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ISSN 0004-9964

US photojournalist Ami Vitale was one of the finalists in the nature category of the 2018 World Press Photo awards. Here, Joseph Lolngoine, a Sumburu warrior turned elephant caretaker, watches over rescued baby elephant Kinya, in the moments before it was decided to take her to the Reteti Elephant Sanctuary, in northern Kenya.



CREDIT: AMI VITALE

# BALANCE

MIKE O'CONNOR, EDITOR

No social movement has had the impact on contemporary western society like the #metoo movement has over the past 12 months. Starting with the outing of Harvey Weinstein last October, many have been forced, some willing and others not so, to reconsider attitudes and approaches to gender equality both privately and publicly. The impact of the movement has spread far and wide and photography, like so many industries, has not escaped this reach.

Yet it seems with one step forwards, it's easy to take two steps back. Looking at the winners of the World Press Photo awards for 2018, the number of women entrants (18%) showed only a slight increase from the year before, and this in a year where the judging panel, with an eye to the #metoo movement, had aimed for balance. Even more disheartening is the fact that only 5 of the 51 category nominees that the panels selected were women, and no woman photographer was included among the top five prize finalists.

After we announced the winners of our own Photographer of the Year competition in February I was contacted by several entrants who felt our judging panel, comprising four women and nine men, did not fairly represent women photographers. It's an entirely fair point, and one of several areas of gender imbalance we are taking steps to address. There's always challenges with assembling a suitable judging panel, but I do think we could have done more to select a

more representative and diverse panel of judges. For me in the editor's chair, it can be easy to forget that as a publication that prides itself on representing photographers in Australia, encouraging diversity is also something we are in a powerful position to do.

As Alana Barton of the International Women's Media Foundation says, "Everyone thinks it is someone else's problem, or that the problem will correct itself, or if you talk about it, the numbers will somehow magically change. But solutions are not impossible to identify. We have to decide that diversity is valuable enough for us to address the root causes and find the collective will to treat the problem."

Thankfully, many are advocating ever more vigorously for equality in photography. Over the past year or so we've seen the emergence of groups like Lumina, an Australian collective of award-winning women photographers who describe their work as breaking ground in visual storytelling and dissemination, and facebook groups like Australian Women in Photography, showcasing the work of Australian female photographers. More often than not these things, much like the #metoo movement itself, start at the grass roots. It's something we can all play a part in. 🌱



### 30 DRONE SPECIAL: NOT JUST BOYS TOYS

A new generation of female drone photographers are taking to the skies and showing that drones aren't just toys for the boys anymore. Serena Coady meets three droners who are soaring with their photography.



JUNE 2018

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The appropriate use of colour in photography adds a dynamic element to your images that will really make them shine. Drew Hopper shares eight ways to use colour creatively next time you're shooting.



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It may seem like there's plenty of places you can't fly your drone, but in reality drone flyers are spoilt for choice in Australia. We asked four of our best for their favourite spots.



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DJI's newest drone is tiny, packs a big camera and battery life that's not too shabby. But what's it like to fly, and more importantly, can you take good images with it? Mike O'Connor takes it to the sky to find out.



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Rules are meant to be broken, right? Matty Graham takes a look at a few ways you can try something new with your landscape photography.

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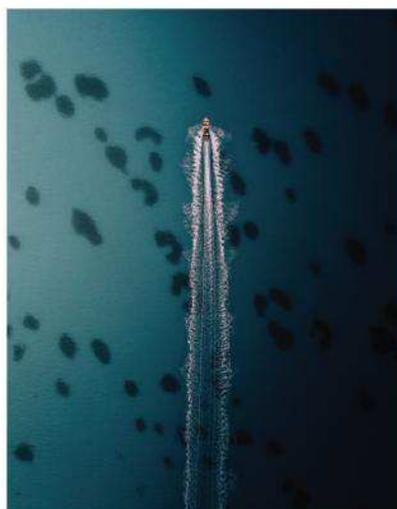
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Saima Morel critiques a selection of readers' image, and picks the winner of the Fujifilm XP-130 action camera.



### COVER

Jetpack joyride by Bo Le/@safromabove, captured at Sellicks Beach, SA. "I was scouting in the sky for a subject to shoot when I noticed in the distance a boat racing across the ocean. I chucked the drone into sports mode to keep up."

## CONTRIBUTORS



### DAVID LAZAR

David Lazar is a travel photographer from Brisbane who loves to capture moments of life, beauty and culture. See more at [davidlazar.com](http://davidlazar.com)



### MATTY GRAHAM

Matty Graham is a photojournalist and former mag editor based in the UK. He specialises in landscapes, portraiture and video. See more at [mattygraham.com](http://mattygraham.com)



### SERENA COADY

Serena Coady is a writer and aerial photographer based in Canberra. When she's not shooting with her drone, she's on Google Satellite stalking the next place to fly it. See more at [lostbyluna.com](http://lostbyluna.com)



### DREW HOPPER

Drew Hopper is a travel and landscape photographer based in Australia, specialising in the Asia-Pacific region. See more of his images at [drewhopperphotography.com](http://drewhopperphotography.com)





# ALL EYES ON ME

PHOTOGRAPHER: DAVID LAZAR

Usually, a strong photo needs a main focal point and one that's clear and easy to find, located in a compositionally pleasing part of the frame. There is however an opportunity to break this rule, which is when you completely fill the frame with a repeated subject, so that there isn't a specific focal point, but rather patterns caused from repetition.

I like the creative aspect of photography and I enjoy thinking up ideas for photos. I see the shot first in my mind and then try to execute the idea and bring the vision to life. While walking through the streets of Sylhet in Bangladesh, I came across a Madrasah Islamiah (Islamic school) and decided to walk inside to look around. If anyone asked me to leave, I'd be ready to apologise and leave. I explored the balconies of the different levels. I suddenly had an idea to gather a group of students on the ground level and photograph them from above, looking down somewhat 'bird's eye view' style, filling the frame only with the students in their colourful robes and tupis (head caps). I was traveling by myself, so this seemed like a challenging idea to execute, and all the students were busy in their classes. But as for many genres of photography, patience is a virtue, and luck plays a part too.

Suddenly a man called out to me, and demanded 'the principal wants to see you, please come with me now to his office'. I was a little bit hesitant and unsure as to what this was all about, but I decided to follow him anyway. I sat down in the office, opposite the principal, who asked 'Would you like some tea?'

As usual in Bangladesh, the local people are very curious, and the principal was simply interested in my presence. Over tea and sweet biscuits, we had a nice conversation, and eventually I heard the students coming out of their classrooms. I pitched him my idea. I asked if I could take a group photo of the students, like a school photo. Very obligingly the staff beckoned everyone who was currently outside in that area to come in close for a photo. I went upstairs to the first level balcony and photographed the sea of faces all looking up at the camera. I zoomed in to fill the frame and cut off the edges of the group so we have no end to the repeated subjects. After two minutes, it was all done and I came back down to show them the shots which everyone was very excited to see.

**NIKON D700, NIKON 24-85MM F/2.8-4 LENS. 1/60S @ F4, ISO 400, 50MM ZOOM, HANDHELD.**

*David Lazar is a travel photographer from Brisbane. See more of his work @ davidlazarphoto.com and @davidlazarphoto on Instagram.*

# QUICK SNAPS

## AFP CHIEF PHOTOGRAPHER SHAH MARAI KILLED IN AFGHANISTAN

**THE** AFP's chief photographer in Afghanistan, Shah Marai, has been killed in a double suicide attack in Kabul.

Marai had worked for AFP since 1996, when he started as a driver and fixer. He began taking photos on the side, working his way up as a staff photographer before becoming the AFP's chief photographer in the country.

After the Taliban were ousted from power in 2001, Marai, who comes from the Shamali Plain north of Kabul, covered the country's many upheavals which he described on AFP's Correspondent blog.

He was killed along with at least five media colleagues, when a suicide bomber detonated himself among the crowd of journalists who had arrived to cover an earlier blast. According to AFP, Islamic state have claimed responsibility for both blasts, aimed at the Kabul headquarters of Afghanistan's intelligence services. The suicide bomber had disguised himself as a journalist before detonating the explosives strapped to him.

"It is with extreme sorrow that we learned this morning of Shah Marai's death," said AFP Chairman Fabrice Fries. "After the death of Sardar Ahmad in 2014, the Kabul bureau has again been struck by tragedy. I wish to express my deep condolences to Shah Marai's family and to all of the team at the Kabul bureau."

Marai leaves behind six children, including a newborn daughter.

BELOW: Shah Marai was considered one of the most experienced photojournalists working in Afghanistan.



## TAMRON ANNOUNCE NEW 28-75MM F/2.8 LENS FOR MIRRORLESS

**TAMRON** have announced a new lens for full-frame mirrorless cameras, the 28-75mm F/2.8 Di III RXD. The new lens is the first standard zoom alternative to Sony's own lenses.

Tamron say they have gone with an entirely new design for the lens, which is made up of 15 elements in 12 groups.

The lens measures 11.6cm and weighs just 549g, and features a moisture-resistant construction as well as a coating that's resistant to fingerprints and dirt.

The lens will be compatible with many of Sony's own features, including Fast Hybrid AF, Eye AF, Direct Manual Focus (DMF) and in-camera lens correction (shading, chromatic aberration, distortion).

Users will also get an AF drive that accurately detects the position of the lens as well as an RXD (Rapid eXtra-silent stepping Drive) stepping motor unit that's been optimized for AF. **The Tamron 28-75mm f/2.8 Di III RXD will be available at the end of May. Australian RRP is \$1,299.**

## MEYER-OPTIK GOERLITZ ANNOUNCES WORLD'S FASTEST 75MM LENS

**GERMAN** company Meyer-Optik Goerlitz has announced the Nocturnus 75mm f/0.95, which they describe as the world's fastest 75mm lens.

The new lens joins their existing Nocturnus 50mm F0.95 III, and like the 50mm is designed for full-frame mirrorless cameras. It will come in Leica M, Sony FE, and Fuji X mounts.

Inside, the lens is made up of 5 elements in 5 groups and offers 15 aperture blades, with a 'special' anti-reflex coating. The lens a minimum focus distance of .9 metres and has a stepless aperture ring.

Meyer says it expects the lens to be delivered in December at a price of €4,000 (~\$6,300 AUD), but anyone who orders before 20th May can secure theirs for €1,900 (~\$3,000 AUD). **For more information, visit the Meyer-optik Goerlitz website:**



# X-H1

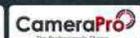
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CLOCKWISE FROM TOP: Pink Lady Food Photographer of the Year: Noor Ahmed Gelal, Bangladesh. Praying with Food; Paul Steven, UK. Exmoor Beasts. Three curious and majestic highland cows on Exmoor in Somerset; Andy Grimshaw. UK Green Beans. Green Beans.



## WINNING IMAGES FROM THE PINK LADY FOOD PHOTOGRAPHER OF THE YEAR 2018

**PRAYING** with Food, breaking a day-long fast at a Hindu temple in Dhaka, taken by Bangladeshi photographer Noor Ahmed Gelal, has seized this year's crown at Pink Lady Food Photographer of the Year 2018, the world's leading celebration of the art of food photography and film.

With more than 8000 images entered from 60 countries, the awards is the largest of its kind in the world.

"Noor's shot stood out from the rest in its category, however, for the way in which he made the subject matter so fascinating and distinctive," said Andy Macdonald, head of Pink Lady in the UK. Gelal took home a £5,000

prize.

Martin Parr, one of the world's great social documentary photographers, was also presented with the Outstanding Achievement Award by Frances Morris, Director, Tate Britain.

The judging panel this year, chaired by internationally-renowned food photographer David Loftus, included Emily Luchetti, Chair of the James Beard Foundation, NYC, culinary superstar Ferran Adria, Wajmar Yaqubi, Global Photo Director, BuzzFeed, and his Excellency Ali Bin Thalith, Secretary General, HIPA.



## AUSTRALIAN PHOTOGRAPHERS SHINE AS 61ST WORLD PRESS PHOTO AWARD WINNER ANNOUNCED

**THE** World Press Photo winner for 2018 has been announced, with Mexico-based photographer Ronaldo Schemidt winning the prestigious award for excellence in photojournalism.

Australian photographers Adam Ferguson (New York Times) and Patrick Brown (Panos Pictures for Unicef) were also nominated for the award that honors the photographer whose visual creativity and skills made a picture that captures or represents an event or issue of great journalistic importance in the last year.

The jury “needed to consider an event or issue that was significant in 2017 and then a photo that best represented that event or issue” in order to choose the winning images.

Chaired by Magdalena Herrera, the jury awarded the World Press Photo of the Year prize to Ronaldo Schemidt’s picture entitled ‘Venezuela Crisis’—which also won first prize in the Spot News Single category. The image shows José Víctor Salazar Balza (28) on fire amid violent clashes with riot police during a protest against President Nicolás Maduro, in Caracas, Venezuela.

Salazar was set alight when the gas tank of a motorbike exploded. He survived the incident with first- and second-degree burns. Schemidt is a staff photographer for Agence France-Presse, based in Mexico.

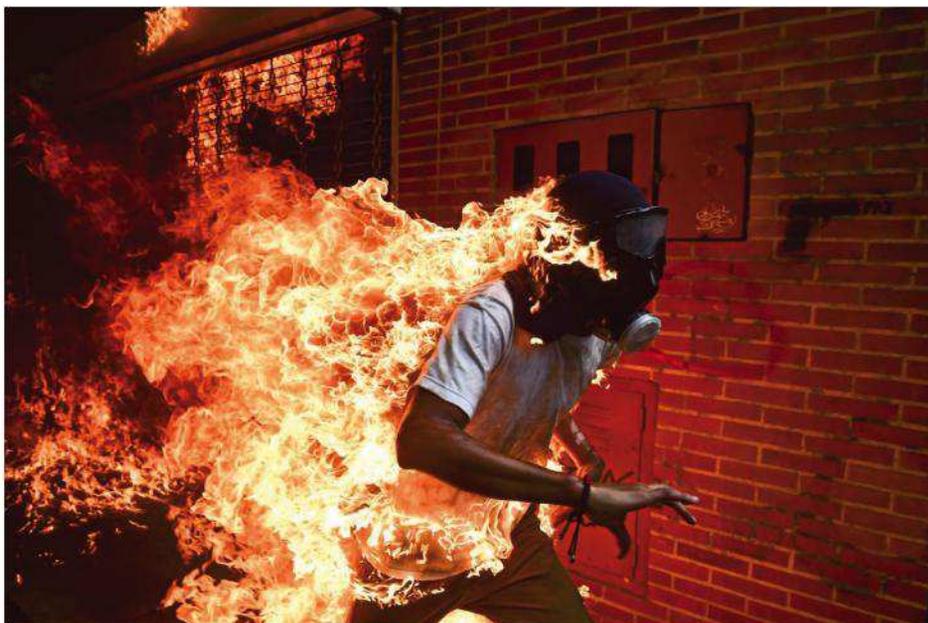
The contest attracted entries from 4,548 photographers from 125 countries, with 73,044

images submitted, with a total of 42 photographers from 22 countries awarded in eight categories. The jury is independent, and all entries were presented to them anonymously.

### ALSO NOMINATED FOR THE WORLD PRESS PHOTO OF THE YEAR ARE (IN ALPHABETICAL ORDER BY PHOTOGRAPHER):

- Rohingya Crisis
- Patrick Brown, Australia, Panos Pictures, for Unicef
- Boko Haram Strapped Suicide Bombs to Them. Somehow These Teenage Girls Survived. - Aisha, age 14.
- Adam Ferguson, Australia, for The New York Times
- Witnessing the Immediate Aftermath of an Attack in the Heart of London
- Toby Melville, UK, Reuters
- The Battle for Mosul - Lined Up for an Aid Distribution
- Ivor Prickett, Ireland, for The New York Times
- The Battle for Mosul - Young Boy Is Cared for by Iraqi Special Forces Soldiers
- Ivor Prickett, Ireland, for The New York Times

You can see the full gallery of nominated images at [worldpressphoto.com](http://worldpressphoto.com). The World Press Photo exhibition will be displayed in Sydney from 26 May to 24 June at the State Library for NSW.



The World Press Photo of the Year, Ronaldo Schemidt’s image ‘Venezuela Crisis’—which also won first prize in the Spot News Single category. The image shows José Víctor Salazar Balza (28) on fire amid violent clashes with riot police during a protest against President Nicolás Maduro, in Caracas, Venezuela.

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## EPSON INTERNATIONAL PANO AWARDS OPEN FOR ENTRIES

**EARLY-BIRD** entries are open now for the 2018 Epson International Pano Awards.

The EPSON International Pano Awards is dedicated to the craft and art of panoramic photography and showcases the work of panoramic photographers worldwide. It is also the largest competition for panoramic photography in the world.

The 2017 competition saw 5377 images submitted from 1322 photographers in 71 countries. The 2018 competition is open to all professional and amateur photographers with a combined pool of more than US\$50,000, including \$20,000 cash.

Prizes include an Epson SureColor P7070 printer, an Epson SureColor P5070 printer, an Epson EB-1776 ultra-slim projector and a Nikon D810 camera.

The judging panel includes some of the world's top photographers and industry professionals, including Jeff Mitchum, Mark Handy, Karl Strand, Bill Bailey, Aaron Spence, and Mel Sinclair, among others.

**You can enter the competition at [thepanoawards.com](http://thepanoawards.com).**

ABOVE: China, one of 2017 Winner Jesus M Garcia's winning images.

## LEICA UNVEIL NEW 16-35MM F/3.5-4.5 ASPH LENS FOR SL

**LEICA** have announced a new wide-angle lens, the Super-Vario-Elmar-SL 16-35/3.5-4.5 ASPH for SL.

The 16-35mm complements the existing 24-90mm F2.8-4 and 90-280mm F2.8-4 zooms for the company's full-frame SL system.

The 16-35mm uses 18 elements in 12 groups, including two aspherical elements and three elements "made from glass with anomalous partial dispersion." This optical formula is paired with a specially developed focusing drive with stepping motor and linear positioning that, paired with a single dedicated focusing element, promises to deliver fast and quiet autofocus.

Build quality is what you would expect from Leica - as well as for the first time offering an AquaDura lens coating to protect the lens in adverse weather conditions.

The new lens will be available from Leica Store Sydney and authorised dealers from late April 2018 for \$7,700.00 AUD.



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[leica-store.com.au](http://leica-store.com.au)

Photo shot on Leica SL from the series "Parkour Motion", © Ben Franke



# YOUR BEST SHOT

## THE BEACH

Australia has some of the most famous beaches on earth, and according to tourism figures they are the number one reason why tourists visit our fair country. So with thousands to choose from, it's probably no surprise we were inundated with entries this month! Here are our favourite beach images.



### ELIZABETH OXNAM

*Title: Windy Scheveningen*

**EDITOR'S COMMENTS:**

Elizabeth Oxnam's image captures one of those otherworldly events that photographers might only get to capture if they're very lucky. Taken at Scheveningen beach near The Hague in the Netherlands, Oxnam says her aim was to capture the bleak conditions with people emerging from the sand blast. "I was drawn to the colourful

motifs on the poles along the length of the beach which hint at fun times when conditions improve," she says. We really liked this image because it doesn't fit any traditional idea of the beach in Australia – maybe it's a Northern hemisphere thing! The swirling sand helps to create a fog-like effect that gives the image great depth, with the poles the only 'anchor' to show permanence.

**TECHNICAL DETAILS:**

Camera: Canon EOS 5D Mk III, Canon EF 24-105mm f/4L IS USM lens. 1/400s @ f16, ISO 1000, monopod.

Thanks to the team at Blonde Robot, Judi Thies has won a brilliant Peak Design Everyday Sling 10L camera bag valued at \$269.95. The ultimate low-profile, quick-access day bag for gear minimalists, the Everyday Sling 10L redefines what a single-shoulder sling bag can be. The ideal bag for photographers who want to travel smarter and lighter.

