



Photography by Women

dynamic

RANGE

May 2016

Issue 4

Just Add Water

**Gain Insta-love
from Instagram**

**At the
Crossroads**

**The World of
Architectural Photography**

**Introducing the Photography
of Hillary Younger**

**Close Encounters of the
Costa Rican Kind**

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It only seems like a few weeks ago that I was complaining to a friend, something I do a lot, about how the photography industry seems to be all controlled by men. That women are considered portrait and wedding photographers and don't do a lot of other sorts of photography. She said "start a magazine". At first I thought she was crazy, but here we are, one year on and now have our fourth Issue for sale.

To say that at the beginning I had no idea what I was doing, would be true. I've now learned skills and done things that I never thought would be possible. I am so incredibly proud of the magazine and what we have achieved with it.

It has been a massive learning curve. Figuring out what works and what doesn't. Do women really want a magazine that shows how skilled and amazing their photography can be? We are still trying to answer that one. Working out what people want to read and what they will find interesting.

The biggest hurdle has been marketing and I'm still trying to work all that out. I learned at art school how to make art, but no one taught us how to market ourselves in this world of the internet. How do you find the market for the magazine? Hopefully I will find that one out soon.

The magazine I'm sure will continue to evolve and at some point we know we will have got it right. So we have tried some things, and then thrown them away. Maybe we will re-introduce them later on, but for now, we will stick with what we have.

Many friends have wanted to help out and I have also met some amazing people through the process of doing this who have given their time and knowledge to get the magazine up and going. Without them we would have no magazine.

It has been a great journey so far, and I want to thank those of you who have been with us. Your support and commitment to the magazine has been invaluable.

Shall we raise our glasses to another wonderful year of Dynamic Range Magazine, Photography by Women.

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Introducing the Photography of Hillary Younger



Free Fall Through Featherless Flight

Hillary is a landscape photographer based in southeast Tasmania. Her first explorations of the island's forests, mountains and shoreline were on horseback, later venturing into remote locations on extended hiking trips. In 2007, she went into the mountains with a camera, for the first trip with a specific photographic intention.

She has had numerous exhibitions, both solo, and collaborative and has been published in several magazines. She is known for her Tasmanian landscapes, particularly seascapes, as well as mountain landscapes from more remote locations around the world, including Ladakh and the Yukon. She is a member of the recently formed Luminary Light Collective, through which she does online processing training and will be running photo workshops internationally.

Her passion is connection to the land, and to explore the relationship between the self and the landscape. Her photography aims to communicate the intimacy of that relationship. She is renowned for her dramatic wide angle images of less photographed locations, her original compositions, and values uniqueness, originality and the courage to explore both physically and artistically.

Hillary is on this year's judging panel for the Epson International Pano Awards, amateur category. You can see more of Hillary on the links below.

www.luminarylightcollective.com

<https://500px.com/hillsee>



Hidden

dR: When did you start taking photos?

Hillary Younger: I began taking photos seriously in 2007, During the turning of the fagus in April, I went on my first photographic journey into Mt. Field National Park. Prior to that I had become interested in photography while travelling across the central Australian deserts for 5 months, then later in central Victoria, when I was given an old Nikon FM film camera, totally manual, and spent a season observing two wedge-tailed eagle chicks maturing in the wild.

dR: What was your first camera?

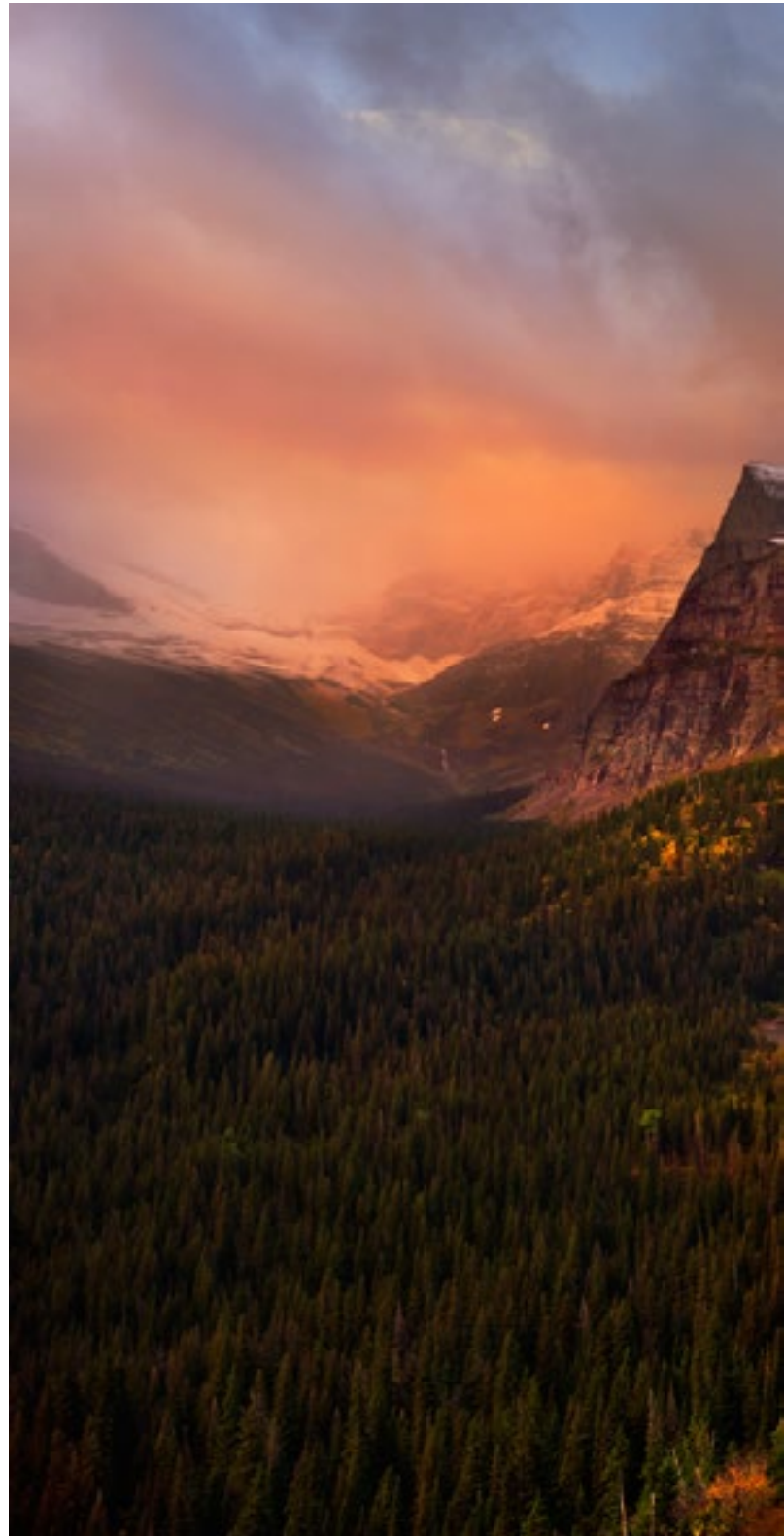
Hillary Younger: The Nikon FM film camera was the first one I seriously played with. The, when I decided to pursue the obsession, I bought a Nikon D200.

dR: Why did you decide on landscape photography?

Hillary Younger: I grew up in the country, riding horses from when I could walk. And over huge properties and tracts of untamed wilderness. Unaware how privileged that was. I am at home and alone in a wild place. I have always felt a strong sense of connection both to animals and to the wild landscape. Landscape photography is a means of both sharing and expressing that love and relationship.

dR: What are your favourite places to take photos and why?

Hillary Younger: The landscape's expression and mood changes with light and motion. And so it is these things which I really find myself photographing, to reveal the mood inherent in the land, and often a meaning echoed within me. As well, it is the wild places I am drawn to, without sign of human interference. So it is these elements which I seek. Also, I like to explore places less travelled, and less photographed. Like Ladakh, the Yukon. For me, this is part of the journey of connection. I'm less likely to do that successfully when surrounded by human interference.





Grinnel Lake

dR: What are your views on landscape photography today?

Hillary Younger: Really, it would take me days to answer this fully. Succinctly, landscape photography today has a wealth of exciting possibilities, due to the rapidly evolving nature of digital technology. At the top level, more skill and precision is required in the field than ever before, and that has to be matched by knowledge and artistry in post. In reference to the debate on what does and should constitute landscape photography.... first a quote from Ansel Adams: "Photography is more than a medium for factual communication of ideas. It is a creative art".

Then except from a brilliant article by David Ryan Taylor on the Preservation of Artistic Integrity:

"The fact of the matter is; artistic integrity isn't found in pieces or people that conform to someone else's standards. It is found in precisely the opposite direction — those that create for themselves, for art's sake. For the experience of it, rather than the end result. Art, like happiness, is found in the journey. Not the destination."

"The work of art is a scream of freedom", Christo, environmental artist.

The most beautiful thing found in art, is its lack of rules. As soon as you inject rules into art, you must cease calling it "art". Rules allow for comfort. Safety. Something to lean against. Rules are the lip at the edge of the deep end of the pool that keeps you from floating free, or from diving deep. Rules constrain & define our endeavors before we even begin to create. Rules draw a halt to innovation and creativity & limit possibility. Rules are for people that will follow them. Art is for everyone else.

Repeat after me: "You do you,
I'm gonna do me."

Landscape photography is largely influenced by the popularity-driven motivation fueled by social media. And so, many go to capture spectacular images from iconic locations, often copying exact compositions, and creating bottlenecks of bipeds with cameras at once pristine locations. It is the danger of landscape photography today that we destroy the very landscapes we seek to capture, by our very presence. It would be great to see an input of imagery for conservation of the landscapes which give us so much.



Whitebark Pine



Knots sharp

dR What advice would you give to people who want to be landscape photographers?

Hillary Younger: Follow your joy. Head out into the landscape without a camera, again and again. Go alone. Listen to the place. Open your awareness to what was there before you intruded. Connect with it. Then go with your camera. And take images which touch your own emotions when immersed in that connected space.

dR Do you think that people should do a little or a lot of post processing to their images?

