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August/September 2026



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EDITOR'S NOTE



I've enjoyed challenging myself to create more balance in my landscape images. This image was captured on New Zealand's South Island on the West Coast recently.

CREDIT: MIKE O'CONNOR

THE BEAUTY OF BALANCE

MIKE O'CONNOR, EDITOR

Here's a question – what does balance in photography mean to you?

Recently, I've been exploring the work of the great American landscape photographer Eliot Porter. Maybe it's my age, or maybe it's because his work feels like the antithesis of so much of the landscape photography we see on social media, but his images of forests, birds and the wilderness feel refreshingly different to so much of what's out there in 2026.

Porter rarely relied on dramatic subjects or sweeping vistas. Instead, he was drawn to quieter, more intimate scenes, often without a single obvious focal point either.

Rather than being directed to one dominant subject, your eye drifts slowly through his frames, moving from one colour, texture or shape to another. In that sense, there's something of the painterly approach of Mark Rothko in work like this, with its emphasis on colour, texture and the emotional experience of looking.

I also see in it a kind of visual democracy – the elements within the frame work together cohesively, without relying on the usual tricks of exaggerated wide-angle perspectives, dramatic contrasts, or spectacular light to create impact.

Creating balance in a photograph is more than just

arranging the elements in the middle of the frame, or around the rule of thirds. It also comes from understanding how viewers read an image. Our eyes are naturally drawn to brightness, contrast and colour of course, but what happens if you don't just rely on these elements to direct the viewer?

The lesson for photographers of all genres is that rather than directing viewers to a single focal point in our work, there can be a lovely feeling in images that allows the viewer to wander through the frame, discovering relationships, rhythms and a sense of balance along the way.

Porter, alongside photographers like Ansel Adams and local contemporaries like Peter Dombrovskis were all masters of this who understood powerful compositions came from more than the position of subjects within a frame; but also from understanding how colour, light and form work together to create balance – and, ultimately, a deeper meaning in photography as well. 🌿



AUGUST - SEPTEMBER 2026

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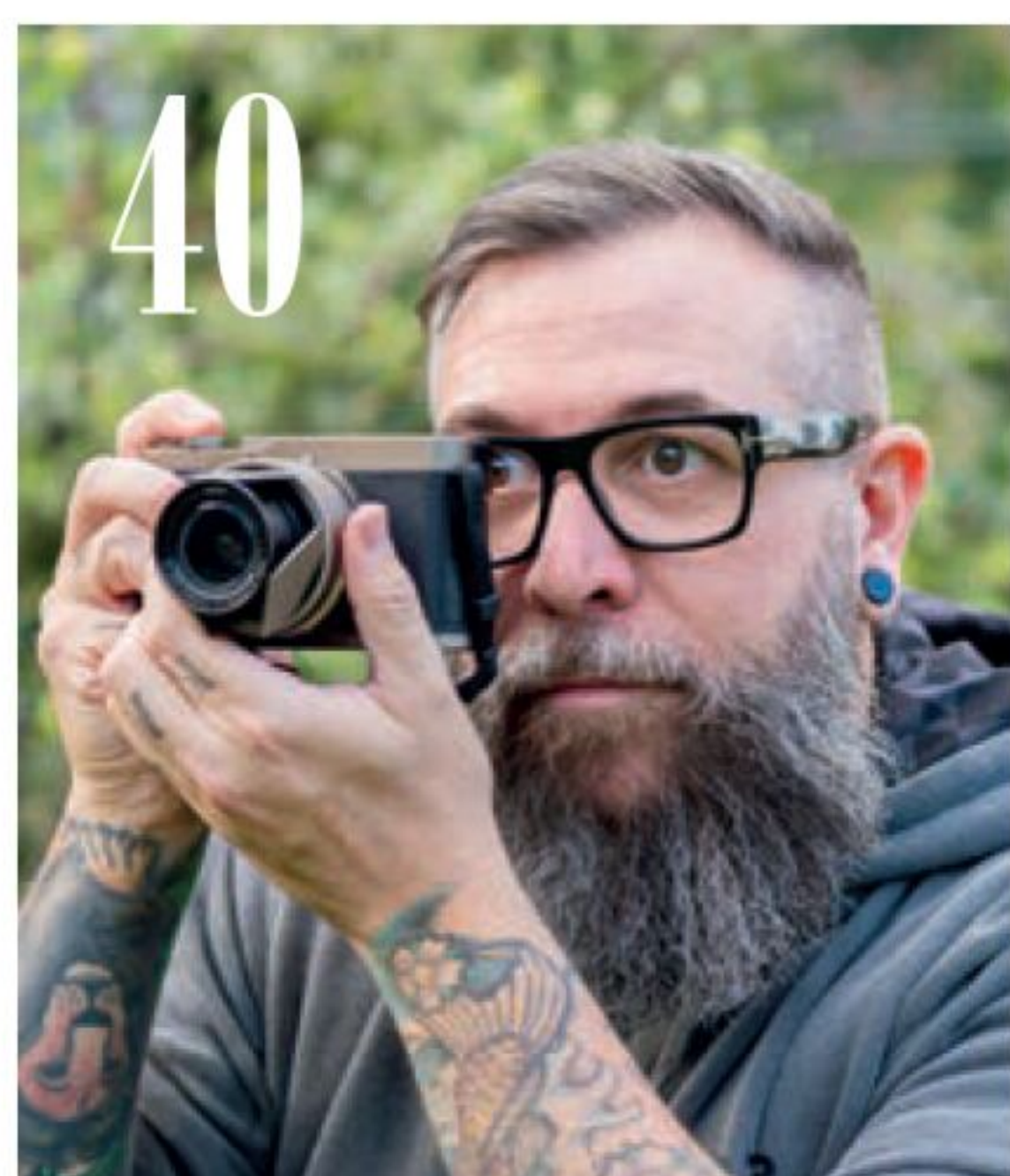
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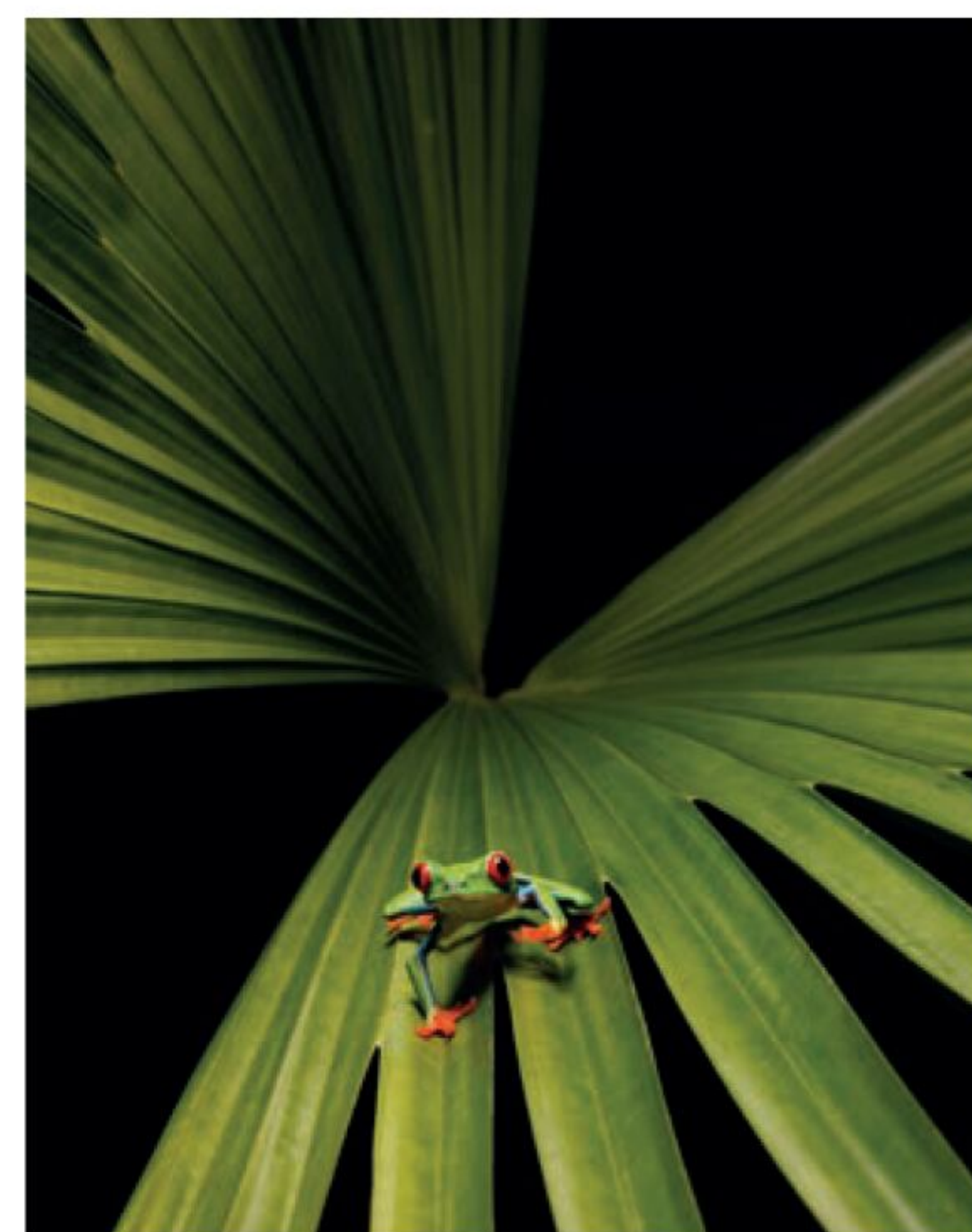
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THIS ISSUE'S COVER

Photographed by Greg Basco, a red-eyed tree frog (*Agalychnis callidryas*) on a Panama Hat Palm leaf graces our cover this issue. Canon R5, Canon 100mm macro lens. 1/200s @ f16, ISO 100. Godox X Nano C flash transmitter, Godox V860 II flash in TTL mode held off-camera with LumiQuest soft box. Handheld.



Photo credit | Night photography by Camera House Photography Competition contestant **Michael Peschar**
| Michael, from Launceston Camera House, captured this inspiring image using a Pentax K200D camera paired
with Pentax DA 18-135mm f/3.5-5.6 AL [IF] DC WR lens | **Image details** | 64mm | f/4.5 | 1.5 sec | ISO 200

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GRAN PARADISO

PHOTOGRAPHER: DR ANDREW PEACOCK

This is a photo of mountaineers ascending a glacier on the flank of Gran Paradiso, the highest independent peak in Italy at 4,061 meters.

Twenty years ago, my wife and I departed a mountain hut in the frigid darkness for an ascent of its north face. In an accessible chest pouch I carried my new Canon 5D, a landmark camera widely credited with bringing professional full-frame photography into the mainstream.

But judged by today's standards, with only a 12.8-megapixel full-frame CMOS sensor, it would be considered an extremely basic digital camera offering a limited shooting experience. Yet this simple, stylistic image remains one of my absolute favourites and stands out as an example of why the equipment we photograph with, in so many situations, is not the important part of making a good image. With ubiquitous camera tutorials and review videos fighting for your online attention, not to mention your

money, I think this resonates now more than ever.

Our summit view after the climb was sunny and spectacular. Snaps I took reveal an incongruous statue of the Madonna standing next to my smiling climbing partner. Roped together because of crevasse danger, careful crampon placement was needed on the icy glacial slope of our descent and fumbling with my camera to take a photo was not foremost in my mind. The blank whiteness and lack of contrast on the glacier gave me little excitement for photography.

Two climbers passed by heading uphill and I nodded a hello in solidarity with their effort. The only sound was the crunching of metal spikes on the ice. A minute or so later I glanced back and noticed a thin white ribbon of light starting to arc across the deep blue shadow of the glacier as the sun rose in an equally blue sky. In that moment I visualized this photo. I needed to wait

for the climbers to reach the sunlit crescent on the glacier for the composition to come together. My gloved hands were already cold and my wife was freezing. A delicate conversation took place – luckily my climbing partner was well versed in the role of an understanding photography assistant!

The climbers seemed to take forever to ascend and exit the shadow. Finally, with numb fingers, I shot three very similar frames, they were only in the 'right spot' for a moment. Anxious to reach the sun ourselves, we turned and headed down. Light, composition, moment. Throw in some patience and advanced outdoor skills for good measure. The gear we use may change radically over time but the basics for making an interesting photograph stay the same.

CANON EOS 5D, EF 24-105MM F/4L IS USM LENS @ 105MM. 1/160S @ F13, ISO 125.







YOUR BEST SHOT



SOFT LIGHT

This was a challenging theme, and with more than 200 entries, we received a wonderfully diverse range of images that interpreted "soft light" in many creative and imaginative ways. Here are our picks.





BILL ROBERTS

Tribute to Olive

EDITOR'S COMMENT

Bill Roberts' image is a tribute to Olive Cotton and her iconic photograph, *Teacup Ballet*. Captured in near darkness using a single light source, the image relies on carefully controlled illumination to create its soft, sculptural shadows.

Bill says achieving the final result required numerous small adjustments to both the position and angle of the light source to strike the right balance between light and shadow. The resulting image captures the essence of what made the original so memorable: the interplay of light, shadow and form. But rather than simply recreating Cotton's photograph, we liked that his image pays homage to the original while retaining its own distinctive character.

TECHNICAL DETAILS

Canon 5D Mark III, EF 16-35mm f/2.8L USM lens @ 35mm. 0.3s @ f22, ISO 100.



CATHERINE CAREY

Pelican/Flamingo

EDITOR'S COMMENT

Catherine Carey captured this stunning image during an African safari last year, after arriving at Lake Elmenteita in the early hours of the morning.

"Instead of the thousands of birds usually found there, only a handful were enjoying the misty dawn conditions," Catherine explains. "The water level was too high for the algae feeders that typically gather in large numbers, so only a few birds ventured into the shallows. The mist drifting across the lake and cloaking the surrounding mountains created a truly breathtaking scene."

