them your support and

therefore agreed to the terms.

### **Here is an example of a bad clause:**

*“You grant non-exclusive worldwide rights to your film/s and/or photo/s and all materials contained within and indemnify TheCompetition against any losses or damage incurred through usage of your film/s and/or photo/s”*

But it doesn't stop there...

*“TheCompetition is allowed to reproduce, publish and exhibit your film/s and/or photo/s without notice or payment for: promotional purposes of this competition, future competitions and the promotion and advocacy of the positive aspects & benefits of the outdoors in (state), except where a prize winner advises TheCompetition otherwise. These uses may include (but are not limited to) reproduction on the internet, intranet, screen savers, websites, presentations, publications, and events.”*

*“Images must be a minimum of 1024 pixels and submitted as a JPEG (.jpg) file. Winning entrants may be asked to supply higher resolution images for publication purposes. By submitting an entry, the*



Sunrise at Lake Moogerah, QLD: While the scene is pretty, it has plenty more impact including the tree in to the composition. Without it, the image is flat and only shows a background.

entrant accepts that TheCompetition may choose to resize, resample, or crop the photograph as needed for best presentation of the original image."

Yikes! Steer clear! You may as well submit the RAW and never see it again.

### Here is an example of a good clause:

"While you retain copyright of the image, you grant permission for the image to be used for promotional and publicity purposes relating to TheAwards and for the image to be promoted through social media sites. All future use of the image would be subject to your approval (excluding winner of Open category)."

In this one, they are acknowledging that, while it is your image, they need to promote themselves on social media, and that is it. Without diving too deeply into this as a topic, please go and support the PhotoWatchDog to help keep competitions fair for the photographers! <http://photowatchdog.com.au/>

### What image/s should I enter?

Not even I can tell you what to enter, as that is up to you or the competition theme/brief, but below is how to approach entering a competition. Whichever image you enter, it should be a "great" example of what is asked for in the competition theme.

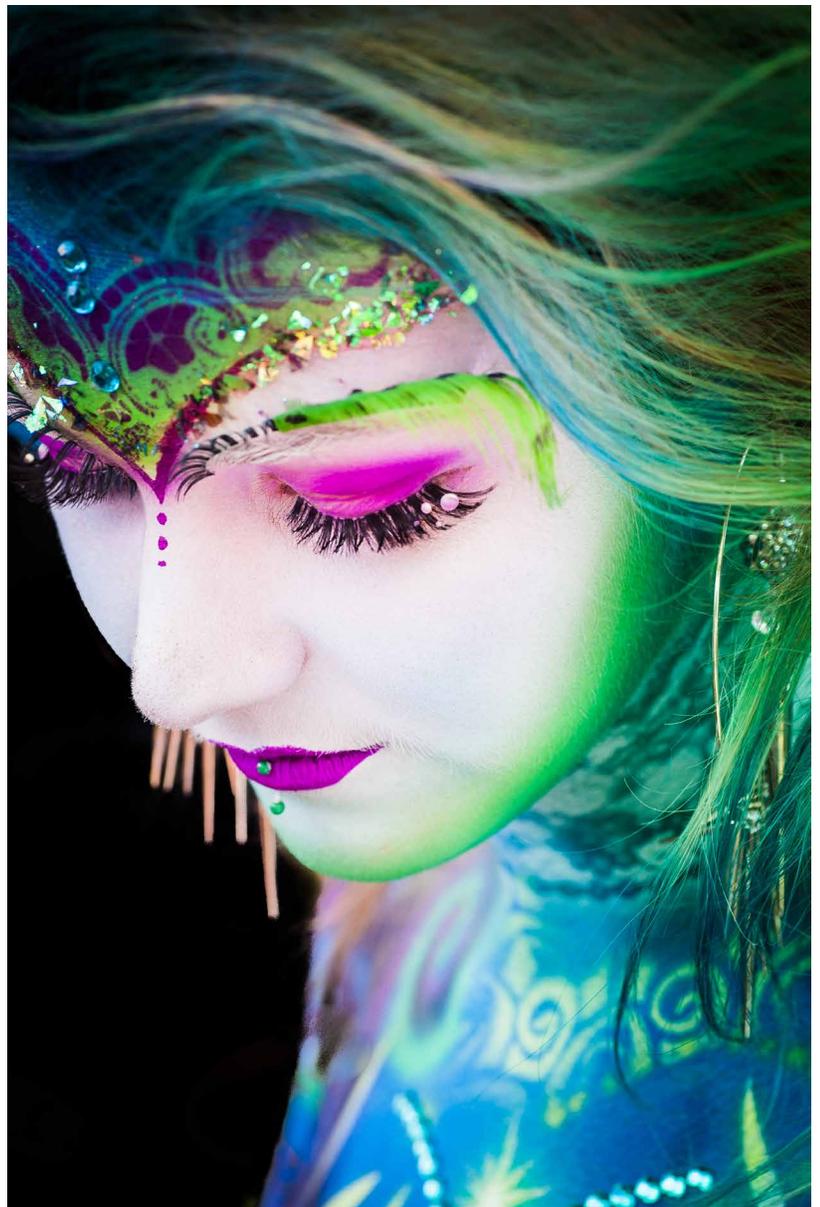
Remember that just because you may be able to afford to enter as many as you want, you should pick no more than two images from the same location on the same day. There is no challenge in doing your own critique if you enter all of your good shots, judges only want to see your great ones. Picking the ones that are winners is like picking your own numbers for the lottery. All of them are potential winners, but it is up to you to define them.

Answer these questions for yourself based on the available information about the competition, you should be able to discover what sort of images are submitted:

1. Read and understand all the competition rules, guidelines and terms and conditions.
2. Read about the judges and their specialties, look at what sorts of images they create for their portfolios.
3. Look at past winners' galleries, plus any Top 10, 20 or 50. What is the commonality between all these images? Why do you think they were chosen as the winners?
4. What is the brief, theme or categories to enter? Pick your images based on this, but do not interpret so wildly that you are showing

a macro of a meat pie when the theme is "Built Environment". While originality is encouraged, cheekiness often is not.

5. When considering your "originality", know that a pretty sunrise or sunset just will not suffice anymore. For one of these to win, your image must pass other technical excellence guidelines, and truly be one in a million.
6. If time permits, purposely go out and shoot something for the competition. It will force you to be technically proficient from capture to post. Learning to think as if every image will be entered in a competition is a good way to maintain a high standard.



"Her" - Location - Eumundi Body Art Festival 2012 - Artist: Kelli McAlpine Designs. Awarded silver award in the Better Photography Photograph of the Year 2013.

## **Editing and finishing for competition:**

When you have found an image to enter, you must critique it. You will need to look at it with fresh eyes and pick it apart, analyzing each element individually. If you cannot distance yourself from the image, find a friend or family member to give you their opinion. It does not matter if they do not understand photography, everyone will have a different view of your image. Perhaps it will be one that you had never considered?

Note: Some competitions will not allow editing beyond the basic adjustments, so read the guidelines before proceeding with larger adjustments.

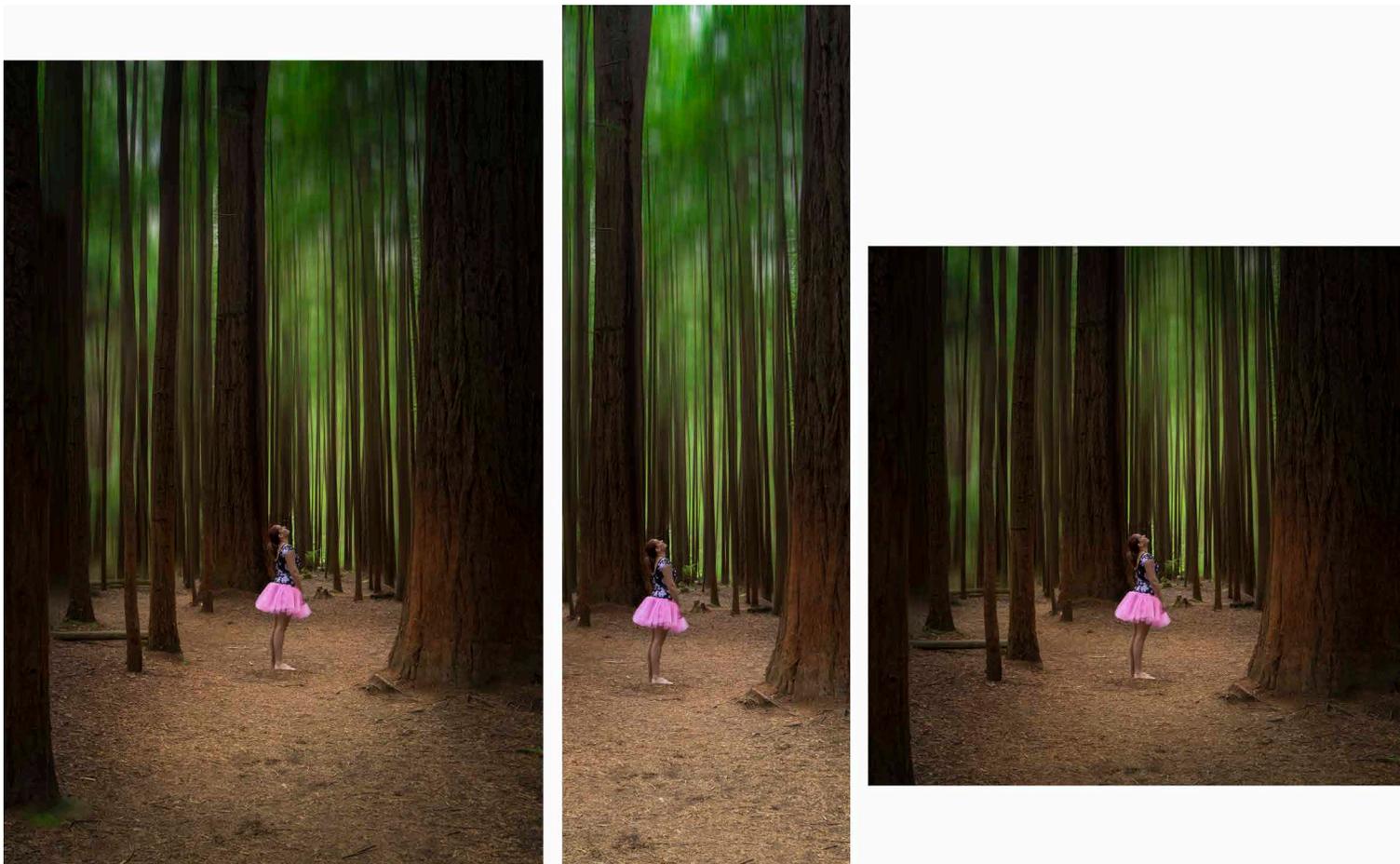
To critique, follow these steps:

1. Cut all emotionality with the image. Forget that it is your favourite or best landscape/portrait/image you've ever taken.
2. Turn it upside down. This will make it seem new and you will be able to pick it apart.
3. Are there any distracting elements that can be removed or cropped out?
4. How is the exposure? Over or under? Was this accidental or intentional?