Hillary Younger: Refer to answer to question 5. It is always good to know what is possible. We are artists seeking to portray visions. Sometimes that vision might come soon. Frequently, emotional responses to a place will be enhanced by subtle processing of light and tonality. Ultimately, the amount of post depends on the photographer's artistic vision. And that is unique to them.



Symmetry



Return to Altitude

dR What is your favourite time of the day to shoot?

Hillary Younger: I love the dawn, and pre-dawn. It is always full of surprise and promise. And magical light.

dR What do you usually have in your camera bag?

Hillary Younger: Lens cloths or wipes; allen keys for tightening tripod; shower cap (clear) for composing through when in wet situations; lens cleaning fluid; spare batteries; head torch; gloves (fingerless); tripod (RRS 24L); pano rails RRS; lenses covering focal lengths 140-24mm; 24-70mm; and soon 80-400mm. ND filters (15 stops in total); CPL filters.; rain jacket for camera, especially if shooting seascapes; hot shoe bubble level (even though there is inbuilt level in camera); remote shutter release.

dR If you could live in one place and be happy photographing it for the rest of your life, where would that be?

Hillary Younger: I'm planning to move to Oregon, USA, hopefully 2017. Access then to the whole of the US and Canada. My business partner is in B.C. Canada, and we plan to run workshops through our business, Luminary Light Collective, all over the Yukon, Canadian Rockies, Baffin Island, Oregon, and ultimately the southwest desert country.

And I have a special and ongoing love of the Himalaya, which will also be pursued. So one place? Planet Earth, I guess. I'm a nomadic type.



Creation Dance



Falling desire



Ancestral shore

Photography Tours with Luminary Light Collective

Join Hillary Younger and Daniel Greenwood on a unique and memorable journey as they embark on some of the most spectacular trips around the world.

They will be leading groups of 8 into some of the most breathtaking, beautiful and untouched regions of the Canadian Rockies, Yukon Territories, and the diversity of the USA from coasts to deserts...

For more information and to book your place go to:

luminarylightcollective.com



Just Add Water by Christine Danger

Christine Danger is a keen amateur photographer who focuses on nature and nautical subjects. Chris is lucky to enjoy countless adventures with her partner on their catamaran. Sailing allows her to combine a love of nature, photography and writing. She shoots with a Canon 7D Mark II above water, and an Olympus Tough TG4 underwater.

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



Table coral at Fitzroy Reef, Great Barrier Reef

Sailing the Great Barrier Reef and being a keen photographer unavoidably leads you to experiment with underwater photography. The wonderland that lurks just under the surface is truly captivating. The variety of colours and shapes of corals are many, from wrinkled brains, to cabbages, table tops, antlers and pillars. The multitude of fish of all sizes amongst all this beautiful coral is astounding and their colour often incredibly vibrant. I could not envisage snorkelling

without a camera amongst a reef, whether tropical or temperate, and made a choice last year to buy a waterproof compact for underwater photography.

In this article we will briefly look at why I elected to go for a compact for underwater shots, and then focus on some techniques to ensure that if you decide to give underwater photography a try, you maximise your chances of taking pleasing shots regardless of the type of equipment you use.

Why a compact?

After hesitating between a housing for the Canon 7Dii DSLR (a waterproof case that enables you to safely operate your DSLR underwater) and a compact underwater camera, and researching the pros and cons, the decision came down to:

1. Prohibitive cost of a DSLR housing. It is not just the housing for the camera, but also the lens port and accessories such as arms for flash or strobes. A budget of \$8,000 to \$10,000AUD is not uncommon to set yourself up – for most of us several times the cost of the camera itself.
2. Bulk and weight. Even though the DSLR underwater rig becomes nearly weight neutral in the water at depth, it still is a cumbersome set up, especially when your intention is just to go snorkelling, rather than scuba diving regularly. You can expect a rig to weigh at least two to three kilos.
3. Ease of use. The harder to use it is, the less likely you are to hop into the water and start shooting. Keep it simple, keep it easy and you will do it more readily.
4. To illustrate, let us look at a scenario: you see something in the water – a small jellyfish.
 - With the compact, you just jump in, get close to the jellyfish with your diminutive camera set on wide angle and click away. You want to change your mind and take a macro shot? That is easy, just adjust the setting and off you go.
 - With your DSLR in a housing, you have to get your camera ready, select the correct lens and its port, get in the water with several kilos of gear in your hands. You approach the jelly fish, looking a bit oversized for the little critter. You take a few shots, then realise instead of the macro lens, you needed your fisheye lens. Get out of the water, change lens and port, go back in the water. By which time your little jelly fish has swam away!

Ease of use, nimbleness and price won over the highest quality images and control offered by a DSLR. Having gone for the compact, it was then a matter of selecting the model. There are a number of choices in the market place. In the end, the Olympus Tough TG4 won the race. The choice was influenced by positive past experience with the brand, firsthand look at underwater shots taken with this model by a friend, and good all round reviews.



Small jellyfish at Refuge Cove, Wilsons Promontory



Copperbanded Butterflyfish, taken at Fitzroy Reef, Great Barrier Reef

What you should know about photographing underwater

Whatever camera equipment you use, there are important aspects about water which you need to know, as they greatly affect the way you photograph underwater and the quality of images you get.

- The behaviour of light underwater is unlike the behaviour of light on land. For starters, the density of water is 800 times that of air. In effect, we can compare a picture taken in one meter of water to one taken on land at 800 meters away. So your subject can become blurry and low in detail very quickly.
- As soon as light enters the water it also interacts with suspended particles, resulting in loss of both colour and contrast. So things can look dull.
- Even with good visibility, particles in the water column in front of your camera tend to reflect and

scatter light. This is what is called backscatter – little prisms of light that can ruin your shots.

- Light is absorbed underwater and colours disappear: red goes first, then orange and yellow, until only green and blue are left. Within half a meter of the surface those red bathers are muted and dull.
- Place a pencil in a glass of water and you will see that it bends at the join between the air and water. This is called refraction. Water refraction is a third more than air refraction. This means any object underwater appears one-third larger than its actual size. This fools the eye of the photographer and the camera lens... oh and of the fisherman!

The combined effect of colour loss, light diffusion, refraction and backscatter is that what you think you are photographing is not always what you find you have actually taken... unless you follow a few basic rules and tips.



Floating seaweed in the temperate waters of Refuge Cove, Wilsons Promontory



Rule 1 - Get close: Triangular Butterflyfish taken at North West island, Great Barrier Reef



Rule 3 - Watch out for backscatter: Small Jellyfish against our rudder at Refuge Cove, Wilsons Promontory

Rule 1: Get Close

The reduction of the water column between the lens and the subject is paramount. So get close – no, really close... and fill the frame. Close up shots of fish or corals are far more effective than non-descript scenes with blurred or ill-defined subjects. You need to get much closer than you think to get a clear, colourful shot.

Rule 2: Don't Shoot Down

As soon as you put a snorkelling mask on your face, you look into the sea at a downward angle. After all, this is where the fish are! But you will get better results if you can get below a subject and shoot up towards the surface or at

least at eye level. It is just the same as on land. Just think, you would not shoot down on the heads of people when taking a portrait. But it does take practice and can be hard on your neck.

Rule 3: Beware of built-in flash

A built-in flash works well in the air, but has a limited range underwater. Light is absorbed very quickly. It can also bounce off small particles causing bright specks on your image (backscatter). So to prevent backscatter you need to use an off camera flash or a strobe in such a way that the light illuminates the subject and not the column of water in front of the lens.



Rule 2 - Don't shoot down: Panoramic crop of reef floor, taken at Fitzroy Reef, Great Barrier Reef

**Rule 4:
F8 – 1 metre –
Be there!**

This is a well-known maxim in landscape photography. It is just as relevant in underwater photography. It is all about a catch all situation. With compact underwater cameras, an aperture of f4 is comparable with an f8 on a DSLR. In other words it is a mid-aperture.

One metre from the camera lens is a very comfortable working distance. You are close enough for the subject to fill the frame, and not too close to threaten it. It also means good saturation and sharpness and less backscatter.

And of course be there, be in the water when the magic moment appears before you.

“You have to be in it to win it.”





Rule 4 - F8, 1 meter, be there: Anemonefish at Great Keppel Island

Tips from the pros

What follows are some suggestions and tips picked up along the way through practice, discussion with experienced underwater photographers and during dive courses.

- The use of complementary colours can add significant impact to your images. In the ocean the primary colour of blue surrounds you. Its opposites on a colour wheel are yellow and orange. Underwater, the combinations of these colours work dynamically together. As luck would have it, there are lots of yellow fish swimming around the reef: butterfly fish, angel fish, moorish idol, to name a few. Similarly, beautiful sandy coloured antlers or table corals stand out wonderfully against a blue water background. Red is also an excellent colour to combine with blue, as in vibrant soft corals against a clear blue sea.
- Underwater, we have the most intense and predictable colour cast of all, you guessed it: blue! Corals, fish, water, everything can look unnaturally blue. To overcome this, if your camera has an underwater setting, use it since it compensates for that blue cast. Another option is to adjust the white balance in post processing. In Lightroom, you can use the white balance colour picker and click on various areas of whites and greys to achieve a more natural result.
- Shooting on a sunny day with a wide angle lens or setting close to the surface can often produce a rich blue background and pleasing results. So when the conditions and visibility are good, make the most of it. But when it is cloudy and visibility is reduced then it is macro time.



Achieve a rich blue background: Beautiful coral formations against a rich blue background, taken at Fitzroy Reef, Great Barrier Reef



Use complementary colours: Yellow Damselfish against purple coral, taken at Fitzroy Reef, Great Barrier Reef

Experimenting with ideas

Beyond capturing beautiful underwater gardens and portraits of fish, it is fun to experiment with different genres.