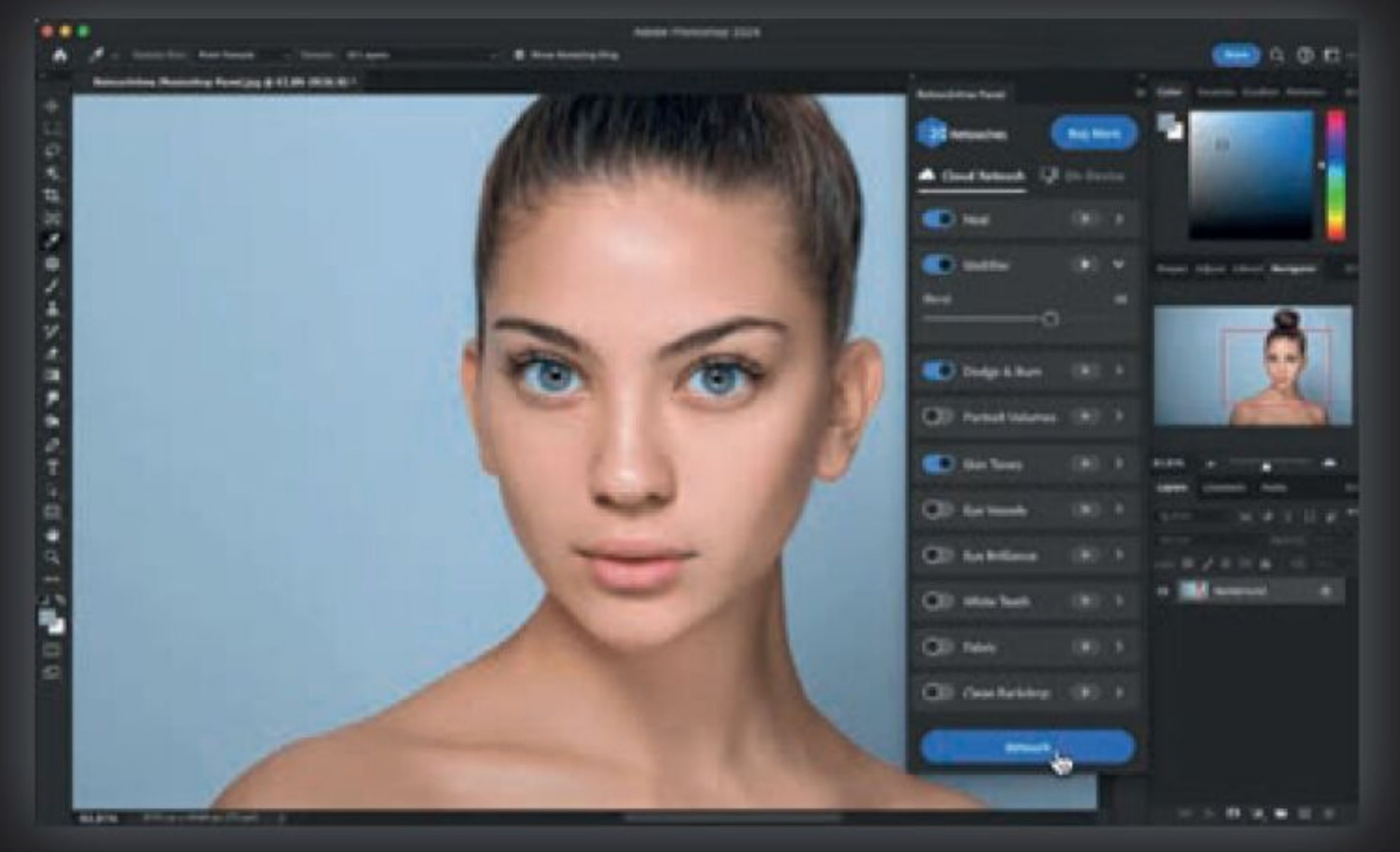
What we liked about this image was the sense of space you've created, giving plenty of room for the subjects to breathe and the viewer to bathe in the soft, gentle light in the scene. The subjects are also interesting and diverse, making for a captivating frame.

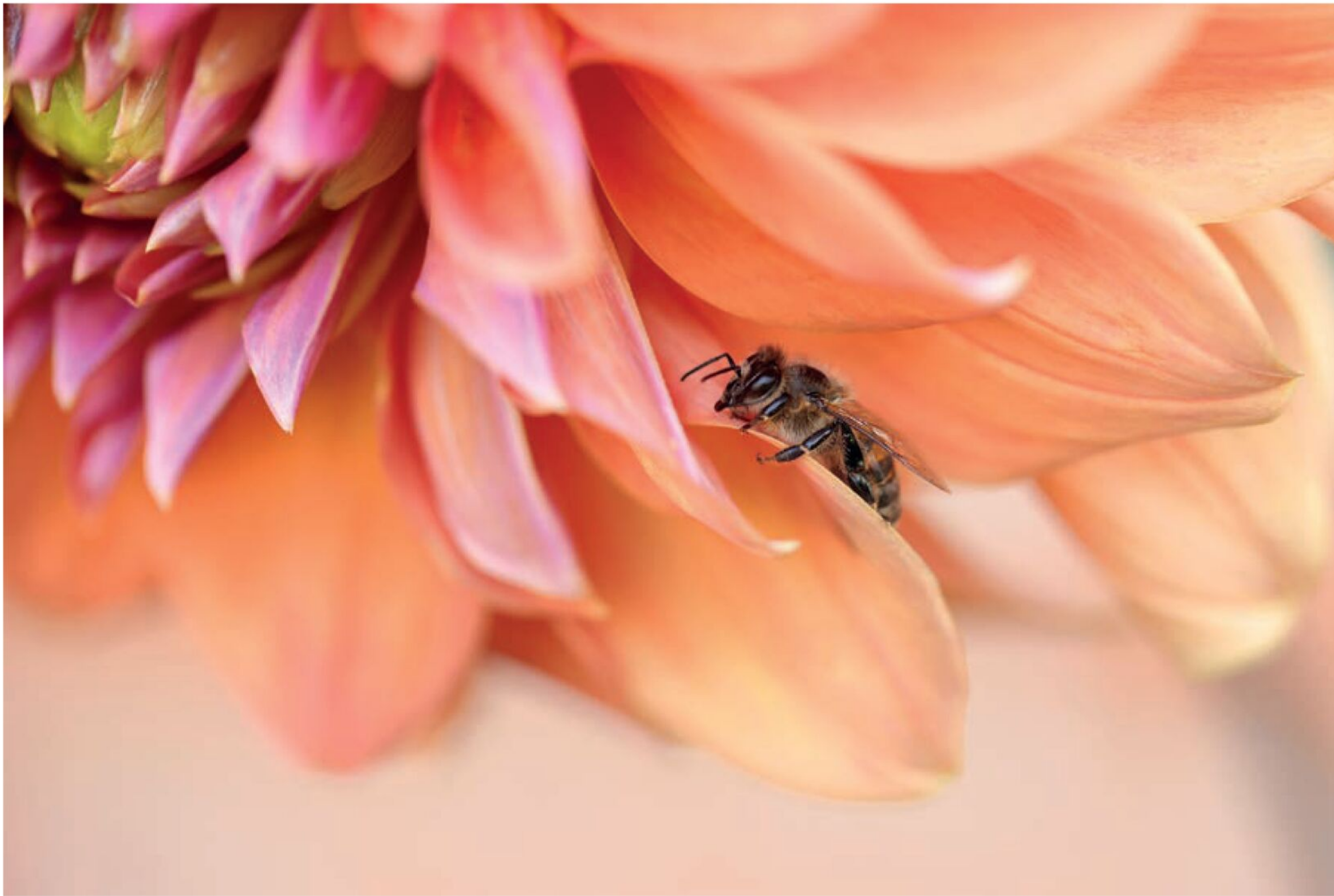
TECHNICAL DETAILS

Nikon Z6 III, Nikkor Z 180-600 5.6-6.3VR lens @ 600mm. 1/2000s @ f8, ISO 5600.

As our winner, Catherine Carey takes home access to three Retouch4me photo retouching apps valued at \$360. Retouch4me retouching apps are available as Photoshop plugins and standalone apps. Options include Heal, Dodge & Burn, Eyes Bundle, Fabric, Skin Mask, Portrait Volumes, Clean Backdrop, Skin Tone, White Teeth, Mattifier, Color Match and Dust.

YOU CAN FIND OUT MORE AT RETOUCH4.ME.





DEBBIE HARTLEY

The bee on the dahlia

HOW I DID IT

This image was taken in the early hours of the morning. The light was beautiful, and as it was so early and cold the bee kept very still. As the light was so lovely the colours of the dahlia photographed beautifully. Not a lot of processing needed, just cropping.

TECHNICAL DETAILS

Canon R5, Canon 100mm Macro lens. 1/100s @ f4, ISO 400.

DARREN WASELL

Frozen

HOW I DID IT

A hoar frost turned what was already a beautiful scene into something absolutely magical.

TECHNICAL DETAILS

Sony A7 IV, Sony 24-105mm f/4 lens @ 79mm. 1/40s @ f16, ISO 100.





YOUR BEST SHOT



JAMES FULTON

Pink Hues

HOW I DID IT

I used a long exposure to accentuate the soft, pre-dawn light at Lake Ruataniwha, capturing the gentle movement of the fog as it rolled around the surrounding mountains. Arriving before sunrise allowed me to take advantage of the delicate pink hues in the sky, helping to create a peaceful and atmospheric image.

TECHNICAL DETAILS

Nikon Z5 II, NIKKOR Z 24-200mm f/4-6.3 VR lens @ 88mm. 25s @ f13, ISO 100.

KATIE TURNBULL

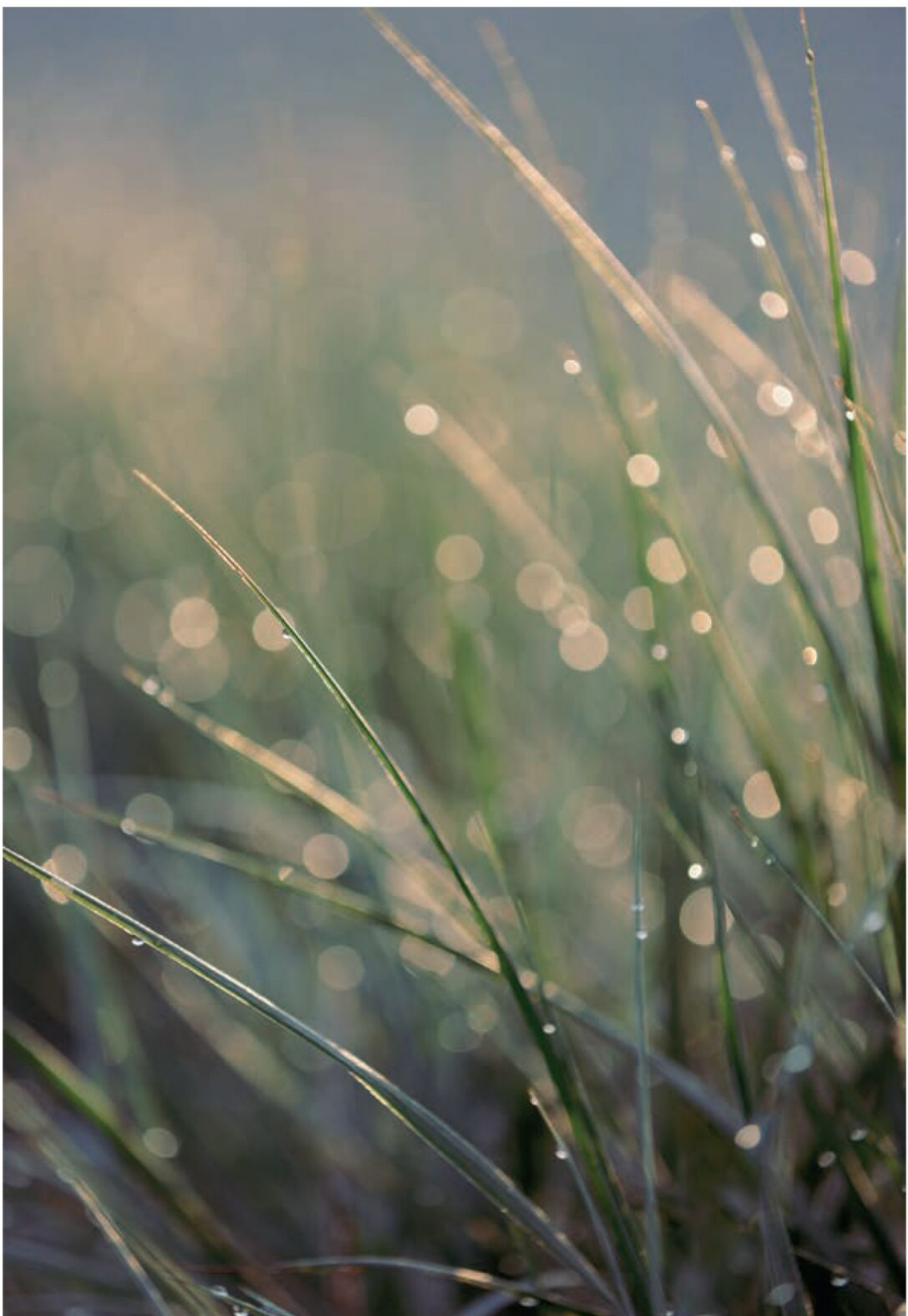
Diamonds

HOW I DID IT

A beautiful misty morning at the beach. The dew drops from the heavy sea mist were glinting in the sun like diamonds. I love the bokeh effect.

TECHNICAL DETAILS

Canon R5, Canon EF 70-200mm lens @ 123mm. 1/320s @ f2.8, ISO 125.





TONY
HARDING

Untitled

HOW I DID IT

I angled myself so the sun's rays permeated through the landscape. I had to be very observational as the light kept changing. I positioned myself so the light was angular across the 'canvas'. I applied minimal software edits to reveal a little more light in the dark shadowy areas.

TECHNICAL DETAILS

Olympus EM 1 Mark II,
Olympus M 12-50mm lens
@ 27mm. 1/125s @ f7.1,
ISO 200.

HOW TO ENTER

YOUR BEST SHOT IS OPEN TO ANYONE IN AUSTRALIA. TO ENTER AN IMAGE IN THE COMP, CHECK THE COMPETITION THEMES AND ENTER AT [AUSTRALIANPHOTOGRAPHY.COM/YAFPHOTOCOMPETITION/YOUR-BEST-SHOT](http://australianphotography.com/yafphotocompetition/your-best-shot)

UPCOMING COMPETITION THEMES



OCTOBER 2026
MINIMALISM
31 July 2026



DECEMBER 2026
LIGHT/SHADOW
30 September 2026



FEBRUARY 2027
OCEAN
30 November 2026



APRIL 2027
AUSTRALIA
30 Jan 2027

YOUR ENTRY

1. Email your entry to yourbestshot@australianphotography.com with the name of the competition theme in the email subject line, for example: Weather, Abstract, Landscape, etc.
2. The image file must be the same as your name, for example Jane Smith.jpg. If you enter multiple images, each new image file name should be appended with a unique number, eg Jane Smith2.jpg
3. A maximum of three images can be entered per person.
4. Images must be in JPEG format.
5. Email file size must not exceed 7MB.
6. Please include the following information about your entry in the body of your email: Name, image title and up to 200 words explaining how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, ISO, tripod (if used) and a brief summary of any software edits.