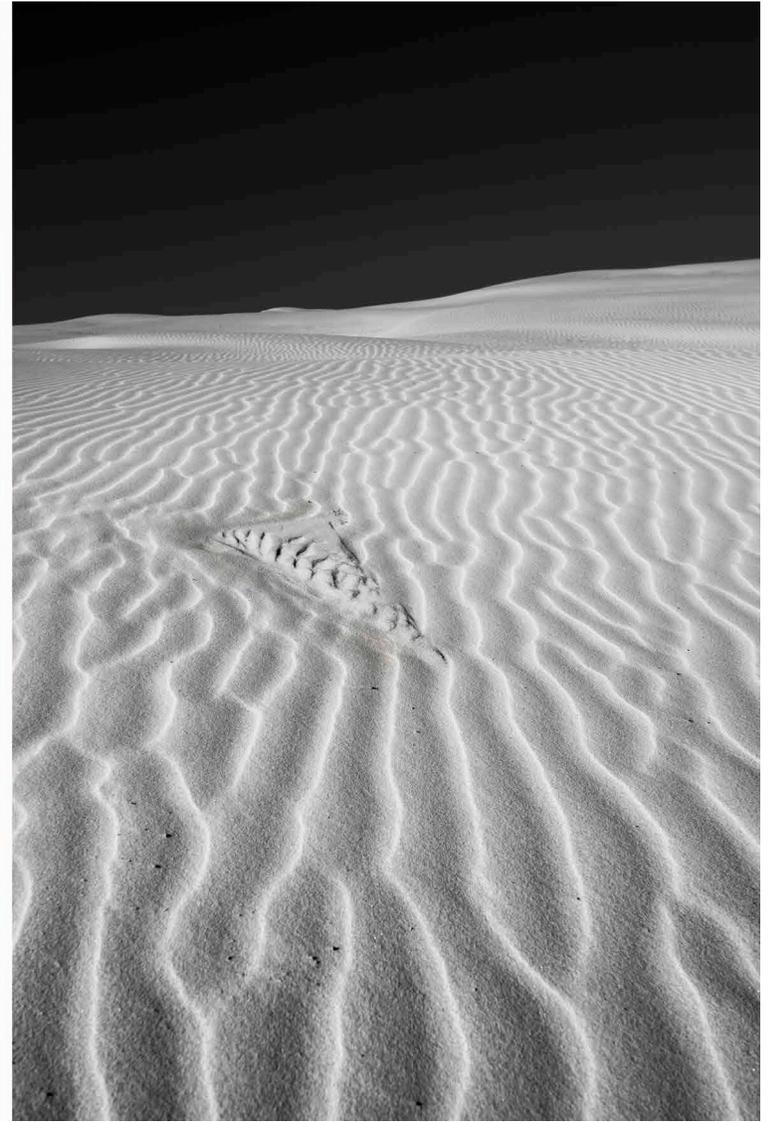
5. Where are the highlights and where are the shadows? Do they add to, or remove impact from your image? The highlights automatically draw the viewer's eye in; make sure your highlights are working for you in this way.
6. Are your colours accurate? How do they look?
7. What is the central focus of the image, does it draw you in and tell the image's story?
8. Is the composition strong, or do you need to edit/crop to make it more powerful?
9. What element of the image gives it the "edge"?
10. Have you done a basic edit on the image and is it presentation-ready?
11. Have you used a post-processing technique such as HDR or exposure blending? Is this well controlled or could it do with further editing to retain a natural appearance?

But remember:-

12. Sometimes the beauty is in the less-than-perfect details. It is worth noting that you can still have a great emotional shot that may not be technically perfect. You will have to exercise your own judgement for images that fall into this exception.



*The crop that you present your image in, is as important as the rest of the edit. What you include is as powerful as what you don't include. Consider this image and what crop you feel is most powerful.*



To present your image in colour or Black and white? A tough decision, but one that is best made by comparing them side by side.

### **Managing your expectations:**

Here is what to expect:

You entered a photography competition. This is not a game of chance, it is of skill. Skilled judges hired by the competition organizer are analyzing your images against other entrants to determine a winner based on merit and response to their brief/theme. Whatever the outcome, you tried your best, you submitted your best images at the time.

We sometimes see angry social media retaliations to competition judges who did not score someone's image as they expected. These are inappropriate. The winners and finalists deserve your respect, not your disgust, disdain or arrogance. Do not post on social media to have an angry rant. There are clauses in

most competitions now that stipulate your image will be disqualified if you do so. Coming in second or third could potentially remove the opportunity of prizes.

When the final results come out, look up the 'Top' galleries and appraise, for yourself, the winners and finalists. Thorough analysis will show you what the judges found appealing.

Remember, this is a game of skill, all competitions are different. Where one image wins one competition, it may do badly in another. Art is subjective, what draws one judge in will not necessarily appeal to another. This is where reading all the competition material comes in. You need to understand the people and the attitudes they have towards their own image creation, as this will shape the images they favor over others.

## **In summary:**

Entering competitions is always about taking an educated guess with your entries. You can tip the odds in your favor by preparing your entry to be as strong as it can be, ensuring that no stray forgotten blemish will bring your points down. Entering competitions is brave step; but there is plenty to gain. Try to look at it from an angle of personal and professional development and you've got everything to gain.

Competitions teach you a lot about putting yourself and your work out there; they prepare you for the tough critiques you have ahead of you. Remember that we only learn by making mistakes, so do not fear them, take them in your stride and keep moving forward. By continuing to learn how to refine your images and read terms and conditions to support ethical competitions, you will ensure that your images are seen by the right eyes, and maybe, just maybe, you will take out the grand prize.



*"Two Teepees" - Location: Burnie beach, Burnie, Tasmania. Awarded 3rd Place in the Amateur section of the International Loupe Awards 2011*

## **Great competitions to look forward to in 2016:**

- The Epson Pano Awards
- Sony World Photography Awards
- International Loupe Awards
- Better Photography Emerging Photographer Of The Year
- Landscape Photographer Of The Year
- Travel Photographer Of The Year
- ANZANG

- Moran Prizes
- Australian Photographic Society and International FIAP Saloons
- AIPP APPA (Members only)

This is by no means an exhaustive list, find competitions in your local area.

Check sites' individual websites for competition entry dates and guidelines.

# Women and Marketing

by Melissa Jones

**Melissa D. Jones** is a designer, marketer, artist, traveler, photographer, foodie, whiskey lover and creative entrepreneur. She runs her own business, extracting inspiration and elements from around the world to help women entrepreneurs and businesses achieve brilliant design. Living for travel, adventure and new experiences she's photographed her way around 40 countries (and counting!).



*I think it's important for every person to have really good looking materials. I believe it makes you look and feel more professional. No one should be embarrassed to hand out a business card or have someone visit their website. If you don't look and act professional in your business, you might not be treated as a professional. This will work in negotiating price as well. Have confidence in your prices. Charge what your pieces are worth.*

If women buy 80% of the products and control 80% of the household money, then why isn't there more marketing to women?

You've all heard the saying that men are from Mars and women are from Venus. Well, that's true in a lot of ways including how we market to men and women. It can also be true of how they market themselves and their business.

Generally, women and men buy differently. Men tend

to get the transaction done as quickly and painlessly as possible. Men can be a bit spontaneous in their purchasing. Women usually want to connect. They want to have a relationship with those places that they shop, the people that they buy from and the products. Women tend to ask more questions than men and want to do more research. They often want to read reviews or hear from their peers what they should consider looking at before they buy so they can make an informed decision.

Men are everywhere in the marketing business. They make up a lot of creative positions as well as head up the creative departments so a lot of advertising is not created from the mind of a woman. Being a woman, you have an advantage. YOU are your client. YOU are part of the 80% of people that are making buying decisions, so you have to think about what you would want if you were buying from you:

- What would I want to know?
- How can this help make my life easier?
- What problem does this solve for me?
- Can it save me time or money?
- Will it bring me more business?
- How does it relate to the life stage that I am in?
- How does the product relate to me and my needs?

### **You are your best resource!**

When you think about marketing yourself, you have to think about who is buying from you. Where do the majority of your sales come from? You know from the above research that a woman is probably involved in the transaction, so talk to them. If you aren't the exact model client, I'm sure you have friends that are. Figure out your avatar and build your marketing to that person.

Answer all the questions that your avatar might have about your product, giving them the information they need to make an easy decision about your product. You don't have to alienate men from your advertising or make it pink but you do need to make sure that you talk to women.

If you're a woman photographer selling your photos, show your work. Have pictures of yourself out in the



*If you're a woman photographer selling your photos, show your work. Show pictures of yourself out in the field with your camera. Talk about where you were and what you were capturing in that particular setting. You can show both the photo of you at work and the photo you took. You'll either need two cameras for this or have a friend snap the photo of you doing your work*

field with your camera. Talk about the story behind the photo. Everyone loves a good story. People want to know about the products you are selling and the person behind the lens. They want to connect with you and the piece you are asking them to buy.