Abstract Art

You can represent a recognisable subject in an unusual way or even take away the identity of the subject matter and leave your imagination to focus on textures, lines, shapes, patterns or colours. Generally the macro mode works best for this, particularly when you fill the frame with your chosen topic such as the marbling of seagrass, or a giant clam siphon.

Over-Under

A fun thing to try is to use a fish eye lens and take shots that are half over and half underwater. Although it takes a lot of practice, you can get some interesting effects. The difficulty is finding half a scene that will

complement the other half! You will often find a colourful, photogenic shallow reef in the foreground with nothing above the surface to complement it, or a yacht floating topside with nothing of interest under the water line. But it is worth looking for those split layers.

Wave Action

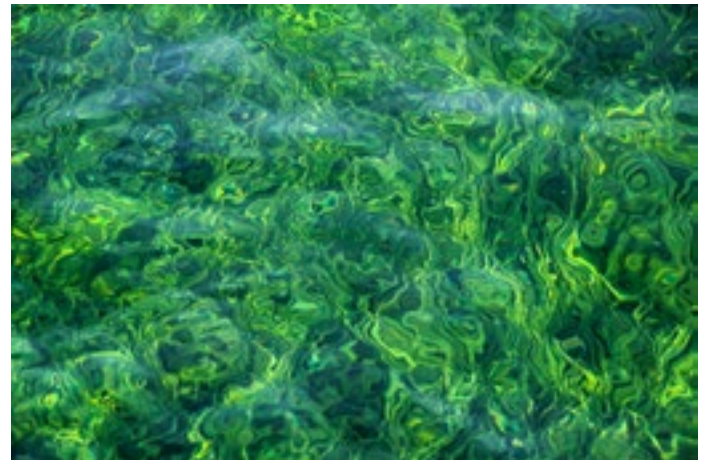
Capturing the movement of water and waves from unique angles, impossible to get from the shore, can be quite exciting. For instance, taking waves side on to the swell, in the swell, or from underneath the wave can produce some amazing results. But it does mean getting wet and sometimes being tumbled around.

Different Angles

Because the horizon line is absent in underwater photography, you can experiment with tilting your camera and achieving dynamic diagonal lines in your composition.



Abstract Art: Giant clam and its siphon, taken at Great Keppel Island



Abstract Art: Seagrass looking like malachite, Key Island, Tasmania



Over-Under: Surfacing to see our boat, Keppel Islands



Over-Under: Small Jellyfish at Refuge Cove, Wilsons Promontory

Give it a try!

Once you start playing with a camera underwater and pushing your creative boundaries, you will be hooked, guaranteed! It does not have to be an expensive exercise. Some compacts such as the Olympus TG4 or the Nikon Coolpix will be water resistant to 10 or 15

meters, which is ample when snorkelling, and there are affordable underwater housings for most other compacts. But most important of all it is the great fun you will have and the opportunity to extend your portfolio of amazing images. So what are you waiting for?

The World of Archite



A long exposure of Melbourne looking

Structural Photography

by Leanne Cole



ing across the river

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/>.

People are using cameras everywhere to take photos of the world around them. However, when you look in magazines and on the internet there is one type of photography that doesn't seem to be given much space, architectural photography.

There is information on how to take landscapes, photograph people, night photography, and many other types of photography, but when it comes to photographing the buildings and structures around us, it seems you have to work it out for yourself.

This article is meant as an introduction to the wonderful world of architectural photography with the idea that there will be future ones with more detail.

What is it?

The best place to start is what is architectural photography? It would be easy to say that it is simply photographing the architecture that is around you, but in some ways it is a lot more than that. Obviously

buildings would be considered under this umbrella, but what about structures such as bridges or piers? They are generally called ones that are engineered, however, for the purpose of photography, they are usually called architectural.

I would call any structure that is designed by humans and built by humans to be architecture. Others may disagree with that definition, but when I'm taking architectural photographs that is what I look for.

Many different types

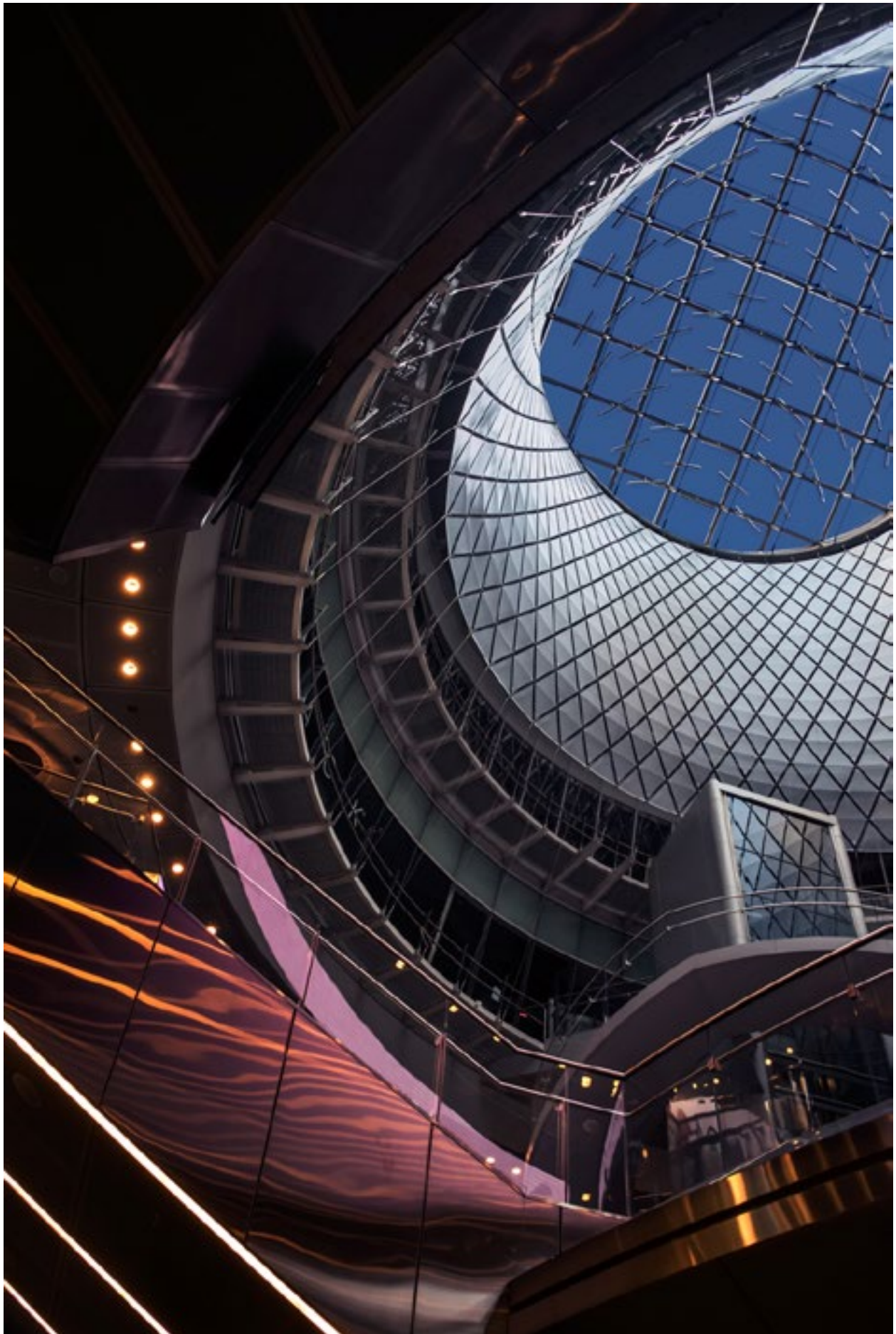
There are many different types of architectural photography and many people don't even realise that is what they are doing when they are taking photos. People tend to think of this sort of photography as something they would see in newspapers where they are trying to sell real estate. It is a popular sort, but it is by far not the only way to photograph a building or structure.



An interior shot of a building



A long exposure of the Eureka Tower in Melbourne



The interior of the newly renovated Fulton Station in New York

Real estate

This is the most common type and the one that most people know about. You see it everywhere and it is very important for selling property. However, it is one type of photography that you can't use your creativity for and you basically have to photograph what is there to show it off to make the property look spacious, warm and beautiful. It sounds easy, but after trying it once, and hearing others who have tried, it isn't, and there is a real skill to doing it.

Architecture to just show the building

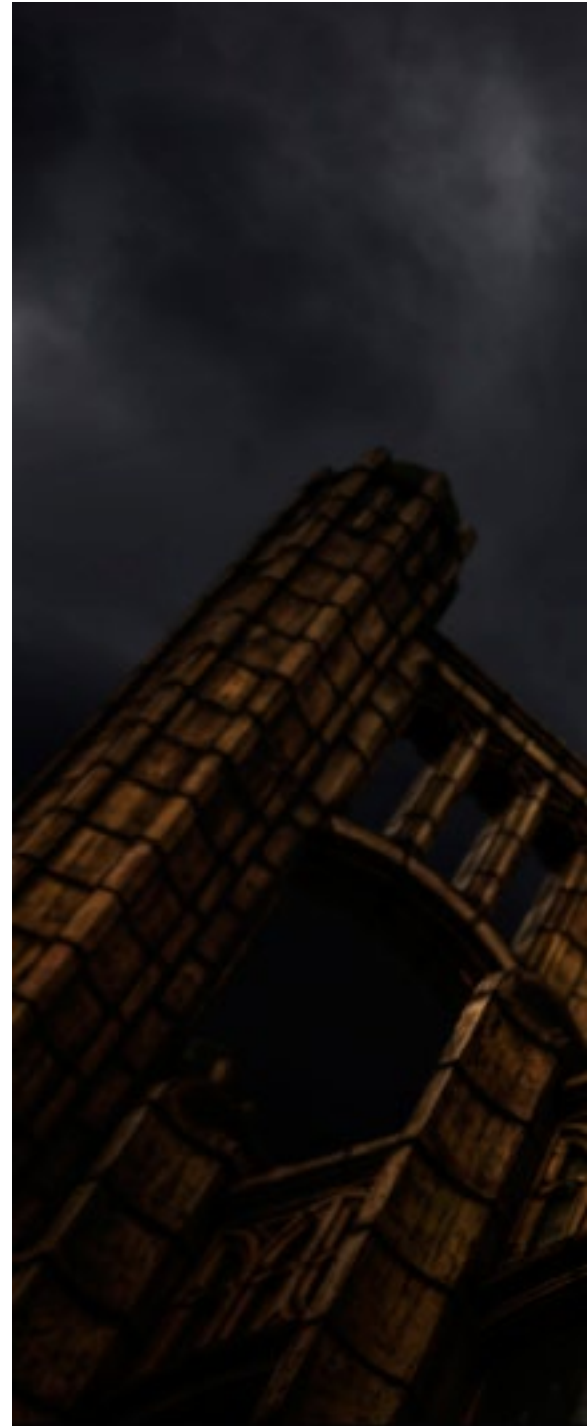
Companies and businesses often get photographs taken of their buildings or place of business to use for advertising, for websites, stationary etc. Again, it is the type of photography that is all about the structure and showing it in its best light.