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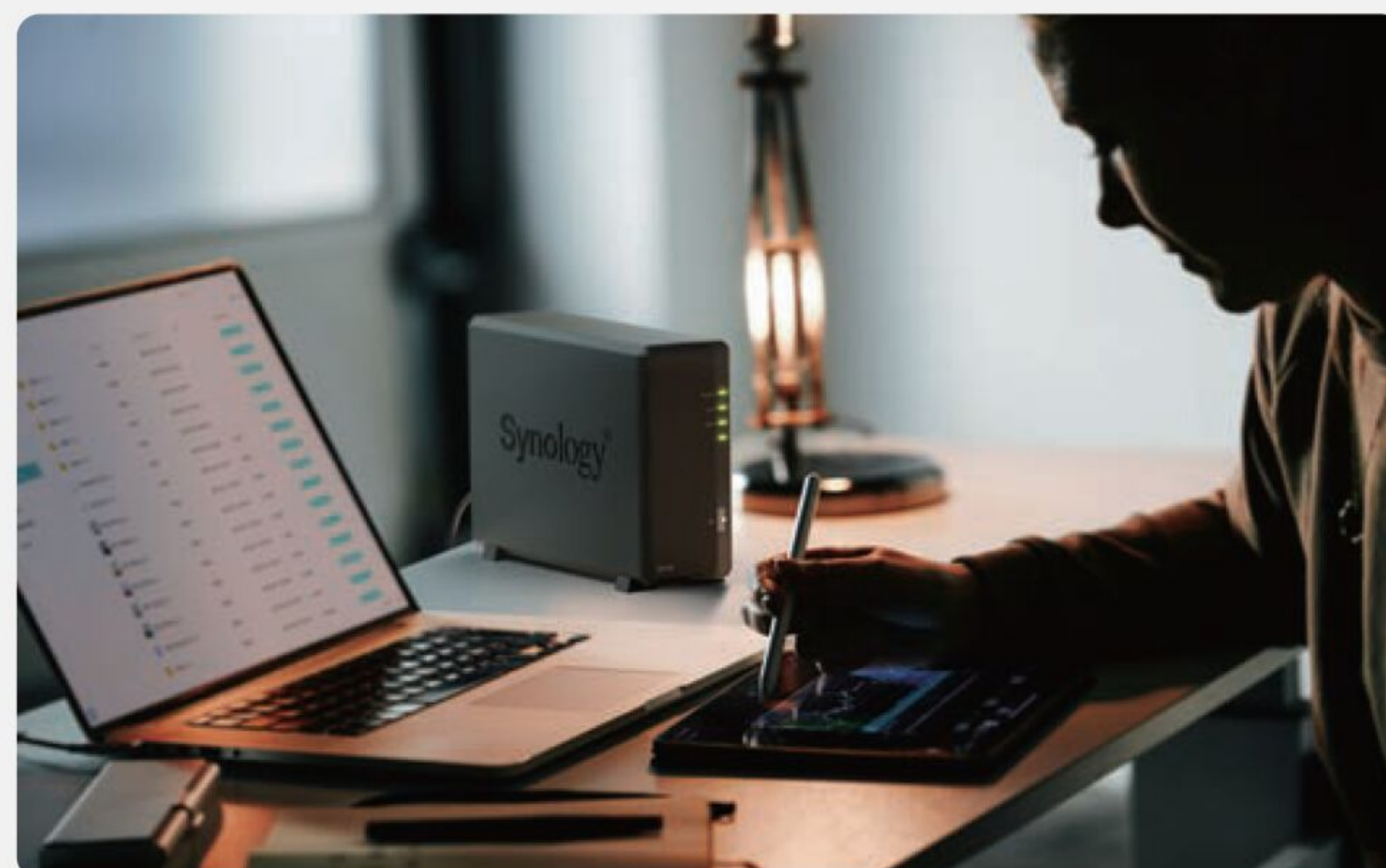
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WHAT CAN YOU DO WITH JUST ONE FLASH?

BY GREG BASCO

Think flash photography is only for dark rooms or studio portraits? Think again. Whether you're photographing wildlife, flowers, people or landscapes, a single flash can dramatically expand your creative options.

Off-camera flash helped illuminate this Hourglass Treefrog (*Dendrosophus ebbrecatus*) while I balanced the exposure against a sunlit background. Canon 5DsR, Sigma 150mm macro lens. 1/200s @ f8, ISO 200. Godox flash transmitter, Godox V860 flash in TTL mode, LumiQuest softbox,





With just a single flash, you can take a great photo of a frog, an insect, a reptile, a flower, a bird, a person, and even a landscape. Since I started learning photography in the rainforests of my home country of Costa Rica, flash has been one of my most essential tools whether working in the rainforest or the desert.

Nonetheless, I hear a lot of noise surrounding flash that is centered on three misconceptions. The first is that it physically harms wildlife subjects. That is not correct. While it can have a temporary behavioral impact, you can minimize that by how and when you use your flash.

The second misconception is that flash looks unnatural and artificial. This objection simply stems from a lack of understanding. Handled properly, flash creates beautifully natural-looking light that adds massive drama and story to your frame.

And the third misconception is that flash is a crutch for those who don't know how to deal with natural light. In fact, nothing could be further from the truth. Understanding how to use flash for natural looking results will absolutely make you a better student of ambient light, no matter your preferred genre of photography!

In this brief article, I will explain three ways a single flash can unlock your creativity. But first, let's establish a few technical ground rules.

CAMERA SETTINGS

Many photographers use one or more of the priority modes (aperture priority, shutter priority, program, or manual mode with Auto ISO) because they handle changing environments well. These modes work fine when you want to blend flash with existing light; you expose for the background first, then dial in a hint of flash to taste.

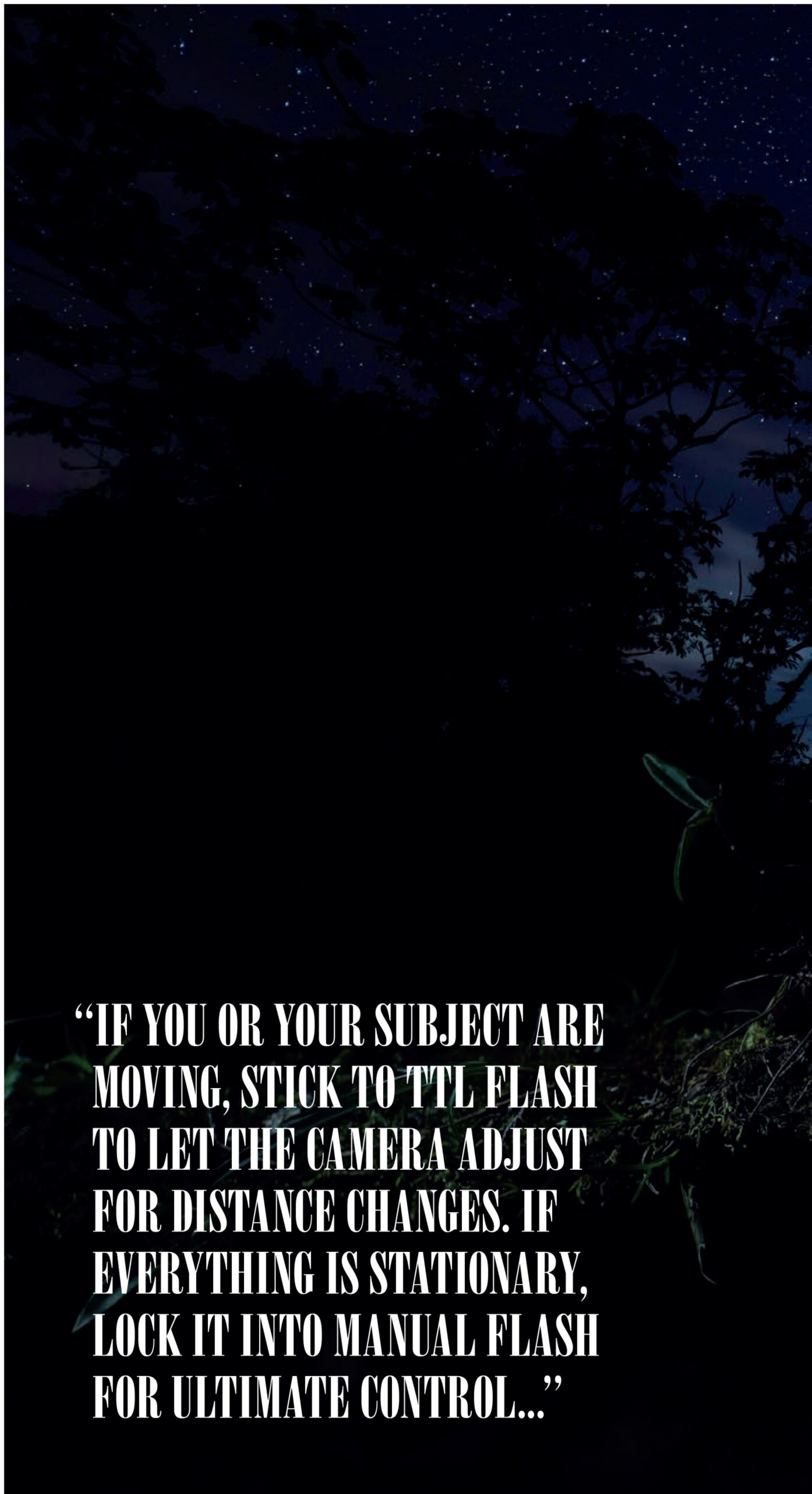
However, if you want to use flash to create exactly the light you want, priority modes fall short. They will constantly fight you to let ambient light register on the sensor. When your goal is to eliminate ambient light entirely and let your flash do all the heavy lifting, you must use full Manual Mode.

FLASH SETTINGS

You can control your flash output using either TTL or Manual, and both work regardless of your camera's shooting mode.

TTL (Through-the-Lens) flash is the sophisticated flash system that has been around on most cameras for the past couple of decades. When you press the shutter button, but before the sensor is exposed to light, your flash fires out a pre-flash burst. This light bounces back through the lens and is then measured by dedicated sensors within your camera body. The camera takes this reading – along with aperture info, ISO setting, and autofocus distance info from your lens – to determine the correct flash output given your subject and settings. This all happens in an instant before the shutter actually opens!

Once the shutter opens, your flash works in conjunction with your camera to produce a correct exposure.



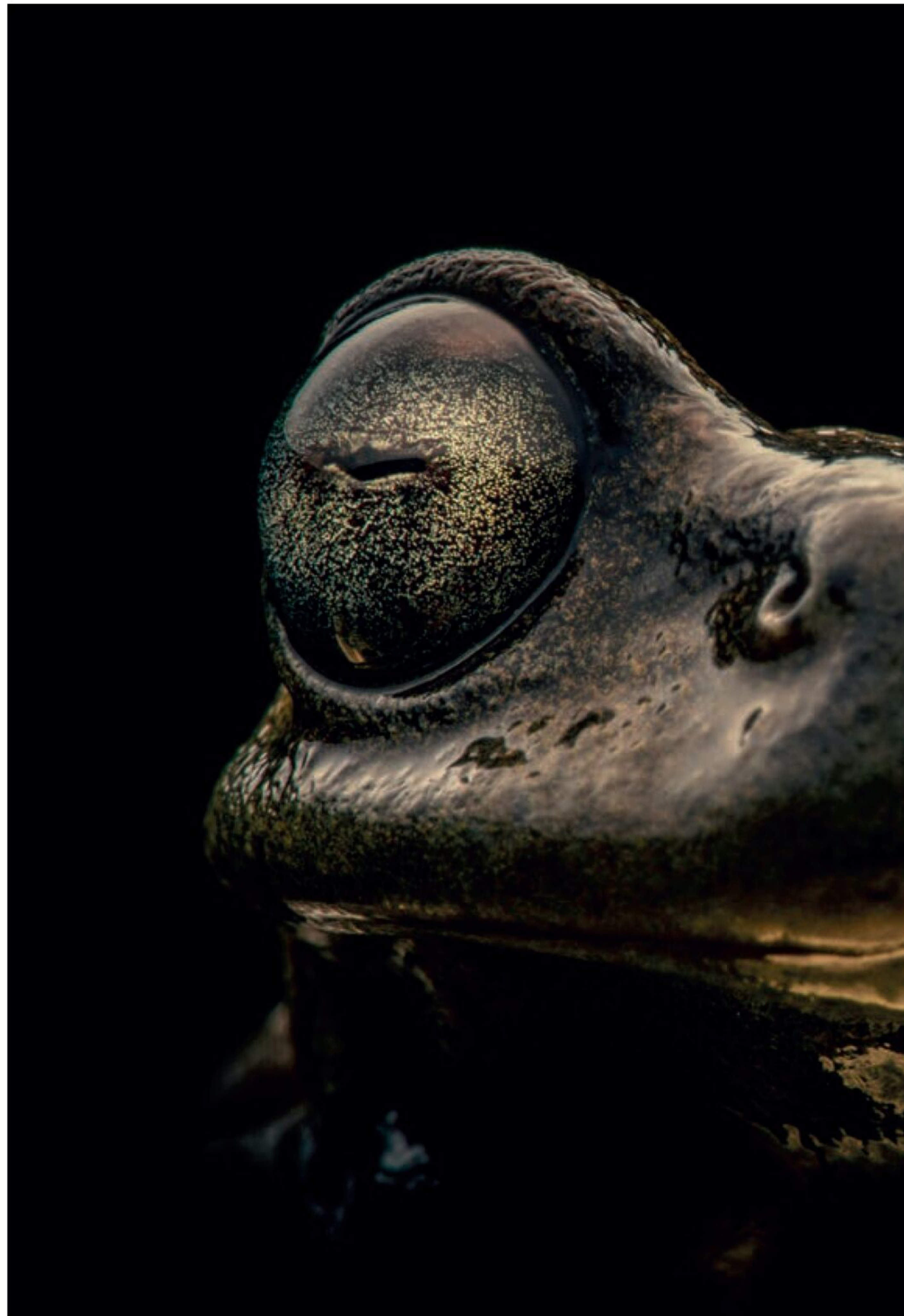
“IF YOU OR YOUR SUBJECT ARE MOVING, STICK TO TTL FLASH TO LET THE CAMERA ADJUST FOR DISTANCE CHANGES. IF EVERYTHING IS STATIONARY, LOCK IT INTO MANUAL FLASH FOR ULTIMATE CONTROL...”



PHOTO TIPS: FLASH FOR WILDLIFE PHOTOGRAPHY

Here, I used a low dose of off-camera flash on this Eyelash Viper (*Bothriechis nigroadspersus*) for a moonlight look. The image was captured near Arenal Volcano, Costa Rica. Canon 5DsR, Irix 15mm lens. 20s @ f2.5, ISO 3200. Induro tripod, cable release, Godox flash transmitter, Godox V860 flash in TTL mode, LumiQuest softbox.





You can control the output via flash exposure compensation (FEC), which is based on the same middle-tone calibration as our camera's light meter. That is, you can treat flash exposure compensation the same way you would exposure compensation when shooting with natural light. If filling the frame with a dark subject, dial in a bit of negative flash exposure compensation. For a light subject, go in the other direction.

Manual Flash is less intelligent but incredibly precise. The camera simply tells the flash when to fire at a fixed power level you choose (e.g., 1/1 or full power, 1/2, 1/4, etc.). The flash doesn't know your camera settings or how far away your subject is—it just delivers identical, predictable light every single time.

While TTL is brilliant for dynamic environments where you or your subject are moving, manual flash is the king of consistency when your environment is static.

BLEND FLASH WITH AMBIENT LIGHT

Adding flash to a natural light exposure is a great way to accent your subject, to help solve dynamic range

problems when you have a dark subject against a bright background, fill in harsh shadows on a subject, or to add a bit of backlight or sidelight. I myself shoot in full manual mode for all of my photography (because it's actually easier, but that's a subject for another article!). But, if you prefer any of the priority modes, feel free to use them when combining flash with natural light as they will work just fine.

If you or your subject are moving, stick to TTL flash to let the camera adjust for distance changes. If everything is stationary, lock it into Manual flash for ultimate control.

USE FLASH TO CREATE YOUR OWN LIGHTING

To completely craft your own light, you must eliminate ambient light from the equation. This means achieving an exposure that would be pure black without my flash. That is, you want to completely underexpose your photo. This is basically impossible in any of the priority camera modes. You need to be in full manual



PHOTO TIPS: FLASH FOR WILDLIFE PHOTOGRAPHY



CLOCKWISE FROM TOP LEFT:

A kiss of light from my flash mounted on my camera's hotshoe opened up shadow and colour detail for this beautiful Lesson's Motmot (*Momotus lessonii*), captured right in my front yard. Canon 5D, Canon 300mm lens. 1/250s @ f4, ISO 400. 1.4x teleconverter, Induro tripod, Canon 580 EX flash in TTL mode;

Here, I placed my off-camera flash slightly behind this nocturnal Linda's Treefrog (*Hyloscirtus lindae*) to give it an alien appearance. Canon R5, Canon 100mm macro lens. 1/200s @ f16, ISO 100. Godox flash transmitter, Godox V860II flash in TTL mode, LumiQuest softbox;

I balanced off-camera flash with the dusk sky in order to bring out the details on this super cool Hooded mantis (*Choeradodis rhombicollis*). Canon R5, Laowa 15mm macro lens. 1/60s @ f11, ISO 640. Polarizing filter, Godox flash transmitter, Godox V860II flash in TTL mode, LumiQuest softbox.