If you're selling prints, what room do you think your print would look good in? Take a photo of that room and put your photo in it. Show how well your photo will look in that setting. I'm sure it makes the room come together. Women usually have an eye for that kind of thing, way more than men do.

It's OK to ask for what you want. Men do it, so should women! You know that you're marketing mostly to women, so tell them what you're selling but also ask them to buy it. If you don't ask people to buy your stuff they won't know it's for sale. People need to see a product on average five to eight times before they buy. Besides knowing the product is for sale, remember that women want to know all about the product before they make the purchase. They also want to know about the buyer. What's most important is that you are putting yourself out there and you are competing for the market share. You CAN sell it.

No one wants to buy from a sleazy salesman. No one buys what they say, especially women. Women want to buy authentic pieces that have a good purpose or a good story. They want a connection to the piece, to their life stage, to the person they bought it from, to the place they bought it from, and so on. There are so many reasons they might buy, but if the item doesn't speak to them, they might not be interested.



*If you sell prints of your photography, show what your finished piece could look like in a room. Talk about the image and the story behind it. That will help you sell the photo as people can connect to your story.*

# One-Stop Shop for Surround Sound



Learn more about us



*Here are two examples of website banner ads for a speaker company. One image looks more like a man cave. The other is more family friendly which will usually attract a woman's eye more than an image without people. The family image creates a story. They look like they are having a good time watching something on TV even though you don't see the TV it's implied with the remote.*



# One-Stop Shop for Surround Sound

Learn more about us





*I not only try to find the difference in nature but I try to do that in my stories as well. What makes you unique and different more than anyone else out there is your story. You may have the same images as someone else but you can sell it differently by telling your story. Where were you when you took this photo? Did you seek out this shot or did you just happen upon it?*



### **You are not alone**

You can't do it alone and no one should have to. Get a mastermind together and meet on a weekly or monthly basis to run ideas by them. If that's too much, be part of an online group where you can get answers to your questions. Just because you are a solopreneur doesn't mean you can't get help to grow your business.

Surround yourself with people that support you and want to see you succeed. Even better is to have people that are a step or two ahead of you in the process. They'll give you some ideas of what worked best for them. Just remember that you are unique so your marketing should be too. Take their ideas and make them your own. It's your business and your wares or services. It should have your authentic stamp to it.

### **Someone else is selling the same thing, no problem**

You have stuff for sale that's just as good as other people. It's easy to compare our work and ourselves to others and put ourselves down or not put our work out there. Don't ever let your competition derail you from your goals. Just because photos are for sale everywhere doesn't mean that you don't have something people want.

Every person is unique and you are the unique selling point in your products. Use that to your advantage. Tell your story and the story of your products. It's that authentic connection that people want to buy. They don't want to buy from just anyone or buy just anything. They want the right piece.

Be bold. Be brave. Be you. Put yourself out there. Make sure you and your work are looking good when you are doing it. Everyone loves good design, just think about the iPhone. It's sleek and sexy and, even if you don't own one, you can't deny it's great design appeal.

Make your marketing shine like the radiant person you know you are. No one knows what's on the inside if you don't tell them. The story is the heart and soul and *your* heart and soul is what will sell your product. No one else has that, use it. Don't fall for templates, let your marketing be as unique as you are, authentic and awesome.

### **The best way to sell your work:**

- Create great work
- Ask for what you need
- Show your work
- Share your story
- Give value, value, value (blog posts, articles, stories)
- Sell your wares, ask for the sales
- Repeat

It's only through story that people build connection.

What's your story?

# Photographing Birds in the Garden

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/>



*Ruby Crowned Kinglet*

In the wee hours of the morning before the sun rises, the birds begin to sing nature's wake-up call. Their melodious song awakens our spirits and minds. Many of us are fortunate enough to have birds in our garden that grace us with their presence. Taking the time to look outside to appreciate their beauty and song reminds us to slow down and enjoy life.

Having birds so close to home offers us a unique opportunity for bird photography. It allows us to set a photographic stage for beautiful captures. Creating a bird sanctuary is only the beginning of setting up a bird photography studio.

Where does one begin to attract birds into the garden? There are several features you can offer to help increase the number of bird visitors to your home.

## **How to Attract Birds to Your Garden**

With bird photography in mind, pay attention to the direction of light around your home. Find out the best locations for morning and afternoon light and plan on establishing your feeding stations in these areas. Also, think about where you'll be sitting when photographing. Make sure the feeding station is close to an area where you can create a blind or close to a window or doorway.

Once the locations have been determined, it's time to go shopping.

Head to a local feed or wild bird store and obtain a few feeders that best suit the types of birds in your

area. Each bird has a preferred way of eating. Some enjoy foraging on the ground, while others like to climb along the tree trunk. Offering a variety of feeders with different feeds will attract several bird species to the garden. Several types of feeders include: hopper or platform feeders, suet holders, tube or ground feeders and nectar holders.

Water is an essential element in your bird photography garden. Along with food sources, birds rely on fresh water. Having two water features allow birds to choose which one they prefer. One with flowing or moving water, the other a bird bath that they can enjoy. Make sure the water is refreshed at least every other day and the bird bath and water fountain is cleaned on a regular basis.

In some countries, it is encouraged to create a natural habitat for native birds by offering plants and trees that attract them. Offering native plantings for your region not only beautifies your landscape but also gives you plants that are able to thrive in the local environment without added fertilizers or watering.

Native plantings are a critical part of providing a sustainable environment. Insects evolve to feed on certain plants, and many bird species feed on them. They provide natural shelter and a haven for birds to raise their young. Native plantings give nectar and seeds for a variety of bird species.

You can bring nature home by enhancing your landscape with native plantings.

To complete the bird sanctuary, consider including bird houses strategically placed depending on the species you're trying to attract.

Finally, reduce or remove any potential predators in the garden. This includes household cats and dogs.

### **Setting the Bird Photography Stage**

Now you have the location picked out and which feeding and water stations you will provide, it's time to set the stage. When placing the elements, look at the stage with a photographer's eye. In particular, pay attention to:

- The direction of light
- Clean backgrounds
- Natural perches for the birds to land on
- Where you'll be photographing from

Establishing the location you'll be photographing from is important. Find a way that you can get to the photo spot without alerting the birds. Consider setting up a bird photography blind using natural plantings or potted plants. You can even purchase camouflage cloth from a store that offers hunting gear and use it

like a tent or curtain. Do your best to be inconspicuous, wear neutral colored clothing and move slowly. Lastly, patiently waiting for the birds to relax and return to the feeding station will help you get the shot.

### **I've Got the Birds...Now What?**

Photographing garden birds is wonderful as you have the opportunity for the birds to get closer to you than they would in the wild. This means that you can have a shorter focal range and still get great photographs.

There are several cameras that can help you get that picture. Most affordable are the Prosumer type cameras like the Nikon P610 or the Canon SX60. Both are small, lightweight and have optical zooms up to 60X. That's the equivalent of over 1000 mm!

If your budget allows it, the DSLR is the better choice. The lens choices and image quality is better than with the Prosumer cameras. The objective is to fill the frame with the bird, so a crop sensor will help you get closer. However, full-frame DSLR's tend to be better with image quality and the image holds up better when cropped.



Northern Cardinal Male



*Mallard Family*





*Dark Eyed Junco*

To complete the DSLR kit, a telephoto lens is essential in bird photography. Both Nikon, Sigma, and Tamron are offering telephoto lenses up to 600mm that are \$2,000 U.S. or less. For Canon, the new 100-400mm f/4 L II is an excellent lens particularly when paired with the new 7D Mark II.

Depending on the camera you end up with, adding a tripod to a heavy kit will help with image sharpness. A Gimbal type tripod head gives free movement when following moving birds.

Lastly, consider adding flash to your bird photography arsenal. Flash well used can fill in the darker areas in the bird and brighten the scene.

### **Creating Compelling Images**

Bird photography has become a popular pastime and there is a bounty of beautiful and technically perfect captures of birds on the internet. However, these images tend to be a bit sterile and lack the ability to tell a story.

We want to know more about the bird, its behavior, the habitat it lives in. The beautiful and delicate nature a bird has and even the bird's personality. This is achieved by watching birds and learning what you can about bird behavior. You'll start to see that they have a preferred place to perch before landing on the food or water source.



House Finch Female

Pay attention to the direction of the light and see how you can use the light to best show the bird. Sometimes backlighting can be beautiful by illuminating the edges of the bird. Adjust your camera settings based on the available light and be ready to change them at a moment's notice.

Look at the background behind the bird and make sure there are no distractions or sticks where they shouldn't be. See if moving a few steps to either side eliminates those distractions. Then tell a story by showing the bird's behavior, habitat, or head position.

Be prepared to take a lot of photographs. But don't let this discourage you, as all you truly need is one great photograph, and lots of images will get you there.

### **In Summary**

Creating a bird sanctuary brings one closer to nature. Being able to create a bird photography studio at home allows us to recreate the scene for endless possibilities. Consider this as a project and let your creative mind flow and enjoy decorating the scene depending on the season. Visit some natural areas and bring home some props to help set the stage.

Without a doubt, the birds will be thankful for having a safe place to enjoy.

# Pros and Cons of Using Lightroom

by Leanne Cole

## Lightroom or Photoshop? Part 1

Recently I've been asked a few times about what software people should try to learn about. People also wanted to know what I used and why, so it seemed like a good idea to take a good look at both and to explore which one would suit you and your photography. In this issue we are going to look at Adobe Lightroom.

## Lightroom

In comparison to Photoshop, Lightroom hasn't been around for very long, but it is picking up momentum and gaining popularity. It isn't surprising when you realize how easy it is to use and for most people out there doing photography it is all they need.