Travel photography

Everyone who travels overseas does some architectural photography. There are the churches, castles and



Flatiron Building in New York taken early in the morning



public buildings that nearly everyone wants to take photos of. They can be for memories of the trip, though some people also want to take photos to use for art works, but more on that later.

Abandoned buildings

There is a growing number of photographers that are looking for abandoned buildings to explore and photograph. It is often call 'urbex', Urban Exploring. When they are taking photos of these buildings they are looking for the decay, what is left behind. The structure of the building isn't always so important. It

seems to be more about the story of what was once there and how it is now.

Night photography

There are a lot of people doing night photography and the subject for this type of photography is often architecture. The way a building lights up at night and more so if you can get buildings with the lights reflected in water. It is quite popular to take photos of buildings reflected in large bodies of water such as lakes and rivers.



The Manchester Unity Building made to look like it is part of Gotham City



Part of building in Docklands, looking up through it to the sky



House that was abandoned for a dam

Fine art photography

This seems to be a term that is coming out more and more with photography. Some people have very definite ideas of what it is, and it isn't something we will go into here as it really is up to the individual and their interpretation of it. However, there are certain styles of photography that people call fine art photography and they are accepted.

Long exposure photography is an extremely popular type of architectural photography. A building is chosen and then, often looking up at it, a long exposure is done so the moving clouds are captured as a blur. It isn't about the whole building, but part of it, an interesting angle that becomes the feature of the image. It is looking at architecture in a different way to other types of photography.



Southbank through the lens and a ND Filter to give it a different look



Looking at Melbourne along the river to the Casino at night time with the river providing a good reflection

There is also a way of using architecture, or parts of it, to help create a moody image that draws people in. It is another type of fine art photography. It has nothing

to do with the building as whole, or even representing it as it is, it's more about using aspects to get the image that the artist is planning.



How to choose what you want to do

There is no right way to photograph architecture and it is up to you as to what you want to do. Of course, if you have been commissioned to take photos for

someone, then you need to make sure the type of photography you do suits or is what they want. If you are doing it for yourself and your own work, then there is nothing stopping you from experimenting and doing exactly what you want.

At The Crossroads

by Anne Sandler

Anne Sandler is photo enthusiast who began her quest in June 2012. While honing her skill level, she's met amazing photographers and friends, including our publisher Leanne Cole. Before retirement, she was a small business owner specializing in speaking and writing services. Now all she wants to do is shoot, shoot, shoot and learn processing programs. To this end, she founded Camera Tofin' Tuesdays. The group goes out every Tuesday to various local and non-local day trips.

You can follow Anne and see her travels at www.annegeephoto.com.



Looking down at Donnor Lake, 2016

We've all been there, at a crossroad. Whether it is a small directional one or a life changing decision, we either win or lose. I'm going to admit that at age 65 and at a retirement crossroad, I turned down the wrong path.

Because you're reading this wonderful magazine, you've already realized your passion for photography. You may be a professional or enthusiast. In either case, at whatever age, you started creating images from the beauty around you.

I forgot my photography passion. In the midst of caregiving for my mother, being the daytime caregiver for my school aged grandchildren, running a small company with a business partner and helping out in the family business when needed, I got lost. My passions were all consumed by other duties. Even my writing passion went by the wayside as it became something I needed to do for income rather than pleasure.

I forgot how much I enjoyed meeting and interviewing common, everyday people and finding what made them extraordinary. I also forgot that one semester of photography I enjoyed so much, that I had my photographs published while I was writing for the Los Angeles Daily News as a freelancer and the joy I felt when I bought my first Nikon film camera.

This was so deeply buried that when I turned 65 and closed down my partnership, I looked around and didn't like the retirement alternatives life was offering me. I did what I knew best and started another business doing writing and speaking services. It's too bad we always go for our own comfort zone and don't take a risk. At this point, photography would have been the risk, but I chose to continue writing.

Within three years, I was feeling left behind. I really didn't like social media marketing, and my physical condition made it difficult for me to keep up with networking, working and doing mixers at night. I was coming to a crossroads again and didn't know what to do.

Another year passed and I pared down my business, cut out a lot of the networking and handled just a few clients. But deep down, I knew it wasn't working for me. I wasn't happy. I talked it out with a dear friend. We needed to find Anne a hobby. She suggested knitting, crocheting, quilting, mahjong with the ladies, volunteering - nothing resonated with me. It was after that conversation at age 69 that I remembered photography. I'm thinking it was more self-defense, keeping me from starting something I wouldn't enjoy.



Jaguar at the Zoo, 2016



Sacramento National Wildlife Reserve, 2016

I called her back. "I think I'll try photography," I said. "I remember enjoying it years ago."

She replied, "Go for it!"

However, stepping into digital photography (other than a simple point and shoot) was not an easy task at 69. My first camera was a Nikon D3100. Being a writer, I thought Nikon wrote a good manual, but they assumed that you would understand the terminology. First stumbling block, what is ISO? I kept reading the manual for some sort of explanation, but, alas, there was none. I was saved by a former client and photographer.

"How are you and the new camera getting along?" she asked.

"What's an ISO?" I asked in return.

"Oh, that's the replacement for ASA," she said.

"Film speed!" I replied. After that I was on my way, struggling with the technical aspect of digital photography.

I joined meetup groups and went out with groups. The

photographers were very willing to help, but most of them would take the camera, change settings, and hand it back to me saying this will work better for you. I didn't know how they changed the settings or how to get them back to where they were. Moreover, what was the difference that would make it work better for me? And, yes, I did read the manual and David Bush's book.

You have to understand that I'm not technically inclined at all. Even when I was younger I would use software, but not understand how it worked. And the digital camera is one small computer. But I kept moving along, getting frustrated with my inability to grasp things fast enough.

In the midst of feeling like I was in photography quicksand, I upgraded to the Nikon D7100. This camera was so much easier to understand and operate. The mud in my brain was thinning and becoming clear. I finally realized that fear was keeping me from progressing.

I was afraid of shooting RAW, afraid of shooting manual, afraid of Lightroom. I was afraid I wouldn't be able to get it! Then I started shooting RAW, put my



Balloon Festival, 2012 (My first outing with my camera)



Washington D.C. Metro Station, 2013



Old Train, Sacramento, 2015

D7100 on manual, and bought Lightroom. What was I afraid of? It's not that difficult!

However, with a brain stuffed with 70 some odd years of data, it takes longer to learn. It's more difficult to hike up mountains, walk miles and keep up with the younger photographers. So I needed to find photographers who didn't hike a lot, and founded

"Tuesdays With Seniors". We went out to shoot every Tuesday. This was a fun time for me. Greg, our guide and driver, taught me a great deal. Marlene was my muse. I don't understand it, but just being around her helped to clear the fog regarding several mysteries of the camera. And, best of all, we all had the same camera.



Rocky Mountain National Park, 2013



Sunset at Sacramento Nat



But things don't stay the same. Greg passed away after being diagnosed with Glioblastoma - a brain cancer. Marlene and I felt the group needed to change so we became "Camera Totin' Tuesdays" and accepted all ages. We still do minimal hiking and have fun. Now, at 73, I'm the oldest of the group.

You may be wondering what physical problems keep seniors away from climbing mountains. It's mostly arthritis. Mine is in my big toe, right foot. For others it

could be a different ailment, but it's usually chronic. Some are cancer survivors. I could keep going, but as you age, problems arise physically and/or mentally. That's another reason I love photography. It's physical and mental activity.

I learn each time I go out shooting. Last year, I took on the 365 challenge, and it was an amazing educational process. I discovered Macro photography and love it. Shooting buildings and catching reflections in windows



Fireworks, 2015



Ironstone Winery, 2015



Bodie, 2015



Plymouth, 2015

is great. Shooting landscapes with an ultra-wide lens gives an amazing result. In-camera cropping is another technique I like. Yes, it was a great year, and I've outgrown my camera case!

This year, I'm taking on the 52 week challenge, but with a twist. I'm going to learn Photoshop and other processing programs I have. My goal is to post a before processing and after processing shot each week. I've already found it easier to remove unwanted objects in Photoshop than Lightroom and to add texture in Perfect Photo Suite.

Some things are still mud to me, but I'm no longer operating out of fear. I'm ready to dive in, knowing the water will become clearer the more I swim in it. I'm also at the point where I can help new photo enthusiasts.

I'm no longer at a crossroad. I took the right turn 4 years ago. I'm cruising down the photography highway and loving it. Although, I do wish I had started the journey years ago.



She's real, Elvis Isn't, Nashville 2013



White Throated Wood Nymph

Close Encounters of the Costa Rican Kind

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/>

The afternoon was hot and humid in the tropical forest of Sarapiquí, Costa Rica. Crossing the bridge that leads to the preserved primary forest at Selva Verde Lodge, we slowed down to see what natural treasures would appear.

Distant calls of the macaws and flights overhead of birds heading to their roosts for the night said that the day was winding down. Standing and taking in the scenery, something caught my eye far off on the other side of the bridge.