**MORE INFO:**  
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## YOUR BEST SHOT



**THIS  
MONTH'S  
WINNER**



**HIGHLY  
COMMENDED**

## DANIELA EUGSTER

*Title: Beach girl*

### EDITOR'S COMMENTS:

Daniela Eugster says she took this photo of her daughter at Ocean Beach off Strahan. "Surprisingly I was fortunate enough to have great weather during my stay there, but the day I visited the beach the wind was particularly strong," she says. "I noticed that the wind was shaping the environment and the sand and the clouds were at its mercy. The sand had been shaped into lines and the clouds had been formed into even streaks. In contrast my daughters hair was moving chaotically in the wind seemingly oblivious to its demands for order. I like the image because it conveys this contrast in movement whilst portraying my daughters joy at the effects of the wind, which was odd given her proclivity for tidiness and order in her appearance." This contrast between the static and the changeable is why this image is so fun. It's almost like you used an ND filter to take a nice landscape, and your daughter just went and plonked herself right in the middle. It's a lovely portrait.

### TECHNICAL DETAILS:

Nikon D810, Sigma 14mm f1.8 Art lens. 1/1000s @ f7.1, ISO 1000.



## GARRY MIDDLE

*Relaxing at Broome beach*

### HOW I DID IT:

I was trying to achieve a sense of isolation and relaxation with this shot. The beach is quite remote and only accessible by 4WD, and the beach is also very wide. Using the high contrast adds to the sense of isolation – just the people in their deck chairs. That the subjects are all reading and not interacting also adds to that feeling.

### TECHNICAL DETAILS:

Canon EOS 5D Mark II, EF 24-105 f/4 lens. 1/400s @ f11, ISO 100.





## YOUR BEST SHOT



### TRISH CUROTTA

*Soaking up the sun*

**HOW I DID IT:**

A warm Spring day at Bondi beach brought out many sunbathers. As it was such a busy day on

the beach it was difficult to focus on any particular activity until this trio came into view and gave this day a definite feeling of summer being just around the corner.

**TECHNICAL DETAILS:**

Olympus OMD EM1, 75-300mm lens, 1/1000s @ f11, ISO 200.



### LAURIE WILSON

*Stockton Beach*

**HOW I DID IT**

Birubi Point is located at the northern end of Stockton Beach, just north of Newcastle NSW. I visited it on a bleak day with no swimmers and a few joggers on the sands. I wanted to capture the broad sweep of the beach as well as the interesting clouds looming over the sand dunes, so I took two images and stitched them together as a panorama. I timed the left hand image to include the jogger, which compositionally balanced the flag on the right hand side.

**DETAILS**

Canon EOS 600D, Tamron 16-300mm f/3.5-6.3 lens @ 16mm, 1/100s @ f20, ISO 100. Two hand-held images stitched in Image Composition Editor, then some final corrections in Adobe Photoshop Elements.

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# HOW TO ENTER

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

## UPCOMING COMPETITION THEMES



**AUGUST ISSUE**  
MOUNTAINS  
May 31, 2018



**SEPTEMBER ISSUE**  
KIDS  
June 30, 2018



**OCTOBER ISSUE**  
MOTION  
July 30, 2018



**NOVEMBER ISSUE**  
GOLDEN  
August 31, 2018



**DECEMBER ISSUE**  
SPORT  
September 30, 2018

### HOW TO ENTER

- Send your entry to [yourbestshot@australianphotography.com](mailto:yourbestshot@australianphotography.com)
- Include the name of the competition theme you are entering in the email subject line, for example 'Birds' or 'Mountains'.
- Please include the following details with your entry: your name, image title (if there is one) and 80-200 words about how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, filter (if used), tripod (if used) and details of any software manipulation.
- Entries may be submitted up to midnight on the evening of the specified deadline.
- The winner will receive a prize from competition sponsor, Blonde Robot – [www.blonde-robot.com.au](http://www.blonde-robot.com.au)

**FOR THE CONDITIONS OF ENTRY AND IMAGE REQUIREMENTS VISIT: [AUSTRALIANPHOTOGRAPHY.COM](http://AUSTRALIANPHOTOGRAPHY.COM)**



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**L**ife is all about knowing when to stick to the rules and when to bend, or even break, them for the greater good and landscape photography is no different. Of course, guidelines and rules are actually a good thing, especially if you are still fairly new to photography. Sticking to the rule of thirds or common mid-range aperture choices will help you pick up the basics and take the first steps on the route to actually crafting an image, rather than pointing a camera at a pretty scene and hoping for the best.

But with thousands of images flooding onto image-

hosting websites like 500px or Instagram every week, something special is needed to make a landscape photo stand out from the crowd. What's more, leaving behind tried and tested techniques and exploring more creative routes will improve your eye and make you a more complete all-round shooter.

While breaking the rules is all about personal choice, this feature will arm you with ideas you can take and adapt to suit your own style. Remember, trying something new is the first step to a great photo, so let's get started...



# BREAK THE RULES: LANDSCAPES

BY MATTY GRAHAM

Rules and guides can help us perfect our image-taking, but sometimes playing outside the rulebook can create a truly stunning photo.



ABOVE: To help compose images with lots of negative space, use the Live View option to view the scene on your camera's large LCD rather than through a smaller viewfinder.

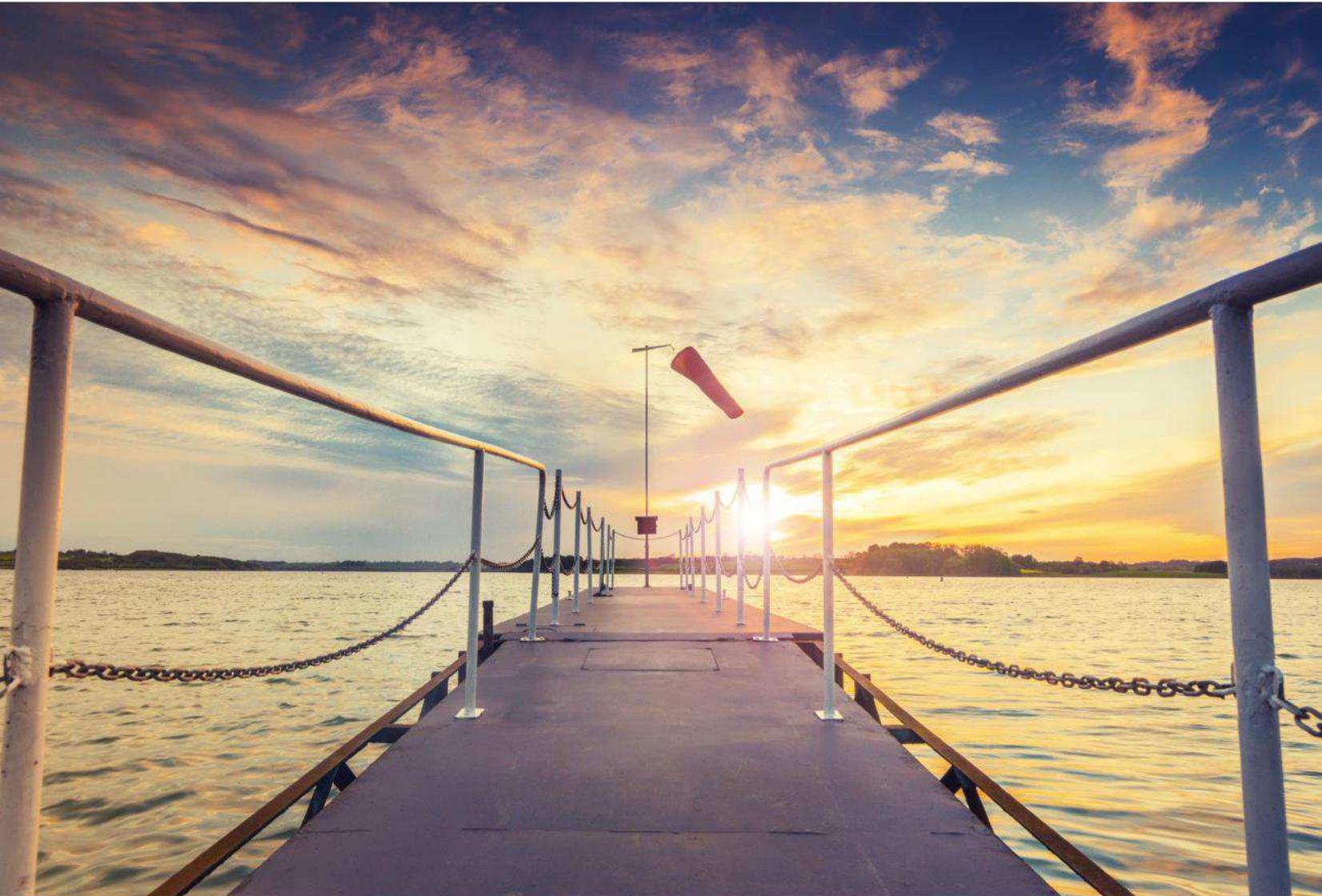
## 1 GO FREESTYLE WITH COMPOSITION

Composition is one of the key pillars of photography. Take your time and get it right and you can make an average location look spectacular, but get it wrong and even a special view will look forgettable. Photographers are regularly taught to follow the rule of thirds, which divides the frames into nine equally sized squares. If you've never tried using the rule of thirds, most cameras enable you to switch on a grid overlay on the viewfinder. Placing key focal points on intersection

lines can give a sense of balance to scene, but that doesn't mean you also have to stick to the same gameplan. Here's some ideas to shake up your composition...

### EMBRACE NEGATIVE SPACE

Frames don't always have to be packed with focal points and detail. Sometimes less is more and leaving out more than you leave in can yield some amazing results. Negative space works extremely well with landscapes that feature patches of texture or views with a big sky.



### HIGHS AND LOWS

Compositions from head height are traditional and boring - after all, that's the viewpoint we're used to seeing with our own eyes. Switching up for extremely low or high vantage points can breathe new life into a scene. However unless your camera has a vari-angle screen, going really low and pointing the camera upwards will restrict the viewfinder or screen. The solution is to connect to the camera with your phone via Wi-Fi as this will allow you to get a much more precise view. When shooting landscapes from low down, it's a good idea to use the widest lens in your kit bag - an 18-55mm kit lens will be okay but something wider like a 12mm will give better results.

Shooting from above with your camera will require finding a useful vantage point, but these days you have an extra option in the shape of a drone. They can offer viewpoints that show landscape locations in a new way.



### SWITCH UP YOUR GEAR

Most photographers opt for a wide-angle lens when shooting landscapes - something around the 17-40mm range. This optic gives a wide field of view, capturing a vast amount of the scene in front of the camera. Wide-angle lenses also have additional characteristics as foreground perspectives become stretched and uprights can appear as they are leaning if the lens is pointed upwards.

However, break the rules and take a braver approach to lens choice and you can capture some fresher views. Swapping the wide-angle for a longer focal length telezoom lens will compress the viewpoint, giving a different look to your landscape images. There are a few things to bear in mind when switching a wide-angle lens for your telezoom though:

### WATCH FOR SHAKE

One of the pitfalls of using a long lens is that vibrations are magnified and this increases the risk of



**FIT A POLARISER**

The chances are that you've got a polariser filter for your wide-angle lens, but it's less likely that you'll own one of these filters for your telezoom. Polariser filters are a must for landscape photography as they can help saturate colours and remove sheen off the surface of water - perfect if you are shooting a scene that includes a lake. Today, polariser filters don't cost a lot and can be bought from \$20 and upwards.



camera shake leading to blur and spoiling your image. The key is to select a shutter speed that will keep everything sharp, without ramping up the ISO levels too much – today's cameras are very good at controlling digital noise, but every model has its limits. The reciprocal shutter speed rule is a good method to go by and, better still, it's easy to remember. All you have to do is match your focal length to the corresponding shutter speed. So, if you're shooting with a 200mm lens, use (at least) 1/200s. Capturing landscapes with a long 500mm lens? Good, then use at least 1/500s.

**SWITCH OFF IMAGE STABILISATION**

You may think Image Stabilisation is a good thing when shooting landscapes, and it can be, but not if you are using your long lens on a tripod. Tripods can actually flummox the Image Stabilising mechanism and introduce more shake to the image. Instead, simply switch off the IS (often known as VR or OS, too) as there's no need for it when the camera is tripod mounted.



ABOVE: The top image is shot with a polariser, and the bottom without. For a relatively low cost of entry, they can make a big difference to your images.



**GET CREATIVE WITH COLOUR**

Midday sun can really ramp up the saturation of colours and hues in the scene. Techniques that will help you make the most of this include close up compositions or photographing a landscape scene dominated by one colour – a field of poppies for example. However, perhaps the best method is to make use of HDR (High Dynamic Range). Although this sounds complicated, it simply involves taking multiple images at the same aperture and ISO, but different shutter speeds. This creates images of the same scene that are normally exposed, but also under and over exposed to capture the full range of shadows and highlights in the scene. This files can then be merged together, either in-camera if your model has this function, or in post-processing using software such as Lightroom. HDR images make the most of high-contrast conditions.



ABOVE: Remember to give the front element of your lens a clean with a microfibre cloth before shooting into the sun or every spot of dust will show in your final image.

**3 STEP OUT IN THE MIDDAY SUN**

Landscape photographers are forever told to avoid the midday sun and instead shoot around the golden hour times of dawn and dusk. Why? Well, while golden hour light is low, directional and warm, revealing texture in the scene that would otherwise go amiss, midday light is the opposite; high in the sky, creating harsh shadows that would normally send photographers running for cover.

However, be a little braver and break the rule of only shooting at golden hour and you can capture some truly different landscape images. What's more, you may find yourself at a location that can only be accessed during the midday, so it's worth learning some techniques to deploy out in the field. Here's some tricks to try when the sun is high in the sky.

**EMBRACE SHADOWS**

Breaking the rules is all about trying new techniques so why not perform a 180 and try embracing the shadows. Look for scenes with high contrast and go from there. Landscape scenes with lots of shadows often look better in black and white. While I'd always recommend shooting RAW format, you can set your camera to capture both a RAW and a JPEG with the camera set to mono Picture Style mode. This helps you to see the scene in black and white while still giving you maximum editing power with the colour RAW file.

**LEARN TO LOVE FLARE**

Shooting into the sun can cause some unwanted side effects, such as flare and halos, however, using flare to your advantage can add extra mystery and atmosphere to the frame.



**TRY A LONG EXPOSURE**

Turning a 1/800s exposure into a thirty second exposure is certainly possible even if the light is strong. This is thanks to the very dark ND (Neutral Density) filters available on the market today from brands such as Lee Filters and NiSi. An ND filter reduces the amount of light that's able to pass through the lens, artificially extending the shutter speed needed for a balanced exposure. By achieving a long exposure during midday light, you can not only soften harsh shadows, but also introduce motion into the scene by streaking clouds overhead or blur water. If you plan to attempt a long exposure in strong light, you'll need at least a 10-stop ND filter.

**STEP ONE: FOCUS FIRST**

With such a strong ND filter in place, your lens won't be able to focus properly. Instead, focus on your subject first and then switch to Manual Focus mode (MF).

**STEP TWO: ATTACH AND SWITCH TO BULB MODE**

The best exposure mode to use is Bulb mode (B) as it allows you to set the aperture and ISO, and then capture an exposure for as long as you hold down the shutter button - although it's better to trigger the camera remotely to avoid vibrations.

**STEP THREE: TRIAL AND ERROR**

There's plenty of ND apps for your smartphone that will help you calculate the correct exposure, but you can also use trial and error. Take a test shot, if it's too dark then use a longer shutter speed. If it's too light, shorten your shutter speed.





# 4 INTRODUCE MOVEMENT

Landscape photographers often obsess over how to make their images as sharp as possible. This desire for detail can extend to practises such as using a tripod for stability, removing the neck strap that could get caught in the wind and introduce vibrations and also activating the camera's 'mirror-up' function to further dampen any vibrations when the shutter is fired. Sharp images are great, but what about introducing some motion into the landscape instead? By bringing movement into the frame, you are adding a sense of speed and energy which, when done right, can elevate a photo to the next level. Here's three great techniques to try...

## ZOOM BURST

If you've never heard of the zoom burst technique, you may be surprised to hear it's been around for years but, because it can require some trial and error (and precise timing), it only really took off when digital arrived. The idea is very simple. You place the camera on a tripod and, when the shutter fires, you twist the zoom ring of your lens to zoom in or out, depending on the effect you want to create. Moving the focal length during an exposure creates a zoom effect (hence the name), which can make it appear like the camera is travelling through the landscape scene at high speed.

## WIND POWER

One of the more natural ways to introduce movement into your landscape is to let the wind do the work. By using a low ISO (100) and a small-range aperture of f/18, it should be possible to capture a hint of motion from trees or flowers moving in the breeze. If the image is still too bright, even a polariser filter may be enough to balance the exposure again. By blurring the movement of these subjects, you can introduce energy into the frame.



## ICM

ICM stands for International Camera Movement and the technique can be used to create images with a fine-art feel. Now this doesn't mean you simply wave your DSLR about as soon as the shutter fires - instead, lift and lower the camera in smooth movements. ICM works best with landscape scenes that feature natural lines - trees, an empty beach and horizon for example.

### STEP ONE - SELECT SHUTTER PRIORITY MODE

The most important element in this technique is shutter speed, so select Shutter priority mode (S or Tv) as this will enable you to control the shutter speed while the camera takes care of the aperture.

### STEP TWO - DIAL IN A STARTING SHUTTER SPEED

Your shutter speed will depend on the ambient light levels and how much movement you want, but a good starting point is 1/80s.

### STEP THREE

Take a test shot, but start moving the camera up and down to get yourself into a smooth rhythm before clicking the shutter.



# 5

## EMBRACE PROPS

You says you can't introduce props into a landscape image? Bringing something new into the frame can provide a new take on even the most well know of landscape locations. There are no shortage of clever props (both man made and natural) that you can employ to bring more energy and interest to the scene. Here's five ideas to get you started.

### SPHERICAL GLASS BALL

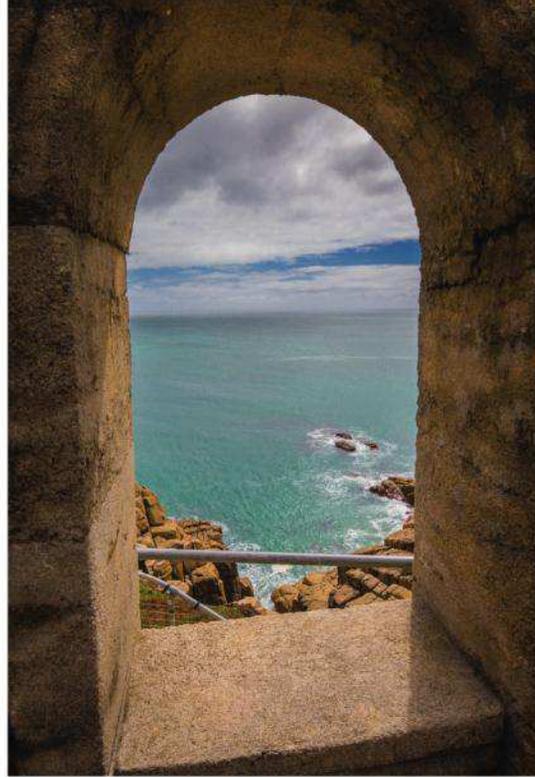
If you've been anywhere near Instagram recently, you'll have seen the trend of landscape that take advantage of the science of refraction by including a glass ball as the focal point of the landscape scene. Thanks to the bending of light, the landscape appears upside down in the ball, with the rest of the frame in soft focus. These glass balls can now be found on the internet from around \$20.

### PRISMS

Much like the glass balls, prisms take advantage of science and use bending of light to their advantage. By angling a prisms near the edge of the frame, you can introduce hazy spectrums of light into the frame, adding atmosphere and feeling to a scene. Again, these prisms can be bought online from around \$20.

### NATURAL BORDERS

One trick to focus the viewer's attention towards the



centre of the landscape scene is to use foliage or stonework as a natural border. Position your camera in the right place to look through an arch, or pick up some foliage from around the ground and dangle it in to the corners of the scene and you'll be able to control the framing of your main subject.

### WILDLIFE

Much like people, including wildlife into the scene can not only help show scale, but can also tell the story of the scene. A lone baby deer feeding under a tree immediately tells the viewer that this is a peaceful, tranquil landscape scene full of mood and wonder.