## Pros

### Importing and Exporting

One aspect that many find strange and often have trouble with is how to import your photos into Lightroom

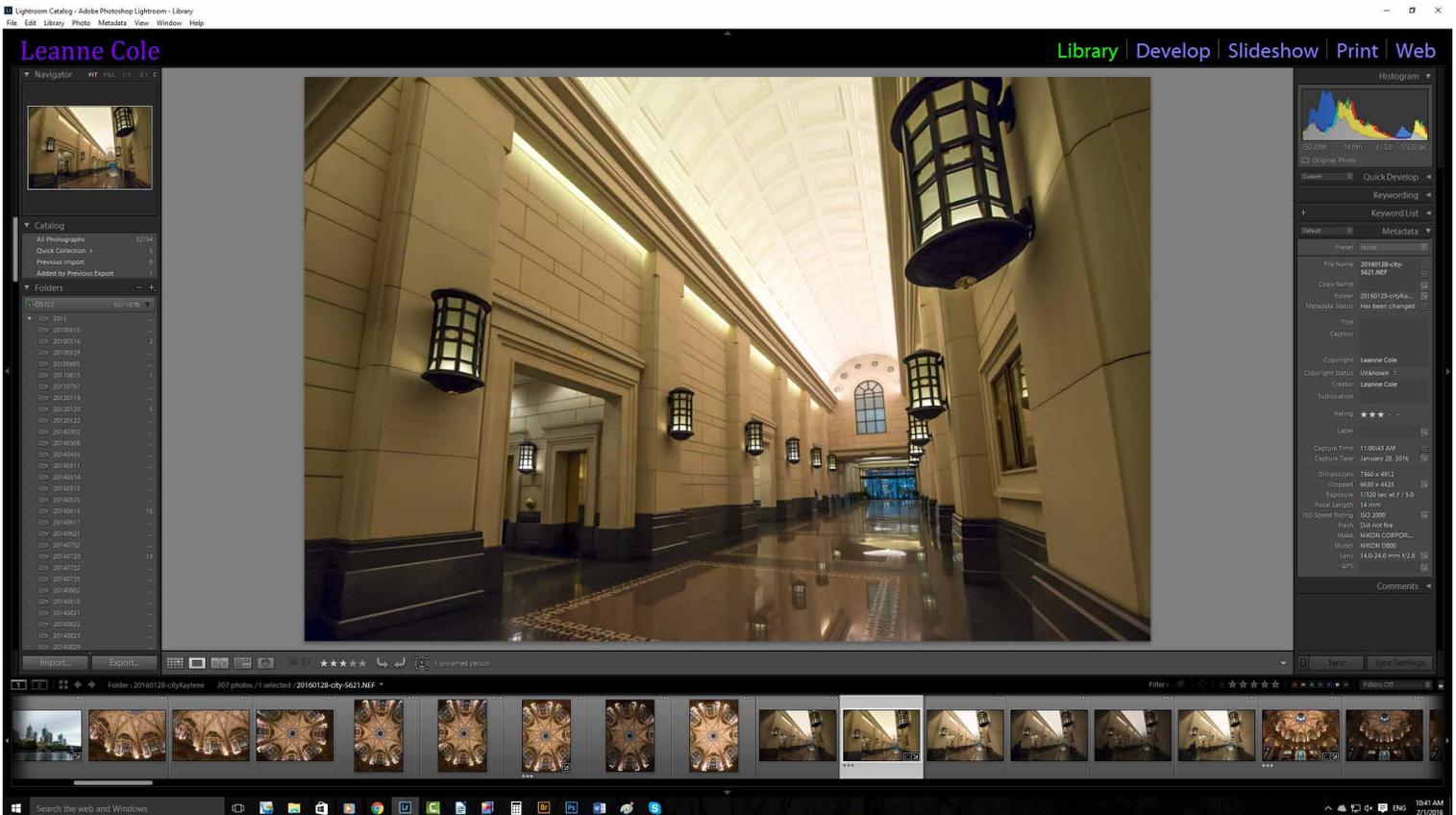
and then exporting them when you are finished. It is a simple process and you get some added benefits as well.

When loading the photos from your camera to the computer, if you use Lightroom you can put them where you want them and rename them at the same time. There are facilities that allow you to put them into catalogues so you can find photos later on.

When exporting photos, you can say what size you want, rename them, what to include as far as Metadata goes, and, if you choose, watermark them. This is great when you have a large number of images you want to export. Lightroom allows you create presets for exporting so you don't have to set it up each time

## Editing

Editing the photos is all done from a control panel that is on the right side. You can go through them all and see what you need to do. For most people all of these are fairly simple and easy to use. If you aren't familiar, it doesn't take very long to find out how they work.



The first module, the Library, where all the sorting happens

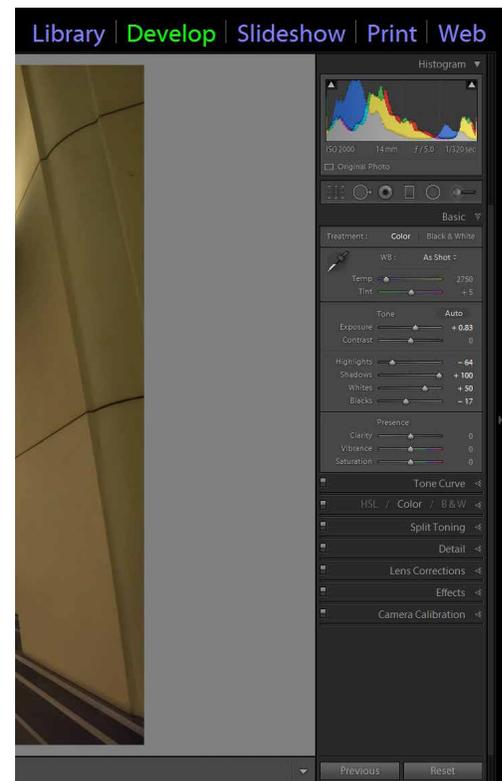
Lightroom is non-destructive editing platform, which means that everything you do to an image can be undone. You can play around with your images and know that you can't ruin your photo. This is almost an invitation to play with your images and see what you can do. Even if you come back to the image months later you will still be able to undo anything you did that you no longer like.

## Batch Process

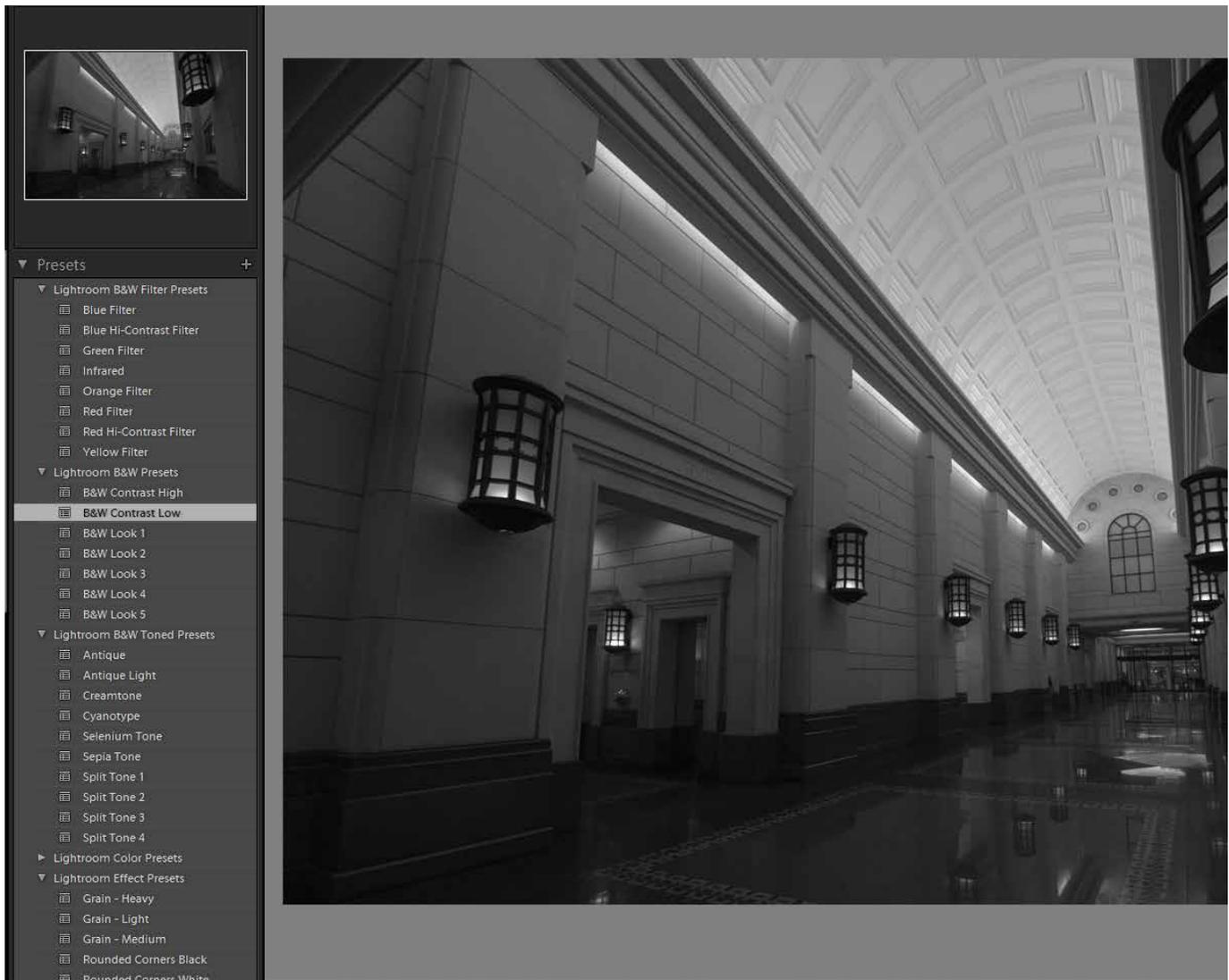
As mentioned before, you can also edit batches of photos at the same time. If you have been somewhere and taken a lot of photos, you can edit them one after another without having to open each one individually. Once you have done all the ones you want, you highlight and export them together.