Walking towards me was a small animal that resembled a Raccoon. Calm as he could be, he kept moving. Clearly I was standing in the way of his destination. As a nature and wildlife photographer, his approach didn't threaten me. In fact, I immediately dropped down to the bridge floor and waited for him to get closer.

I expected him to either turn around and run or stand his ground and growl. But this Costa Rican Coati did nothing of the kind. See, the lodge offers a feeding station with bananas and it was dinner time for him. Stopping just five feet away from me, he stood and stared. He looked at me in query as if to say, "Darn tourist, can you please move?" Moving my leg over, he quickly ran past, determined in his mission.

This was just one of the many nature close encounters I had in Costa Rica. A country that recognized their natural treasures early on, 25% of the country's land has been preserved for conservation and preservation. Welcoming foreigners to invest in their country over thirty years ago, visionary Americans and Europeans purchased land to offer ecotourism accommodations and continue to manage these lodges to this day.



Coati





Tree Frog



Green Crowned Brilliant Hummingbird

These treasures have offered a safe haven for wildlife and their abundance is astounding. For example, the Peace Lodge near the Poas Volcano is one of these ecotourism destinations that have a variety of educational exhibits and a wonderful hummingbird garden. Twice a day, they give visitors hand-held feeders to get close and personal to these charming birds.

They also offer a nighttime tour of their frog house when the frogs are most active. Having a friend shine a flashlight on the frog certainly helped to get the shot.

The climate of Costa Rica, as well as any tropical destination presents unique problems with the traveling nature photographer. We're talking a hot and wet climate with lighting challenges and a difficult to photograph subject. But there is nothing more exciting than getting a beautiful capture of a tropical bird when you least expect it.

Let's talk about some things that can help you be successful on your photography expedition to a tropical climate.

Preparation

The best thing you can do to prepare yourself for a trip of nature and wildlife photography is to practice as much as you possibly can. Become proficient with each piece of your camera equipment by shooting every day. Pull out every lens and accessory you plan on taking and use it.

Look for every opportunity you can to photograph birds and wildlife so that you're comfortable with the camera settings needed. Develop the ability to change settings quickly and learn animal behavior.

Check your equipment and make sure your kit is complete. Clean and repair anything that needs attention.

Pack as light as possible with the focal range that you desire to photograph. If landscapes are your passion, a wide angle lens with a range of filters will serve you well. If wildlife and birds are interesting, bring the longest focal range lens that you have along with extenders for further reach.



Red Legged Honey Creeper

Packing

It's best to pack as light as possible. Minimize the amount of clothing you bring and plan for the high heat and humidity. Wicking wear, lightweight zip-type hiking pants, waterproof hikers, and a good rain poncho is all you need. Save the weight for your equipment including a DSLR, a variety of lenses, filters, tripod, flash unit and a photo backup system with a laptop and external hard drive.

High humidity

The tropical climate means frequent rains and damp equipment. If staying in an air conditioned room, keep your equipment in the bathroom with the door closed. Have camera and lens rain protectors and use those heavy rains for time to review and edit photographs already taken.

Also keep all your equipment in a closed camera bag as often as possible with plenty of silica gel packs inside.

Low light and overcast days

Between the tropical rainforest and the overcast and rainy days the lack of light makes you yearn for sunnier days.

Get ready for high ISO levels and shallow depths-of-fields to bring in more light for your capture. Use flash to brighten up your subject.

There are noise reduction options in post processing software. Both Topaz DeNoise and Lightroom handle noise fairly well and can result in a clean image.

Research your subject and destination

The more you become familiar with the subject you're photographing, the more successful you'll be and you'll come home with the capture you're dreaming about.

Many lodges in Costa Rica offer feeding stations and the wildlife have become desensitized to human activity. This allows you to get closer to your subject than you would with an animal in the forest.

Understanding their behavior will help you predict their movements so that you're ready for the split second that the bird or animal is posed perfectly.

Knowing the difference in habitats and the types of birds and animals that thrive in those environments will guide you in deciding a trip itinerary. Looking for sea turtles, then the Caribbean coast is where to go. The birds in Costa Rica migrate seasonally, so if it's a Quetzal you're in search for, then research when and where they will be.

In Conclusion

There is nothing more glorious than spending time in a tropical paradise. The photographic opportunities are endless and the rewards are unending. Seeing



wildlife that one's never seen before will always be remembered.

These tips will help prepare you for a holiday in a warm

and humid climate. Practice is your best friend and the more you use your equipment the better your images will become. Most of all, have fun! Love what you photograph and follow your passion.



Howler Monkey

Gain some Insta-love from Instagram

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!).



Top Multnomah Falls

Instagram is a really good place for photographers to gain a following because it's a visual medium. There are many successful brands that sell from Instagram. First they build up a following and then they start to sell their wares every few posts. It works really well and I think you too can do it.

If Instagram is your medium of choice, because you love it or it's where your target market is, you'll need to learn how best to use it. Your account is made up of your username (use the same name that you do on your other social media channels), name/title, short bio, website link and images/photos. Your images can be called a feed or a gallery. It's your curated content.

Here's some tips in how to setup your account

Create a good bio. You only have so many characters so use them wisely. Have a bio that states what you'll be posting (nature, city, people, urban settings, travel etc), where you're from and a way to contact you. If you have a website, make sure you have that too. It's the only clickable link you can have on IG. If you ever mention something in a post, you can temporarily change the link to point to that blog post or product for sale.

Organize your pictures

It's kind of like Tetris. You have to think about what you just posted and what you might want to post next. When someone first pulls up your feed they'll only see 9 photos so you want to always make sure those 9 photos look good in the grid and make them want to scroll to see more. I hate it when I mess up and put two images that are similar right next to each other. Or maybe it's two dark images and a light one or

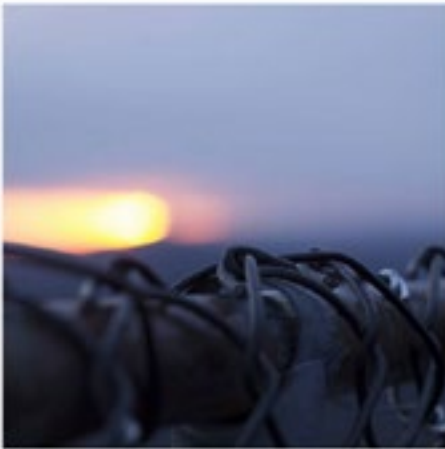
two really light ones and then a dark one. Those two images will distract your eye from the rest because it's off balance. I'm a huge fan of asymmetry but here it can be distracting from all the other awesome photos.

I think it's best to try to alternate colors or scenes. Something that gives your feed some visual interest without being distracting. On my feed I usually alternate more blue pictures with sunset or sunrise pictures or light then dark pictures.

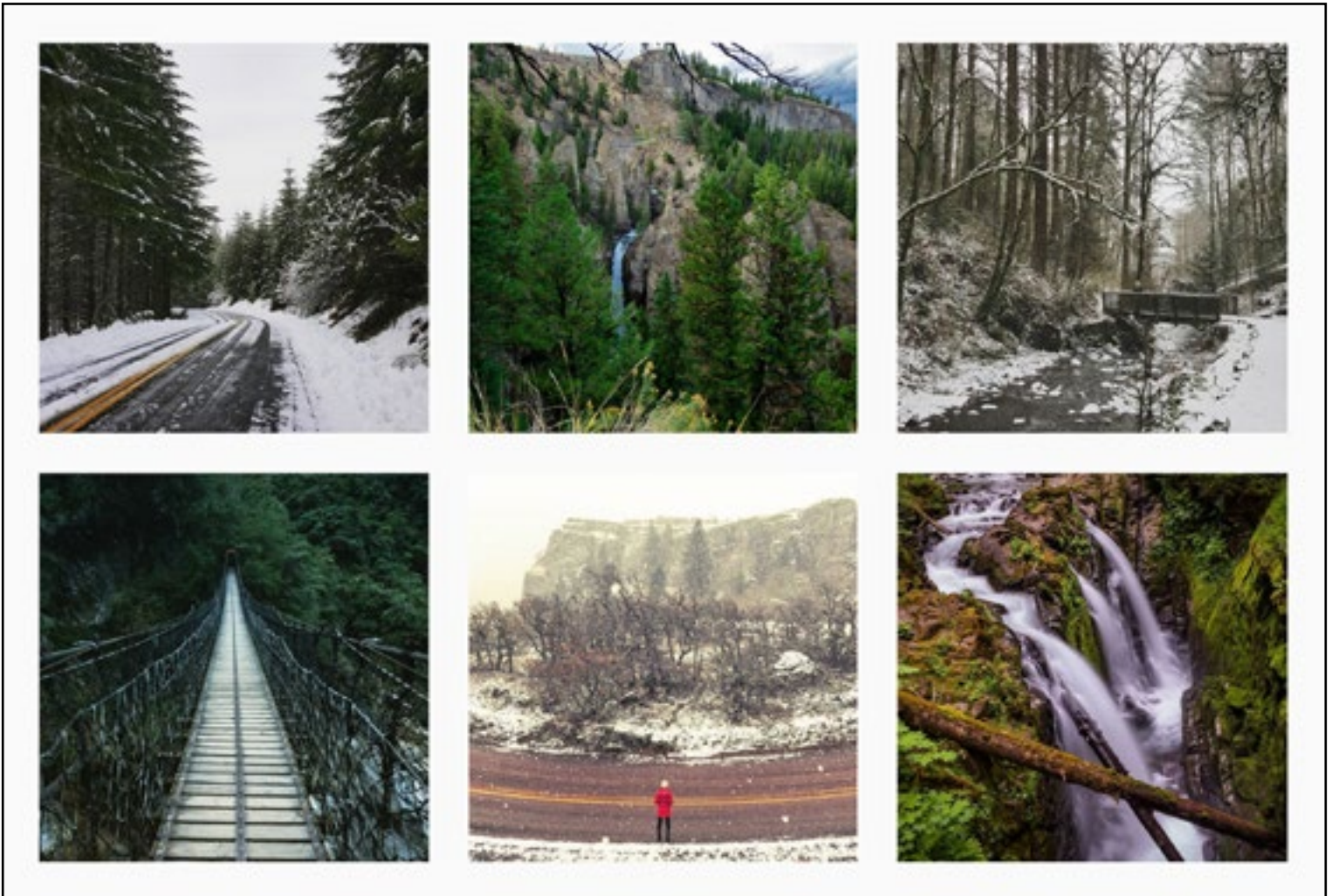
rouxroamer on Instagram

Post your best work

Only post the best of the best. If you take a bunch of photos of a place, select your top ones and post those. Don't post them all at once, space them out over a few days or a few weeks so that you can still keep your page really organized like I mentioned above. Remember, you only get 9 photos to show off what you can do. You want those photos to be interesting enough to draw them into the rest of your feed.