### PEOPLE

People can be props too and used to bring life to a landscape scene. Perhaps the best use of including someone in the frame is to add a sense of scale to the photo. Sometimes it can be hard to judge just how big a lighthouse is, but pop somebody at the top and then you can instantly get a gauge of the scale and shape of the environment.



## PHOTO TIPS: LANDSCAPES

**RIGHT:** Load your RAW file into Lightroom and you'll be able to adjust the White Balance. This is usually for correcting the colour temperature, however you can give a landscape scene a blue colour cast to add a sense of coldness and foreboding. Alternative, drag the slider in the opposite direction and give a daytime scene the appearance it was taken during sunset.



# 6

### MAKE THE MOST OF IMAGE-EDITING SOFTWARE

Once you have put the camera back into your bag and returned home, there's still a huge amount you can do to break the rules. Image-editing software such as Adobe's Lightroom and Photoshop contain a vast range of features that can transform an average photo into a stunning capture.

### DIAL BACK THE COLOURS

Landscape images have to be dripping in colour, right? Wrong, not every landscape scene will benefit from the Saturation slider cranked to 100 and not every scene will look at its best in black and white either. Try dialing back the Saturation until there's just the most subtle hint of colour. The subtle approach will help viewers to focus on the shape and texture of the landscape scene, rather than distracting colours.

### STEP BACK IN TIME

Not all images have to display that overprocessed, digital look. Ironically, image-editing software can help your photos look like they were taken with a good old fashioned film camera. Use the Curves option in Photoshop or make things even easier by making use of the new Profiles option in Lightroom to give your landscape scene an analogue makeover in one click of the mouse. 📷

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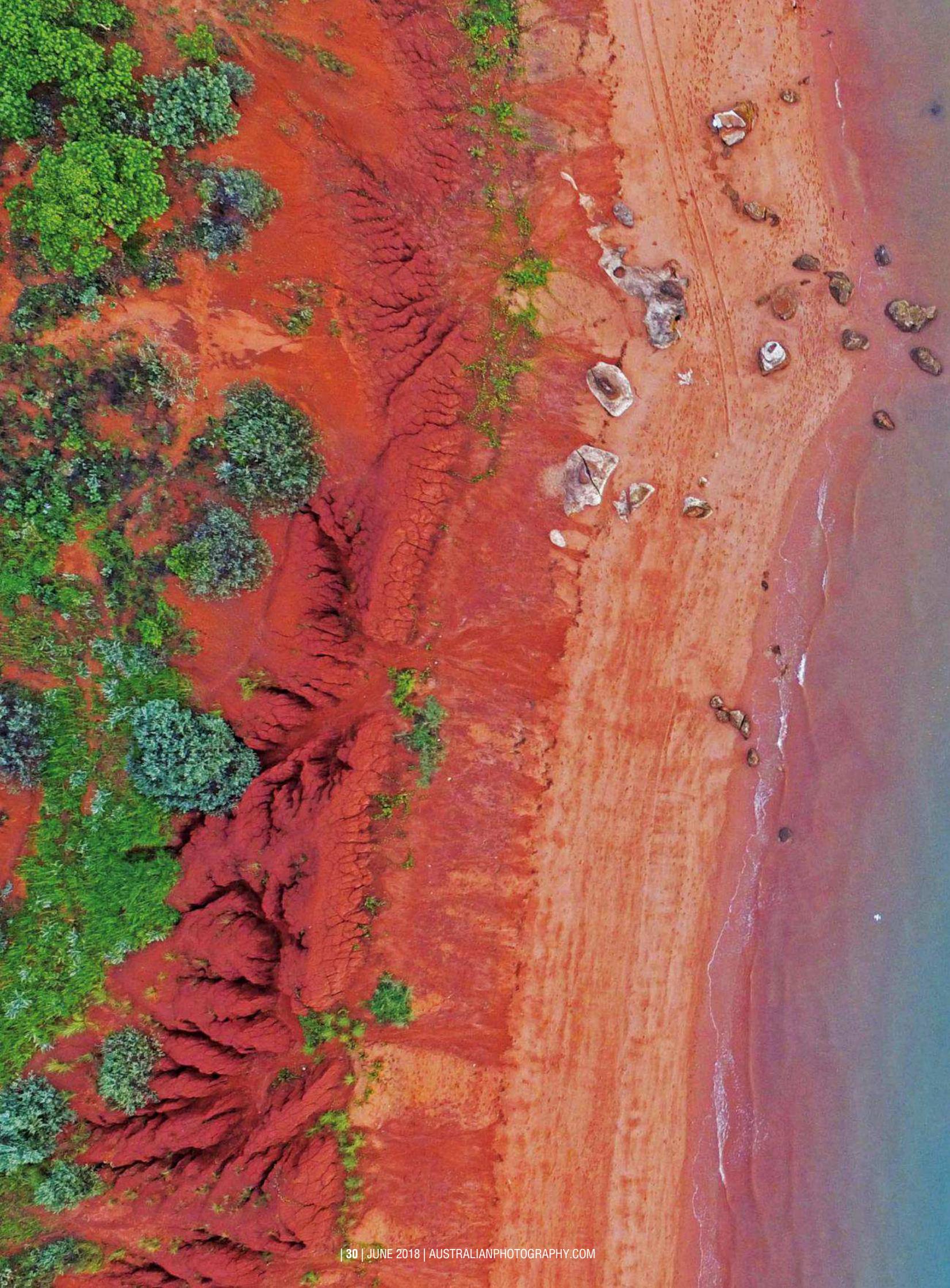
DRONE SPECIAL

# DRONE PHOTOGRAPHY

BY THE AP TEAM

In this special feature, we speak to some of Australia and New Zealand's best drone photographers about the inspiration behind their work, how you can take better drone

Shades of Pink at Lake Bumbunga, South Australia.





PROFILE: PETRA LEARY,  
CARMEN KEEFFE AND JESSICA LEE

CREDIT: CARMEN KEEFFE

# NOT JUST BOY'S TOYS

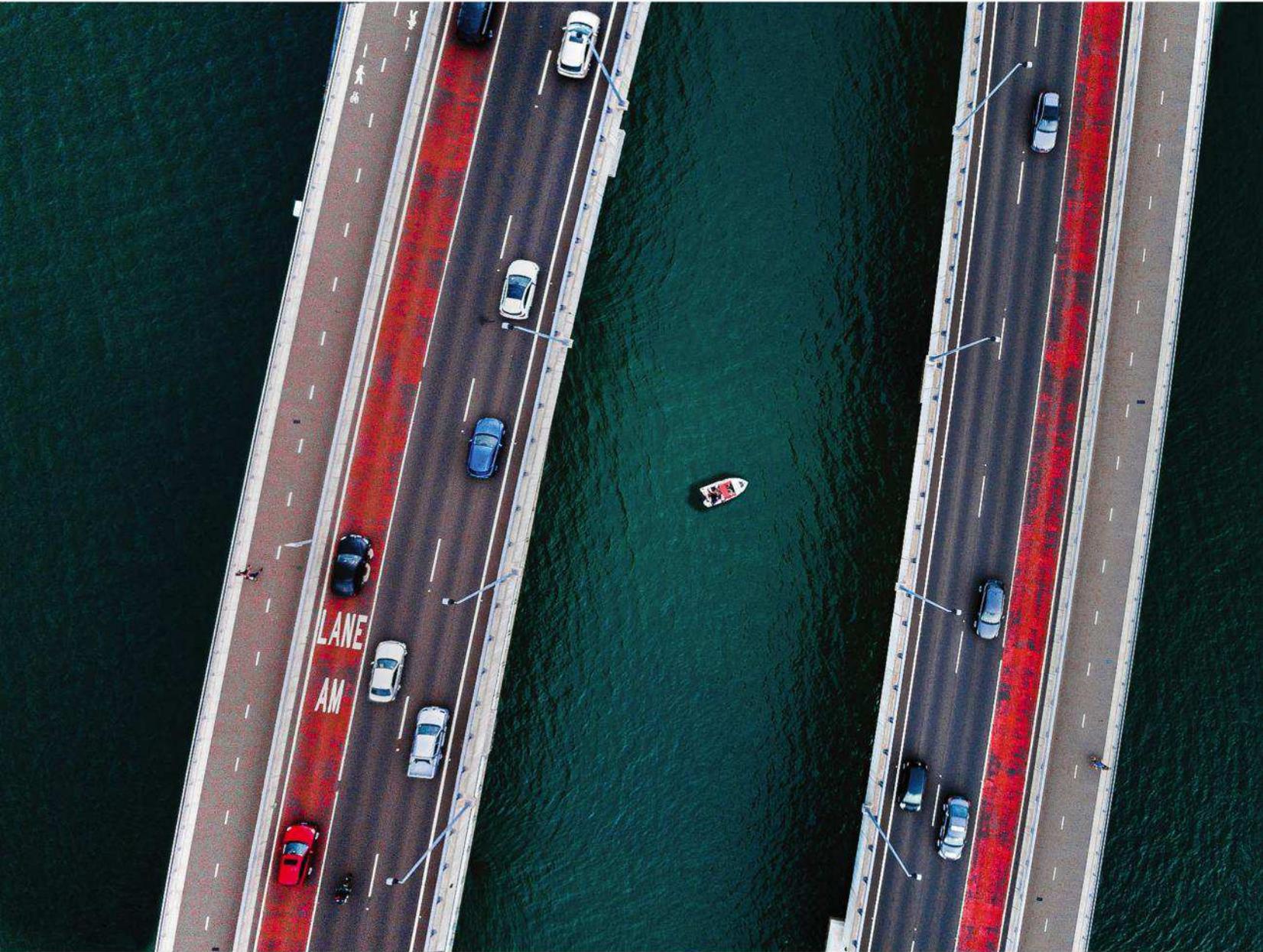
BY SERENA COADY

Despite consumer drone sales going through the roof, there's still a glass ceiling when it comes to female representation in drone photography. Serena Coady speaks to three female droners who are bucking the trend and shooting for the sky.

Stairway to Broome. Captured at the end of Roebuck Bay near the port of Broome, Western Australia.



**PROFILE: PETRA LEARY,  
CARMEN KEEFFE AND JESSICA LEE**



**D**espite consumer drone sales going through the roof, there's still a glass ceiling when it comes to female representation in drone photography. Serena Coady speaks to three female droners who are bucking the trend and shooting for the sky.

In early 2017, I had a casual Saturday job as a radio producer in Canberra. The moment I'd finish my shift at midday, I'd take my car up the coast with my drone, staying at B&Bs in the middle of nowhere just because I knew there were locations to shoot nearby. Even if I didn't have the money for a full weekend away, I'd go pitching my tent in remote areas to explore with my drone.

In the days leading up to these weekend photography expeditions, I'd pour over Google Satellite, trawling for drone photography locations with

the intensity of somebody trying to piece together an incredible mystery.

I would fly Mavica A. Fox, the name I gave to my DJI Mavic, until last light. Stretching her out to sea, over pine plantations, across freshly ploughed fields for as long as her battery would last, as much as the ISO could cut it in dwindling light. I'd be up the next day at sunrise, hoping to peek Mavica through the trees the moment the sun did. It was a rush.

I'd always been into landscape photography, but having a drone was different, my creativity had sprung wings. I was using weekends to explore Australia's scenic east coast, and was getting better and better at droning.

Like a starry-eyed teen in a new relationship, I splashed my travels with Mavica across social media.

It was out there for all to see: I was obsessed with my drone. My photo feed became dominated with bird's-eye shots. And then the questions came in.

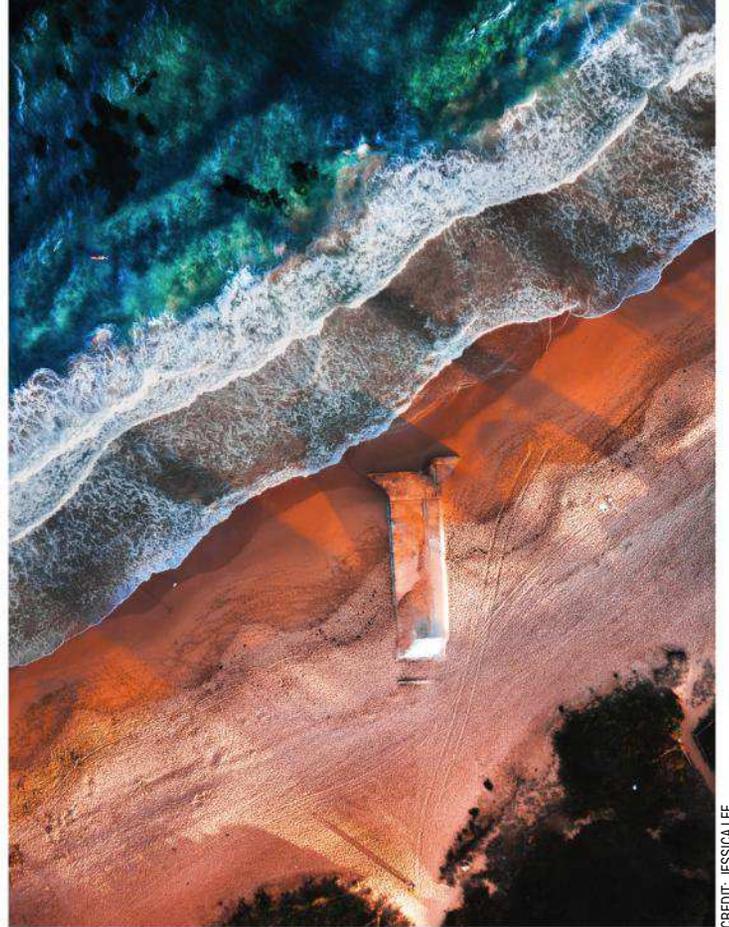
"Wow! Did you take all those aerial images yourself?" "Sweet drone shots. Who took all of those?" "Girl, WHOSE drone is that?" My inbox filled with compliments imbued with utter disbelief.

It wasn't the first time I'd come up against this. When flying Mavica, onlookers would approach, wondering who I was flying my drone with. "Just me," I'd reply, smiling while trying to focus on not losing Mavica to the sky. While droning at the beach in January, a man stopped in his tracks to stare at me as if I were a creature from outer space. And there have been others who have regarded me in this way. I've had time to consider all of these encounters and I'm almost certain they didn't react to male droners like that. Even if they did they would be geeking out over the gear, not the person flying it.

Today, there are over 1,000 certified drone operators in Australia. In 2007, there weren't even 25 operators. Numbers are still climbing and it's no wonder why. I can say from firsthand experience that the excitement of flying a remotely piloted aircraft paired with the visual perspective it offers makes them a must-have for seasoned photographers as well as those starting out.

In Australia, the number of women working in mainstream photography continues to increase, yet only 1% of drone pilots are estimated to be women. And while women working in mainstream photography outnumber men, they don't fill most of the higher paying photography roles, not even half of them. At the rate that drone technology and accessibility is progressing, hopefully this means things won't move as slowly for women in drone photography as it has in conventional streams of photography.

To bridge this gap, female droning groups have emerged around the world, online communities like Drone Girls, Women Who Drone, and Amelia Droneheart. These groups show that while female droners are rare, they're no novelty, no creature from outer space like the man on the beach would have you think.



CREDIT: JESSICA LEE

LEFT: Dingy in the middle. City meets the sea - Balmain from above.

ABOVE: A sunny afternoon at Palm Beach.

Yet there's a long way to go. Female droners are still vastly misrepresented online. A Google search of "women" + "drone" yields stock photos of women getting drones caught in their hair and several versions of the viral video "Drone helicopter spies topless woman". Charming.

In March 2015, DJI, the tech company behind some of the most commonly used photography drones, launched Female Pilot Awareness Month to "honour some of the best female pilots flying drones today." However, to this day DJI has perpetuated one oversight: their 1.4 million-follower strong Instagram @DJIglobal rarely features the work of female drone photographers.

DJI aren't the only ones, drone photography feature pages @DroneOfficial, @DroneOfTheDay,



#### JESSICA LEE

**Age:** 28

**Location:** Sydney, Australia

**Aesthetic:** A mix of landscape and architecture. I am naturally attracted to the colours and movements of the ocean and I'm drawn to the shapes and symmetry of architectural diversity.

**Drone tips:** Always check your location regulations and specs first. Check if there are any flight restrictions (CASA have an app called "Can I Fly There?" which brings up a map of Australia and highlights any restrictions). Always check the weather. If it's too windy, your drone will struggle. If it's going to rain the last thing you want is your drone up there with it. Fly first thing in the morning or last thing in the afternoon. The light is always better at these times and

it's best to underexpose your photos a little, as it makes the editing process easier later on.

**Gear:** Spare batteries, car charger, phone charger and camera cloth.

**Advice for newbies:** Practice in a park where there are limited people and read up on the legislation and rules, especially regulations relating to flying near people, over wildlife and in national parks. Watch YouTube clips on the setting up of drones and just enjoy it! It takes a few flights to get the hang of it but once you're up there you won't want to come down.

**Location scouting:** I check the CASA app, do a drive-by of the location, check where and when the sun rises and sets. I also find a little spot away from the public and traffic and check Google Earth to see what's around the area.

**Follow:** @jessicaleepixx, www.jessicalee.photo



**PROFILE: PETRA LEARY,  
CARMEN KEEFFE AND JESSICA LEE**

**“ONE OF MY GOALS IS TO  
INSPIRE OTHER YOUNG WOMEN  
TO GET INVOLVED IN DRONE  
PHOTOGRAPHY.”**



## PROFILE: PETRA LEARY, CARMEN KEEFFE AND JESSICA LEE



CREDIT: CARMEN KEEFFE

@DroneOfficial and @FromWhereIDrone are guilty too. These accounts thrive with thousands of followers and feeds filled with cutting-edge aerial cinematography and shots of vast deserts, bustling cityscapes and brilliantly-hued oceans, yet they'd have us believe that women aren't behind any of this content. Across these pages, work by female photographers make up just 3-5% of their posts.

Considering Instagram has been one of the major players in the popularity of aerial visuals and drone use, this underrepresentation takes a toll on the advancement of women in the industry.

Petra Leary, New Zealand droner and winner of SkyPixel's 2017 Portrait competition believes this might be one of the reasons there are so few female droners. "The film and photography industry is largely male, but there's a rise of women in the industry. I think sometimes being the only girl with a group of guys can be pretty intimidating."

This analogy is too true when it comes to droning. How are more women to enter the industry when major platforms like these ultimately show it's "a group of guys"? It's not to say the drone photography industry is sexist, but as it stands, it's a boy's club. Men dominate the industry – more than 90% of droners are male – and they band together. Take it from Gold Coast drone photographer, Carmen Keeffe, who runs the ocean-focused @SaltyNalu: "I've never encountered sexism or discrimination with my droning, but the industry is certainly dominated by men. There are definitely more males than females as drone photographers. There's a 1:10 ratio, so it's definitely not balanced."



### CARMEN KEEFFE

**Age:** 27

**Location:** Gold Coast, Australia

**Aesthetic:** I focus mostly on the ocean. I particularly enjoy shooting and filming water and waves, I'm drawn to the constant motion of changing shapes

and colours and the surging surf.

**Drone tips:** I use a filter for my drone camera, I always use the polar pro ND32/PL filter. I find it helps with the glare off the water when photographing the ocean. I also find Lightroom is the best software to edit with.

**Gear:** Spare charged batteries, propellers and SD cards.

**Advice for newbies:** Always make sure your drone is updated with the latest software, and ensure you calibrate each time before you fly. I suggest also reading up on all the rules and regulations and have a good understanding of the laws before flying. There are also YouTube tutorials and blogs about editing and tips to help.

**Location scouting:** Most of my weekends are spent driving to find new places to explore. I always pack my drone in case it's perfect weather and I find amazing places.

**Follow:** @saltynalu, www.saltynalu.com.au.

Red Veins. Captured at the Hutt Lagoon Pink Lake near Port Gregory, Western Australia.



## PROFILE: PETRA LEARY, CARMEN KEEFFE AND JESSICA LEE

CREDIT: PETRA LEARY



CREDIT: PETRA LEARY

BELOW: Valonia Skatepark, Auckland, New Zealand. Designed by Convic Skateparks.

RIGHT: Potters Park Half Court, Auckland. Designed by Parklife NZ.