## Pre-sets

There are also heaps of pre-sets that you can buy or find for free. The pre-sets are like actions in Photoshop, in that you can change the mood or the colours of your images. It is like applying a filter to the image. There are so many of them and you can just about do whatever you want to your image.



The Develop Module in Lightroom.



Lightroom comes with some Presets, but you can also get, buy and install more

## **Cons**

### **One Photo at a Time**

One of the biggest disadvantages with Lightroom is that you can only work on one photo, meaning you can't take a piece from one image and add it to another. You can merge photos together for a panorama or a High Dynamic Range (HDR) image, but that's all. If you want to be able to replace the sky, for instance, you couldn't do it.

For most people starting with editing, you are probably not going to want to do that. It is something you build up to.

### **Removing unwanted objects from your image**

One of the wonderful things about photo editing is the ability to remove things in your image that shouldn't be there. There are also the problems with sensor spots, which we all get. So you want software that will help you remove them.

Lightroom is great for removing sensor spots. There is even a tool to help you see where they are. It is good for taking away small things, but that's it. If you want to eliminate something bigger, like a person, then you will

find problems. There is only one tool for doing it and it isn't very selective. It can end up being very frustrating.

### **Working with layers**

This is not an option. You have to do everything within the one layer and if you want to work on something particular with one layer, it is impossible.

Most people who start learning photo processing find layers very confusing and not having to worry about how they work with Lightroom is a great bonus.

### **Limited Tool box**

There is no doubt that you are not going to find as many tools as you would in Photoshop. There are so many more things you can do in the latter, but for most people it is never going to be an issue. For most people what Lightroom offers is enough.

### **Working on details**

There will be people that will disagree here, but it is hard to work on small details in Lightroom. You can't blow it up and do several things to it. There is an adjustment brush to do some work, but you are limited to the brushes that are available.



photos-processed-with-lightroom-5677



*photos-processed-with-lightroom-5617*

Lightroom is a great program for people who want to learn about photo editing and people who want to do batch processing. There are many photographers that work solely in it, while others find it limiting. It is all going to depend on what type of images you are doing and how much processing you want to do to your images.

## **Lightroom or Photoshop? Part 2**

In the next issue we will look at Photoshop and how it is different to Lightroom. We will also look at what is good about it and what some of the disadvantages are.

# Creating a Black and White Image in Lightroom

by Christine Wilson

Christine Wilson is originally from New Zealand but calls Australia home for now. She loves exploring what is here and turning her environment into monochrome images. She had been taking photographs for a long time and is very passionate about what she does.

If you would like to see more of her work then go to her website <http://christinewilson.zenfolio.com/>

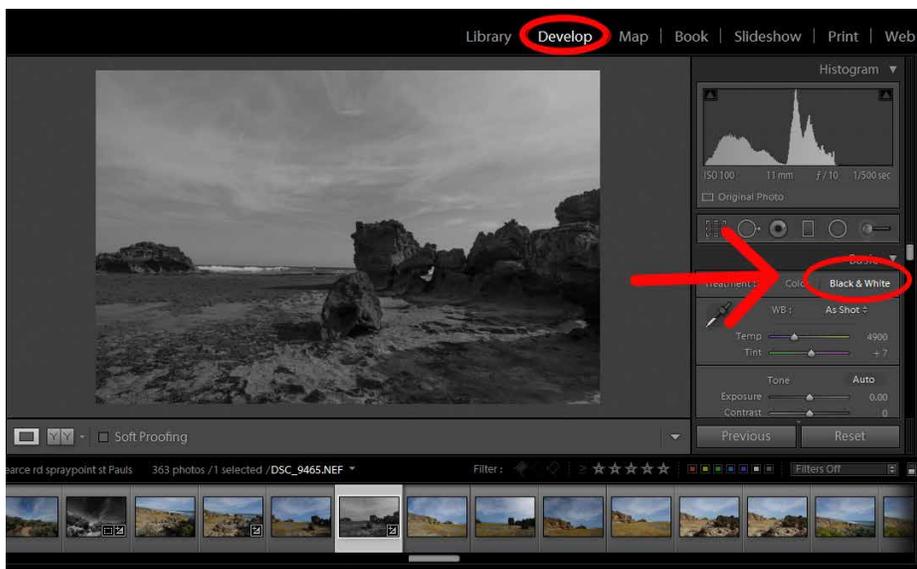
There are many ways to process images in Lightroom. In this article, I will take you through how I do, but no doubt you will read about many others. Occasionally I will read about a better way to do something I already do. In my view the creative process is not necessarily a step by step process that follows a logical order.

Usually I start with the basic panel, but will go back and forward between panels as ideas come to me. It's important not to get too rigid with your processing. What works for one image may not necessarily work for another. Each picture requires its own unique treatment. The version of Lightroom I am currently using is LR 6. There have been quite a few changes to Lightroom and many of you will have new tools to use.

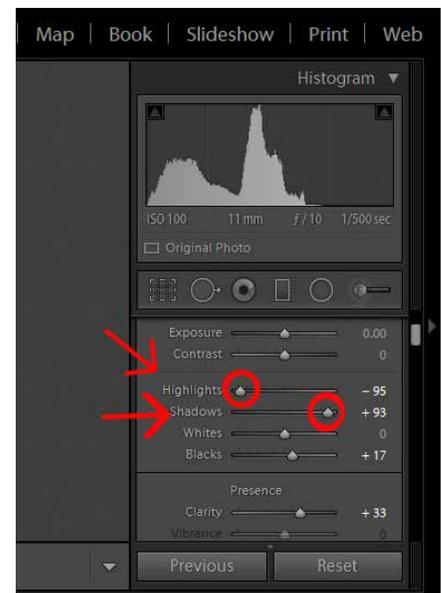
## How long does it take me to create the final image?

It varies but it's usually days and I may work on a couple of images at the same time, going back and forth between them. When I think I am finished I leave it for a day or two then come back to it for a last look before uploading onto sites on the internet. Sometimes I can sit on an image for weeks or even months because I just can't get it to work, and suddenly bingo, I get an idea that finally works.

In Lightroom, import the image you want to work on then click on the Develop Module and open the Basic panel.



Convert colour to B&W in basic panel

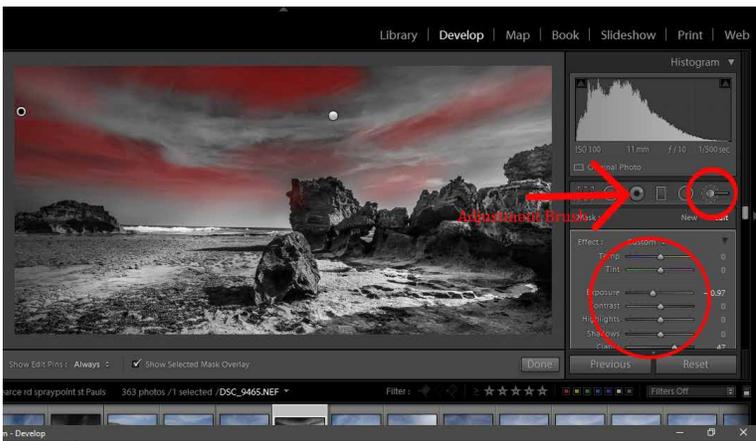


Edit highlights and shadows, add clarity

Start with the basic colour file imported into Lightroom and in the top right hand corner, Select Black & White to convert the image.

Moving the highlight slider to the left, into the negative, will bring the detail back into the sky. Try moving the

shadow slider to the right to lighten the shadows and to the left to darken them. Play around with these sliders till you like what you see.



Adjustment brush to darken sky (burn) and lighten cloud (dodge)

### The Grad Filter:

You can use the grad filter tool in Lightroom to enhance the foreground and to darken and add drama to the sky. Or to lighten the foreground, drag the tool from the bottom of the image up over the foreground. It may be necessary to angle or drag the filters in from the side. You can increase the exposure and add a bit of clarity or contrast. The sky can be darkened in the same way by dragging the tool over the sky and decreasing exposure. You could also add contrast and maybe some clarity. In LR6 you can use the local adjustment brush and erase part of the grad filter if it has gone over something you didn't want covered by that filter.

### The Local Adjustment Brush:

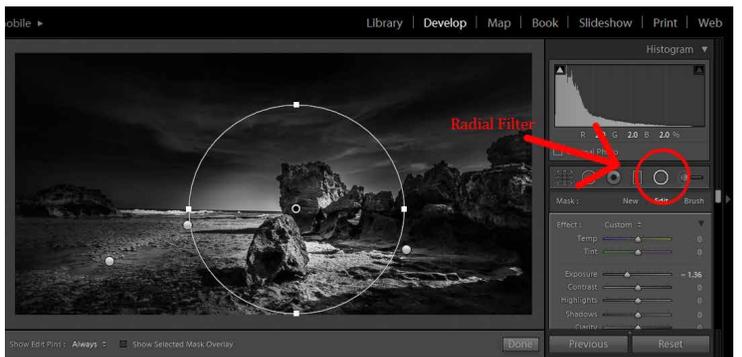
The local adjustment brush is a very useful tool to make small adjustments to images. You will see from the screen shots that parts of the sky have been lightened or darkened to add more drama. It is a very similar effect to dodging and burning. You could do the same to the foreground. There is no limit to the amount of brushes you can use.

### The Radial Filter:

The radial filter is a handy tool and can be used to create a vignette effect anywhere on the photo and it can be used to darken/lighten down an area outside or inside the area selected.



Grad filter to lighten foreground, darken sky and erase parts that you don't want the filter to effect with the adjustment brush



Radial filter to lighten areas (or dodge)

## HSL Colour and Black and White:

This is a tool that can alter the tone of the different areas that you originally had in colour on the file. For example, moving the green slider will alter the trees and grass. It will make very significant changes to those areas and they will either become much darker or lighter depending in the original colour of green. Using the blue slider will make very dramatic changes to a very blue sky. How much change happens depends on the original colour in the photo. The yellow and orange sliders can make dramatic changes to sand, rocks, tree trunks etc., so the ability to separate tone in the black and white photo is very dependent on this panel.