RIGHT: Here, I used two flashlights to light paint the otherworldly rock formations during this long exposure. Captured in the Bisti Wilderness Area, New Mexico, USA. Canon 5D Mark II, Samyang 24mm lens. 16 minutes @ f11, ISO 800. Two flashlights.

WHAT ABOUT LED/CONTINUOUS LIGHTS?

Continuous LED panels are fantastic for static subjects and when you're working from a tripod because they offer a real-time preview of your lighting and color temperature (and some even offer full RGB colors for creative effect).

However, they have a major drawback: they cannot freeze motion. If your subject is moving—even a little bit from a breeze—or if you are shooting handheld, continuous light will introduce blur. Flashes solve both camera shake and subject movement effortlessly, making them the ultimate tool for capturing the dynamic natural world.

My Recommended Flash Gear

Following are a few of the products that I use on a daily basis in my photography. I highly recommend the Godox flash system as there is compatibility across the lineup from the smallest flash units to large studio strobes. And any given Godox flash unit with built-in wireless capability will work with any camera system! You just need to have a Godox flash transmitter that matches the camera brand.

These flashes and accessories help me to capture images on a daily basis wherever I work.

- **Godox V860III** – A great all-around hotshoe flash with built-in wireless capability, rechargeable Lithium battery, and a modeling lighting
- **Godox V860II** – The previous version of the above flash lacks a modeling light but is still a fantastic all-around flash
- **Godox AD200** – This flash packs the power of a studio strobe in a smaller, portable form factor. I use it when working in bright sunlight.
- **Godox TT350** – This small flash unit is not powerful but has built-in wireless capability and is great for macro photography
- **Godox TT685** – This flash is very similar to the V860 line (but uses regular AA batteries), making it a great and even more affordable all-around flash unit.
- **Godox TT600** – Similar in size to the above flash, this unit lacks TTL functionality but is a great, inexpensive flash for someone who wants to give flash a try without breaking the bank.
- **Godox Nano X3 Pro** – This small radio frequency flash transmitter has a touchscreen and charges via USB-C.
- **LumiQuest SoftBox III** – This is my softbox of choice for macro photography because it provides for incredibly soft light.
- **Better Beamer** – This handy little flash modifier uses a fresnel lens to give your flash a little extra boost. This allows to reach further and to recycle more quickly between shots.
- **Vello TTL Flash Cord** – This is an affordable and reliable flash cord that allows you move your flash off-camera for macro work or for use with a telephoto lens flash bracket.





PHOTO TIPS: FLASH FOR WILDLIFE PHOTOGRAPHY



TOP TO BOTTOM:

Here, I used off-camera flash set at low power to produce a very brief flash pop that gave added sharpness to contrast in this image of a Violet Sabrewing hummingbird (*Campylopterus hemileucurus*) with wing blur during this slow shutter speed image. Canon 5D Mark II, Canon 70-300mm lens @ 300mm. 1/50s @ f5.6, ISO 800. Induro tripod, Godox flash transmitter, Godox V860 flash in manual mode.

Off-camera flash allowed me to create beautiful soft light on this nocturnal Brown Vine Snake (*Oxybelis aeneus*). Canon 7D Mark II, Sigma 150mm macro lens. 1/200s @ f4, ISO 100. Godox flash transmitter, Godox V860 flash in TTL mode, LumiQuest softbox.

shooting mode so that you can have full control over aperture, shutter speed, and ISO.

Now that the flash is your sole light source, get it off-camera using a transmitter or sync cord. Leaving the flash on your camera hot shoe creates flat, direct, on-axis light with no shadows—which is exactly why many flash photos look artificial.

USE FLASH TO PORTRAY MOTION AND FREEZE ACTION

Flashes don't just add light; they can act as an incredibly fast shutter speed. To freeze hyper-fast action, kill the ambient light in full Manual Mode, and switch your flash to Manual. The duration of a flash burst changes based on its power setting. High power (1/1 or 1/2) requires a relatively long blast of light (around 1/750th). Low power settings (1/16th or 1/32nd) produce incredibly brief, microscopic bursts of light that last only 1/10,000th or 1/20,000th of a second. Since you've eliminated ambient light from the sensor, your true exposure time isn't your camera's shutter speed; it's the duration of the flash.

An interesting way to capture both blur and frozen action in the same photo is to combine a slow shutter speed (which allows light to build up on the shutter over a longer period of time) along with a short flash pop that will freeze the action for just a split second. So, for example, if you have a continuous light source (such as natural light or a small LED panel or flashlight) you could set your exposure for a moving subject at 1 second. There is going to be a lot of blur as the subject moves during that time, but there will be an area of defined sharpness from the flash pop. This is effectively a double exposure in a single frame. 🌟

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Former Mercury newspaper offices, Hobart. Not only can you shift horizontal and vertical with a tilt shift lens, but you can shift on angles too. Here I used both, shifting upwards and on an angle. This way I removed unwanted objects whilst keeping my composition front on. Canon EOS R5, Canon TS-E 17mm f/4L lens. 1/125s @ f13, ISO 100.



TILT-SHIFT LENSES

SEEING THE WORLD WITHOUT FIXING IT LATER

BY THOMAS RYAN

Tilt-shift lenses might look like specialist tools, but they are actually some of the most practical and creative lenses a photographer can use. Here's a crash course in why they matter.



Tilt-shift movements are not new. They have been part of large format photography for decades, where photographers could physically move the lens to control perspective and focus with precision.

The downside was always practicality. Large format cameras are slow, heavy, and not something you take out casually. As a result, tilt-shift work stayed fairly niche, mostly in architecture and studio photography.

Modern tilt-shift lenses changed that. They bring those same movements into a compact 35mm system that you can carry anywhere. For me, that also changed everything. What used to be a specialist tool is now something I reach for regularly.

When I first picked up a DSLR, I was shooting with a Canon 10–22mm, which gave me roughly a 16–35mm full frame equivalent. Like many photographers starting out, I leaned heavily on wide angles to fit everything in. It worked

well enough, until I started noticing their limitations.

The wider I went, the more distortion I saw, especially when pointing the camera upward. Buildings started leaning backwards and vertical lines began to converge. Software like Lightroom and Photoshop can fix this, but it comes at a cost. You lose image area and resolution, and you spend a lot of time correcting files afterwards.

At some point I realised I did not want to fix the image later. I wanted to get it right in camera. That is what led me to tilt-shift lenses.

WHAT IS A TILT-SHIFT LENS?

Tilt-shift lenses do two separate things. They allow you to shift the lens and they allow you to tilt it. These movements work independently of each other, which is what makes them so powerful.

Normally, when photographing tall buildings, you tilt



PHOTO TIPS: UNDERSTANDING TILT SHIFT LENSES

“BECAUSE YOU CAN SHIFT THE LENS VERTICALLY OR HORIZONTALLY, YOU CAN OFTEN AVOID REFLECTIONS, TRIPOD SHADOWS, OR UNWANTED ELEMENTS WITHOUT CROPPING OR CLONING THEM LATER...”

LEFT TO RIGHT:

Holyman House, Launceston. Architecture works best with persistence and waking up early. After countless trips to this location I had success with no cars parked out front and fantastic weather. The lens was shifted to include the beautiful art deco finial details. Canon EOS 5D Mark III, Canon TS-E 17mm f/4L lens @ 17mm. 1/2s @ f13, ISO 100;

Boags Brewery, Launceston. A Tasmanian institution that is closing down after 145 years of operation. Photography for me is a tool for recording what will one day be lost to time. Lens shifted slightly to omit foreground. Canon EOS R5, Canon TS-E 17mm f/4L lens @ 17mm. 1/25s @ f13, ISO 100;

Canon EOS R5, Canon TS-E 17mm f/4L lens @ 17mm. 1/2s @ f13, ISO 100.



the camera upward. That causes vertical lines to converge, which makes buildings look like they are falling backwards.

The shift function solves this problem.

Instead of tilting the camera, you keep the camera level and shift the lens upward. You are effectively moving the framing without changing perspective.

The result is simple. Vertical lines stay vertical and the scene looks far closer to what your eye actually sees. It's one of those tools that makes you wonder why you ever relied on software to fix it.

Tilt is where things become more creative.

Instead of relying purely on aperture to control depth of field, tilt changes the angle of the focus plane itself. This means you are no longer limited to a flat plane of focus parallel to the sensor, and you can angle that plane through the scene.

Sometimes this is technical, such as keeping foreground

and background elements sharp without extreme apertures. Other times it is creative, producing selective focus effects or the miniature look that tilt-shift lenses are often known for. Used carefully, it becomes a way of directing attention inside the frame rather than just controlling blur.

FIT MORE IN WITHOUT GOING WIDER

One of the most common assumptions is that you need an ultra-wide lens to fit more into a scene. In practice, I rarely find that true.

Ultra-wide lenses change the character of a scene. A 16mm look is very different to a 24mm look, for example. It stretches space in a way that can feel unnatural depending on the subject.

With tilt-shift, I prefer staying at a more natural focal length and moving the frame instead of going wider. Because you are shifting the lens rather than moving the



PHOTO TIPS: UNDERSTANDING TILT SHIFT LENSES

CLOCKWISE FROM TOP LEFT:

Government Offices, Hobart. Part of a larger project documenting this building prior to it being demolished. The amazing concrete cantilever was emphasised by shooting on a corner axis. I had to get close to omit distractions such as cars and street signs, making the use of the 17mm tilt shift essential in allowing me to shift upwards to keep verticals straight. Canon EOS 5D Mark III, Canon TS-E 17mm f/4L lens @ 17mm. 1/20 @ f13, ISO 100;

The Star Theatre, Launceston. Here, I wanted to incorporate the beautiful cloud formations, and I was able to shift the lens to include less foreground and more sky. Canon EOS 5D Mark III, Canon TS-E 17mm f/4L lens @ 17mm. 1/400 @ f11, ISO 100;

Henty House Government Offices, Launceston. I captured three separate images, shifting the lens up and down in order to capture the amazing concrete details. By using a tilt shift lens to make panoramas you mitigate issues with stitching and distortion. Canon EOS 5D Mark III, Canon TS-E 17mm f/4L lens @ 17mm. 1/15s @ f11, ISO 100.

POPULAR TILT-SHIFT LENSES ON THE MARKET

Tilt-shift lenses remain a niche but highly valued tool for architecture, interiors, landscape and product photography. While Canon helped popularise the category, recent years have seen strong competition from Laowa, Fujifilm and newer budget entrants.

CANON TS-E 24MM F/3.5L II

Often considered the benchmark architectural tilt-shift lens, the 24mm focal length strikes an ideal balance between wide coverage and natural perspective. It remains one of the most widely used lenses for professional architecture and real estate photography.

CANON TS-E 17MM F/4L

A favourite for photographing tall buildings and tight interiors, this ultra-wide lens offers dramatic coverage while allowing perspective correction in-camera.

CANON TS-E 50MM F/2.8L MACRO

Combining tilt-shift movements with close-focus capability, the 50mm has become popular for product, food and commercial photography.

NIKON PC NIKKOR 19MM F/4E ED

Nikon's flagship perspective-control lens is widely regarded as one of the sharpest tilt-shift options available, particularly for architecture and interiors. It remains a favourite among Nikon professionals.

LAOWA 15MM F/4.5 ZERO-D SHIFT

The widest shift lens currently available, offering extreme perspective control for architecture and interiors. Unlike traditional tilt-shift designs, it provides shift movement only.

LAOWA 35MM F/2.8 ZERO-D TILT-SHIFT

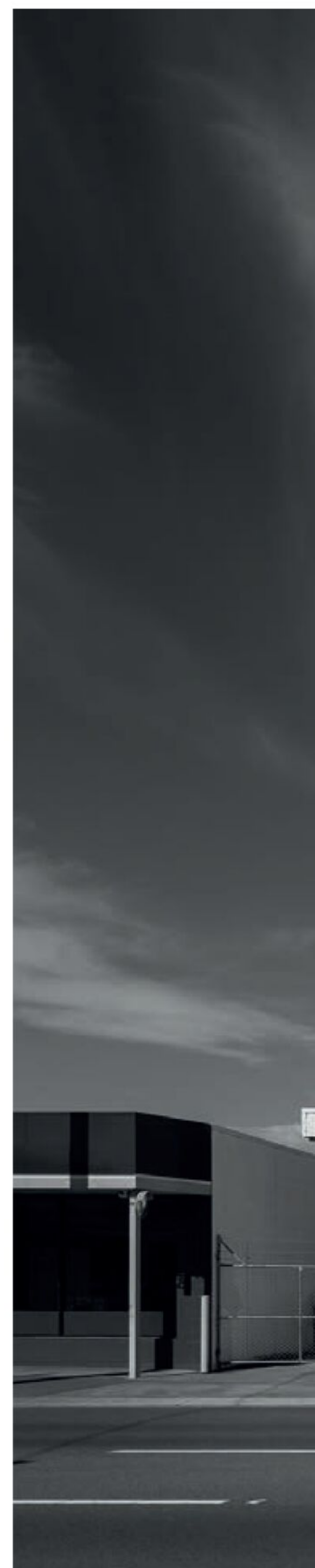
A versatile modern option that combines tilt, shift and 0.5x macro capability. Recent reviews have highlighted it as one of the strongest all-round tilt-shift lenses currently available.

FUJIFILM GF 30MM F/5.6 T/S

Designed for Fujifilm's medium-format GFX system, the GF 30mm delivers exceptional image quality and extensive movements, making it a premium choice for architectural specialists.

TTARTISAN TS 17MM F/4 ASPH

One of the newest and most affordable entrants, offering both tilt and shift functions across multiple mirrorless mounts. It has quickly become an attractive option for photographers wanting to experiment with tilt-shift techniques without the premium price tag.



camera, you can also create seamless panoramas from a fixed position. This avoids parallax issues and makes stitching far cleaner.

The result is high resolution files that are ideal for large prints or heavy cropping. Another advantage is the ability to remove distractions in camera.

Because you can shift the lens vertically or horizontally, you can often avoid reflections, tripod shadows, or unwanted elements without cropping or cloning them later.

It changes how you approach composition. Instead of thinking about fixing problems later, you start designing them out of the frame while shooting.

WHY NOT JUST FIX IT IN SOFTWARE?

You absolutely can fix perspective and distortion in software, and for occasional use it works well. But there are trade-offs.

To correct perspective digitally, you usually need to shoot wider than necessary. That means cropping later



PHOTO TIPS: UNDERSTANDING TILT SHIFT LENSES



and losing resolution. It can also introduce distortions that need further correction.

Tilt-shift lenses avoid that workflow entirely. You capture the corrected image at full resolution from the start. And while I still use Lightroom's perspective tools, it's only for minor adjustments rather than major corrections.

THE LEARNING CURVE AND WHY IT IS WORTH IT

There is no denying that using these lenses feels a little unusual at first. Between shift movements, tilt adjustments, rotation, and manual focus, there is more going on than a standard lens. But it becomes intuitive quickly.

Once you understand what each movement is doing, it stops feeling technical and starts feeling natural. These days I often shoot handheld using live view and focus peaking. What once felt slow now feels deliberate rather than restrictive.

Tilt-shift lenses are not essential for every photographer, but they do offer something quite unique. They allow you to solve perspective and focus issues optically rather than relying on software.