“It comes down to the ‘boys and their toys’ motto: men tend to fly planes and helicopters and seem to be more often drawn to gadgets that can fly. One of my goals as a photographer is to inspire other young women to get involved in drone photography.”

Despite men vastly outnumbering women in droning, most female droners aren’t being deterred. Among the women I’ve spoken to, they don’t see these numbers as a threat to their success as photographers, but as an opportunity, a window for more female-driven content.

Sydney drone photographer Jessica Lee is one of these women. “The photography industry is dominated by males. I recently undertook a photography course where there was a ratio of 20 men to 3 women. I think historically, it has always been dominated by men but recently more women are becoming interested.

“With the help of social media, we can create open conversation and encourage females to explore and become part of the industry.”

She also sees one of the biggest challenges facing droners, both male and female, is public perception. “People aren’t quite used to drones just yet, so the reaction is usually one of surprise. The usual reaction to drone photographers is excitement, caution or intrigue, but over time, I believe the public will become more accustomed to the idea of drones.”

Petra Leary agrees. “I’ve had a couple of run-ins with strangers who had a real problem with drones and had no time to listen to my explanation of what I was actually doing.

“I’d say the biggest challenge now are the restrictions coming into place about where and when you can fly. It seems a bit strange that it’s fine for someone to be out in public taking photos but once it’s a drone it’s considered a breach of privacy.”

The PolarPro ambassador also suggests that being a woman has given her an edge in that she’s able to navigate more environments because she’s seen as less of a threat. “I’ve been pretty lucky, people are more welcoming if I’m out flying in a public area. So I think in some senses being a female drone photographer works in my favour.” 🌐



**PETRA LEARY**

**Age:** 26  
**Location:** Auckland, New Zealand  
**Aesthetic:** My aerial photography is focused on geometry and pattern. I love courts, symmetry and shapes. I think that obsession with correct angles and balance has a lot to do with my graphic design background.

**Drone tips:** Shoot manual! It takes a little while to get used to it but it’s something I think everyone should learn. And shoot in RAW. I always keep my ISO as low as possible, because the drone sensors are so small that having your ISO above 200 means you lose a lot of quality. One important rule I learnt early on was that when filming, try to head towards the light. For filters I recommend PolarPro, they have a great selection of ND filters which are great if you shoot in harsh light or with long exposures.

**Gear:** Spare batteries (I carry five!), car chargers and a back-up drone (if possible).

**Advice for newbies:** Get used to flying your drone somewhere nice and open. Once you have the controls down it’s pretty easy but it’s also pretty easy to crash. Try something different from what everyone else is photographing, I think that’s a big one. I see heaps of really well-done photos on Instagram but so much of it is just the same subject over and over.

**Location scouting:** I’m a super energetic person so a lot of the time I will just walk or skateboard around all day seeking new locations. If I’m not doing that I use Google Maps and scan areas for hours, marking places I think might look cool from above.

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**LOCATION TIPS: DRONE FLYING SPOTS**





# SCOUTS SKY

BY THE AP TEAM

The sky really is the limit when it comes to places to fly your drone. We asked some of Australia's best drone photographers for some of their favourite spots to shoot from the sky.



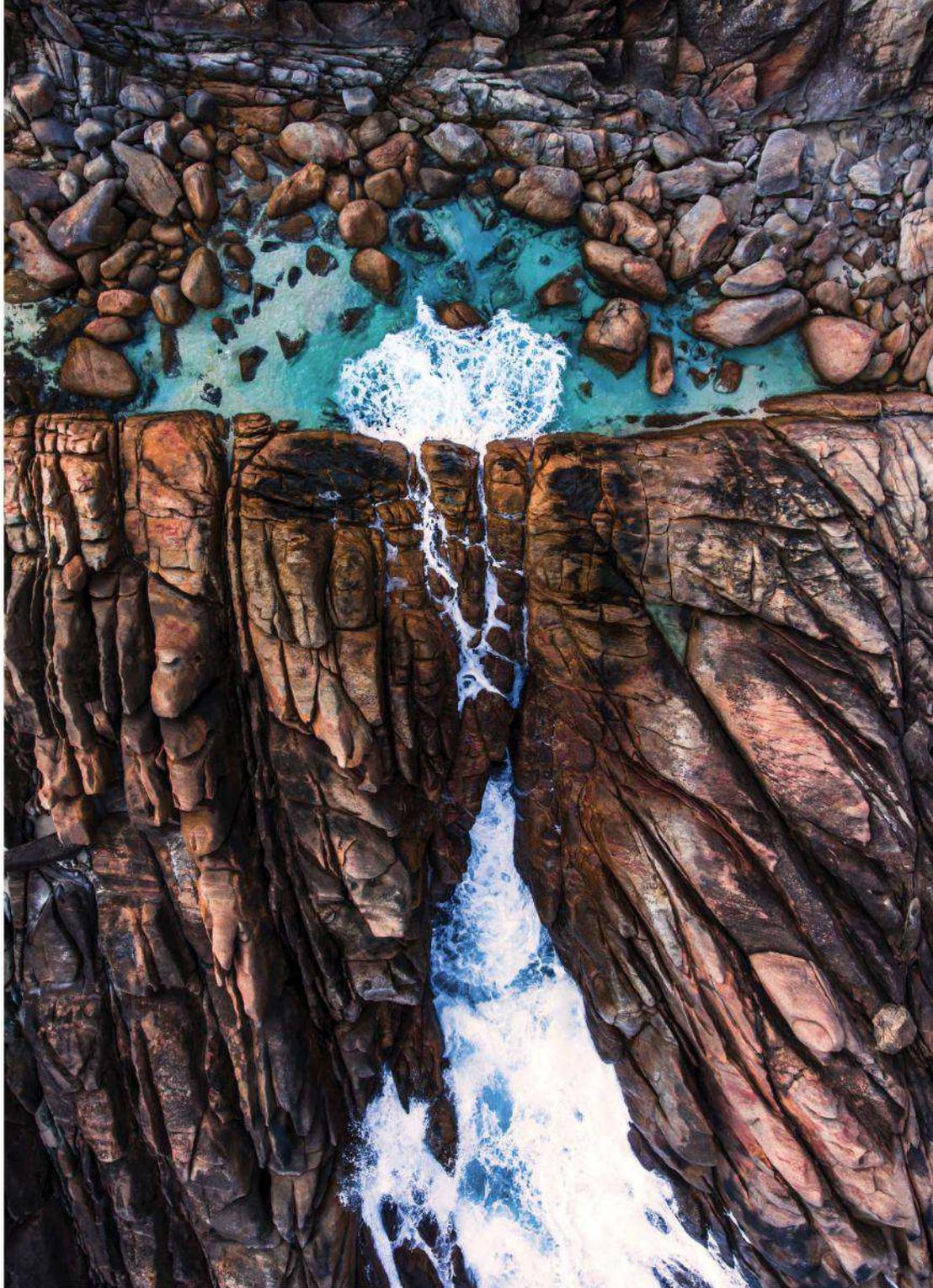
**BRENTEN  
SANDRY**

@lsdimages

## **LITTLE BEACH – ALBANY, WA**

Albany is host to an abundance of pristine and secluded beaches, but one of the most picturesque in my opinion is Little Beach. If you haven't heard of it, don't worry you are not alone. This gem is a 45 minute drive east of Albany on the southern coast of Western Australia. The first thing that grabs your attention is the stunning headlands of the Two Peoples Nature Reserve, and that's before you have even left the carpark! As you make your way down to the beach you'll be struck by the stunning crystal clear water and then you will start to hear the fine bright white sand squeak under your feet. The turquoise water, contrasted with the bright white sands and large granite rocks make this a rare and magnificent beach which makes you feel like you are in a postcard. I find that the best time to fly here would be at sunrise as it helps to emphasise the granite rocks and turquoise water which makes for a mesmerising shot. Little Beach also has 2 iconic rocks protruding from the sand which only add to its beauty and make this place one of a kind. After filling your SD card with amazing images, change it over and head to Waterfall Beach just east of Little Beach - you will not be disappointed!

CREDIT: BRENTEN SANDRY



CREDIT: BRENTEN SANDRY

### **INJIDUP NATURAL SPA - YALLINGUP, WA**

Located in the iconic Margaret River wine region this rock formation is faultless for drone photography. As suggested by its name, the region is widely known for its local produce including award winning wines and craft beers. The region also boasts a spectacular coastline which attracts surfers from around the globe looking for that perfect wave. The Injidup Natural Spa is a 15 minute drive from the Yallingup town centre, located at the end of Wyadup Road, Yallingup. This location boasts a stunning crystal clear rock pool or “spa” which is topped up every time a wave comes cascading over the water eroded rocks. You will need to be prepared to navigate the rocky outcrop if you want to reach the spa itself, or you can simply launch your drone from the

carpark which sits up above the spa. Midday seems to be the best time to photograph this picturesque formation to help reduce any shadows from the larger, protruding rocks. Due to its increasing popularity the spa can be scattered with people during the holiday season and so as an alternative, the spa is also picture-perfect at sunset (don’t forget your DSLR). Looking north you will see a second, larger rock formation known as Canal Rocks. Just a short 30 minute walk along the cape to cape walking track if you are feeling fit or a 10 minute drive gives you another unspoiled drone opportunity. I highly recommend Canal Rocks as another drone photography location as the images you can capture there can be just as breathtaking.



CREDIT: BRENTEN SANDRY



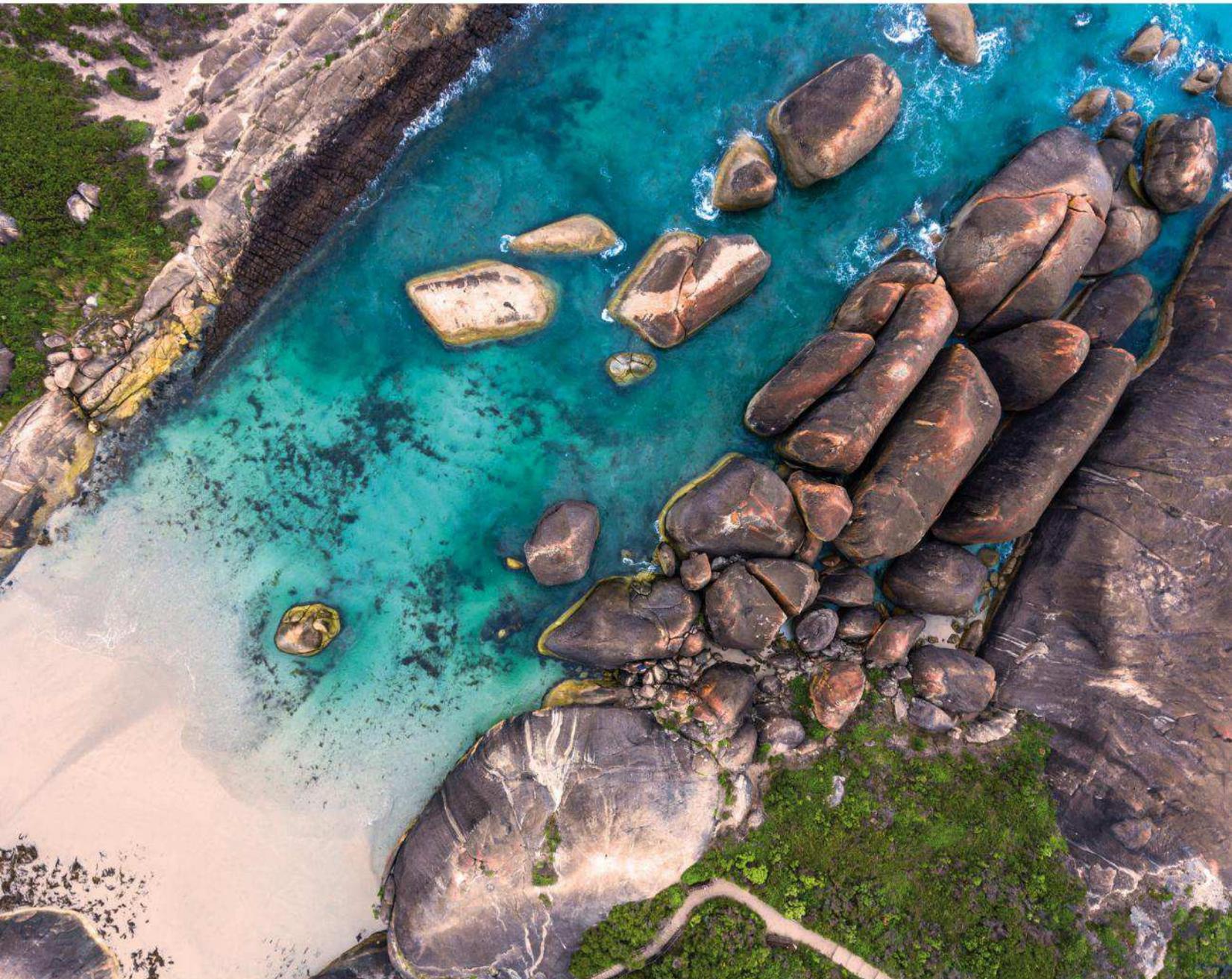
## LOCATION TIPS: DRONE FLYING SPOTS

### **ELEPHANT ROCKS - DENMARK, WA**

Just a short 15 minute drive west of Denmark, through the Williams Bay National Park you will find this idyllic rock formation. Aptly named Elephant Rocks due to its handful of large, smoothed rocks scattered both on the bleached white sand and turquoise water. This location is a must do for any drone photographer in Western Australia. Elephant Rocks are located in the south west of Western Australia and as such the weather will always play a major factor in any photography excursion. I have found that the most ideal times to photograph these giants is on an overcast day which helps reduce any shadow or glare. It also helps to ensure that there are no other holiday makers in your shot, because who wants to go to the beach on

a cold, overcast day, right? After you have composed the perfect image, make sure you follow the bleached white sand up the beach for a few hundred meters and you will find another one of Western Australia's most popular tourist attractions, Greens Pool. Greens Pool is a unique sheltered bay with crystal clear turquoise water and small granite boulders scattered throughout.

Denmark itself is a very popular holiday location from Perth due to its small town feel and the laid back nature of the locals, and the short 4.5 hour drive from the city sure helps as well. If you are looking to make your way down to Denmark ensure that you book ahead especially during the holiday season as accommodation can be hard to find.





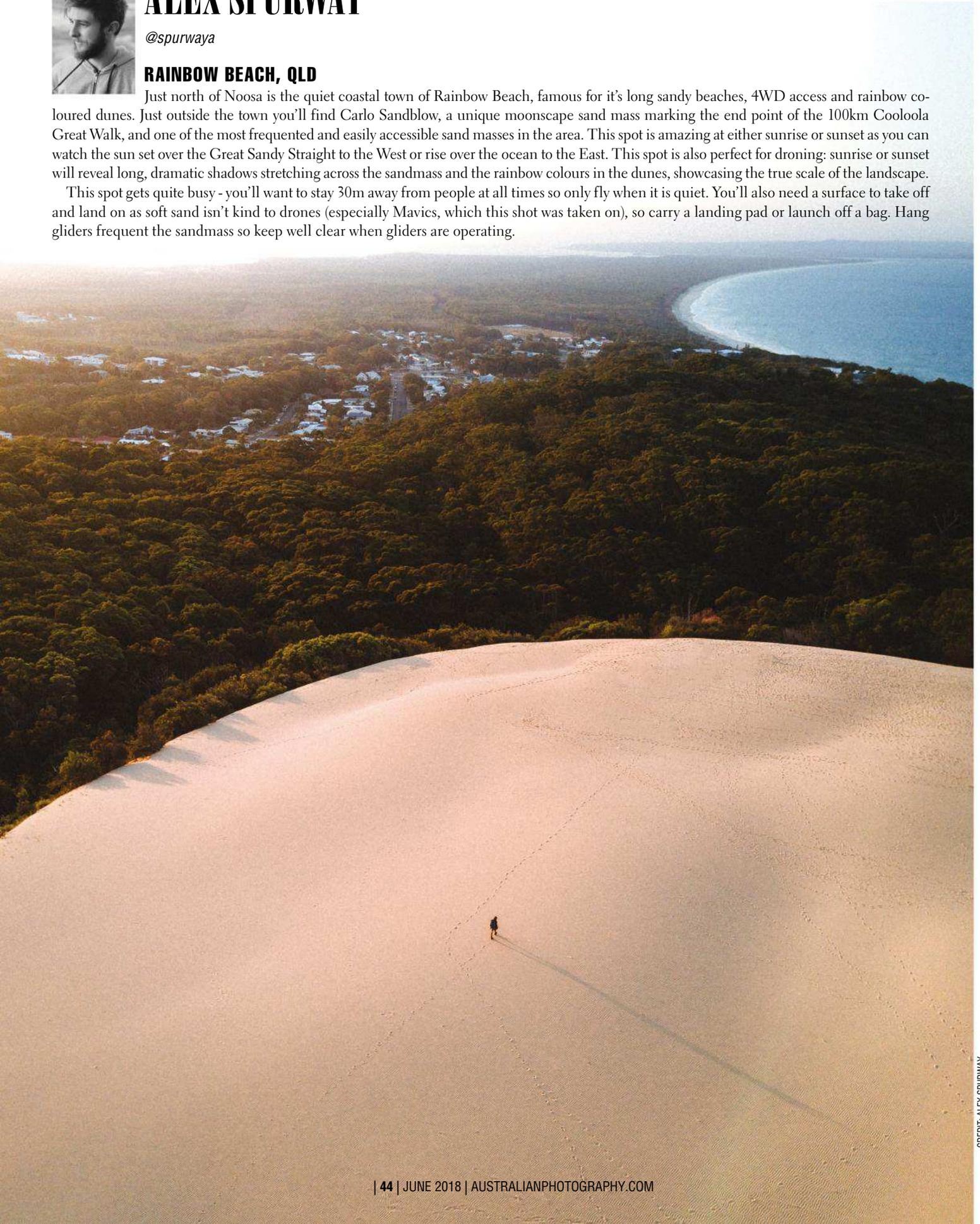
## ALEX SPURWAY

@spurwaya

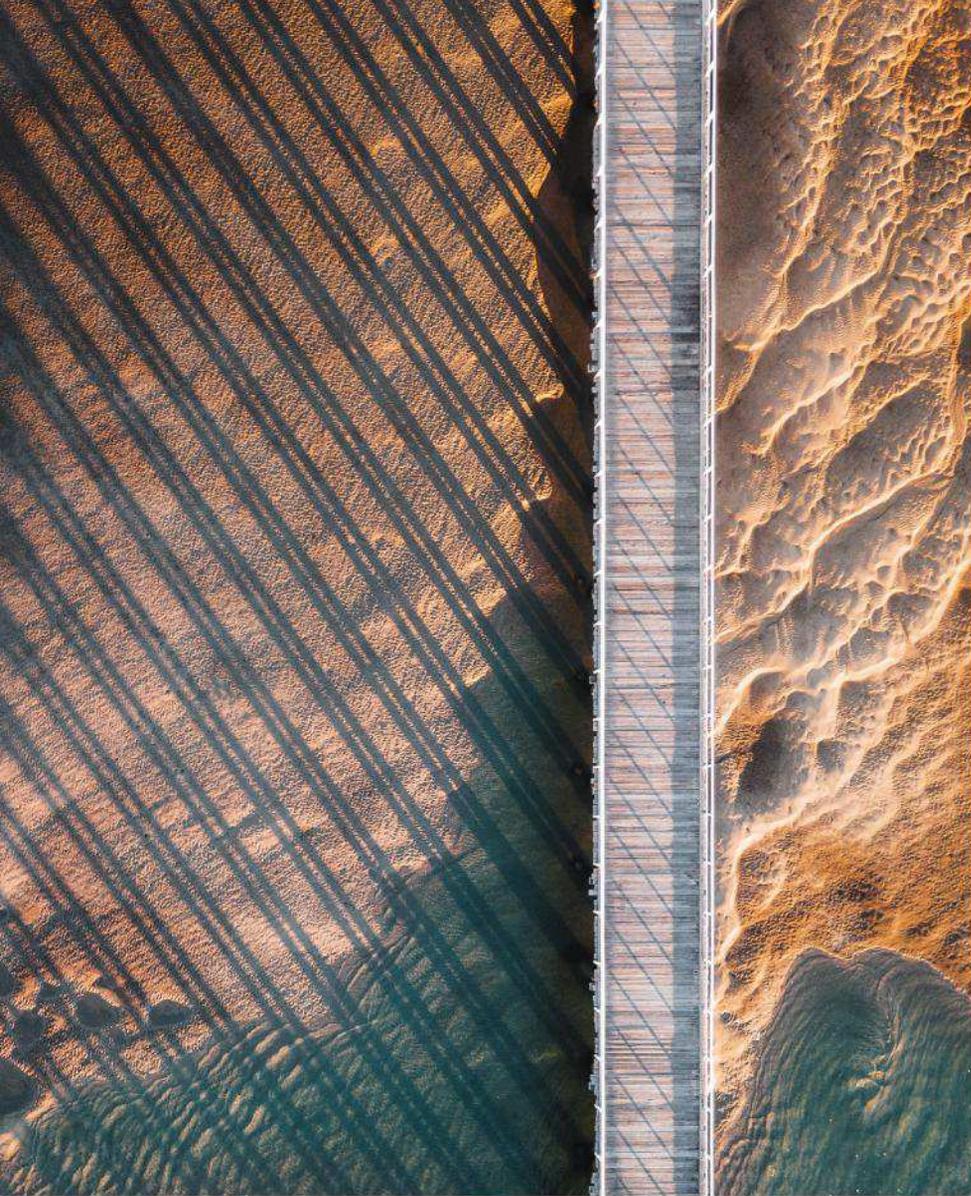
### RAINBOW BEACH, QLD

Just north of Noosa is the quiet coastal town of Rainbow Beach, famous for its long sandy beaches, 4WD access and rainbow coloured dunes. Just outside the town you'll find Carlo Sandblow, a unique moonscape sand mass marking the end point of the 100km Cooloola Great Walk, and one of the most frequented and easily accessible sand masses in the area. This spot is amazing at either sunrise or sunset as you can watch the sun set over the Great Sandy Strait to the West or rise over the ocean to the East. This spot is also perfect for droning: sunrise or sunset will reveal long, dramatic shadows stretching across the sandmass and the rainbow colours in the dunes, showcasing the true scale of the landscape.