## The Effects Panel:

Post crop vignetting and the addition of grain can occasionally add drama and atmosphere to your photo. Vignetting concentrates the eye through the

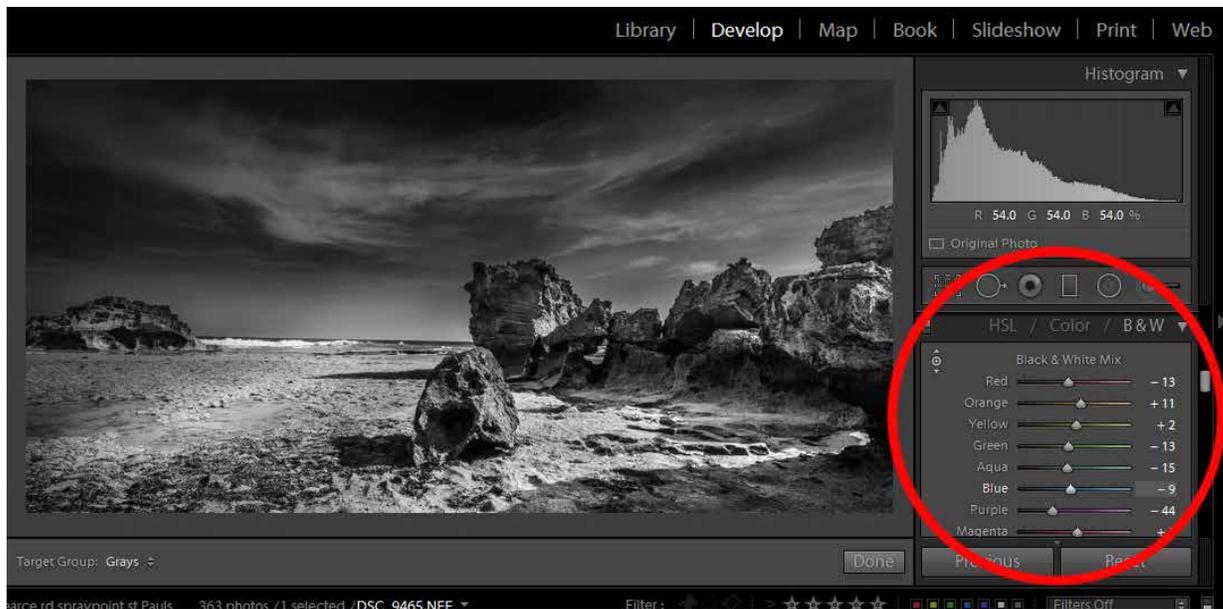
center of the shot. The eye will be directed or drawn to the lightest part of the photo. This builds tension in the picture.

## Lens Correction:

In Lightroom, there is an option called Lens Corrections, which is very easy to use. Under Profile you will find a checkbox for the Lens Correction section, tick your lens to enable the correction. If your lens isn't listed, then you may have to put it in manually. This will help any Vignette that you want to remove.

## The Tone Panel:

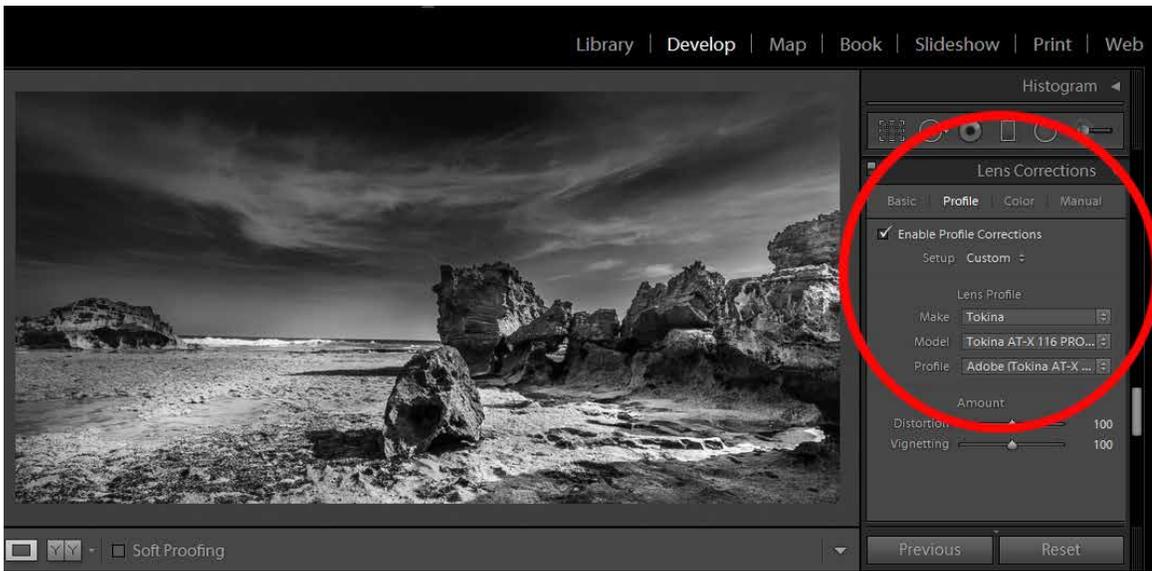
This panel is used to effect the tones in the image and along with the basic panel adjustments can be used to create extra dynamics to your photo. Be careful not to overdo it, as it can look over baked.



*Black and White mix filters*



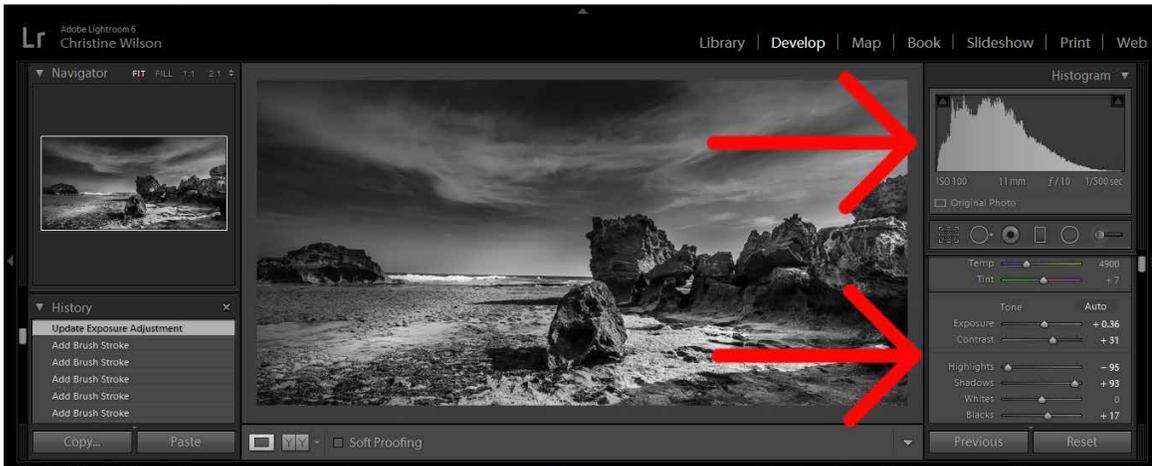
*The Effects panel*



The Tone panel



Back to the basic panel, exposure and contrast adjustment and a recheck of the histogram



**To finish:**

Before finishing I usually go back to the basic panel and work my way back over all the panels looking at the histogram as I go. If I'm going to print the photo special attention needs to be paid to the histogram to make sure the shadows are not too dark and the

highlights are not blown, while still trying to maintain the dynamics and contrast within the shot. You don't want to print a flat image.

I get a lot of satisfaction from printing my images but that's another story for another time.



*Finished Photo*



# 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/>

## Setting a Precedent



Clementina Hawarden 1850



Julia Margaret Cameron by Henry Herschel Hay Cameron 1870

### A Long Fight

Throughout history, each generation has a minority that is fighting for change. Today we are witnessing the struggle for rights within the gay community. 150 years ago, it was an even larger portion of the population's turn: women. Throughout the 19th century and into the 20th, women fought for equal rights under the law and, most importantly, the right to vote.

Due to traditional expectations for women prior to the 19th century, very few women had the same opportunities for education as men. Women were

also entirely shut out of political activity and were not allowed to vote, and in Great Britain women were tightly bound to their husbands under 19th-century British common law.

As with many battles, the resistance starts when we are faced with obstacles. In many cases those first heroines and heroes are left unsung and forgotten, their influence recognized only decades later. Today we are presenting the story of two British ladies who inadvertently paved the road for generations of women in a world governed by men.



*Clementina Maude and Isabella by Clementina Hawarden 1861*



*Clementina Maude and Florence Elizabeth by Clementina Hawarden 1863*

## **Lady Clementina Hawarden**

### **Early life**

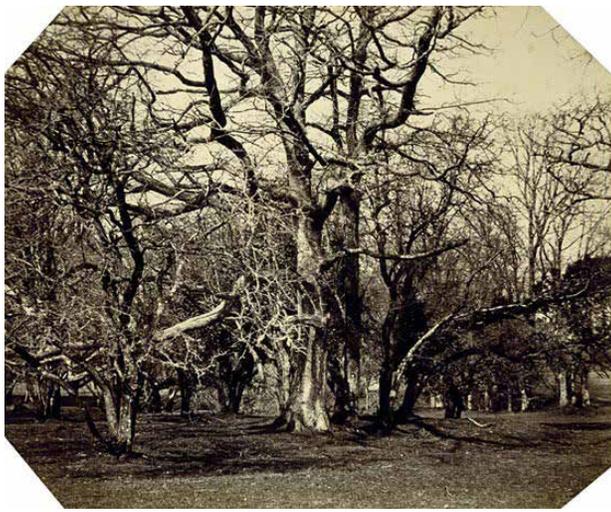
Clementina Maude, Viscountess Hawarden (1822–1865) was one of five children of Admiral Charles Elphinstone Fleeming, and Catalina Paulina Alessandro. In 1845, she married Cornwallis Maude, 4th Viscount Hawarden; the couple had eight children.