For me, that has changed how I work. Less time fixing images later, and more time focusing on the moment in front of the camera. They have also changed how I think about composition. Instead of treating the lens as a fixed view, I now think of it as something I can actively shape. And once you get used to that, it is hard to go back. 🌟

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This portrait of Melbourne contra-bassoonist Andrew was made using a combination of continuous light and flash. An Amaran 300C continuous light poured magenta light into a large soft-box that I used for the background. Two flashes in smaller soft-boxes were then used to light Andrew's face and his instrument. The key to getting the blur in the photo was to flick the camera upwards as I made the exposure. Nikon Z8, NIKKOR Z 24-120mm f/4 S lens @ 71mm. 1/5s @ f16, ISO 32.



GOING CONSTANT

BY ANTHONY MCKEE

Constant lighting is cooler, more affordable and increasingly shaping how photographers approach both stills and video. So, is this the time to try it?

Many years ago, back before I owned studio flash lights, a friend suggested I use his video light to make his portrait for a political poster. Everything was going fine until I moved the light – and it exploded with a huge bang. Not only did it scare the proverbial out of us, but shards of hot glass burnt my friend's carpet. He got a new carpet on insurance and went on to have a very successful career in New Zealand politics, while I walked away with a very healthy respect for video lights.

At the time, lights used in the film, television and video industries were extremely expensive, very delicate and they generated so much heat that they would sometimes melt props and even start fires. Over recent years though, LED lights have become the new standard for film and television lighting, and aside from being far more robust and a lot cooler to work with, these lights are also more affordable; a good entry-level LED light now costs as little as \$400.

But why, as a photographer, am I talking about video lights and constant (aka continuous) lighting? For one thing, like a lot of professional photographers, some of my clients now want me to capture video as well as photos for them, so constant lighting has become an essential part of my kit.

But constant lights can also do things that your flash

can't, which is why many photographers are now turning to constant LED lights for their creative photography.

FLASH VS CONSTANT LIGHTS

As most of you know, a flash creates an exceptionally short pulse of light that is synchronised to your camera's shutter and it is perfect for freezing motion. The problem with flash though, is that it can be difficult for photographers to anticipate what effect a flash will have on a subject. To solve this problem most studio flashes do have a modelling light built in to help you pre-visualise how the flash will illuminate the subject, but modelling lights are not very bright.

By comparison, a good LED light can be many times brighter than a modelling light, and that makes it easier to see how the light is working with your subject. What you see is what you get!

The other big advantage with constant light though, is that it lets you get creative with shutter speeds. With a bright LED light you can easily make photos handheld using a fast shutter speed, but if you dim the light down (or lower your ISO) you can also use slow shutter speeds to capture motion blur. Most photographers will use a tripod to make these photos, but some photographers will often shoot handheld with slow shutter speeds to get even more creative effect.



PHOTO TIPS: CONTINUOUS LIGHTING

FIVE THINGS TO TRY WITH CONTINUOUS LIGHTING

1 Play with the light

One or two constant lights, a spare room or garage and a couple of friends provide the perfect recipe for learning about lighting. Most professional photographers hone their skills by literally playing with light, and if you are keen to become a better photographer, you should do the same. Put a subject in place and explore what happens as you move a light left or right, up and down, add in modifiers and play with gobos. Continuous light is perfect for learning about light.

2 Explore movement

Continuous light is perfect for exploring movement and blur. Mount your camera on a tripod, select the shutter speed (1/2 a second is a good starting point) and then adjust the aperture and ISO to suit. There are numerous ways you can explore movement, from keeping one subject still while another moves about them (think parents static while children run past), to having leaves falling on a subject or a dancer moving through fabrics. Explore different shutter speeds and discover what works best for your subjects.

3 Be safe with the colours

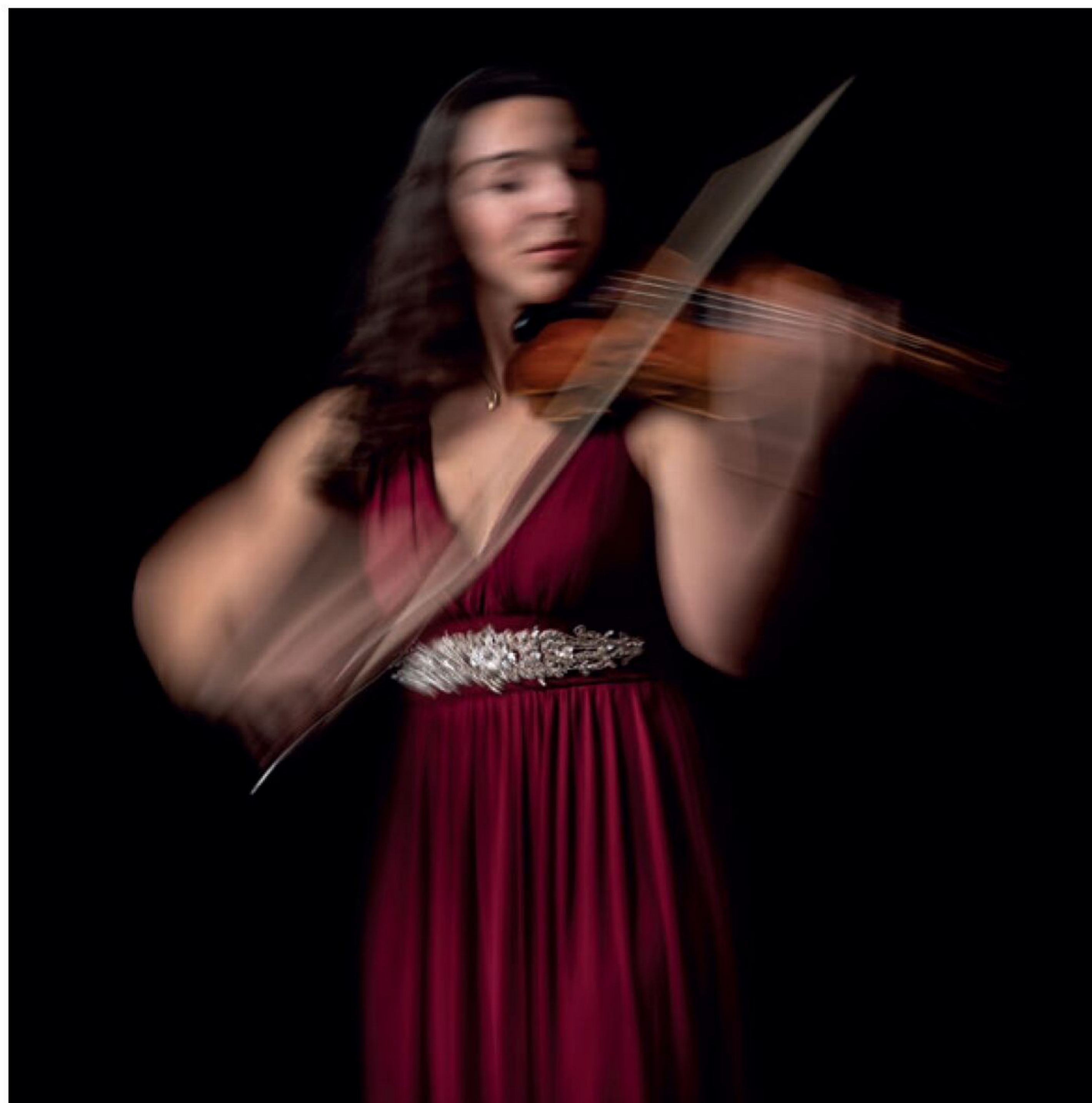
It is possible to create almost any colour of the rainbow using RGB lights. The trick in getting good colour effects though, is not to mix colours with your whites (but I'm guessing your mother has already taught you that). If you use a colour as a background, be sure to keep any key lights on your subject pointed away from the background. Stop the spill of stray light by using grids on your lights or large gobos to help control the light. This will keep your colours looking strong.

4 Add in some flash

If you are feeling clever, try adding some flash in with continuous light for creating flash and blur effects. There are several ways you can do this, from putting the flash into the same soft-box as a constant light, or by having the flash off to the side while your subject moves through constant light. And don't forget that most flash systems will let you choose whether the flash fires at the start or finish of the exposure.

5 Be bold, give anything a go

LED continuous lighting is usually designed for brightness and high colour accuracy, but if you are not concerned about perfection, try exploring some cheaper LED options. A cheap LED work light from Bunnings is all you need to start exploring light, but you can also try light painting with LED torches or using fairy lights to create some soft light and a little fantasy to a scene. Sometimes the cheapest lighting options are the most fun to explore. Go give it a go!



FORM AND FUNCTION

If you visit a camera shop's website and search for "continuous lighting" you'll discover there are dozens, if not hundreds of LED lights available, from \$30 pocket sized lights through to \$12,000 LED lights that can illuminate a small stadium. The first thing you should appreciate when exploring the options though, is that LED lights come in many different shapes and forms.

One older, more common type of LED lighting are LED Light Panels; these use hundreds of traditional LEDs mounted onto a large flat panel to create a relatively bright, soft light. LED panels are popular with videographers, but because they don't easily accept light modifiers they are not very useful for photographers. That being said, small battery powered LED panels can be very useful for macro photography. Not only can they illuminate a subject or provide fill light in outdoor macro situations, but the continuous light also makes it easy to focus on tiny subjects.

A new take on light panels are flexible LED panel lights that have LEDs woven into a fabric. Being flexible allows these panels to wrap inwards towards a subject, or outwards to broaden the light on a scene. Flexible panels come in a variety of sizes and their slim, lightweight form makes them ideal for use in small studio spaces.

Another lighting type that uses conventional LEDs are light tubes and light wands. Tubes and wands are useful in a studio for adding slices of colour to a setting, but many landscape photographers also use LED wands to add light and colour to their nightscapes and astro photos.



LEFT TO RIGHT:

This portrait of Elle was made using the Amaran 300C in continuous white light mode (5200K); it had a small soft box attached and was placed to the left of the subject. To capture the movement I placed the camera on a tripod and asked Elle to move as she played her violin. Nikon Z6 III, VR 70-200mm f/2.8E lens @ 105mm. 1/4s @ f8, ISO 100;

LED lights are great for adding colour and motion to an idea, but they can also be used for more conventional images, like this portrait of my neighbour, Jack. The image was made with a 2" x 3" soft box fitted to an Amaran 300C operating in white light mode (5200K). Nikon Z6 III, Nikon 105mm f1.4 lens. 1/125s @ f2.8, ISO 400;

This portrait of Elle was made by combining two slow exposure images together in Photoshop. The Amaran 300C was used in white light mode. The camera was on a tripod and I asked Elle to move through each exposure. Nikon Z6 III, VR 70-200mm f/2.8E lens @ 100mm. 1/4s @ f8, ISO 100.



“IF YOU VISIT A CAMERA SHOP’S WEBSITE AND SEARCH FOR ‘CONTINUOUS LIGHTING’ YOU’LL DISCOVER THERE ARE DOZENS, IF NOT HUNDREDS OF LED LIGHTS AVAILABLE, FROM \$30 POCKET SIZED LIGHTS THROUGH TO \$12,000 LED LIGHTS THAT CAN ILLUMINATE A SMALL STADIUM...”



PHOTO TIPS: CONTINUOUS LIGHTING



WHAT TO BUY

There are numerous LED lighting brands on the market, and knowing what to buy can be frustrating for many photographers. Here are some of the more reliable options.

Mini Lights

Aputure's MC Pro RGB LED Light is a pocket sized LED light that emits white light (2000 to 10,000K) and RGB colours. An IP65 rating makes it perfect for outdoor macro photography in dusty conditions, or adding colour to a portrait on a drizzly day. The internal lithium battery provides two hours of life, and it's rechargeable using a USB-C power. (RRP \$270)

Tube Light

Nanlite's PavoTube II 15C is a 2ft (60cm) RGBWW, 6-watt tube light that can create white light (2700 to 7500K) and RGB colours. The light has an internal lithium battery with a running of 65 minutes. (RRP \$219). (This light is also available in a 4ft version that retails for \$349).

Flexible Light Mats

Aputure's Amaran F22 LED Mat Bicolour 2' x 2' 200-watt is a flexible mat panel light that is good for attaining a soft light in otherwise confined spaces. The mat can be mounted on walls or ceilings, or can be wrapped around subjects or folded back to light wide spaces. (RRP \$1285)

Compact Monolights

Aputure's Amaran Ray 60c is a slim, compact monolight with a Bowens mount that delivers up to 60 watts of white (1800 to 20,000K) and RGB full colour light. The unit is supplied with an AC adapter but can also be used with battery pack. (RRP \$299)

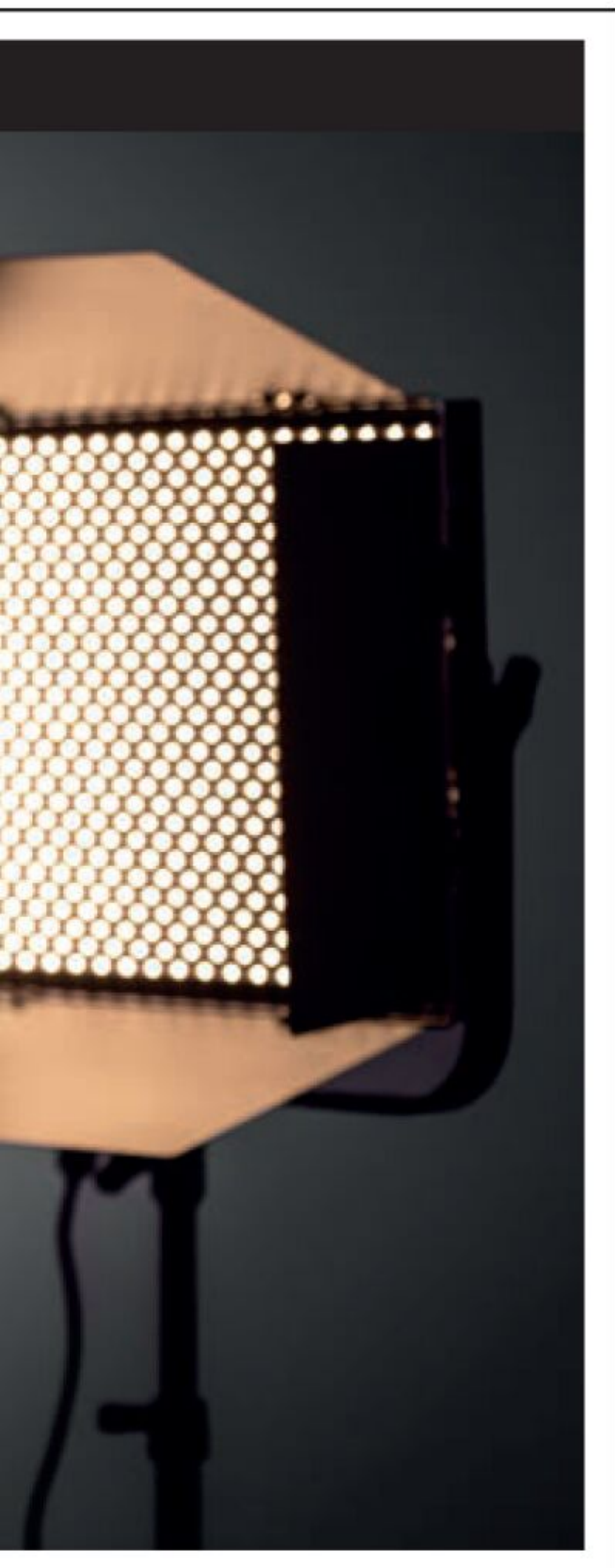
Bright Monolights

Nanlite's FC500 B is a 500-watt Bicolour (2500 to 6500K) bright monolight with a CRI of 96 that is perfect for lighting larger spaces. A built-in Bowens mount means you can easily add common reflectors and soft-boxes to this monolight. (RRP \$740)





PHOTO TIPS: CONTINUOUS LIGHTING



TOP LEFT: This portrait of my friend Sheree was made using cheap LED lights that can be bought online for as little as \$10. I attached the LEDs to a mirror and then photographed Sheree in the reflection. Each LED represents a tiny point of light, but because there are dozens of LEDs all approaching the subject from different angles, the effect is a rather soft light. Nikon D810, Nikon 70-200mm f2.8 lens @ 105mm. 1/100s @ f5.6, ISO 6400.