This spot gets quite busy - you'll want to stay 30m away from people at all times so only fly when it is quiet. You'll also need a surface to take off and land on as soft sand isn't kind to drones (especially Mavics, which this shot was taken on), so carry a landing pad or launch off a bag. Hang gliders frequent the sandmass so keep well clear when gliders are operating.



CREDIT: ALEX SPURWAY



CREDIT: ALEX SPURWAY

## URANGAN PIER, HERVEY BAY, QLD

Urangan Pier in Hervey Bay is the longest pier in Queensland, stretching for almost 1km into the ocean. Hervey Bay is well known for its stunning sunrises and sunsets and is unique as its waterfront faces North, meaning you get epic long shadows along the sand at both sunrise at sunset. At low tide the sand is exposed for hundreds of metres, creating an epic surface for shadows and reflections on the ground. This is where I managed to capture one of my favourite drone shots of all time; the long shadows are created by the pier pylons lining up just perfectly with the sunset.

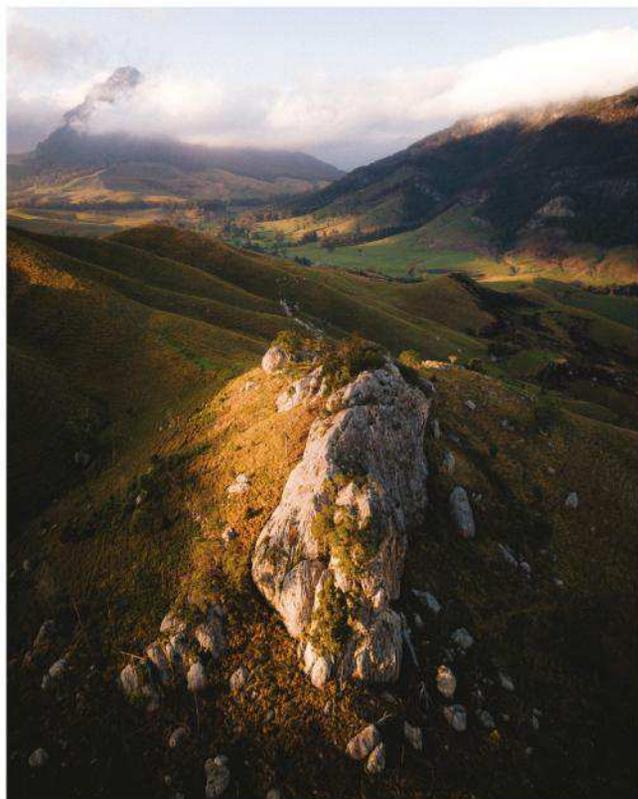
This is a pretty safe and relaxed spot to drone, but can get busy at times. You'll get the best light when shooting during golden hour.

## MOUNT BARNEY NATIONAL PARK, NSW/QLD

Two hours south of Brisbane on the NSW/QLD Border lies Mount Barney National Park, home to several spectacular rugged peaks, the tallest in the area and even some of the tallest in Queensland. It's easy to see why this spots tops my list as one of my favourite places to drone: the aerial perspective yields 360 mountain views of the landscape. Many of the peaks offer challenging summit climbs, and the area is a popular destination for adventure seekers, hikers, mountain climbers and photographers. The best time of day to drone here is sunrise where low lying fog is a regular occurrence and the morning light hitting the peaks is spectacular.

This is a relatively safe spot to fly due to its isolation, just be aware that if you launch off the top of a mountain you will need to watch your altitude. Also be aware that taking off from National Parks on the NSW side of the border is prohibited - flying around Mount Lindesay is prohibited. The QLD side carries less restrictions. Swooping birds also frequent the area so maintain line of sight.

CREDIT: ALEX SPURWAY



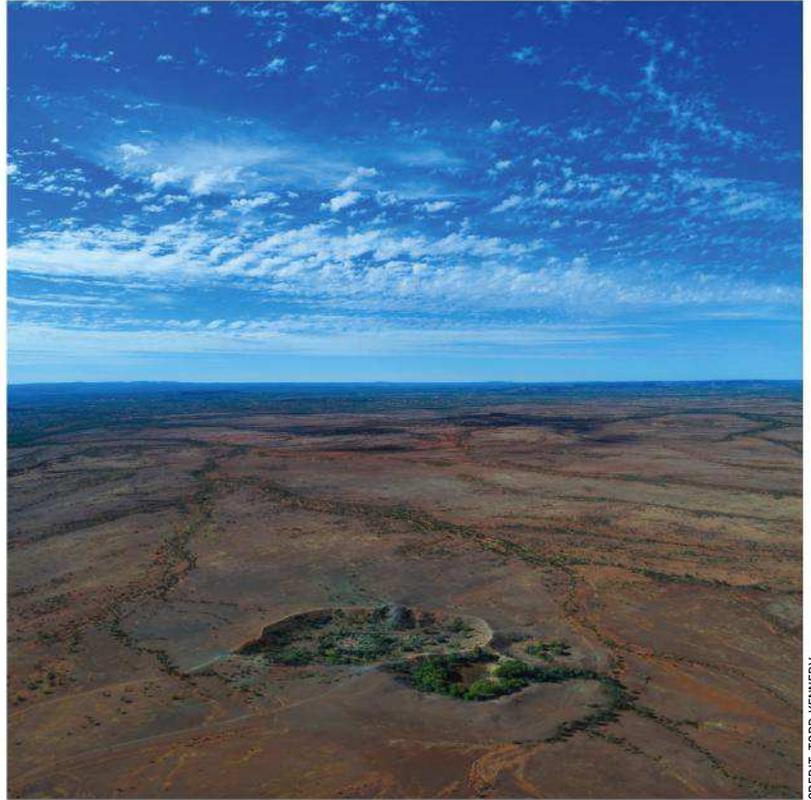


# TODD KENNEDY

@toddkennedypics

## HENBURY CRATER, NT

The Henbury crater group is about a 15km dirt road drive from the highway, 140km south of Alice Springs. Meteorite craters on the dry outback often have a nice green centre from water retained within. This particular crater is actually a group of impact craters and has a large central crater with smaller impact craters to its side. By itself, it seems very large when you walk the rim. For this shot I tried to reduce its scale by showing it within the context of the vastness of the outback landscape. The NT has a lot of natural beauty that can be captured by drone and the Territory Government has a great system of obtaining permits to fly online. It's fantastic to see the authority giving photographers who use drones a fair chance to enjoy and capture images like this legitimately.



CREDIT: TODD KENNEDY



CREDIT: TODD KENNEDY

## LAKE HART, SA

Lake Hart is a massive salt lake 215km North of Port Augusta, SA. If you ever travel to Alice Springs via the road coming up from the South, chances are you may have passed it and never noticed. It's a worthy stop revealing scenes you might find more familiar in images from the salt plain in Bolivia. The clear open skies and lack of people, combined with an unreal mirror like reflection

that the salt-laden water provides, make it a perfect place for low level drone images that look out, rather than down. This is a three image panorama shot with fixed manual settings. When shooting panos I like to use the same camera setting to make the joins of each image as seamless as possible without needing any more processing than a simple Lightroom merge.

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## SERENA COADY

@serenacoady

### SEA CLIFF BRIDGE, NSW

The meandering road, cliff-cast shadows, and surging waves make the Sea Cliff Bridge a droner's dream. Yet when I arrived at the bridge before sunrise I was surprised to see five other drones set to fly. Built in 2005, the bridge has recently become somewhat iconic thanks to Instagram. Now, the aim is

not simply to add a Sea Cliff aerial shot to your drone album, it's about eking out a new angle, capturing a new perspective of the popular landmark. If you don't fancy competing for airspace, arrive early in the day. Nearby scenic spots include the Coalcliff rock pools, Royal National Park and the old Helensburgh tunnel, so gear up for a droning road trip.



CREDIT: SERENA COADY



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# ELEVATE YOUR PHOTOGRAPHY

BY MAAA

Whether you're a first-time flyer or a veteran drone pilot, there's plenty to gain from joining the RAPS Drone Club.

**C**apturing extraordinary vistas from astonishing, previously unthinkable angles is one of great thrills of drone photography.

The unique feeling of capitalising on your photographic prowess by taking it one step further, thanks to the freeing possibilities of these unmanned aerial vehicles (UAVs) cannot be overstated. It places a whole new perspective on the power of photography and the scenic potentials that are now achievable.

Tyson Dodd, president of the Recreational Aerial Photographers Society (RAPS), believes photographers already have a distinct advantage when progressing into drone photography.

“With today’s technologically advanced retail drones there’s probably more technical aspects associated with being a very good photographer than there is perhaps with learning how to fly,” he says.

“Photographers have already done the hard part and know how to get great photographs with lighting and lens adjustments, so learning to fly today’s retail drones is relatively easy.”

There are, however, some basic rules and tips that people transitioning into drone photography should be aware of. This shouldn’t hinder your enjoyment of the hobby, rather it should help your confidence by building your awareness of CASA (Civil Aviation Safety Authority) regulations.

“Using CASA’s convenient ‘Can I fly there?’ app as the first check will ensure that where you want to launch your drone isn’t from a ‘no fly’ zone,” continues Dodd.

“The app provides locality information from your exact location and helpfully indicates whether that area is in restricted airspace.”

Dodd also highlights one of CASA’s primary regu-



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lations concerning flying your drone no higher than 120 metres (400 feet) above the ground and stressing the importance of gaining landowner's consent before taking off.

"You should only launch your drone from a location where the landowner has given consent for the operation of that drone," he reiterates.

"Usually this is in the form of a sign. A lot of councils will actually have signs saying, 'Drones Prohibited' but won't specifically say if you can fly there – in this case the land owner has not given consent."

You certainly don't have to go solo as a drone pilot. There are vast benefits of joining a drone flyers group or club to gain tips, increase overall drone-piloting confidence and share in the unique camaraderie of the sport.

"There are a lot of active, online forums which arrange to meet at a specific location, fly and share tips," says Dodd.

"By joining a club there's always that group of flyers to help you learn new skills, techniques and important safety aspects too. Some pilots new to flying drones don't realise that the aircraft can cause injuries if you don't respect them."

There are also some invaluable, peace-of-mind benefits for budding drone pilots when they join a growing community of like-minded drone users like the RAPS Drone Club, which is a member of the Model Aeronautical Association of Australia (MAAA).

"RAPS has an ability to provide insurance for recreational purposes and to disseminate information from CASA to our members very quickly and vice versa," highlights Dodd.

"The RAPS club can basically act as a mediator between CASA and our members through the deed of agreement that the MAAA has as the Recreational Aviation Administration Organisation (RAAO), and we can educate our members very quickly."

Aside from being mindful of CASA rules, Dodd's overall tip is to spend time with your new UAV so that you can learn its functionality and operate it safely and confidently.

"Take your time with the drone you've bought and join a drone club so that you can reap the social and educational benefits," he adds.

On the agenda for RAPS members will be fun monthly flying days and photographic excursions that should whet the appetite for any drone photographer looking to broaden their horizons.

Join RAPS: <https://www.maaa.asn.au/join-raps-drone-club>

More info: Tyson Dodd – phone 0499 060 611; email [president@maaq.org](mailto:president@maaq.org)

### 9 REASONS TO JOIN RAPS

The Recreational Aerial Photographers Society (RAPS) is an online club of recreational drone enthusiasts. RAPS is a member of the Model Aeronautical Association of Australia (MAAA) and Model Aeronautical Association of Queensland. Both organisations have a long history of fun and safe model plane flying. There are plenty of reasons to join.

1. Be part of a growing community of drone enthusiasts
2. Ask questions about drone photography, destinations and equipment
3. Share your images, videos and locations with other members
4. Visit MAAQ Clubs under the guidance of Club Visitor policies
5. Arrange enjoyable informal meetups with other RAPS members
6. Fun monthly excursions to specific destinations
7. Know the rules and avoid fines
8. Access MAAA public liability and personal accident insurance as long as you comply with CASA's rules.
9. Enjoy the "Visual Line of Sight" exemption via the MAAA.

# JOIN THE FLOCK



## RAPS ONLINE DRONE PHOTOGRAPHY CLUB

The Recreational Aerial Photographers Society (RAPS) is an online club of recreational drone enthusiasts.

### Membership benefits:

- Access to MAAA public liability and personal accident insurance
- Visual Line of Sight exemption
- Know the rules and avoid the fines
- Be part of a growing community of drone photography enthusiasts
- Visit MAAQ Clubs under Club Visitor policies
- Informal meetups with other RAPS members

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# DJI MAVIC AIR

The expression 'good things come in small packages' has never applied to drones, but DJI's latest aerial wonder promises to change all that. Mike O'Connor takes a look at the DJI Mavic Air.



I'll be the first to admit that when DJI announced the Mavic Air in late January I was a bit surprised. I'd been expecting an update to 2016's Mavic Pro, which has been a popular drone here at *Australian Photography*. We're still big fans of the Pro's compact size and great imaging capabilities, especially now when they can be picked up relatively cheaply. By comparison, the Spark was just a little too dinky for our tastes and the Phantom Pro, although capable of producing great images, didn't have the portability of its siblings.

Yet its not until you get the Mavic Air in your hand that you realise just how remarkable it is. Up until now there was always a tradeoff with consumer drones: If you wanted a good camera, you needed a big drone. And if you wanted a small drone, you needed to accept a basic camera along with it. None of these apply to DJI's latest creation.

## THE CAMERA

Behind that tiny 24mm camera lens is a three-axis gimbal with a 12MP, 1/2.3" sensor. The wide-angle, non-fisheye lens is sharp corner to corner and offers an 85 degree field of view. There's a fixed f/2.8 aperture, and a gimbal that can rotate from 90 degrees (for a birds eye view) up to 22 degrees (looking upwards).

Unfortunately that fixed f/2.8 aperture doesn't give you the flexibility to change the focal plane as you can with the Mavic

Pro or Phantom Pro, and, just like I discovered with the Mavic Pro, the lens is susceptible to flare when shooting with the sun in your frame. If you like that look you might not be too bothered by this however.

When it comes to stills, you can choose to shoot in RAW DNG or JPEG, but it is the other shooting features that are really interesting. There's single shot and burst mode, which allows you to shoot three, five or seven shots in sequence, and timed mode, allowing you to set intervals anywhere from two to sixty seconds for timelapses.

The Mavic Air also offers the ability to shoot a number of different automated shot styles. These include both vertical and horizontal panoramas, 180 degree shots and even full 360 degree images automatically. I was pretty impressed with the sphere mode, which can be triggered with just a single click. This creates one of those funky 360 degree 'tiny world' images you can move around. Unfortunately the Mavic Air can only produce the images, you'll need to stack them yourself in post.

When it comes to low light performance, amazingly I found better performance with the Mavic Air than the Mavic Pro. Images are usable right up to ISO 3200, and the dynamic range is particularly impressive, streets ahead of the Spark and even nudging the Phantom Pro in regards to detail. I found banding only became an issue above ISO 3200,

and noise is well controlled at lower ISOs.

In terms of video, the Air shares the same 100mbps bitrate video as the Phantom Pro, impressive for a drone of this size as a high bitrate is critical for good video performance. This means 4K 100mbps at 30fps and Full HD at 120fps for super slow mo. All the standard output formats (MOV, MPEG-4, MP4) are supported, along with picture styles like D-Log and D-Cinelike.

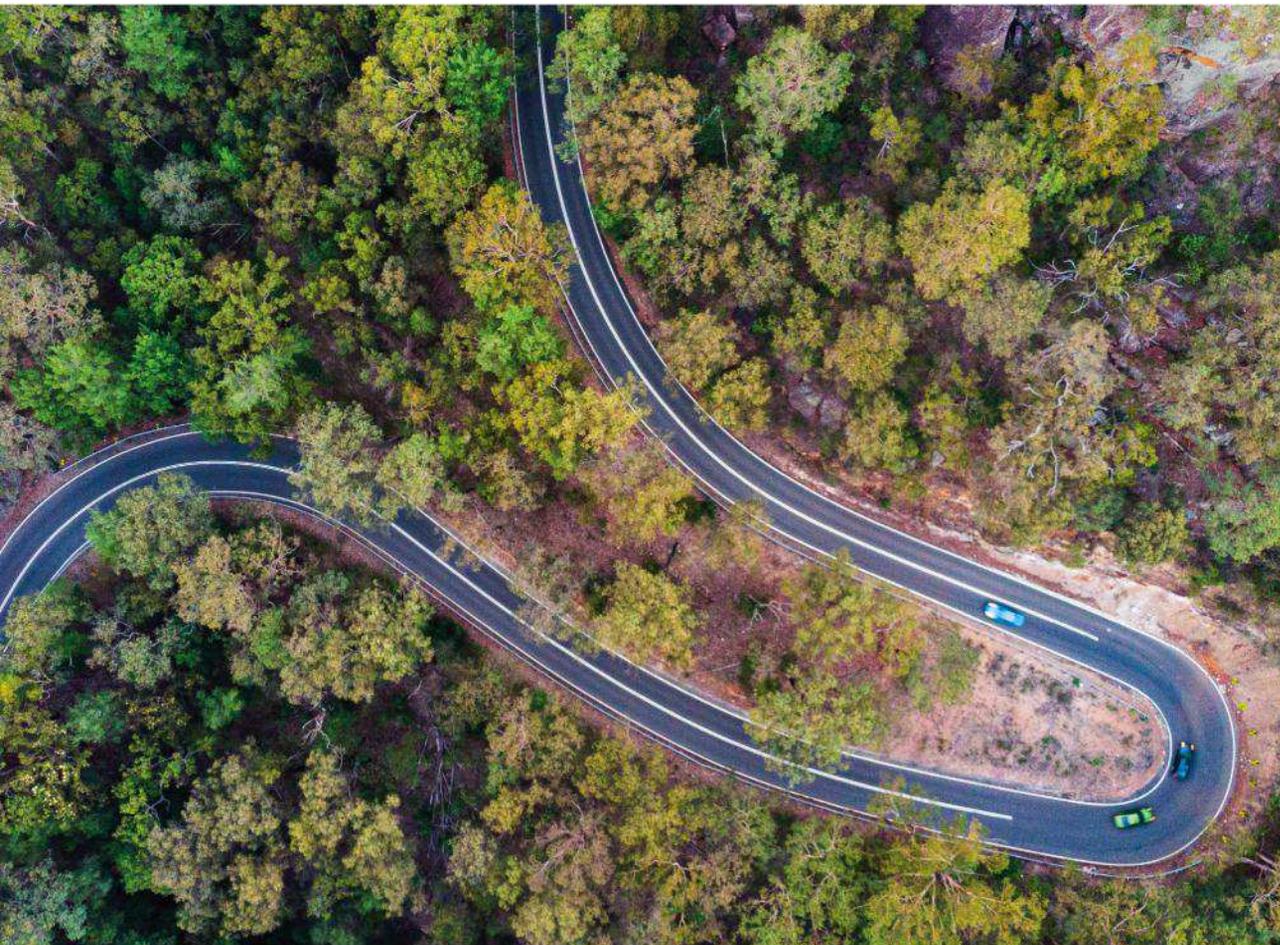
Some Mavic Air users have complained about the rotor blades appearing in frame at some angles, which appears as banding in video recording. I didn't notice this, but then again I didn't fly in high wind where it's known to be more prevalent. It's something to be aware of if you are planning to use the Mavic Air for video tasks.