Rouxroamer_Instagram



Rouxroamer_Better_Instagram

Pick a focus

Are you going to be a street photographer or a nature photographer? It's usually best to pick one focus for your account. Some people base their accounts on tones. Some accounts have a really light tone to all their images and some have a very dark and moody tone. Of course, there are some feeds that have really vibrant images and some have really washed out, faded images. Then there are some people that only take pictures of birds or other animals.

It's good to have a consistent tone or focus on your account (see below). This is your niche, this is what you mention in your bio. If you haven't figured out what your niche is yet, what do people like most on your page already? Where do you have the most comments or likes? What is it about that image, or images, that's different than the others that don't have

as many likes? Is it the edit, tone, or subject matter? You can play around a bit until you get it right. Just delete what doesn't work and try again.

[leannecolephotography](#) on Instagram

Formatting should be similar

If you post landscape or portrait pictures, it still crops your thumbnails down to a square when someone looks at your specific feed. When you click on the photo or see it in the "home" feed you'll see the whole thing.

Some people like to have white borders on all their photos. It can also be a black border or something else that works for you and your photos. This can be done before you post your photo so that they all show up looking the same (see page 54).

[sunnynlenarduzzi](#) on Instagram



LeanneColePhotography_Instagram

Now that you've setup your account, it's time to grow your following

I'm not the best at following my own advice, but when I do, my following grows. I hope that your following can grow too with these five tips:

Like a lot of photos

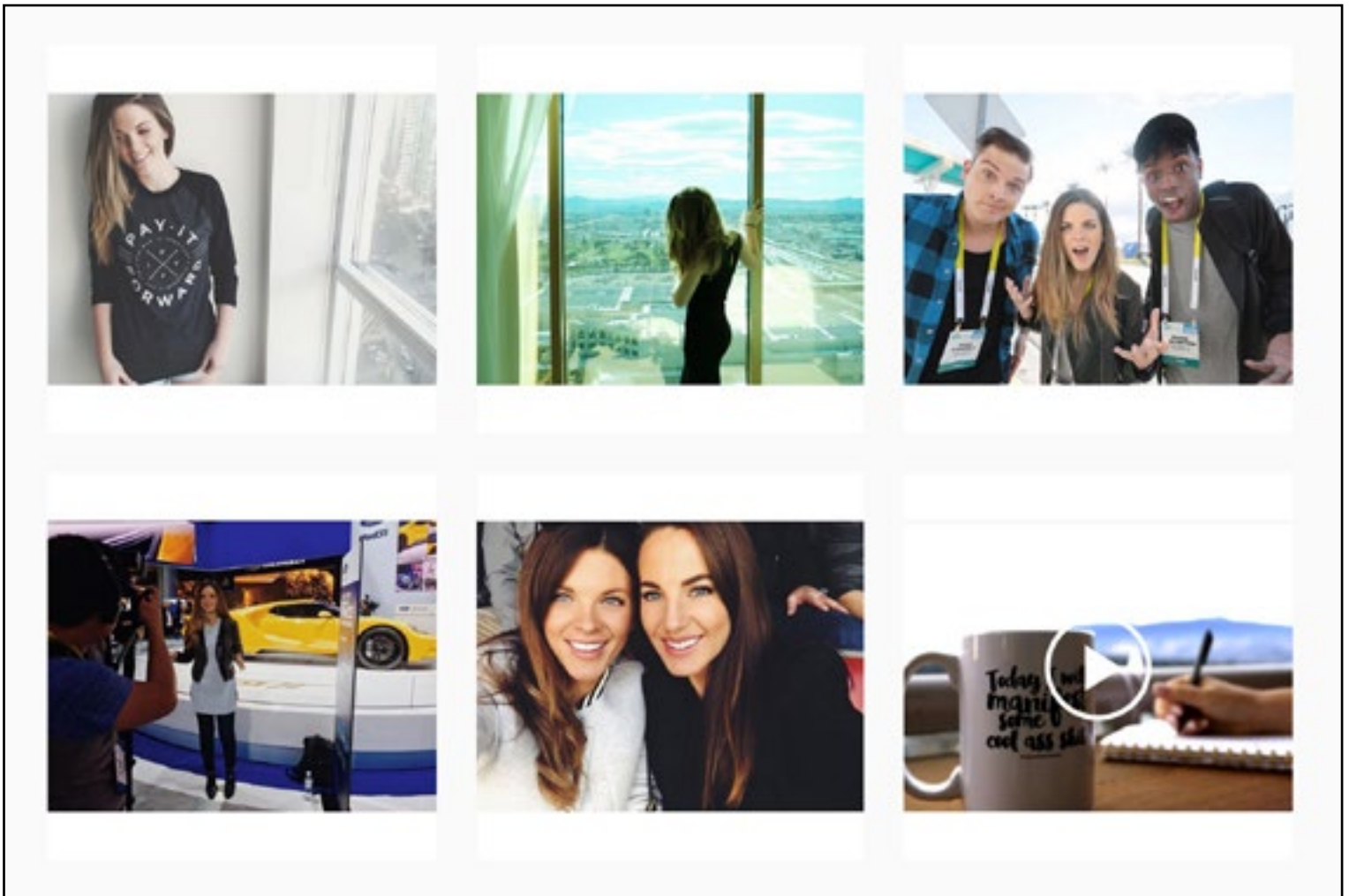
Like photos on tags that you use. (If you tag #portland or #australia, like photos in that hashtag.) Like a lot of them, you can like up to 350 posts in an hour. Do this once an hour, daily or every other day. The more you do it, the more you grow because people will notice you that would never have noticed you before. They'll probably like some of your photos too or better yet follow you. *Note: You can like up to 350 photos in an hour. This changes as Instagram changes so beware not to get too heart happy and get your account suspended for 24 hours.*

Comment on photo

Comments get noticed even more than likes do. Go to the same hashtags that you use and not just like photos but leave comments too, especially those photos that stop you in your tracks, that cause your jaw to drop a little. Let them know it with a comment. Everybody likes to be liked but they love when you give words of appreciation.

Use hashtags

If the prior two tips don't work for you because you don't use any hashtags, start using them. It's *the* way to be seen on Instagram (and Twitter). If you follow any feature pages, use their hashtags on your photos for a chance to be featured. If you don't follow any feature pages, you should! If you get featured, you get more eyes on your work than just your own followers and fans. I've seen features get people anywhere from a



Sunnilyenarduzzi_Instagram

few followers to a 1,000 followers, it just depends on the page and how many followers they have. *Note: You can only use up to 30 hashtags per post and they are added to that hashtag at the time you posted the photo to Instagram, not when you add the hashtags.*

Follow people

If you like their work, follow them. If they follow you, follow them back, unless you really don't like what they post. You are not required to follow anyone that follows you. You should follow what you find interesting. I hope that you're posting photos that others find interesting as well. If you don't care who you follow and want to get noticed by even more people just start following a bunch of accounts that also follow a page that you do. A lot of people will then follow you back. If they don't follow, a few days later you can go back and unfollow them. Repeat every few days or whenever you have time to follow then a couple days later unfollow. It's kind of a fun way to see some new accounts as well. *Note: You can follow up to 50 accounts in an hour.*

Look at your analytics

I mentioned above that you can unfollow those people that don't follow you back. You can do this using [Crowdfire](#) on your phone or computer. You can see the best times of day to post, your most liked media, best filters, best hashtags, your most commented on media and so much more if you use [Iconosquare](#) (sadly it's no longer free, but just a couple dollars a month). Some other great analytics tools are [Websta](#) and [Squarlovin](#) (these are still free). These tools are also great for liking and commenting.

The first and best advice I can give you is to post consistently. That means post your best work and post regularly. If you miss a day or two that's ok. Just keep at it and I know you'll see some good results. Good luck!

Stuff That's Good

Olympus Tough TG4 (RRP AUD \$499)

A good all-round performer, it is a great compact camera for all kinds of outdoor activities: climbing, snow skiing, sailing, surfing, snorkelling. If you are on a budget, or are looking for a basic water-proof compact with good ease-of-use-features, you can't get past this.

What I loved:

- Waterproof down to a depth of 15m, shockproof if dropped from a height of 2.1m, freeze-proof to -10C
- Decent wide to moderate zoom and macro and ease of moving between the two modes underwater
- Good clear LCD so you can see what you are taking
- Raw shooting for better image fine tuning in post production
- WIFI support to share your photos instantly



There is something quite liberating about dunking a piece of technology underwater without the need for bulky, expensive housing. It is also quite handy to be able to use this camera in all sorts of weather without thinking twice about it. Rain, snow, shine, it is true to its name: tough.

Of course if you are used to a DSLR, it won't give the level of control and image quality you are used to, but then you can't take your DSLR underwater without a housing that costs more than the camera itself, and you might think twice about taking it in tough, wet, dusty or risky environments. While recognising this compact's limitation in regard to precise focusing, LCD clarity and noise, when used in conjunction with a few basic add-ons such as a wide angle adapter and an external strobe, you can achieve great images. So for a rugged water-proof compact, the TG4 is hard to beat. It is now a permanent addition to my photographic kit.