ABOVE: This portrait of Elle was made by using an Amaran 300C LED light on a large soft box to create the continuous light blue background. I then positioned a small remotely triggered Speedlight with a grill attached to the right of Elle's face. The camera was on a tripod and I asked Elle to move through the exposure. Nikon Z6 III, VR 70-200mm f/2.8E lens @ 120mm. 1/10s @ f5, ISO 100.

LEFT: These are three of my continuous lights, including a rather old light wand, my Amaran 300C and a bi-colour light panel. All three lights can work in daylight and tungsten mode, but the light bar and Amaran can also be used to create a wide range of colours.

Perhaps the most useful LED light for photographers though, are monolight style LED lights that are very similar in their styling to monolight flash units. These monolights use a COB (Chip On Board) light technology that is basically a small 8cm-wide silicone wafer packed with thousands of tiny LEDs. Not only is the light exceptionally bright but the small form factor of the head means that modifiers can be used with these lights, including various reflectors, umbrellas and soft boxes. Many monolight style LED lights also accept the ubiquitous Bowens range of modifiers.

COLOURS FOR EVERYONE

LED lights don't just come in a variety of shapes and sizes, but they also come in a range of light options, including daylight, bi-colour and RGB.

Daylight LED lights emit a white light balanced at 5600 Kelvin and they are perfect for anyone who just wants to photograph products or portraits without too much fuss. You can also combine these lights with flash equipment without too many concerns about colour shift.

Bi-colour lights on the other hand can generate a white light across a wide range of colour temperatures, from warm tungsten (2500K) through to cool daylight (7500K). These lights can be useful if you want to match the ambient lighting in a room or an outdoor setting. Mixing warm light with cool light can also add some mood to your photos.

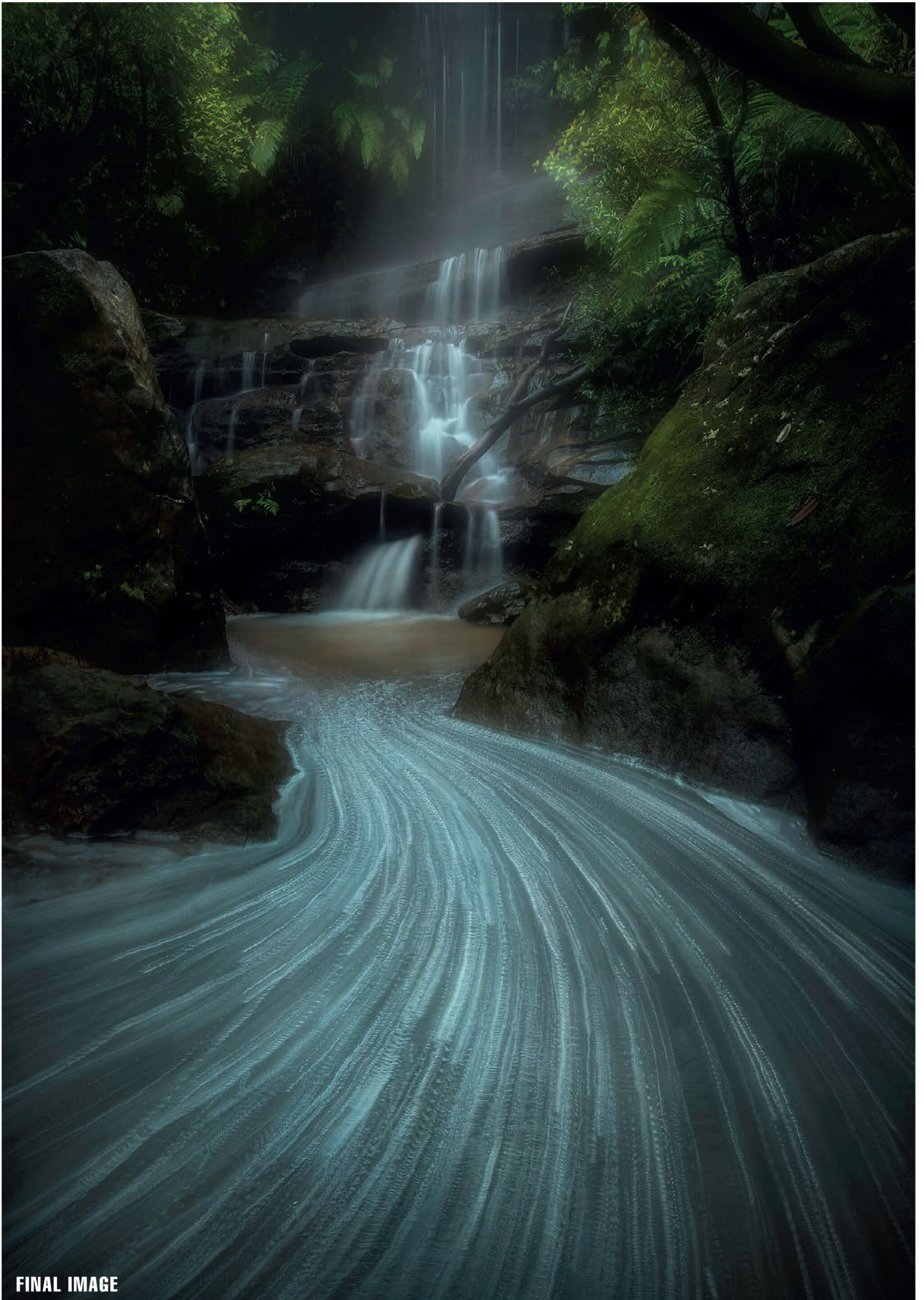
Some LED lights also have an RGB mode to generate the three primary colours of red, green and blue. With this mode you can dial up any colour of the rainbow to illuminate a background or add a strong colour to wash over your subject. Some LED lights actually have Bi-colour and RGB mode built in, and the beauty of these lights is that you can dial in any colour you want, from warm or cool whites, or solid cyan or magentas without the need for coloured gels and filters.

OTHER CONSIDERATIONS

One description you will often see when researching LED lights is the CRI, or Colour Rendering Index. This refers to how reliably a light emits light across the colour spectrum. Some older LED lights have weaknesses in their colour spectrum and this can result in poor colour reproduction, particularly with skin tones. For best results look for a light with a CRI of at least 90 to 95.

The brightness of a light is also an important consideration. Low wattage lights (60–100 watts) are useful in small studio situations, but brighter lights in the 300–500 watt range are better for larger spaces, including learning environments. Most LED lights let you dim the brightness in one percent increments so don't be scared to buy a bright light, you can always dim it down.

One last consideration is power. Most larger LED lights use a power adapter connected to a 240-volt power supply, but some lights will also work with a battery or even third-party power supplies. It is worth checking the power options if you are hoping to use lights on location. ☼



FINAL IMAGE



MAKING A WATERFALL IMAGE WITH A TIME-LAPSE TECHNIQUE

BY YAN ZHANG

Learn how to combine time-lapse techniques with image stacking in this tutorial.

Waterfalls have long been one of my favourite landscape photography subjects, yet creating a truly memorable photo of one can be surprisingly difficult. Waterfalls are constantly changing in appearance, and the surrounding terrain often limits compositional options. As a result, producing an image that stands apart from

countless others requires careful planning and a willingness to experiment.

In this article, I'll share the process behind one of my favourite waterfall photographs, from researching the location and capturing the image in the field through to the post-processing techniques used to create the final result.

Let's get started.

GETTING FAMILIAR WITH THE SUBJECT

Located along the 4.2km Transit of Venus Walk in the northern section of the Blue Mountains, Edith Falls is one of three waterfalls found along the trail. Compared to many of the Blue Moun-

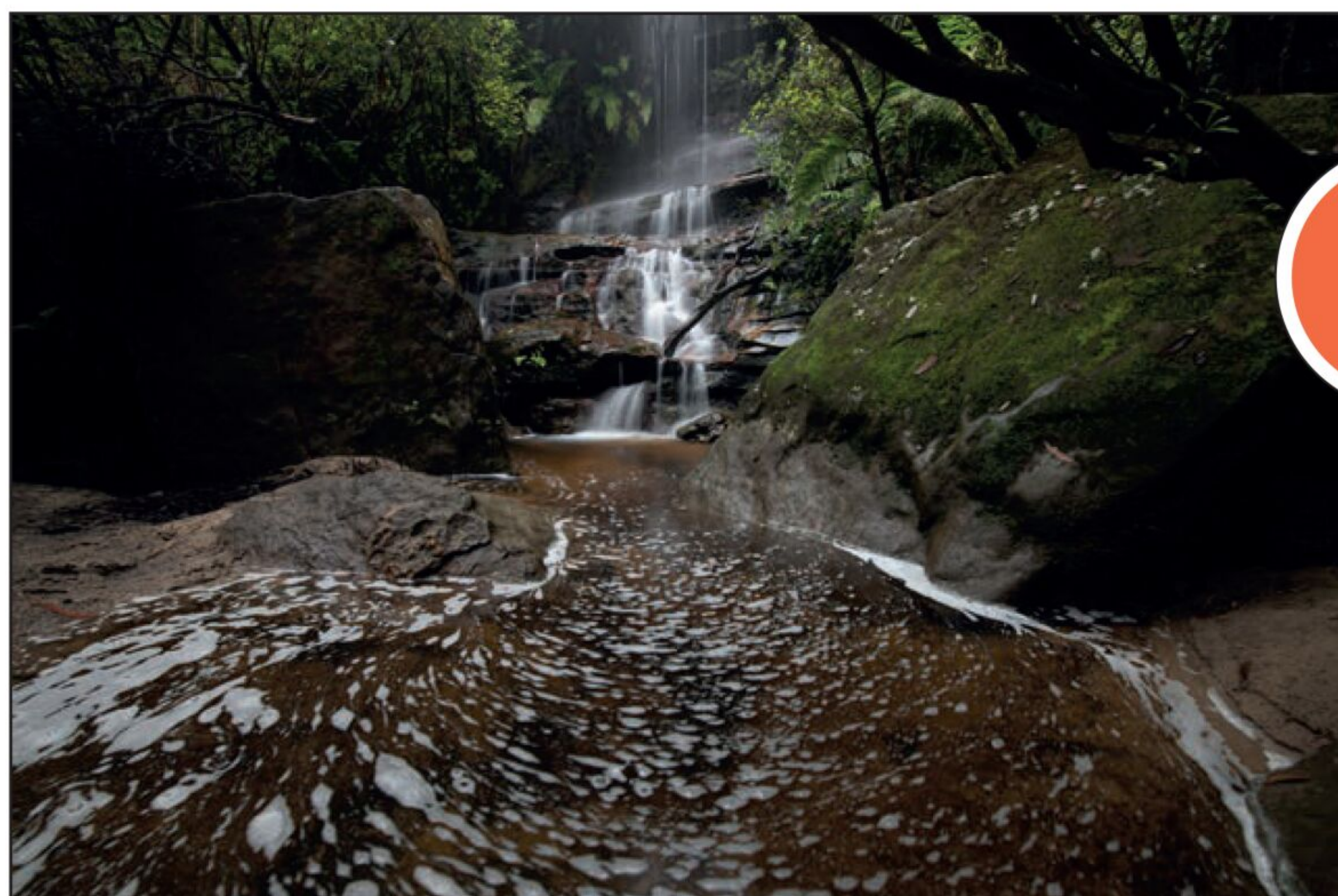
tains' better-known waterfalls, Edith Falls is relatively small and often overlooked by photographers.

At first glance, it isn't particularly impressive. During dry periods the waterfall can appear quite modest, while dense shrubs around the site restrict many viewing angles.

Despite this, I felt there was potential to create something unique here.

At the base of the waterfall is a small pond that feeds a creek flowing down the valley. Most of the time the creek is calm and unremarkable, but I suspected that under the right conditions it could become an important compositional element.

A TIME-LAPSE APPROACH



STEP

1

IN THE FIELD

After several days of heavy rain, I returned to Edith Falls and noticed a dramatic change. Large quantities of foam had formed in the creek below the waterfall, creating interesting patterns across the water's surface.

Seeing these unusual foam patterns, I decided to use them as a foreground element in my composition.

The capture process consisted of two stages.



STEP

2

CAPTURING FOCUS-STACKING FRAMES

I wanted maximum sharpness throughout the image, so I captured ten photographs using the same composition while focusing on different areas of the scene. These included foreground rocks, mid-ground vegetation, the waterfall itself, and background foliage.

These images would later be combined using focus stacking to produce a final image with front-to-back sharpness.

You can see how focus changes affect image sharpness in different parts of the frame here.



STEP

3

CAPTURING 358 FRAMES FOR A LONG-EXPOSURE EFFECT

Initially, I attempted to create movement in the water using a 3-stop ND filter combined with a circular polariser. With an exposure time of one second at f/11, however, the foam moved too slowly to create the effect I wanted.

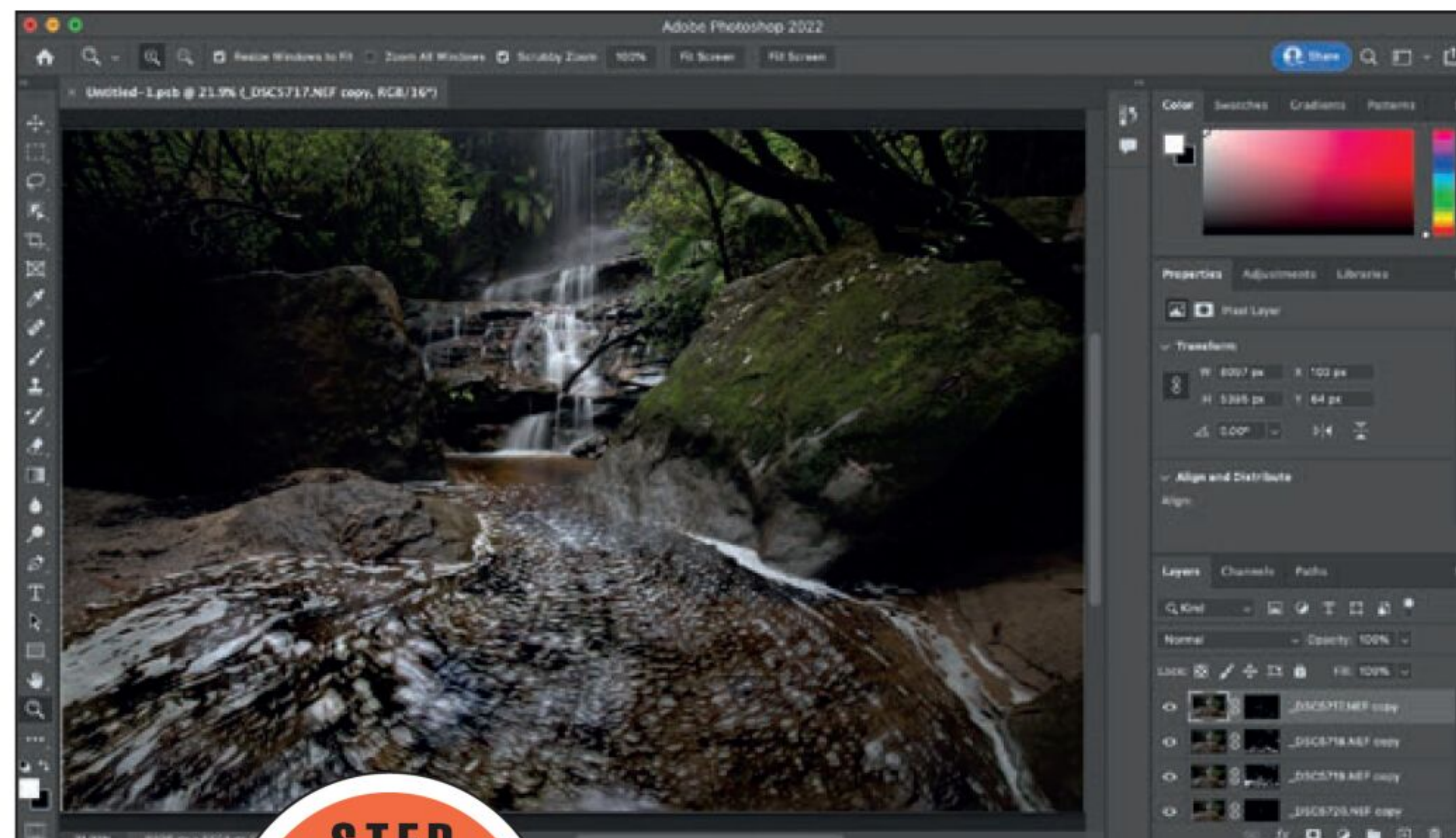
Rather than increasing the exposure time further, I switched my camera to interval shooting mode and captured 358 consecutive frames,

a technique I normally use when creating time-lapse sequences.