### **Photography beginnings**

Lady Clementina Hawarden began to take photographs in late 1857 or early 1858, whilst living on the estate of her husband's family in Dundrum, County Tipperary, Ireland. A move to London in 1859 allowed her to set up a studio in her home in South Kensington. There she took many of the characteristic portraits for which she is principally remembered, many of which include her daughters Isabella Grace, Clementina, and Florence Elizabeth. The furniture and characteristic decor of an upper-class London home was removed in order to create mise-en-scene images and theatrical poses within the first floor of her home. Hawarden produced albumen prints from wet-plate collodion negatives, a method commonly used at the time.

### **The albumen print and the collodion process**

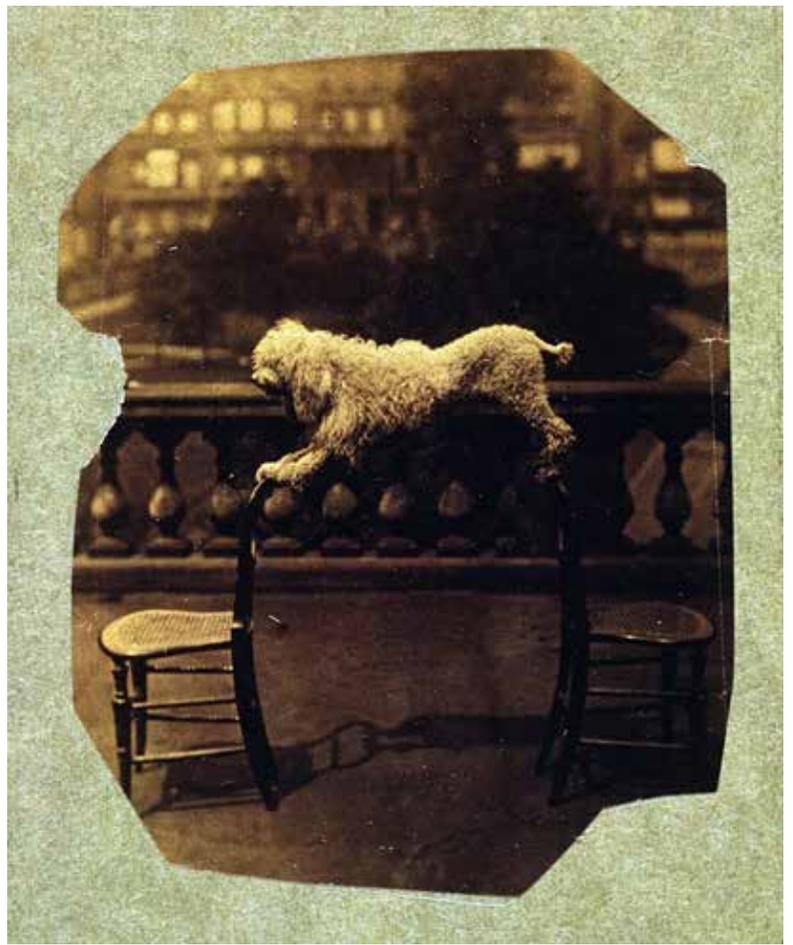
The albumen print, also called albumen silver print was the first commercially exploitable method of producing a photographic print on a paper base from a negative. It used the albumen found in egg whites to bind the photographic chemicals to the paper and became the dominant form of photographic positives from 1855 to the turn of the 20th century, with a peak in the 1860-90 period. During the mid-19th century, the carte de visite became one of the more popular uses of the albumen method.



Clementina Hawarden.



Clementina and Florence Elizabeth Maude by Clementina Hawarden



Dog balancing on two chairs by Clementina Hawarden

The collodion process is an early photographic process, said to have been invented, almost simultaneously, by Frederick Scott Archer and Gustave Le Gray in about 1850. By the end of the 1850s it had almost entirely replaced the first practical photographic process, the daguerreotype. "Collodion process" is an intricate process which required the photographic material to be coated, sensitized, exposed and developed within the span of about fifteen minutes, necessitating a portable darkroom for use in the field. Although collodion was normally used in this wet form, the material could also be used in humid ("preserved") or dry form, but at the cost of greatly increased exposure time, making these forms unsuitable for the usual work of most professional photographers—portraiture. Their use was therefore confined to landscape photography and other special applications where minutes-long exposure times were tolerable.

### Later years

The Viscountess Hawarden first exhibited in the annual exhibition of the Photographic Society of London in January 1863 and was elected a member of the Society the following March. Her work was widely acclaimed for its "artistic excellence", winning her the medal for composition at the exhibition.

Hawarden was considered an amateur photographer and, while appreciated for her work, never became

widely known as a photographer. Her photographic years were brief but prolific. Hawarden produced over eight hundred photographs from 1857-1864 before her sudden death. During this time she gave birth to three of her eight children. Lady Hawarden's photographic focus remained on her children. There is only one photograph believed to feature the Viscountess Hawarden, yet it could also be a portrait of her sister Anne Bontine.

### Legacy

A collection of 775 portraits were donated to the Victoria and Albert Museum, London in 1939 by Hawarden's granddaughter, Clementina Tottenham. The photographs were ripped from family albums for reasons still unclear. This accounts for the torn corners now characteristic of Hawarden's work.

In her book *Becoming: The Photographs of Clementina, Viscountess Hawarden* (1999), Professor Carol Mavor writes extensively about the place of Hawarden's work in the history of Victorian photography as well as contemporary interpretations of the work. She states, "Hawarden's pictures raise significant issues of gender, motherhood, and sexuality as they relate to photography's inherent attachments to loss, duplication and replication, illusion, fetish."

Her work is often likened to Julia Margaret Cameron, another Victorian female photographer.

## Julia Margaret Cameron

### Early life and marriage

Julia Margaret Cameron (1815-1879) was born in Calcutta, India, to Adeline de l'Etang and James Pattle, a British official of the East India Company. Julia was from a family of celebrated beauties and was considered an ugly duckling among her sisters. As her great-niece, Virginia Woolf, wrote in the 1926 introduction to the Hogarth Press collection of Cameron's photographs, "In the trio of sisters where one was Beauty and one Dash; Mrs. Cameron was undoubtedly Talent".

Cameron was educated in France, but returned to India, and in 1838 married Charles Hay Cameron, a jurist and member of the Law Commission stationed in Calcutta, who was twenty years her senior. In 1848, Charles Hay Cameron retired, and the family moved to London, England.

### Photography

Julia Margaret Cameron took up photography at the relatively late age of 48, when her daughter gave her camera as a present, thereby starting her career as a photographer. Within a year, Cameron became a member of the Photographic Societies of London and Scotland. In her photography, Cameron strove to capture beauty. She wrote, "I longed to arrest all the beauty that came before me and at length the longing has been satisfied." The basic techniques of soft-focus "fancy portraits", which she later developed,

were taught to her by David Wilkie Wynfield. She later wrote that "to my feeling about his beautiful photography I owed all my attempts and indeed consequently all my success."

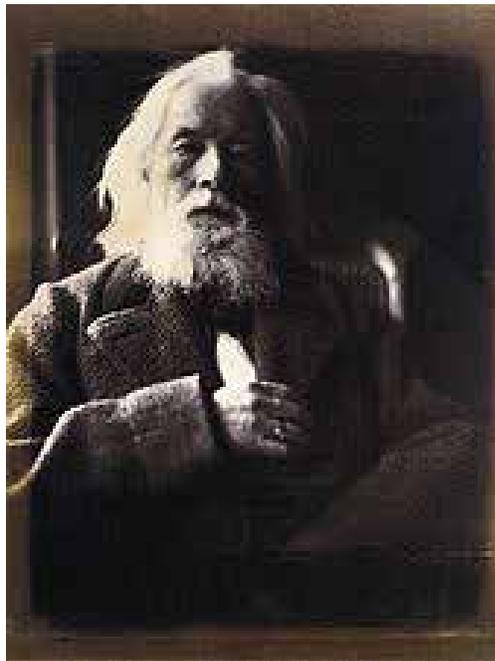
At the time, photography was a labour-intensive art that also was highly dependent upon crucial timing. Sometimes Cameron was obsessive about her new occupation, with subjects sitting for countless exposures in the blinding light as she laboriously coated, exposed, and processed each wet plate. The results were, in fact, unconventional in their intimacy and their particular sense of blur created through combination of long exposures, where the subject moved, and leaving the lens intentionally out of focus.

### Legacy

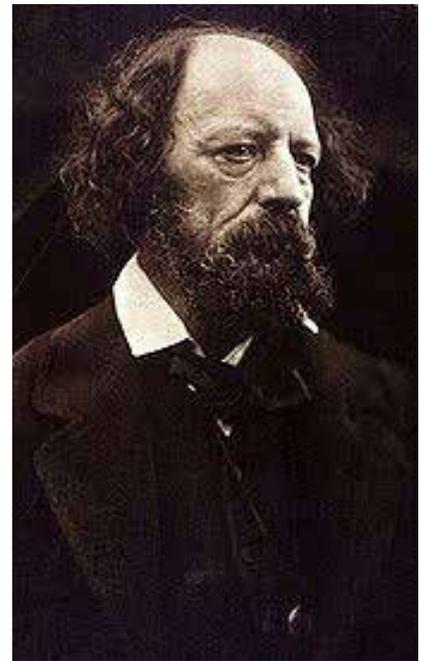
During her career, Cameron registered each of her photographs with the copyright office and kept detailed records. Her astute business sense is one reason that so many of her works survive today. Another reason that many of Cameron's portraits are significant is because they are often the only existing photograph of historical figures, becoming an invaluable resource. Cameron's sister, Sarah Prinsep, had been living in London and hosted a salon at Little Holland House, the dower house of Holland House in Kensington, where famous artists and writers regularly visited. Some of her famous subjects include: Charles Darwin, Alfred Lord Tennyson, Robert Browning, John Everett Millais, William Michael Rossetti, Edward Burne-Jones, Ellen Terry, and George Frederic Watts.