Merrell Women's Waterpro Maipo Shoes



Taking photos at the beach can be annoying, if you get too close to the water and a big wave comes in your feet can be drenched before you realise. Especially if you are concentrating on taking a photo rather than watching what is happening around you.

I used to wear gum boots, but with the warm weather they were too hot, and then I purchased some Waterpro Maipo shoes from Merrell and I didn't look back. You can walk in the water with them, or if that rogue wave hits you it doesn't matter. They are especially good for areas where it is rocky and wet. You can walk around on the rocks and in the water.

Not so good for the sand as they do fill up with it. The sand can rub on your feet and cause blisters. I changed the laces and put in elastic ones to make it easier to get them on and off so I could empty the sand out.

Overall a nice shoe to wear when you are out and great if you need to go somewhere where your feet might get wet. They were a great addition to the kit this last summer when I headed down the coast to get some long exposures of the water.

Competition winner from Issue 3, February 2015

The winner of the photo competition in the last issue was Don Barton of Balwyn North, Melbourne.



Don has received a Lowepro Passport Backpack provided by Maxwell International Australia for his black and white photo of St Patrick's Roman Catholic Church in Wangaratta, Australia

Pros and Cons of Using Photoshop

by Leanne Cole

Lightroom or Photoshop Part 2

In the last issue we looked at Lightroom and the pros and cons of using it. In this issue we are going to look at the advantages and disadvantages of Adobe Photoshop.

Adobe Photoshop

Photoshop (PS) has been around for quite a number of years now. It was created in 1988 and has become one of the biggest photo editing software programs around. It is one that every photographer is aware of, whether they use it or not. You can do incredible manipulations with it, but it can also be confusing and many become overwhelmed.

Pros

Layers

Without a doubt one of the best aspects is the ability to be able to use layers. You can use many of the

adjustments in separate layers. This is handy if you decide later on that one of the layers isn't really working in the image because you can delete that layer, or adjust it. In the same light you can also add a layer anywhere to get the results you want.

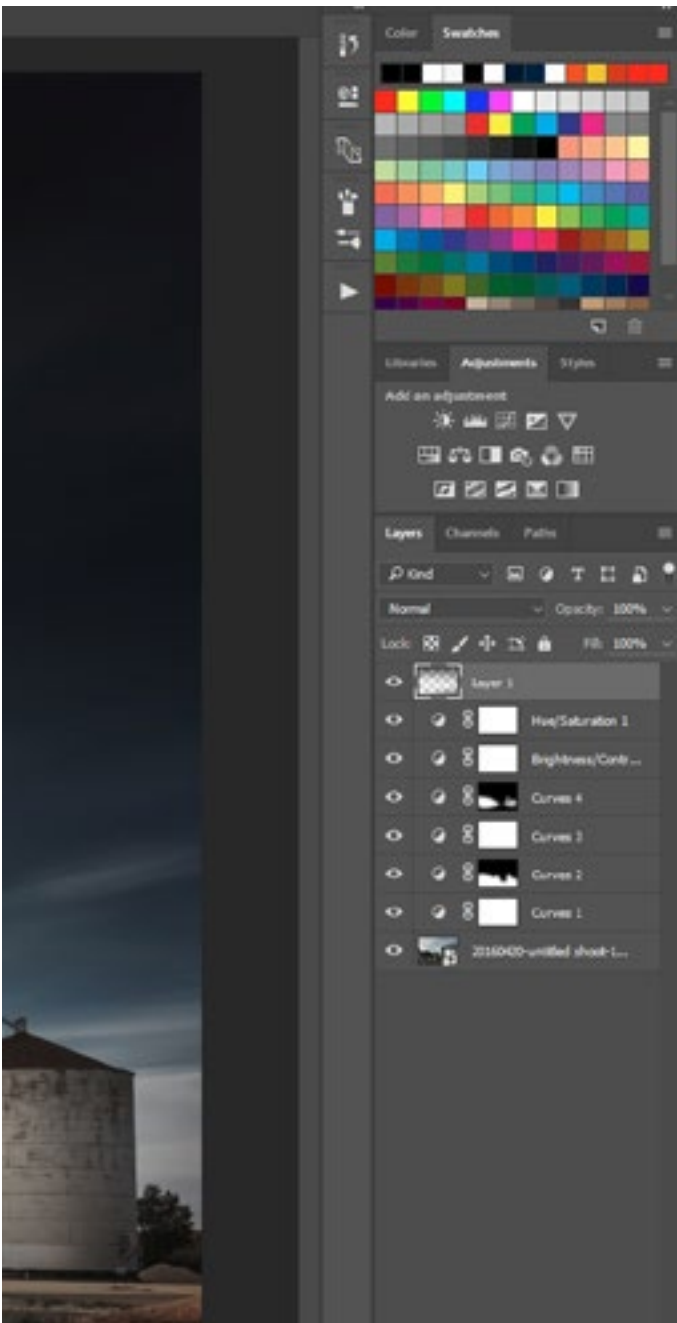
Limiting what an adjustment does

In Lightroom, when you make a change it affects the whole image. In PS, however, the adjustment will only affect what you have done, and not what you will do after. When you work in adjustment layers and you add a new layer, it affects every layer below it. PS also has the ability to lock the adjustment to a very specific layer, the one right below. This is especially useful when you are using more than one photo but need to use an adjustment on only one.

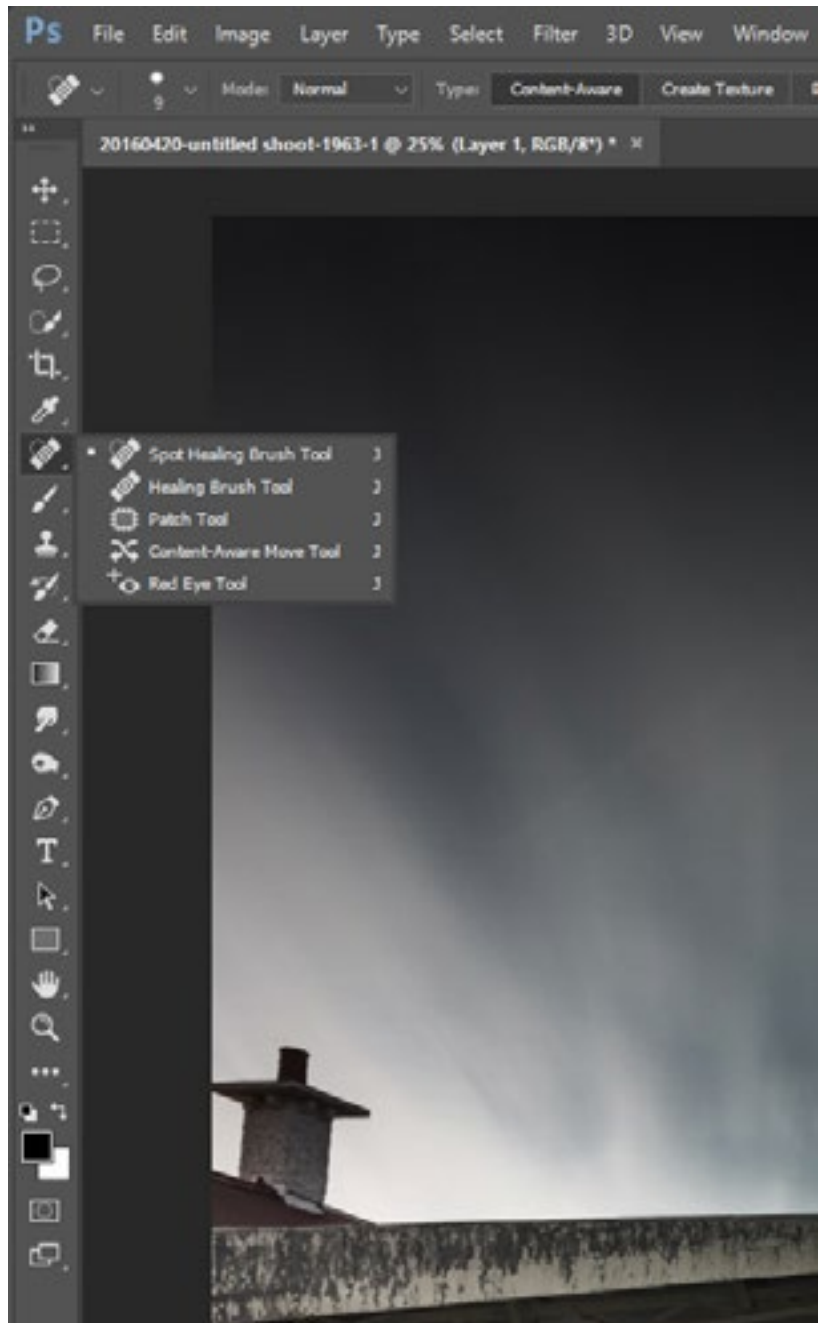
You can also use groups to do the same thing.



The image opened in Photoshop. Menus along the top, the tools down the left side and on the right layers and adjustments



When you work in PS you can add many layers to your images



The tools on the left have lots of options, e.g. you have many different options for removing unwanted things from your images

Working on Fine Details

You have a lot more control in PS and if you want to work on some details you can enlarge the photo up to where you can see the individual pixels. It is hard to work on the images when they are like that, but if you need to you can. The ability to be able to zoom in a lot closer gives you an opportunity to work on very small details.

More options for removing unwanted things from your images

In Lightroom you only have one tool to get rid of spots, or anything else that might be in your image that you don't want there. It is very hard to remove large objects for example. You don't have a lot of control over it. You have several tools in Photoshop, and if one

doesn't work then there is bound to be something else that will.

You have the ability to remove sensor dust or something as large as a person. You can heal it, patch it, or clone it out. There are so many options.

Combine images

This would have to be one of the best features in PS, the ability to combine two images. You can use part of one with another. You could take something from one photo and put it in another. The uses are endless, but here are a few examples:

If you take a photo of a scene and you don't like the sky in it, you can replace the sky by using another image from your sky folder.