The camera completed the sequence in approximately five minutes. By blending all 358 images together during post-processing, I could effectively simulate a five-minute long exposure while retaining excellent image quality.



BUILDING THE FINAL IMAGE



STEP

1

POST-PROCESSING: FOCUS STACKING

The first task was combining the ten focus-bracketed images.

Using Photoshop, I loaded all ten files and applied Auto-Align Layers followed by Auto-Blend Layers. This created a single image containing the sharpest portions of each frame.

STEP

2

CREATING THE LONG-EXPOSURE EFFECT

Next, I loaded the 358 interval frames into Photoshop using:
File > Scripts > Load Files into Stack

I then selected all 358 layers, changed the blend mode from Normal to Lighten and flattened the image. The result was an image with a smooth, flowing appearance that replicated a five-minute exposure.





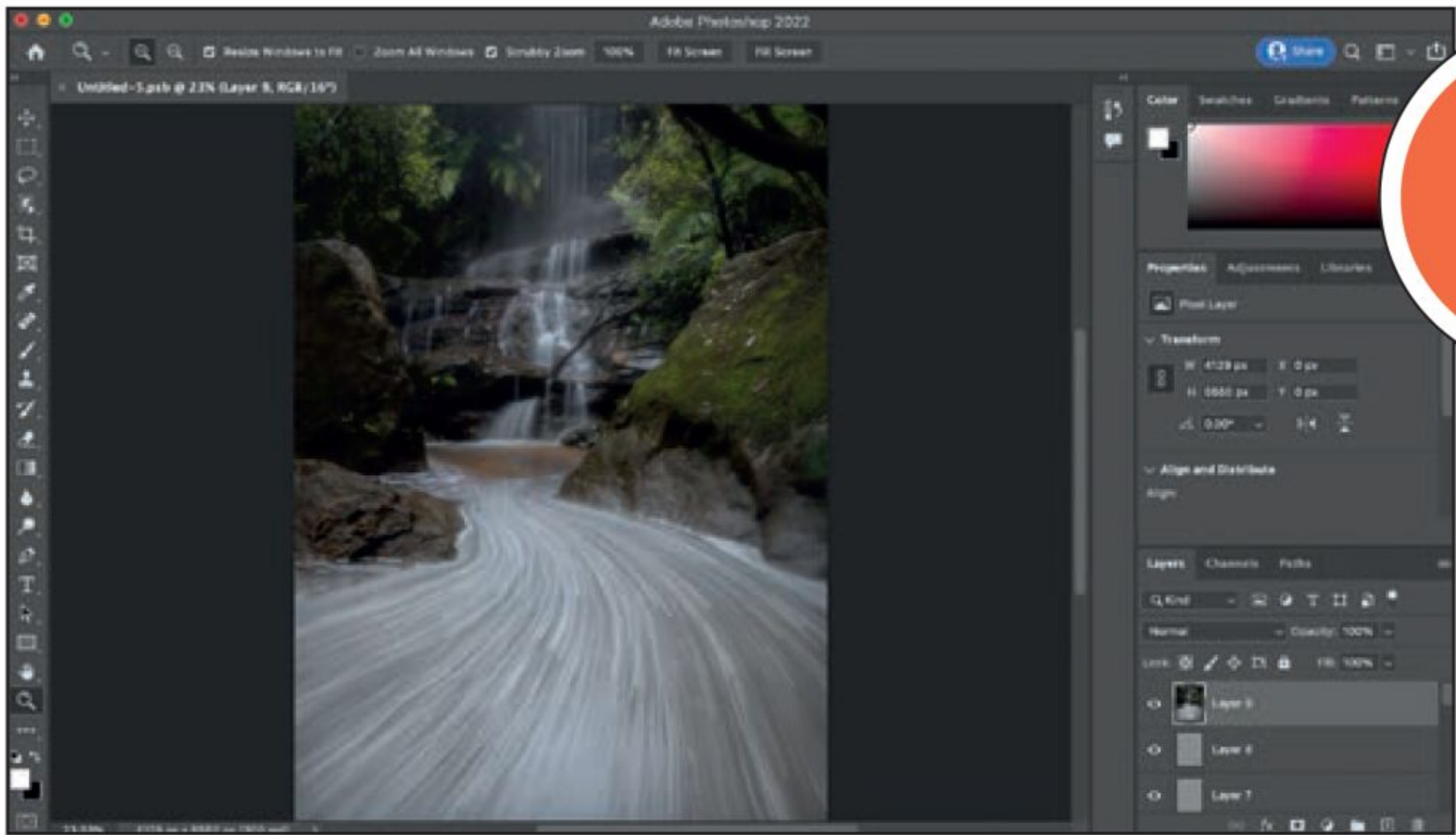
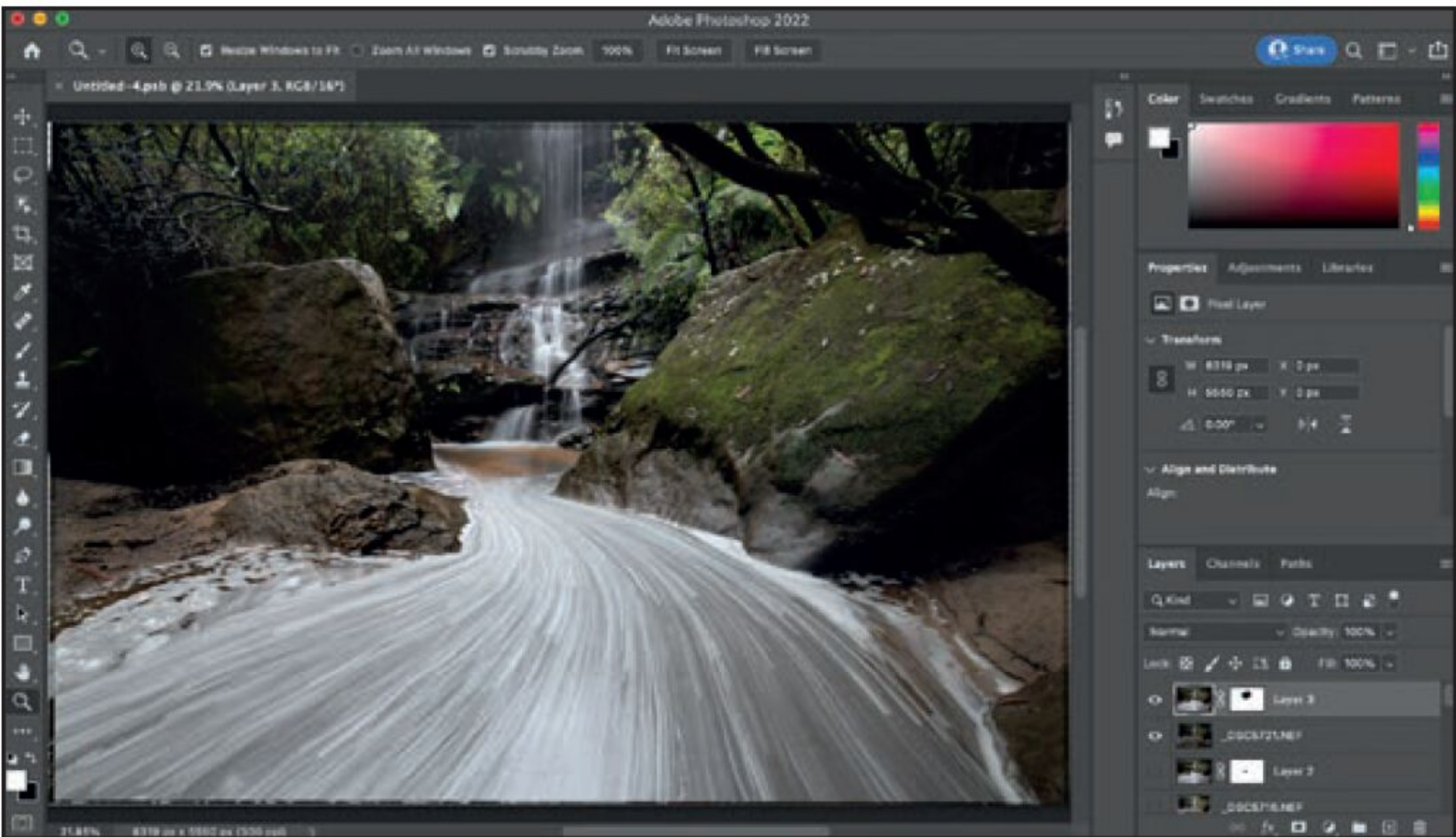
STEP 3

COMBINING SHARPNESS AND MOTION

The long-exposure image looked excellent, but it lacked the overall sharpness achieved through focus stacking.

To solve this, I aligned and blended the focus-stacked image with the long-exposure version using Photoshop's Auto-Align and Auto-Blend functions.

This produced an image that combined the best qualities of both techniques.



STEP 4

REFINING THE COMPOSITION

While photographing the scene, I wasn't certain whether a landscape or portrait orientation would work best.

A landscape composition showcased more of the creek and foreground movement, but it also included some distracting elements on the left-hand side of the frame. To maintain flexibility, I photographed the scene in a wide landscape format and made the final compositional decision during post-processing. After reviewing the image, I felt a portrait crop created a stronger composition by directing attention towards both the waterfall and the flowing foreground.

STEP 5

CREATING MOOD AND ATMOSPHERE

At this point I had achieved the technical foundation of the image, but I still wanted to convey the atmosphere I experienced on location. Using Camera Raw Filter in Photoshop, I made a general adjustment towards cooler tones while slightly increasing overall contrast.

From there, I focused on refining local areas throughout the image. Although each individual adjustment was subtle, the cumulative effect significantly improved the final result.

In the tree area for example, I used light-painting techniques to subtly enhance brightness and colour in the foliage. This helped direct the viewer's attention towards the waterfall while reinforcing the direction of the natural light.

I applied a similar approach to the foreground water, introducing slightly cooler tones while increasing local contrast and texture to emphasise the movement created by the foam patterns.



FINAL THOUGHTS

A successful landscape photograph begins in the field. Technical execution is important, but having a clear creative vision and a well-considered plan is equally essential.

While post-processing plays a major role in modern landscape photography, I believe the techniques themselves are relatively straightforward to learn. The greater challenge is developing a personal visual style and recognising opportunities that others might overlook.

In this case, an often-ignored waterfall and an unusual set of conditions provided the ingredients for an image that would not have been possible on any other day. By combining careful observation, time-lapse capture techniques and thoughtful post-processing, I was able to create a photograph that reflected both the scene and my experience of being there. 🌿



PANASONIC LUMIX L10

With the Lumix L10, Panasonic is reviving the idea of the compact Micro Four Thirds mirrorless camera, as it launches into the middle ground between the convenience of a smartphone and the creative control of a professional camera.



Panasonic describes its newest compact as being designed to be an everyday carry, and the L10 is a great companion option for the professional photographer or perfect for those wanting to step up their photography game without the bulk of a full-sized mirrorless camera.

In my use, I found it offers a nimble, pocket-friendly size with a feature set that provides both excellent stills and respectable video performance, with quality far beyond what your phone can deliver.

DESIGN AND BUILD

The Lumix L10 (\$2,599 RRP, as tested) embraces a minimalist aesthetic, and its simple, elegant design is reminiscent of classic street cameras.

The body is constructed from a magnesium-alloy front, top and bottom plate, wrapped in a textured grip that feels secure in the hand.

The L10 is available in three colour variations: Black, silver or a commemorative Titanium Gold Special Edition that comes with a \$400 premium. The special edition version includes a few other tweaked upgrades too, including a cool auto lens cap and customisable shutter button.

Despite its small size, Panasonic hasn't compromised on ergonomics. The camera features a comfortable thumb rest, intuitive dials, and a respon-

sive touchscreen. The buttons are well spaced for one-handed operation, a major plus for street shooters or travellers.

The only omission to the design is the lack of weather sealing and vented heat dispersion. This was likely a decision to keep it as compact and lightweight as possible and weighing in at just 508 grams its featherweight compared to most mirrorless competitors.

A fair compromise in my eyes.

FEATURES

Under the hood, the Lumix L10 is packed with practical features that makes for a pretty reliable daily shooter. Its 20.4-megapixel (effective pixels) Micro Four Thirds sensor delivers sharp, vibrant images with plenty of dynamic range.

It uses the same advanced sensor that is found in the GH7 and G9 Mark II. Dynamic Range Boost further enhances tonal richness, delivering expanded shadow detail in still photography.

The L10 uses a Leica 24–75mm (35mm equivalent) f/1.7-2.8 motorised zoom lens. It is compact, collapsible, and surprisingly sharp for its size. The zoom range is ideal for general-purpose shooting; capturing landscapes, portraits, and everyday snapshots. It has great macro functionality too, with a 3cm minimum focus distance at the wide end of the lens.

The metal construction and click-

able dials give it a premium look and feel. There is a focus ring and quick dial on the lens that can be set to a variety of functions: such as step zoom, LUT selection, aspect ratio and subject detection.

Autofocus is handled by Panasonic's hybrid system, combining contrast detection with Depth from Defocus (DFD) technology. Although I'd probably rather see a dedicated contrast detection based autofocus system, it's still relatively quick, and offers accurate focusing for both stills and video.

The processor also utilises AI subject detection to make sure you have a high hit rate for sharp focus on your chosen target.

The high-resolution OLED electronic viewfinder is bright and detailed, providing a comfortable shooting experience in most conditions. However, photographers accustomed to the larger, higher-magnification viewfinders found on more expensive models may find it a little less immersive.

In addition, there's a three-inch fully articulating touchscreen. Its vari-angle design is particularly useful for vlogging, selfies and shooting from low or high angles.

Finally, Panasonic has also included extensive bracketing options covering exposure, aperture, focus and white balance. These tools provide flexibility for landscape, macro and HDR photogra-



LEFT: Panasonic Lumix L10.
1/2000s @ f2.7, ISO 100.

phers, although casual users may rarely venture beyond the standard exposure bracketing modes.