Annie my first success by Julia Margaret Cameron 1864



Charles Hay Cameron by Julia Margaret Cameron 1864



Alfred Lord Tennyson by Julia Margaret Cameron 1869



*Julia Prinsep Jackson by Julia Margaret Cameron*



*Study of Beatrice Cenci by Julia Margaret Cameron 1866*



*Ellen Terry by Julia Margaret Cameron 1864*

### **Later Years**

In 1875, the Camerons moved back to Ceylon. Because of the difficulties of getting chemicals and pure water to develop and print photographs, Cameron took fewer images in Ceylon. Almost none of her work from there survives. She died in Kalutara, Ceylon in 1879.

After 150 years, the fight is still strong. To put things in perspective, we should remember that Switzerland was the last European country to grant women a right to vote... in 1971. Female photographers are still facing a wall of prejudice, sexism and gender wage gap, making us feel like we are stuck in time. But it is important to understand we are standing on the front lines and we have a voice. As the voices from the 19<sup>th</sup> century still echo today, one must believe in better days ahead.

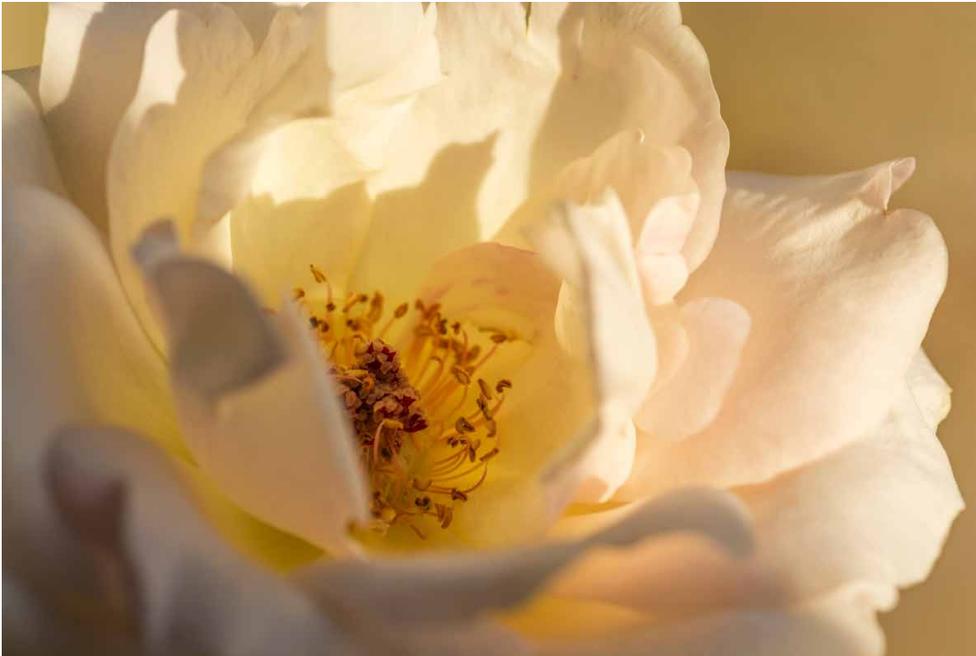
# Post Processing Possibilities

by Robyn Gosby

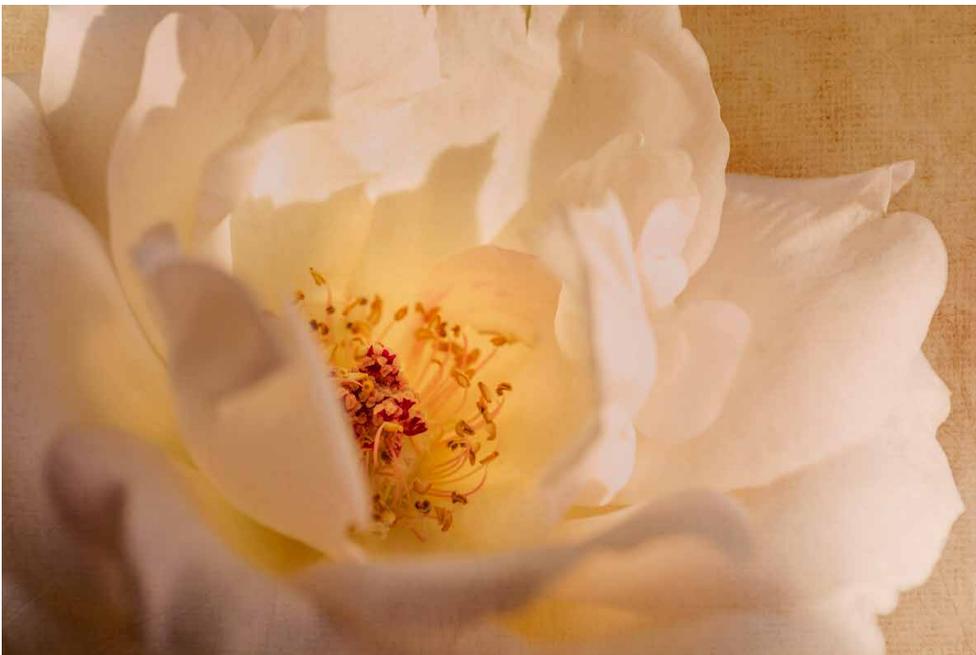
Robyn Gosby is an emerging artist from NSW Australia. Her mediums of choice are photography, painting and drawing. Robyn's art education began in Visual Arts in 2011 at Nepean Art and Design Centre, in Western Sydney, NSW.

She exhibits Photography and artworks in local group exhibitions. Her practice is closely tied to her love of nature, with dominant themes being about detail, pattern and colour. She finds inspiration in the everyday things that surround her. Robyn lives and works on the Central Tablelands of NSW.

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.



*Layers of Light before Post Processing*



*Layers of Light after Post Processing*

## Layers of Light

On a cool Autumn morning last year, this single tea rose captured my attention as I was passing by. It seemed to light up, glowing in the morning sunshine, showing every detail, enhanced by its deep shadows.

On this particular morning, the sun was appearing and disappearing behind the fast moving clouds, creating a lot of contrast and harsh light.

My goal for processing this image was to bring back the softness of the rose, removing the heaviness of the centre – leaving it more 'open' - while keeping the detail, light and texture and inviting the viewer in to take a deep virtual breath of its heady scent.

I opened up the shadows, removed harsh contrast and brought a softer light to the centre of the flower, enhancing the detail and highlighting its stamens. Working in layers some contrast was added back in using Curves. Some selective Dodging and Burning, adjusting of the light and shade that gave the original flower it's depth were also done.

I added a texture layer to introduce more softness to the rose as well as a background with more interest.

Lastly I brushed in a soft directional light source.

The end result is a lighter, more inviting version of the rose.

# Readers 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 Readers 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 photos we receive.

Please send your photos for the Readers Gallery into Dynamic Range by mid April 2016 so we have them in time for the next issue due out in early May 2016.

All photos for the Readers Gallery can be emailed to [Dynamicrangemagazine@gmail.com](mailto:Dynamicrangemagazine@gmail.com).



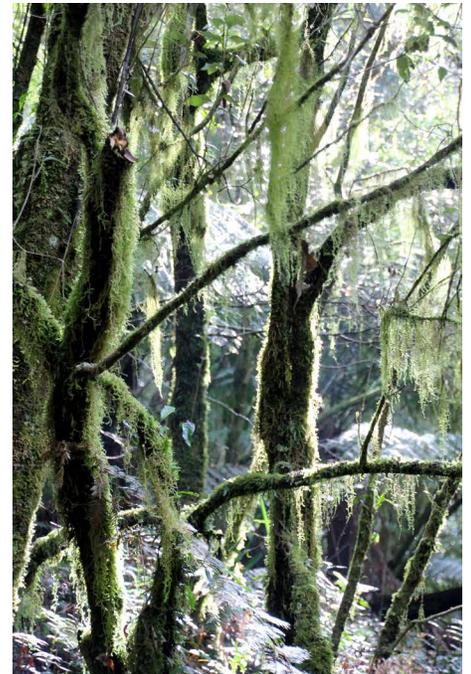
*After The Rain Rose, Mitchell, GA 2015 by Christina Power Photography*



*Moonstone Beach Westhaven CA by Carrie Browne*



*Abundance by Carrie Browne*



*Maites Trail Cape Otway National Park by Marie Wilcox*

# Photo Competition Details

Win a Lowepro Passport Backpack valued at RRP AUD\$89.95

Space for your camera. Space for your personal gear. Space for your tablet or laptop. That's what you get with the discreet, protective and versatile Passport Backpack.

- Removable camera insert with impact protective padding
- CradleFit tablet/laptop pocket offers dedicated storage and protection
- Zippered front organizer pocket and two tall side pockets for water bottles
- Padded mesh backpad and contoured shoulder straps for comfort
- CradleFit tablet/laptop pocket suspends and protects a device within bag

## Passport Backpack Fits:

Compact DSLR (such as Nikon D3200 with 18-55mm lens) or CSC (such as Sony NEX 6 or similar) Extra lens or flash 13" laptop or tablet Smartphone Personal items



We would like to thank Maxwell International Australia for their continuing support and for the prize for the photo competition once again for this issue of Dynamic Range Magazine.

To win this Lowepro Passport Backpack send in your best Black and White photo to us, and don't forget to tell us where in the world it was taken and where you are from. Email your entry to [Dynamicrangemagazine@gmail.com](mailto:Dynamicrangemagazine@gmail.com) by mid April 2016.

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

## **Competition winner - Issue 2, December 2015**

The winner of the photo competition in the last issue was Karen Gosper of Banora Point, NSW Australia

Karen has received a Lowepro Streamline Sling Camera Bag along with:

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

provided by Maxwell International Australia.



*Strahan Pier, Tasmania - winning photo issue 2, Karen Gosper*