A long exposure processed in PS. Many different layers were used to achieve the effect

You can bracket some photos if you want to use the top half from one exposure and the bottom half from another.

If you want to add a filter or adjustment to part of the image, you can add it to a duplicate copy and mask the areas you don't want to use.

Just a small number of things that you can do. It really is up to your imagination.

Cons

Large program

There is no doubting that PS is an enormous program and I suspect there are not a lot of people who know how to use everything that it can do. It is a very complicated and that is one of the reasons that it is a con.

People who dive straight into it with no other photo editing experience can become very overwhelmed. They can get very confused and find the idea of layers puzzling. They can take a bit of getting used to and require a different way of thinking.

Overworking Images

One thing you often see as people first start working on

their photos in PS is that they over process their images. The number of tools and all the different filters give the photographer so many options. This can become too tempting and the inexperienced photo editor can start doing things that don't look great to everyone else.

While it ends up with overworked photos, it is not necessarily a bad thing. Well, bad for the image, but a great learning experience for the photographer. It is how we all learn and I would suspect that every photographer who first started editing photos has some very over processed images in their archives.

Can only work on one image at a time

In Lightroom you can go from one image to another, but with Photoshop you tend to work on one image at a time. You can open more than one, but you can't batch process the photos like you can in Lightroom.

Most times when opening photos in PS it is because you want to do far more to it than what you can do in Lightroom. In this case it does not matter and you are probably only wanting to work on one image regardless.

While some batch processing is possible in some situations, it is not the same as in Lightroom.

Destructive and Non Destructive Processing

This is a term that as you learn processing you hear more and more. Lightroom is set up so you work Non Destructively. This means that everything you do on the image can be undone.

In Photoshop it is very easy to work on the image and save it in such a way that you lose the original image, more so if you are working on jpegs and saving them as that. You always want to work in a non-destructive way. You always want to work in a way that makes it possible to undo anything, or everything, you have done to the image.

Making a decision

If I had to choose one over the other, it would be Photoshop. I would find Lightroom very limiting for what I do to my images. That's not saying that you would make the same choice. It really depends on how much processing you want to do to your images. Some people find Lightroom is all they ever need, while for others it isn't enough.

Or no decision needed

These days with the Adobe photography package, you can have both. You can start with one and work your way to the other over time.

There is one thing that is for sure, the ability to process your images in PS is fantastic and you will have a lot of fun.



A lane in Melbourne. The sky was bland and boring so it was replaced, a technique that is not available in Lightroom

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/>

"The only thing I want to be is a photographer"

The history of women in photography almost chronologically tracks the evolution of women's rights. From the early beginnings wives stood by their husbands, participating in research and development of early photographic processes, staying in the shadows as their true contribution was never recognized nor recorded. Another step was practicing photography as a hobby or co-managing photographic studios with their husbands, sometimes continuing successful businesses even as widows.

What is remarkable in some European countries is that unmarried women were more legally independent than the married ones. Single women could own property, pay taxes to the state, and vote in the local parish, none of which married women were allowed to do. And the two women photographers I would like to introduce to you in this issue are exactly that: two single, independent women who managed to establish themselves as professional photographers with successful businesses in 19th century Denmark.



Portrait by Frederikke Federspiel Aalborg



Mary Steen - selfportrait 1889



Portraits by Frederikke Federspiel Aalborg

Frederikke Federspiel

Frederikke Jakobine Federspiel (1839–1913) was the first professional female photographer to practice in Denmark.

Early Life

Born in Horsens, Jutland, she was brought up in a middle-class home together with her sister and five brothers. Her father died when she was only six, after which her mother earned a living as a milliner. After her mother's death in 1874, she went to Hamburg to learn photography. Living with her uncle and aunt, at the age of 35 she became an apprentice to her cousin Alfred Lewitz, also a photographer.

Professional Career

After completing her apprenticeship in 1876, Frederikke Federspiel returned to Denmark where she was the first woman to apply for a license to trade in photography. When registering her business in Aalborg, she became one of the first officially recognized female photographers in Denmark when she listed her profession as "Photographin", a German word which clearly shows that she was a woman. She settled in Aalborg with her sister Sophie. While her sister exercised her trade in lingerie and embroidery in the living room, Frederikke set up a photographic studio on the top floor. There were already two photographers in Aalborg, one of whom was the already successful, Heinrich Tønnies. She was aware of the competition but cleverly publicized her business, always ensuring she kept up with evolving technology. For extended periods, she managed to run the second most prosperous photographic business in the city. In 1883 she became one of the earliest female members of the Dansk Fotografisk Forening (Danish Photographers

Association). Frederikke was an active member, contributing to the Association's membership album. In 1885, she won recognition for donating portraits. She also exhibited her work in Copenhagen, often participating in person as she did in 1888.

Leading the Field

Always interested in the latest technical developments, she was quick to start using dry plates which offered a safer and cheaper method of exposure and development. Dry plate, also known as gelatin process, is an improved type of photographic plate. It was invented by Dr. Richard L. Maddox in 1871, and by 1879 it was so well introduced that the first dry plate factory had been established. With much of the complex chemistry work centralized into a factory, the new process simplified the work of photographers, allowing them to expand their business. Frederikke was also one of the first to experiment with magnesium powder for flash and she installed electric lamps in her studio when electricity came to Aalborg in 1901. In the early 1900s, she began to sell cameras for amateur photographers. Among her students and assistants were Ernst Gøpel, Fritz Karner and Georg Bendtzen Holm who were later to become leading photographers.

Legacy

By constantly adopting developments in photography, Frederikke Federspiel managed to stay on top of an ever-evolving business. Perhaps the best indicator of her ambitious character was shown when on the occasion of the 25th anniversary of her studio, she stated that her business had not evolved as she had hoped. After her death in 1913, the Dansk Fotografisk Tidsskrift (Danish Photography Magazine) characterized her as "an unusually likable, honest and energetic lady whose work has been counted among the best."

Mary Steen

Mary Dorothea Frederica Steen (28 October 1856 – 7 April 1939) was a Danish photographer and feminist. She played an important part in improving conditions for female workers and encouraging women to take up the profession of photography.

Early Life

Born in a village between Aarhus and Randers in Jutland, Mary Steen was the daughter of Niels Jensen Steen, a schoolteacher, and Caroline Kirstine Petersen. In her late teens, she moved to Copenhagen where she graduated at the Women's Business School but she soon found out that she was not made for office work.

Professional Career

She decided to take up photography and received training first in Sweden and then with a photographer in Copenhagen. Steen opened her Copenhagen studio in 1884 when she was only 28. Success came soon when in 1888 she became Denmark's first female court photographer with portraits of Princess Alexandra, who was to marry Great Britain's Edward VII. In 1891, she was the first woman on the board of the Danish Photographers Association. Steen was also active in the Danish Women's Society (Dansk Kvindesamfund)

where she sat on the board from 1889–1892. Together with Julie Laurberg, she photographed the leading figures in the Danish women's movement. Around 1895, Princess Alexandra invited her to London where she photographed members of the royal family, including Queen Victoria, at Windsor Castle. As a result of growing deafness, Mary Steen closed her studio in 1918.

Contribution to the Field

Steen's specialty was indoor photography, a difficult art at a time when electricity was not widespread. By then, people were used to photography studios where the lightning was of a greater quality and easily controlled. Bringing photography into homes, she managed to capture people in their natural environment, resulting in intimate and more relaxed moments. The photographs she took at the Flerons' house on Copenhagen's Vesterbrogade are among the first showing people inside their own homes. The indoor photographs in 'Et minde fra Fredensborg i fjor' (Last year's memories of Fredensborg) are among the first shots to be published in the magazine *Illustreret Tidende*. At the 1888 Nordic Exhibition she won a silver medal for her photographs of both royals and ordinary citizens in their homes. Mary also exhibited at the 1893 World Exhibition in Chicago.



Mary Steen - Marie Luplau 1885



Mary Steen - Nathalie Zahle from Danske Kvinders Fotoarkiv



Mary Steen - Queen Mary King George VI King George V

Legacy

She campaigned for better working conditions for women including eight days holiday and a half day off on Sundays. She treated her own staff well, paying good wages, an example that was widely followed. Agnes Henningsen, who became a trainee with Mary Steen in 1895, provides a lively description of Mary Steen in her memoirs 'Byen erobret', published in 1945: "Everything about Mary Steen was powerful and energetic. She shook her head decisively, refusing to have a trainee. I concluded: "The only thing I want is to be a photographer." She stood up, gesturing meaningfully: "Start tomorrow."

In our modern times when women still face so many obstacles and prejudices, both in the working field and within their families, it is not hard to admire these brave entrepreneurs who managed to establish and run successful businesses 150 years ago. It is important to recognize the value of their work, whether for pioneering a style and defining a genre, or testing the boundaries of technical abilities and customers' expectations. It is equally important to remember those that came before us, because no matter how hard sometimes the path seems, they made it possible for us to follow their footsteps.



Mary Steen - Adam and Magda Moltke

Post Processing Possibilities

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/>



Before



After

Craig's Hut

This is a photo of Craig's Hut on Mount Sterling which was built as part of the set for the movie "The Man from Snowy River". Lightroom 6 was used to edit the photo.

My main aim for was to emphasize the quiet solitude and the isolation of the Hut in the wilderness, in a dramatic way.

Removing the colour from the shot brings the textures of the grass and the building to life. It really emphasizes the light and dark areas. Black and white conversion also brings out the form and composition, and takes the photo out of the realms of reality, allowing for more artistic license.

Additional drama is added by reducing highlights and shadows, as well as increasing the blacks, adding contrast. The black and white filter sliders were used to manipulate the black and white tones in the bush and the grass as well as the hut and the dirt paths.

Even more drama is added by dodging and burning, especially in the sky, using the local adjust brush, graduated filter, and radial filters.

I think I achieved what I set out to do with this photo. If I were to do it again I don't think I would change anything other than add more vignette possibly to lead the viewer's eye to the hut.

On this page 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.

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