## BUILD QUALITY

The Mavic Air is noticeably smaller than the Mavic Pro, and smaller again than the Spark when folded. The drone has been compared to the size of a smartphone, but this isn't entirely accurate as it is quite thick and certainly wouldn't fit in the pocket of any pair of pants I own. A better comparison would be a (hefty) paperback novel. The arms fold neatly away and the body



## TESTED: MAVIC AIR



LEFT The light was dropping fast by the time I got to this beautifully windy road down the road from my place. The Mavic Air handled it well, but I probably should have shot at a slightly faster shutter speed - my fault, not the drone's! DJI Mavic Air, 1/13s @ f2.8, ISO 400.

has a solid weight to it as you might expect for the price tag. I really liked that the gimbal cover is one piece, as opposed to the two-piece cover on the Mavic Pro. It's just that little bit faster to take on and off.

Unfortunately I found the cover at the front of the drone a real pain to access. If you're like me and have short fingernails you will probably find it hard to get your card out from the Micro SD card slot too. The good news is there's a fast USB-C connection which means the Micro SD can probably stay in most of the time, but it's worth noting that you can't charge the Mavic Air via the USB like you can with the Spark, so you do lose some portability by having to lug the charging brick and associated cables with you.

### IN FLIGHT

Unlike the Mavic Pro, the Air doesn't get DJI's impressive Ocusync technology, instead relying on an 'enhanced' wifi signal between drone and controller. In practice I found the Mavic Air responsive with minimal latency, although still affected by signal dropouts. Assessing range is always difficult, and I found the Air's range good but not great. As such you might want to think of DJI's advertised 4km

range as a little optimistic. Flight time sits at a solid 21 minutes.

The one real negative of my Mavic Air flight experience was the volume of the rotors. Considering most people's number one issue with drones is the noise they make, the Mavic Air won't do you any favours in changing this perception. I was flying on a calm day with the drone at 120m when my neighbour asked me over the fence if I heard a strange buzzing noise. I sheepishly had to tell her it was a drone hovering above both of our houses. The Air has a more shrill noise than others, and is definitely louder than the current king of quiet flying, the Mavic Pro Platinum.

### IN SUMMARY

The Mavic Air is DJI's most perfectly realised drone yet. It offers a well stabilised camera with excellent stills and video. There's a reason DJI continue to dominate the consumer drone market - they keep one-upping themselves by releasing products that outperform their previous models. But this is a double-edged sword. Rumours are already swirling of a Mavic Pro II. The decision is whether to wait or pull the trigger on the Air. ✪

SCORE

9

### RESULTS

#### HANDLING ★ ★ ★

Good. You may find the wifi connection does drop in and out somewhat depending on your location.

#### FEATURES ★ ★ ★ ★ ★

There's lots to like here. For stills photographers having the ability to shoot a variety of different automated modes is a good bonus.

#### IMAGE QUALITY ★ ★ ★ ★

Impressive. The 1/2.3" sensor performs excellently in low light, helped by the fixed f2.8 aperture. 12 megapixels is a little small, but gives you enough room to crop.

#### FINAL WORD

The Mavic Air is an impressive drone for the size. If you've been waiting to buy one, you won't be disappointed with the results this tiny pocket rocket is capable of delivering.

#### SPECS

Sensor	1 2/3"
Sensor resolution	12MP
Video Resolutions	1280 x 720 (720p), 1920 x 1080 (1080p), 2720 x 1530, 3840 x 2160 (2160p)
Take-Off Weight	430g
Run time	21 minutes
Price	From \$1,295

# FOTO LIVE

Photography Australian LIVE capture LIVE

FOTO LIVE is a unique opportunity to get face-to-face with eight inspiring photographers and learn the secrets of their success. Whether you want to improve your shooting and editing skills; turn your photo business into a lean, mean money-making machine; or get hands-on with the latest gear; FOTO LIVE has something for photographers of all levels.

## Australian Photography LIVE

### MASTERS OF LIGHT

Shooting and editing secrets of the pros

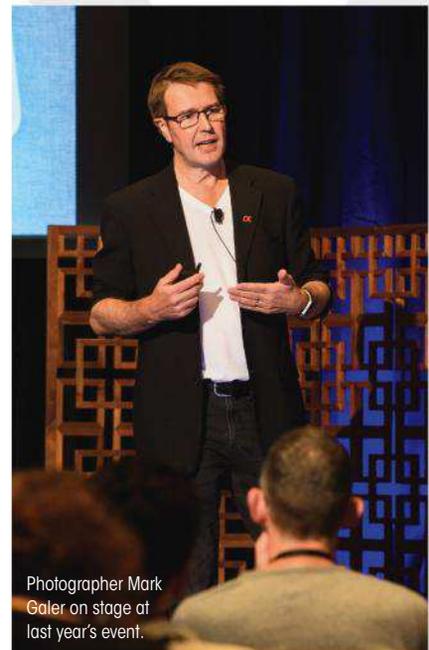
9.00am to 12.30pm

As photographers, we all have one simple goal – to take better images. In this unique half-day session, you will have an exclusive chance to learn first-hand from four acclaimed photography professionals about what it takes to create stunning images.

All four sessions are aimed at enthusiast photographers with a hunger to develop and a desire to push their work forward. Our speakers will challenge and inspire you to think visually and see with a photographer's eye. But most importantly, you will be left with real-world examples to help take your image-making to the next level.

FOTO LIVE is the event for passionate photographers in Sydney.

**Program announced soon.**



Photographer Mark Galer on stage at last year's event.



**Adam Williams**

3 x NSW AIPP Landscape  
Photographer of the Year



**Craig Parry**

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**David Lazar**

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**Keren Dobia**

Award-winning  
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This session is designed to help you fine-tune these two pivotal elements of your professional life, and help you not only harness your creativity, but make your business more efficient and effective.

In this practical half-day event presented by *Capture*, four leading lights of photography will share their own real-world experiences and hard-won lessons. Find out how to unleash your creativity while ensuring your business model works seamlessly to help you realise your financial and artistic goals.

Program announced soon.



Lauren Bath  
speaking at FOTO  
LIVE 2017.

## BOOK BY JUNE 29 & SAVE WITH EARLY BIRD PRICING

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**Half day: \$99** choose Australian Photography LIVE (morning) or Capture LIVE (afternoon)

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- Lindsay Earle

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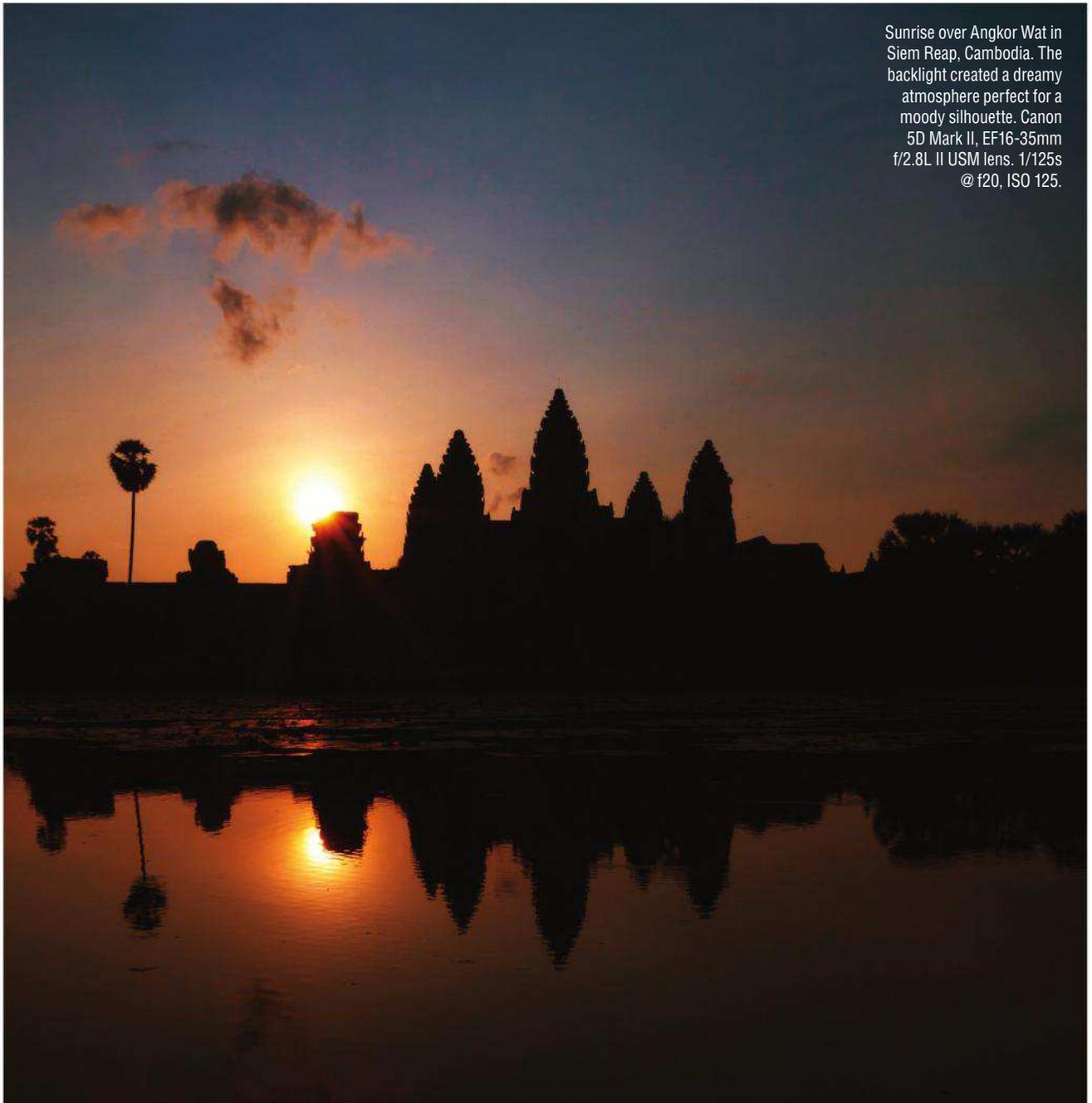
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Sunrise over Angkor Wat in Siem Reap, Cambodia. The backlight created a dreamy atmosphere perfect for a moody silhouette. Canon 5D Mark II, EF16-35mm f/2.8L II USM lens. 1/125s @ f20, ISO 125.



# COLOUR

LIVING IN

BY DREW HOPPER

What does it mean to really work with colour? Drew Hopper explores ways you can use colour to create dynamic images that really pop.



Colour is life. Most of us see in full colour, and we are all surrounded by it, which is what makes colour one of the most common points of view for photographers. When we start talking about 'seeing' in colour, we first must understand how to effectively use it. Once we start thinking about colours and how they can transform a mediocre scene into something more magical, that is when the true power of colour will prevail.

Anyone can photograph colour easily, but to truly capture that 'wow' factor does require a more trained eye. It's all about moderation and knowing how to compose one colour against other colours to give a more pleasing image to the visual senses.

But don't get carried away. If you start using too many dominant colours and tones you will likely take the attention away from certain key elements within a scene, which is why it's important to understand colour balance and its compositional value.

Here are my tips for capturing the essence of colour for more beautiful and bold images.

### **BE BOLD**

It's usually bold and dominant colours that grab our attention when we start visualising a scene for its colour and tones. Often it's the more saturated colours that will stand out in a photograph so it's a wise idea to know how to work with these saturated subjects. The simplest way is to keep your composition as simple as possible, allowing the colour to be the main focal point. Placing two complementary colours together is a fantastic and effective way to achieve this and can be really fun once you start recognising the colours that work together. The key is to keep it simple. However in most instances, framing too many contrasting colours together can become a distraction, so use discretion.



## PHOTO TIPS: COLOUR



LEFT: Simple but colourful street scene in the streets of Sylhet, Bangladesh. I liked the different array of colours with the blue chair placed perfectly against the green wall to balance the scene. Fujifilm X-T2, Fujifilm 23mm f/2 lens. 1/60s @ f8, ISO 200.

BELOW: Red sari against the neutral train tracks in Bangladesh. I could have got lower and framed the girl square on, however her sari would have been lost against the background which was cluttered. Look for simple backdrops and neutral colours when you have a strong foreground subject. Fujifilm X-T2, Fujifilm 23mm f/2 lens. 1/320s @ f8, ISO 400.



### USE CONTRAST COLOUR/TONE

After you've determined which colours work together, it's time to understand and use colour contrast. Bold colours will grab the attention, but how do you make good use of those dominant colours without losing interest of your viewer? Again, it comes back to working with complementary colours that define your subjects. Understanding the colour wheel (See the breakout box on page x) will give you a better understanding of the relationship of colours and contrasting tones. An example could be a bright red wall with a contrasting colour placed in front such as blue or green. You wouldn't typically place another similar colour in front of red such as orange because your subject would end up lost, blending into the background. It's all about identifying what works and what doesn't, and once you've figured it out you'll have no trouble instantly spotting photographs before you frame.

### BE SUBTLE

As mentioned, less is more and colour photography isn't solely about the more saturated and strong colours. Subtle colour refers to colour tones that are more pastel or subdued. An example could be an overcast day with various shades of pastel blue and grey. You can make these dull colours work in your advantage by placing darker objects in front and allowing the subject to pop against the background. Soft light is wonderful when working with subtle tones, which is why I always shoot in the rainforest when it's overcast or misty because the light is evenly spread throughout the forest allowing me to focus on my foreground without the colour or harsh light being a distraction. Another way to achieve this is to simply adjust the saturation in post-production to create a more subdued tonal range. Mist, cloud and soft light work typically best for this.





THIS PAGE: Green coloured lights illuminate the spice market in this unusual hue. I made sure I exposed for the highlights so that I didn't overexpose the light bulbs. Fujifilm X-T2, Fujifilm 23mm f/2 lens @ 23mm, 1/200s @ f4, ISO 1600. Velvia film simulation and toned down saturation for a more neutral finish in Adobe Lightroom CC.



ABOVE: Portrait of an Indian woman outside her house in Jodhpur, Rajasthan, India. The blue and pink really complemented each other allowing me to focus on her subtle facial expression through the sari. Canon 6D, Canon 16-35mm f/2.8 lens @ 22mm, 1/200s @ f2.8, ISO 400.



“FIND A SIMPLE  
NEUTRAL BACKDROP  
AND PHOTOGRAPH YOUR  
SUBJECT IN FRONT.”

### FIND SIMPLE BACKGROUNDS

Sometimes our subjects can end up lost with the use of too much colour, but it's a simple fix just by being attentive to our backgrounds and what our surrounds are. Find a simple neutral backdrop and photograph your subject in front. When you have a subject with strong colour in front of a neutral background, you'll bring emphasis on the foreground subject because there won't be any competing colours to draw the attention away from your foreground element.

When we talk about simple backgrounds, it could be as simple as a plain grey wall, black, white or any other hue that isn't strong in colour. Wander around and keep an eye out for backdrops that could work for a potential photo. I often find my background and wait for my subjects to enter my frame; for example I'll look for a person in bright colourful clothing who will really pop against a clean neutral background.

### PLAY WITH COLOUR TEMPERATURE

Colour is all about light and it's important to understand how to use light to best capture the colours before us. Colour casts and temperatures will effect how your images are portrayed. Trying different white balances will yield different results and create various moods in your images. It's also very easy to give your images the wrong colour balance that can have a negative affect on the mood of the scene.

I suggest setting your cameras white balance to auto if you shoot RAW, because you can always adjust the white balance in post-production. If you shoot JPEG than it's essential to set the correct white balance for the scene you are shooting. Most cameras have the same settings such as daylight, shade, cloudy, flash, tungsten and fluorescent. When I'm shooting in the rainforest, I will often set my white balance to cloudy to get a more saturated and warmer colour cast, which is just my style of landscape photography. If I'm shooting a street scene at night and I want to create a more chilling atmosphere I will set my white balance to tungsten. Experiment with each setting and figure out what suits your photography and style.

### BE EMOTIVE

Colour affects our moods and emotions, which mean that we can get creative and emotive with our photography simply by understanding how different colours affect the emotion of a scene. When a viewer sees a photograph they will likely have some kind of emotional response with it, and colour can strengthen that connection is used effectively.

Think about the context in which you use colour and what you wish for your photograph to say to the viewer. Some examples of effectively using colour as an emotive tool are using reds or warmer tones to give a sense of anger or tension. Green on the other hand could be felt as being more relaxed and easy going. Blue tends to also be relaxing, but you can also use it to portray a more chilling emotion such as shooting in a cold environment or at nighttime to give the scene mystery. It's also important I note that there are no set rules or guidelines; it's simply a matter of personal taste and how you wish to represent your subject matter.



### EXPERIMENT WITH SILHOUETTES

The simplest photographic subjects to work with are subjects that have the least amount of detail, which are often subjects silhouetted with backlight. If you have a bold dominant colour as a background and you wish to highlight the shape and form of your foreground subject than silhouettes work wonders. The trick to capturing beautiful silhouettes is to expose for the highlights whilst underexposing the shadow areas of a scene resulting in sunken blacks. Some examples of when this technique can come in handy are when you have a backlit scene such as your subject in front of a window. When you expose for the highlights you will often be exposing for the dominant colour, therefore giving your image contrast and mood.

### EXPERIMENT WITH FILTERS

Filters come in handy when you want to accentuate a particular colour or contrast within a scene. A polarised filter when shooting outdoors is a must if you want to capture rich colours. Polarisers come in many shapes and sizes for all kinds of lenses, and I highly recommend owning at least one. Another use for a polarised filter is to cut back glare on foliage that will then bring out more colour in the greens to make a more luscious image. They also work well to cut down on reflections in glass and water.

Colour can be an extremely effective way to add drama and mood to your pictures in their purest form, so seek it out and add it your photography toolkit. There's a whole world of colour waiting to captivate you. 🌈

ABOVE: Brightly painted ship in Dhaka, Bangladesh. The colours were intense, and very bold so I made sure I included a few different hues to make sure the image was balanced. Fujifilm X-T2, Fujifilm 23mm f/2 lens @ 23mm. 1/3000s @ f8, ISO 400. Velvia film simulation.



**THE COLOUR WHEEL**

A colour wheel will show you complementary colours at a glance. On one side are the 'warm' colours: yellow, orange, red and pink, while on the other side are the 'cool' colours: violet, purple, blue and green. Choose the brightest shade of red and draw a straight line through the wheel to the other side, landing on bright green. Colours on opposite sides are complementary. An even easier way to remember is warm colours best complement other warm colours and cool colours best complement other cool colours.



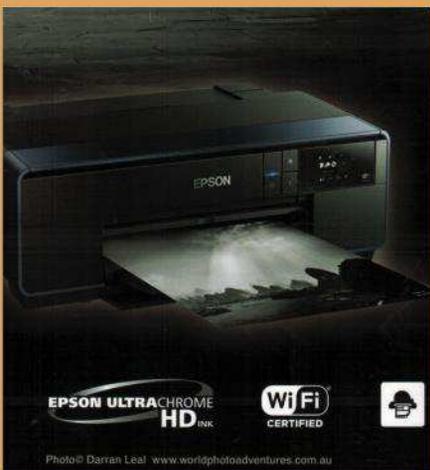
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To celebrate 30 years in the field, we're going to do what we do best – explore some more.

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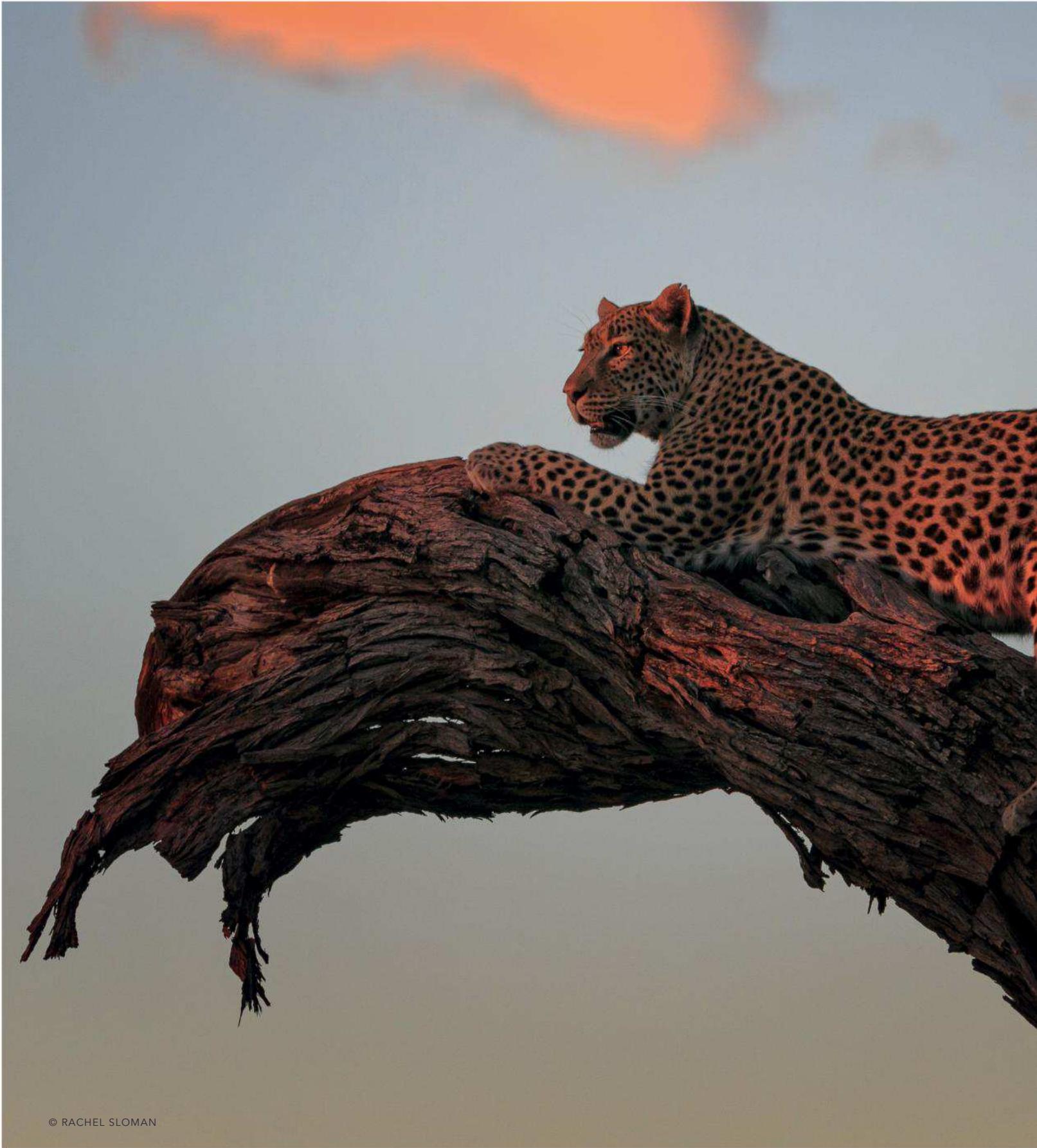
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- Photo of the Year



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**Entries close 15 November 2018**

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\* For terms and conditions visit  
[www.australianphotography.com/poty](http://www.australianphotography.com/poty)



LEFT: A tripod was a must have for this 1.5 second exposure. Shot in 2005, I would use the same or similar settings today. Canon EOS-1Ds Mark II, 17-40mm f/4 lens. 1.5s @ f11, ISO 100.

# LEAVE THEM WANTING MORE

There's taking the same standard stock images, and then there's bringing your own creativity to a scene. Darran Leal explains.

**H**ow many images have you seen of a beach with rocks and milky water? Many I'll bet. At locations that are regularly shot, the challenge is always to shoot something different and creative once you have the 'hero' shot to add to your portfolio. But I'd argue what is a lot harder than just finding a new angle or processing style is creating images that leave the viewer wanting more.

The main image in this spread shows my favourite location for shooting Cerro Fitzroy in Argentina. I had a group with me on our 2005 tour that loved rising at 4am to walk a few kilometres and wait for the best light.

In 2017, another group enjoyed this same scene. However, it was a new location for our company that really excited them on that same tour. Finding new challenges can be difficult at times, but homework and an open mind can quickly narrow down the best options – and increase your chances of success.

On this recent occasion, my group shot the iconic hero images and no doubt a few are on their walls at home now. But my son Pearce and I also challenged them to try and think differently and find a new angle over the four mornings we camped. Starting after a blizzard snow storm swept through, to waking up the next day to ice crystals, visualisation was required to maximise the opportunities. Then, a few simple but effective techniques – identifying a foreground, mid ground, and background, choos-



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24.06.2018, 4PM

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YAFFA #08906

PHOTO: DREW HOPPER

Join Australian Photography magazine and Panasonic for a very special afternoon instameet in Sydney to celebrate the opening of the 2018 Photographer of the Year sponsored by Panasonic.

**IT'S FREE TO ATTEND, ALL ARE WELCOME AND THERE ARE GREAT PRIZES TO BE WON.**

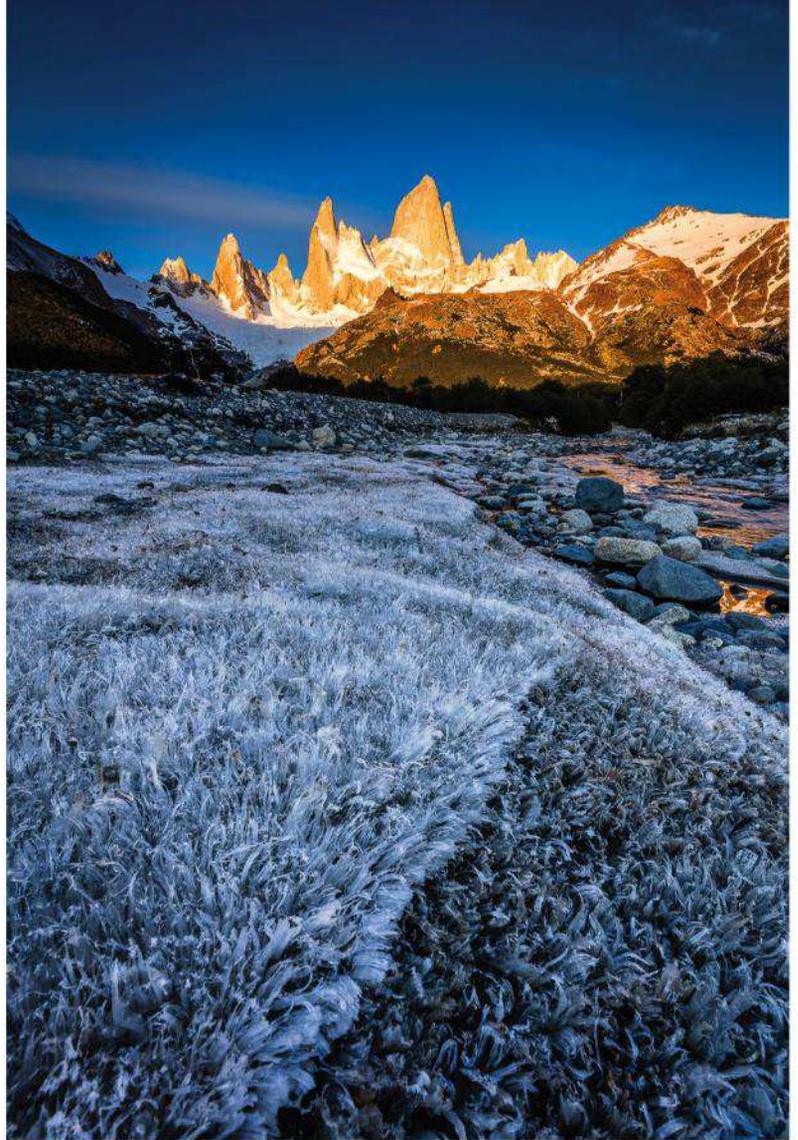
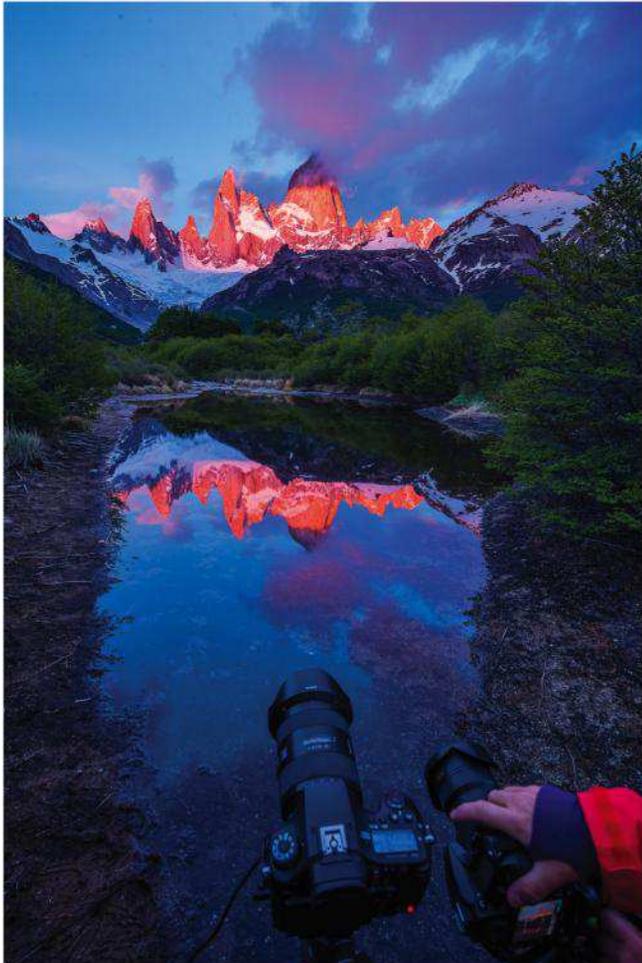
Meet the Australian Photography and Panasonic teams, try out the latest Panasonic Lumix DC-G9 and you'll also have the chance to meet one of our Photographer of the Year judges.

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**“CONSIDERING HOW YOU CAN BRING SOMETHING NEW TO THE SCENE WILL LEAD TO UNIQUE IMAGES.”**

ing an angle and an appropriate perspective. Finally, can smart processing make a difference?

This entire process is called visualisation. Seeing and working the tools of photography – from location to light, best gear, shooting time and angle and then processing. I am thinking about all of these things when I shoot until I process in Adobe Lightroom.

Case in point the positioning of the camera. I used my glove on the ground and two small rocks to level the camera and lens, acting as a tripod, and helping me to obtain a very low perspective. I set up the camera so when I pressed the shutter it fired with a two second delay.

But once the levels of light increased I shot free hand, allowing for faster

compositions as the light changed dramatically every few seconds. I also increased the ISO to allow for handheld shutter speeds. In the end, we all had a lot of fun, with a bit of pressure due to technical challenges and the speed at which the light changed. It was one of my most memorable shoots ever!

Technical prowess can be impressive, but spending quality time in the field, targeting a great location and then considering how you can bring something new to the scene will all lead to unique images. More importantly, you'll get great satisfaction when you finally see the images on screen or print, or show them to your friends - especially when they ask to see more like them! ☺

RIGHT: After a blizzard the evening before, we woke to minus temperatures and amazing ice patterns. Adding these into our shot was a challenge. Canon 5DS, EF16-35mm f/4L IS USM lens. 1/15s @ f16, ISO 200.

BELOW: Camping close to the action helped us maximise opportunities.

	<b>DARRAN LEAL</b>
<p>Darran has been teaching photography since 1981. His company World Photo Adventures takes small groups of photographers on professionally guided photo tours around the world, including a trip with AP in August 2018. More info: <a href="http://worldphotoadventures.com.au">worldphotoadventures.com.au</a></p>	



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*"Fraser offers a bit of Africa in Australia. I say this as we use 4WDs as mobile hides and 'get up close' to all sorts of birds from eagles to feeding oystercatchers. We also enjoy magic sunrises on the eastern beach – which offers amazing shoot opportunities!"*

*At times dingoes are a special shoot and our many stops allow photographers to enjoy the challenge of shooting everything from ship wrecks to weird patterns, shapes and forms – with the chance to learn 'how to tell a story'.*

*We are the most experienced photo tour operator on Fraser Island as we have been working with Kingfisher Bay Resort for over 15 years. After visiting the island numerous times, I can say that it is one of the world's best locations to improve your photography and have a lot of fun. You will be challenged each day to new creative levels!"*

– Darran Leal

**August 26-31, 2018**

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'Godafoss' is a shot of the waterfall in northern Iceland that I took when I was there in 2014. It was a very rainy day and I was impressed by the way the falls 'glowed' out of the mist, so I tried to emphasise this in post processing. The image was selected as a finalist for the 2015 Head-On Landscape prize and was exhibited at Parliament House in Sydney. Fujifilm X-T1, 10-24mm f/4 lens. 4.3s @ f10, ISO 250.



# ALL IN

Steve Allworth is constantly seeking new photographic inspiration to push himself forward creatively.

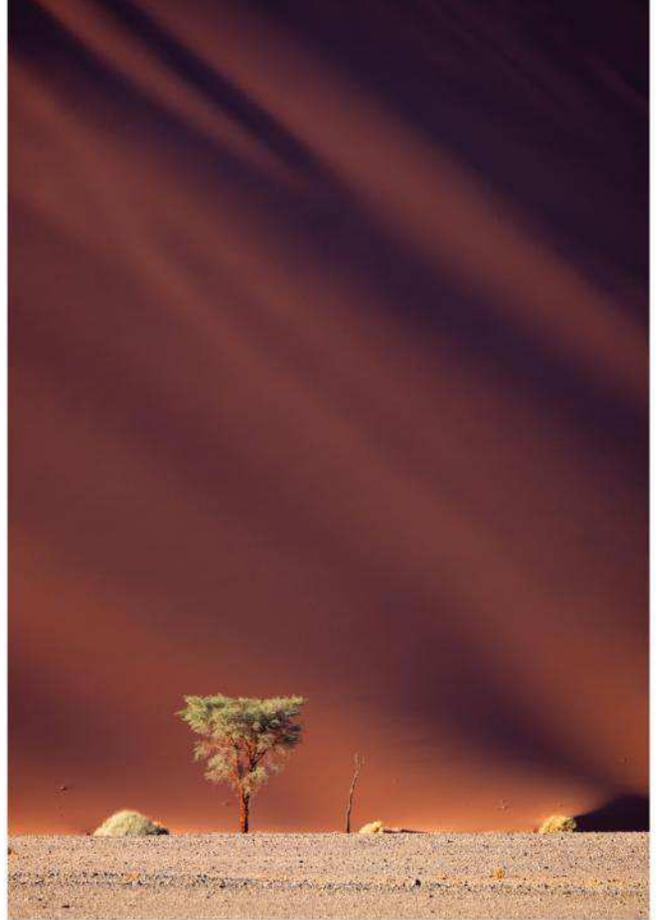
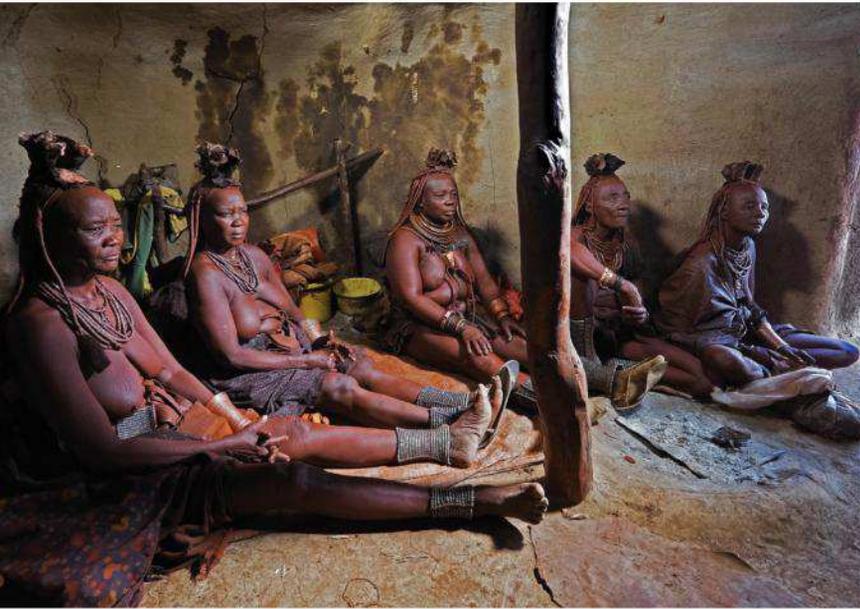
WITH STEVE ALLWORTH, EFIAP

**M**y enthusiasm for photography started about 6 years ago when, after purchasing a mid-range DSLR, I discovered the wonders of post processing. The fact that the meaning or emotion conveyed by a captured image could be later enhanced, changed or expanded opened up a whole range of possibilities for me.

Fortunately, at that time I also joined the Lane Cove Camera Club (now Lane Cove Creative Photography). The Club does not hold competitions. Instead, it conducts evaluations and a program of portfolio development, both of which are focused on the artistic aspect of images rather than technical correctness. This was a saviour for me, an engineer, who could have easily become obsessed with the technical aspects of the craft. That said, I also recognised the value of competition for informing and honing one's skills. Therefore through the Australian Photographic Society, I entered many international competitions. Recently I have also joined Norths Photographic Society which holds a comprehensive program of competitions.

Another vital component of my progress as a photographer has been looking at other people's images. Lots of images. Every morning I spend 10 to 15 minutes reviewing images on the internet. There are many photo sharing sites, some very general, some quite specific to a particular genre. I find 500px.com presents a wide variety of types of images, while artlimited.net displays images that particularly appeal to me. Every so often I come across a photographer whose work catches my eye. Hengki Koentjoro from Jakarta and Mihai Florea from Melbourne have particularly influenced my 'photographic thought process' over the years.

From a stylistic viewpoint I initially concentrated on monochrome landscapes. I was encouraged to continue in this direction when one of my images was hung at Parliament House as part of the Head-On. Next, I looked at the built environment and have tried to display the 'spirit' or 'soul' I see in various buildings. I suppose the next step is photographing people, although I was warned by a crusty old photographer, "never shoot anything that breathes".



CLOCKWISE  
FROM TOP Himba  
ladies; Sossusvlei;  
Antarctica.



**ABOUT THE PHOTOGRAPHER**

Steve Allworth is a Fellow of the Australian Photographic Society. He still hasn't decided whether he is a traveller who photographs or a photographer who travels. His website is [stephenallworth.com](http://stephenallworth.com).

**THE AUSTRALIAN PHOTOGRAPHIC SOCIETY**

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

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

*Find out more about the APS at [www.a-p-s.org.au](http://www.a-p-s.org.au).*

# BACK STORIES

Research can help provide valuable context to your images, and help tell a better story, explains the APS' Brian Rope.

WITH BRIAN ROPE



**H**ow well a photograph tells a story is something many of us look for in our own imagery and in other images that we view.

Those of you who subject your images to critique by judges will often have heard them speak about the story it tells them. At my local photographic society a few nights ago, the judge told us he thought an image was powerfully showing the pain of a woman with cancer wondering whether she would survive to see the child her daughter was carrying. I have no idea whether his interpretation was correct, but it resonated with me.

In recent times I have begun exploring the stories behind some of the places that I photograph. For example, near to my home in a new suburb there is a hill that, when climbed, provides great views of the surrounding area – especially at sunset. They used to do hang gliding from the top. I recall seeing them often as I drove past.

Near the lower end of the path to the hilltop, there is a playground. Some ele-

ments of the playground are very useful for framing images of the hill. Others make interesting subjects in themselves because of their vibrant colours and angular shapes.

As I make my way up the hill, camera in hand, I pass by four installed large rocks into which have been set the verses of Henry Lawson's poem, *Rain in the Mountains*. Depending on the weather and time of day when I go for a walk, I can photograph images on and around the hill reflecting phrases in that poem. Misty cloud. Frowning mountains. Leaden grey sky. Night coming early. Rain passing. Golden afternoons.

Towards the top of the hill is a lone tree which makes a great focal point for images. At the very top of the hill is a historic trig station as well as recently installed features, pointing to the various high points in the surrounding landscape.

Along the paths that go around the hill as well as up it, there are information boards. Some of these share information about something I have never seen and previously knew nothing about. This area is the habitat of the critically endangered Golden Sun Moth (GSM).

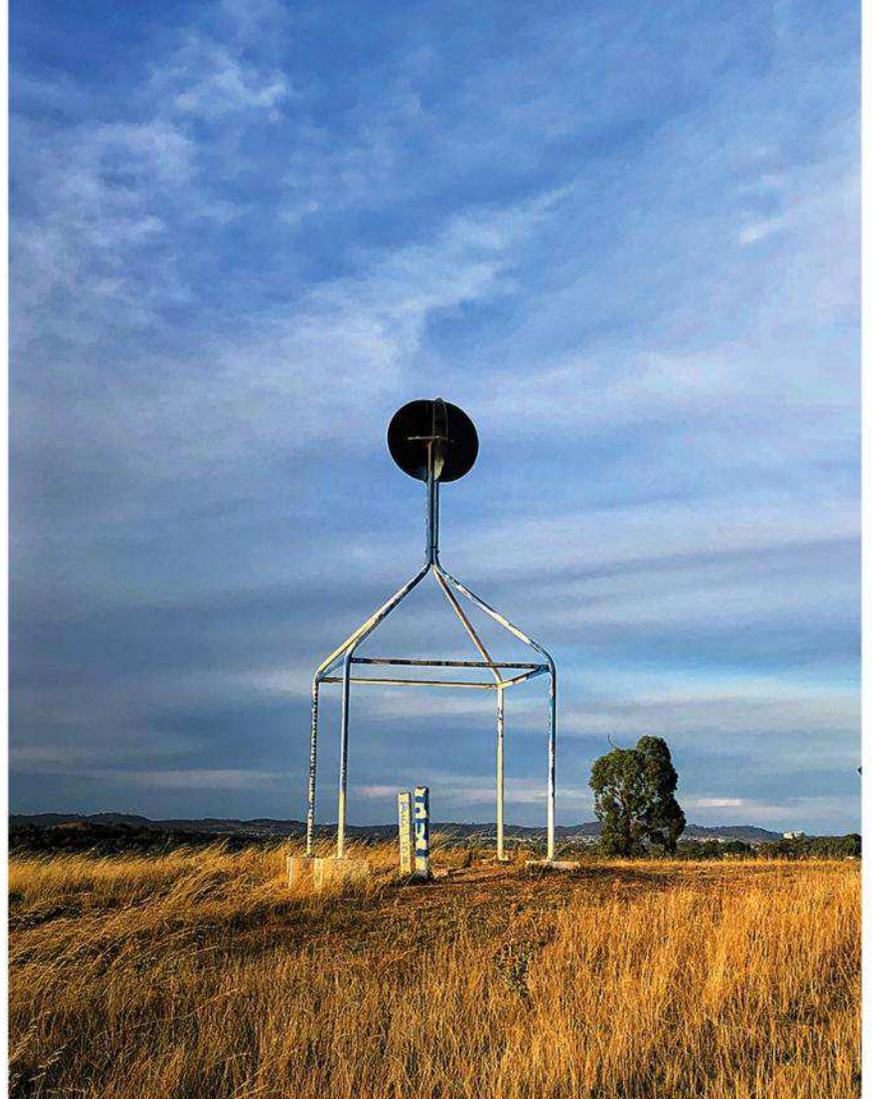
A biologist and environmental con-

sultant that I know, Alison Rowell, has undertaken monitoring of the GSM and its habitat in this area during the very short lifespan of the adult GSM. Sadly, I am unlikely to ever photograph a GSM. Adults are only seen under suitable weather conditions during a few weeks in spring and early summer. The males fly low and rapidly over the grassland searching for the females, which sit in areas of short grass.

However, I have learned what I think of as the back stories - about the hill, and the trig station. Reservoir Hill was so named because it once was the site of a reservoir – no surprise there.

The trig station was part of the national network of triangulation pillars providing reference points for measuring distance and direction and assisting in the creation of maps.

Members of the APS often tell stories about their images – such as when they are putting together a series of images for a Conceptual Art Portfolio Award, when they are posting on the Friends of APS Contemporary Group Facebook group, or when they are presenting a talk at the annual convention. 🌐



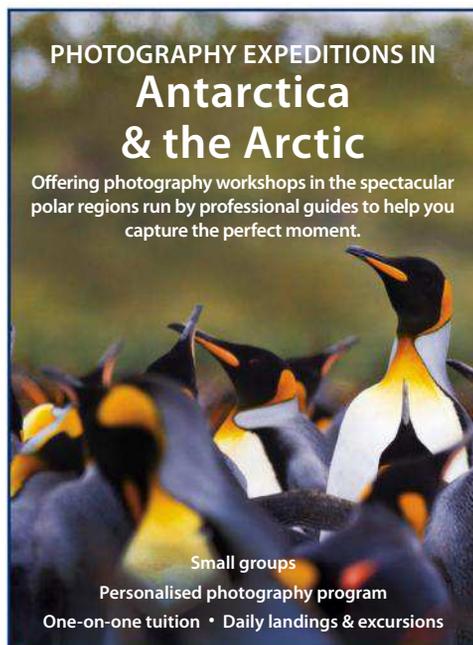
ABOVE: The trig station at the top of Reservoir hill.

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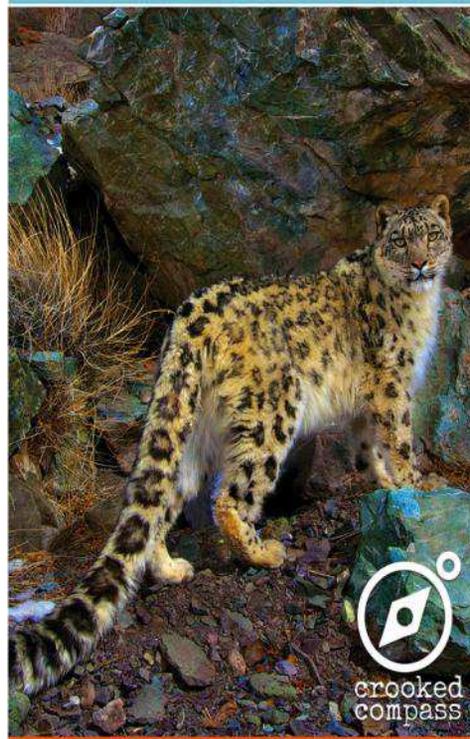
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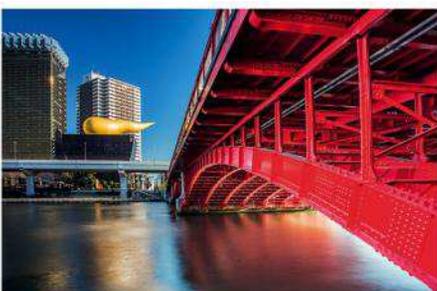
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# IMAGE DOCTOR

Images need a pick me up?  
The doctor will see you now.

BY SAIMA MOREL

## SPOT ON

Steve Genesin wrote: "This was taken on a lake as we were travelling back from Potsdam in Germany. We actually went to look at a palace and while we were there I noticed this bird in the water diving and surfacing. I changed my lens to take a closer shot and the water was so still and perfect the ripples and light formed a really special effect."

This is one of those images that is hard to improve on. The lighting and conditions were right at the time and the simple composition works well with the subject matter. There are some tiny marks or spots on the reflection and the bird's back that could be retouched but these do not detract from the overall

effect. The water is so smooth and the circular, wavy ripples are magical while the different tones in the water are almost rhythmic in effect. The colour in the bird's beak is good and the off-centre and slightly lower placement of the bird in the frame is just right. I guess I like it!

TITLE: Water fowl float

PHOTOGRAPHER: Steve Genesin

DETAILS: Olympus OM-10, 75-300mm lens @ 300mm focal length, 1/250s @ f 6.7, 500 ISO handheld, Lightroom: cropped to get ripples right, adjustments to clarity, vibrance, saturation and sharpening



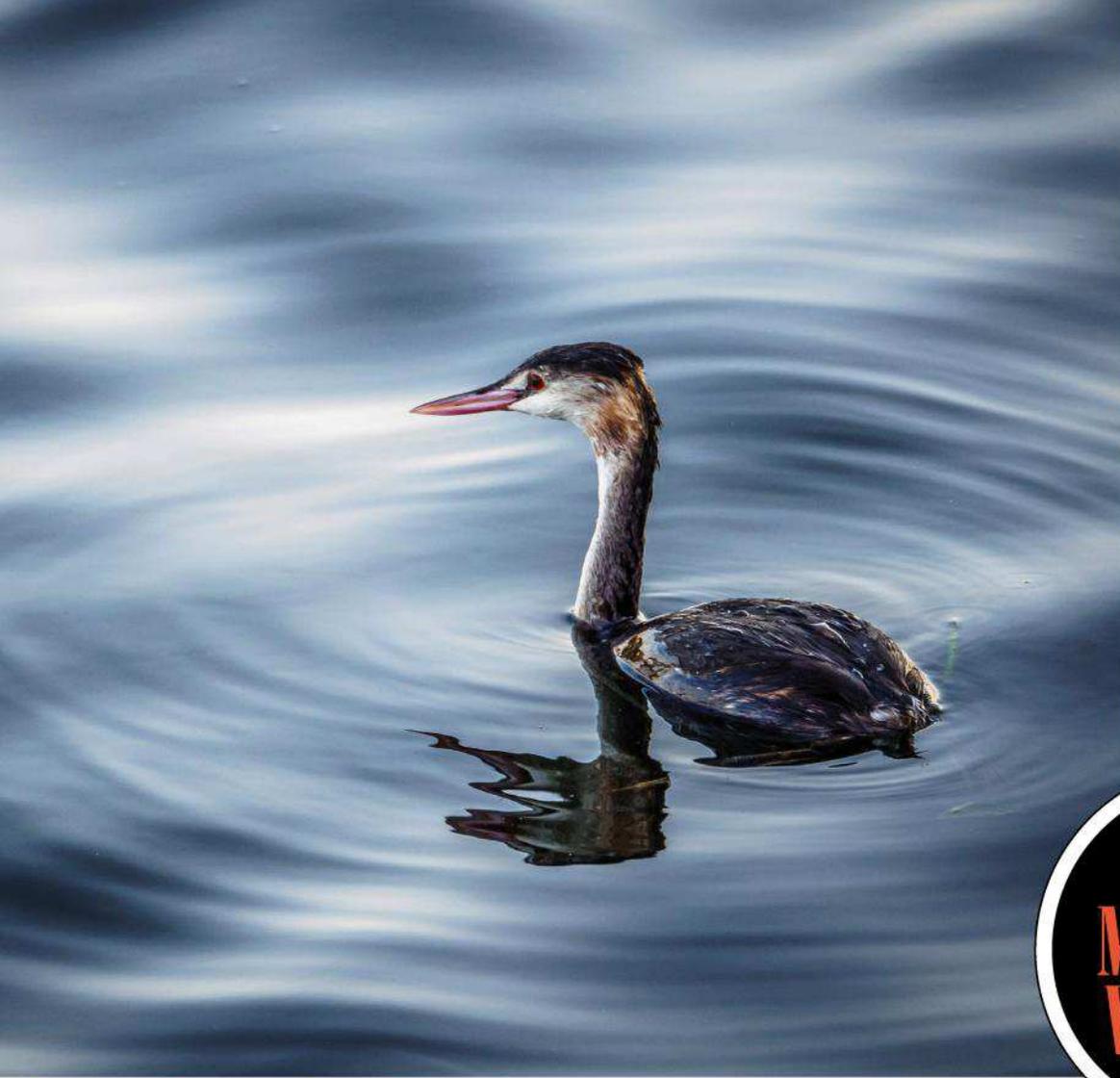
TITLE: Depot Beach sunrise  
PHOTOGRAPHER: Ash Hackshall-James  
DETAILS: Nikon D3000, 18-55mm lens @ 38mm focal length, 1/160s @ f5, ISO 100.

## THINK ABOUT ALL THE PARTS

According to Ash Hackshall-James: "At 5:30 am I woke up and went down to the beach to take some photos, and this is one of my best that morning. I used a big aperture so I could have the fastest possible shutter speed and catch the wave curling over before it crashed down without the image being underexposed."

Those are spectacular clouds and sky, but that foreground wave lets this image down, and while you didn't want the image to be underexposed, that wave definitely is. The theory is that a fast shutter speed will freeze motion but then there is the also a high risk of underexposure when shooting in low light with faster shutter speeds. One issue is that the shutter speed used here is nowhere near fast enough to freeze that wave. Another issue is that the wave - being underexposed - is dull and unexciting. You also have the added issue that the rest of the water is out-of-focus. With the sunrise being off in the distance, you really needed stronger foreground interest. When the composition is fifty-fifty, as it is here, it is giving equal weighting to the foreground and backdrop, so they both have to be up to the mark.

**SAIMA'S TIP:** The weakest aspects will undermine even the greatest subject matter in an image.



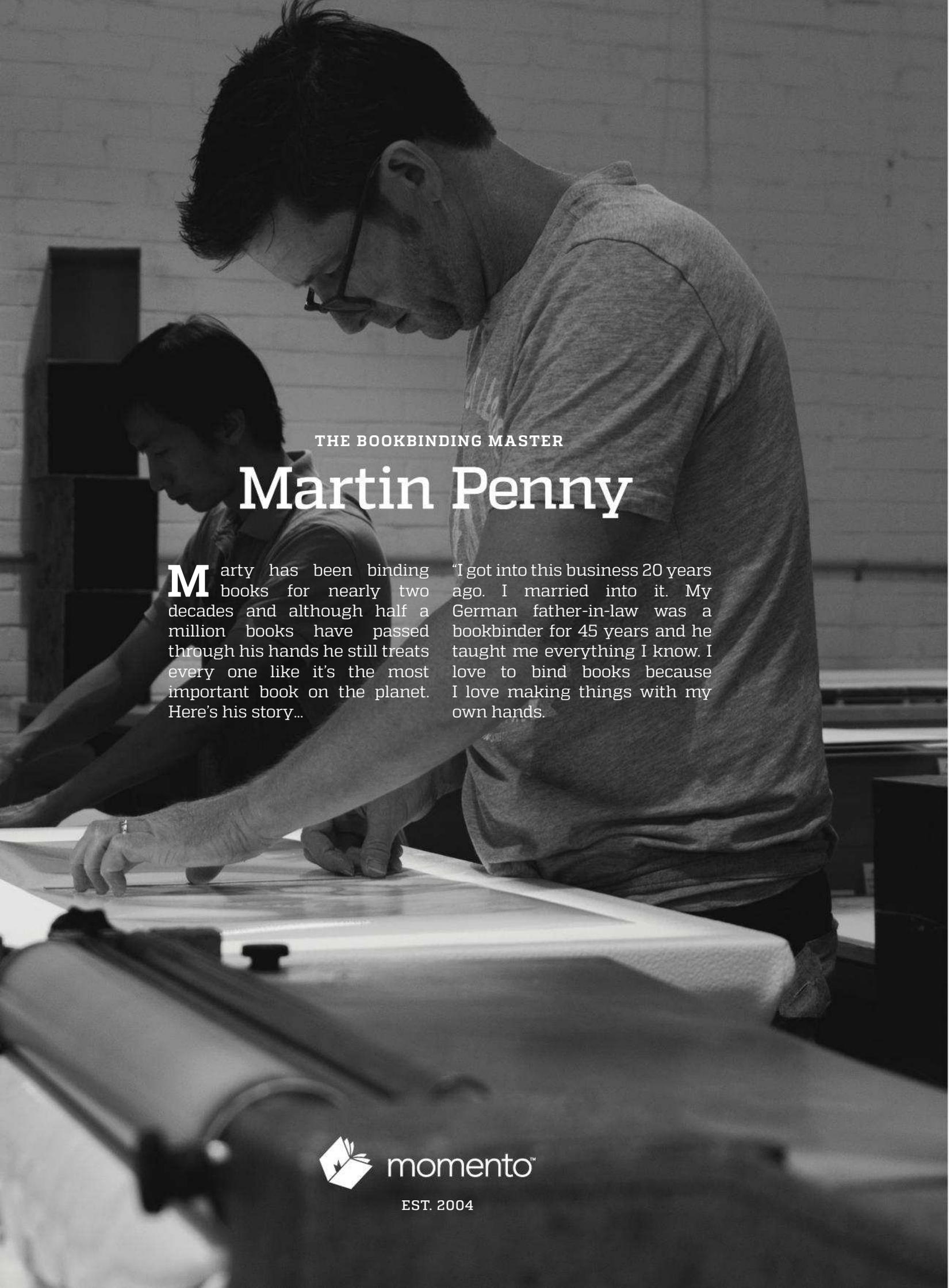
## ARCHITECTURE=ANGLES

Robert Adamson took this shot at the end of a Scottish Islands cruise, as he passed under the Firth of Forth Rail Bridge at dawn. It's a shame he was on a boat at the time and probably couldn't go back to shoot more of this marvel of engineering! Being on the move under this bridge really limits the perspective and time for shooting. Considering the limitations, the shot is fairly sharp but it would have been so much better if the camera had been tilted up and right - with a wider angle setting - to get even more of the closest tower of the bridge in the frame. The classic image of this bridge has a leading line with the mirror image shape of the three towers and their definitive brick-red colour receding into the frame. The lighting and angle here just do not do justice to this bridge. The best shots are taken much further away, usually from land and in much better lighting.

**SAIMA'S TIP:** With average lighting and poor shooting angle, even the greatest subject matter will appear ho-hum.

TITLE: Forth Rail Bridge  
PHOTOGRAPHER: Robert Adamson  
DETAILS: Canon 700D, Canon EFS 18-55mm lens @ 49mm focal length, 1/60s @ f5.6, ISO 2000.





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IMAGE DOCTOR

FUJIFILM X



TITLE: Victor Harbour  
PHOTOGRAPHER:  
Terry Killen  
DETAILS: Samsung  
S6 phone. Some spot  
removal and minor  
exposure adjustment  
in Lightroom.

### WATCH YOUR EXPOSURE

On holiday in Victor Harbour South Australia during an early morning walk, Terry Killen found “the light was amazing and the rock on the bottom left seemed to frame well in the shot when I knelt down for a better angle. Unfortunately I did not have my camera, so took the shot with the phone. It’s all about timing, so even when we walked back about 40 minutes later the light had changed substantially and was totally different, so there was no point running back for the camera. This was the natural colour of the rock – no post colouring. I was quite surprised with the colour resolution and definition straight out of the phone, and even the reflection in the water.”

While the scene is quite strong and rugged, the shot is suffering

from a case of overexposure. The shadow areas are too light and those sections of water in the foreground are bleached white without any detail - and it is not foam! The foreground rocks have also developed a smoky look which is an indication of overlightening, with the result that the contrast is flat. Those blacks or shadow areas in the foreground need to be darker by at least 5%. Especially when you have such a mass of almost primeval-looking rocks, they deserve to have richer, deeper blacks and greys to add to their power and impact.

**SAIMA'S TIP:** Shadows help create outlines and three-dimensionality, so an image without shadows can be flat and lose drama.



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