VIDEO CAPABILITIES

While the L10 is primarily a photographer’s camera, its video capabilities are impressive for a compact model. It supports up to 5.6K recording up to 60fps and up to 200fps in Full HD for slow-motion. Video can be recorded in MOV, MP4 and even the new MP4 (lite) codec that was first developed for the Lumix S9.

This codec was designed by Panasonic to create high quality open gate recordings in a smaller file size, making it an ideal codec for smartphone transfers and social media sharing.

A 3.5mm microphone input is included for better audio capture, and USB-C charging ensures you can keep rolling during longer shoots with a power

bank. However, there is no HDMI or headphone jack so that will limit its usability for some situations.

Vloggers will appreciate the fully articulating screen and face-detection autofocus. Combined with the LUMIX Lab app for quick editing and sharing, the L10 makes for a solid travel or content creation companion.

THE WRAP-UP

The Lumix L10 is a refreshing take on the compact mirrorless camera. It successfully bridges the gap between a high-end smartphone and a full-blown professional system, offering portability without compromise.

At the same time, its thoughtful design, strong image quality, and seamless app integration make it ideal for everyday photographers, travellers, and casual videographers. 🌟

RESULTS

HANDLING ★ ★ ★ ★ ♡

One handed operation is a breeze with its compact and lightweight design.

FEATURES ★ ★ ★ ★

Panasonic has done well to include a variety of useful features in this little camera.

AUTOFOCUS ★ ★ ★ ♡

A solid autofocus system, with some very versatile AI modes.

IMAGE QUALITY ★ ★ ★ ★

Images look great straight out of the camera.

VALUE FOR MONEY

★ ★ ★ ♡

The price is probably not a surprise, but may be on the high side for many casual users.

SPECS

Sensor	20.4MP back-illuminated CMOS
Format	Micro Four Thirds (4/3-type)
Autofocus	AI-based hybrid AF, High-density phase-detect system
Burst shooting	Up to 11 fps mechanical / up to 30 fps electronic
Video	Up to 5.2K / 5.7K class recording (mode dependent)
EVF	2.36M-dot OLED electronic viewfinder
Rear screen	1.84M-dot fully articulating touchscreen
Weight	508g (with battery + card)
Colours	Black, Silver, Titanium Gold special edition





APS ONE FRAME





FROM UP ABOVE

Access to aerial photography has given photographer Ken Opeskin a unique perspective on Australia's coastline, revealing patterns and textures that can be difficult to recognise from the ground.



BY KEN OPESKIN

Although I have an interest in photography generally, a particular passion I have is abstract photography. Over the years, subjects I have photographed include rockscapes, tree bark, and urban landscapes.

But it's aerial photography that has allowed me to photograph abstract shapes and patterns in a way unlike anything else.

In recent years, I've been lucky enough to attend workshops at Shark Bay, Broome and Derby in Western Australia.

Whilst the above areas can be picturesque at ground level, they are stunning from the air. The structures that can be seen include river estuaries, mud flats, sand and wave patterns, islands, sea grass, mangroves, lakes, clouds, reflections and man-made structures. The shapes, patterns, colours and textures shown are amazing when seen from the air.

When you see photos taken in these areas, it can be easy to think they're not real—but they are. In Broome, for example, the contrast of turquoise water, white surf, red earth, yellow sand and green mangroves is especially striking, creating a vivid palette that feels almost unreal from above.

Ideally with aerial photography, the doors of the aircraft are removed and you shoot through the open space. This avoids possible reflections associated with shooting through window glass.

Camera settings also play an important role in aerial photography. With the aircraft constantly moving and wind adding to the challenge, a fast shutter speed is essential. Shutter-priority mode around 1/2000sec, combined with a wide aperture and Auto ISO, is often used to keep exposures consistent. Setting around -0.7EV exposure compensation can also help retain detail in bright highlights, especially when shooting reflections on water.

When in a plane or helicopter, the scenery passes very quickly, so you have to do your best to frame subjects and take plenty of photos, with a view to refining the composition through cropping in post-processing.

The photo shown in this article shows a sand pattern that looks like a wave. It reminds me of the print of the Great Wave by Hokusai. I still find it amazing to think that sand patterns can mimic waves, or tidal patterns can mimic trees. 🌀

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NEW SURROUNDINGS

A recent move has opened up new photographic opportunities.

WITH BRIAN ROPE



My wife and I recently moved into a brand-new retirement village and now live in a first-floor apartment in a modern four-storey building, surrounded by three other residential blocks.

Windows, sliding glass doors and a balcony provide a variety of views to the north, west and south. The opening windows and doors are fitted with flyscreens, while a range of curtains and blinds, some translucent, add further visual possibilities.

Amid the major tasks of unpacking and settling in (including hanging far too many framed photographs), participating in activities designed to help newly arrived residents get to know one another, and managing the many other

demands of a move, I have been capturing images with my phone camera whenever something catches my eye.

Often, these images involve looking through glass, photographing reflections in glass, or combining reflections with scenes beyond. Occasionally, I have photographed through flyscreens, blinds or curtains.

I have also pulled my phone from my pocket while walking between and around the four buildings to capture other moments of visual interest.

Sunlight, in particular, has created wonderful patterns and designs on walls, windows, trees, outdoor furniture and even inside the village library, where the last rays of the day streamed through its windows.

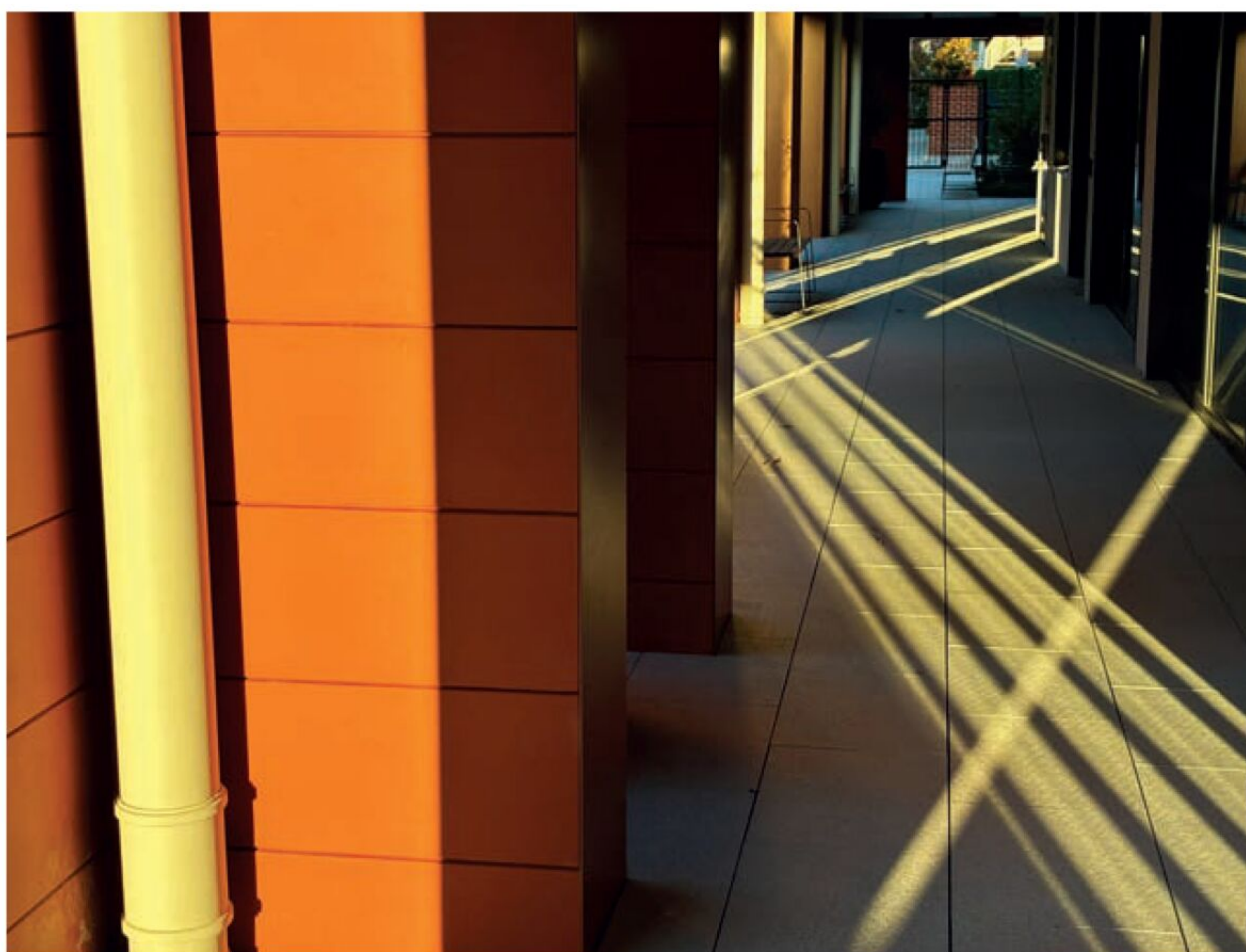
If you read my Finding Images article in the February–March 2026 issue of this magazine, you may recall that I advocated looking everywhere around us when photographing our surroundings.

Taking my own advice in these new surroundings has resulted in a considerable number of images that I am pleased with, and which others who have seen them have warmly applauded.

Of course, I cannot show all of the photographs I have taken here. However, if you are interested, you can see more online via the three APS Facebook pages, as well as on my own Facebook and Instagram account @brianrope.

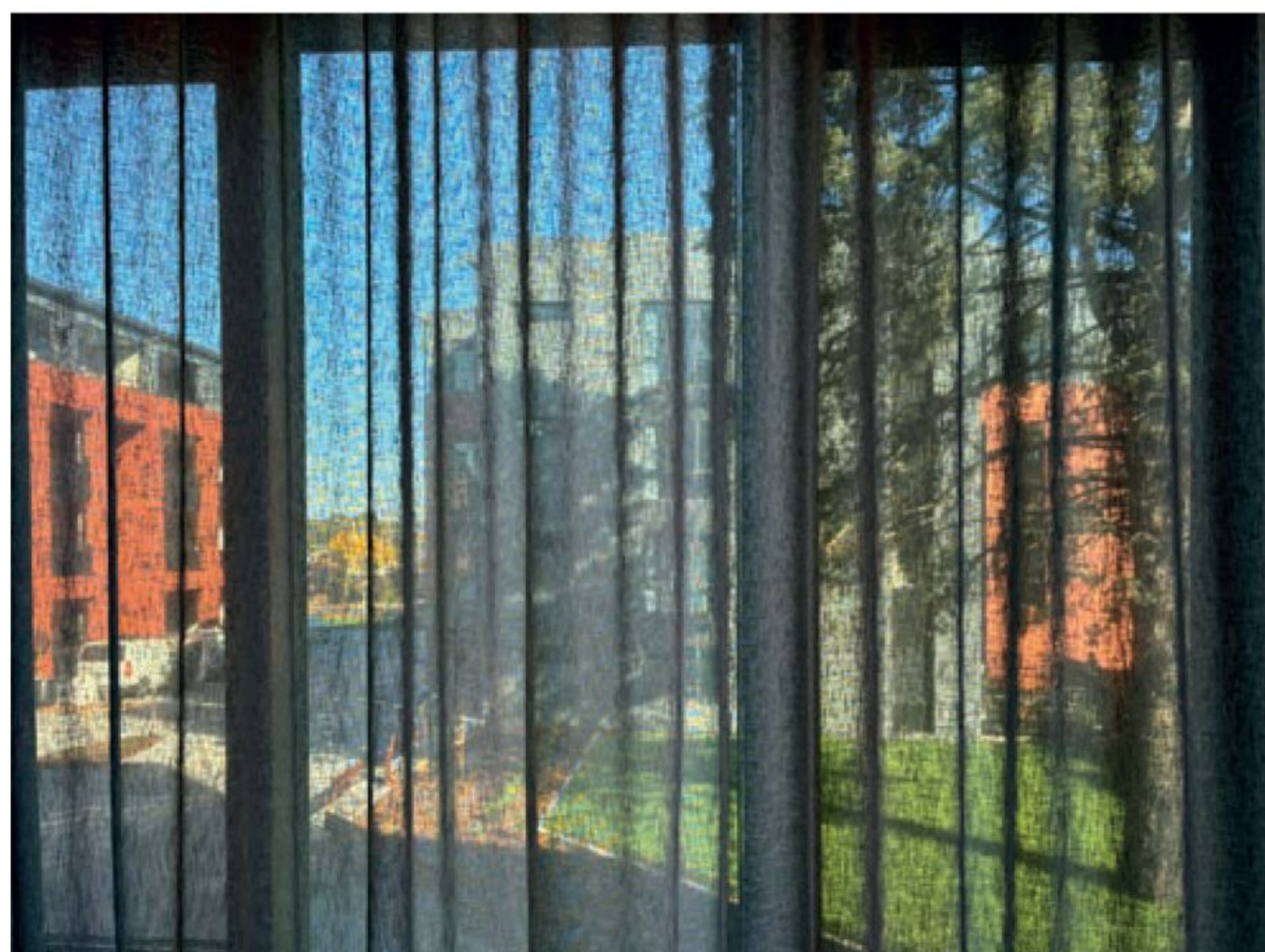
No doubt I will continue to discover new photographic opportunities within the village as the seasons change, the gardens mature and more residents join our community. However, as soon as time permits, I also plan to head out with my "real" camera to begin exploring the surrounding neighbourhood: suburban streets, activities at nearby recreation grounds, local shopping centres, an expansive new playground and park I have so far only glimpsed while driving past, street signs, passing people, traffic and much more that remains unknown to me.

Another photographic adventure has begun. 🌟



ABOVE: Sunlight magic.

RIGHT: Through curtained windows.



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IMAGE DOCTOR

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

BY ANTHONY MCKEE

PERFECT PANS

"This photo was taken at a recent National Triathlon in my home town. I was photographing in an area where the riders had a flat, straight stretch of road hence they were pedalling rapidly and flying! The challenge was to use my panning skills to isolate the bike and rider against the background."

ANTHONY'S TIP: Hey Paul, overall you have succeeded with this motion blur image; the subject is sharp and the background has blur, but I do find those two poles just in front of the rider rather distracting. I probably would have made this capture a moment earlier to avoid the poles.

Good panning is one of the techniques that requires a lot of boldness, even more persistence and some luck. I would put on a Polariser filter (or an ND) on your lens and slow the shutter down to 1/30th or even slower. Don't be shy to explore the lower shutter speeds.

Now, if you do want to add more motion to this image, here's a technique you can try. Go into Photoshop, select the cyclist and copy and paste him to a new layer. Now go back to the Background layer, select the cyclist but this time invert the selection, copy the background and paste this to the new layer too (in between the Background layer and the cyclist). Now apply about 200 pixels of Motion Blur to that middle layer. Suddenly that cyclist is winning the race!

You can see my edited version below.

TITLE: Aerodynamics at work

PHOTOGRAPHER: Paul Chad

DETAILS: Canon 5D Mk II, 70-200mm lens @ 200mm. 1/125s at f10, ISO 100.

THIS
MONTH'S
WINNER

BEFORE



AFTER





A LITTLE CROP

“My last contract before I retired from aerial spraying was to fly up to Kenya for UN Agriculture and eradicate locusts that were eating some of the rural population out of their house and home and into starvation. I walked into one of the village markets and was blown away by the colour and vibrancy of the local population.”

ANTHONY’S TIP: Hi Rob, that hazy, late afternoon light really makes the colours pop in this picture, although I do feel sorry for the poor store owner who has to pack everything away when the sun sets! Technically you have done everything right in this picture; the exposure and postproduction are good and I love your viewpoint. There is one thing that you can do to improve this image though. Keep looking at the scene and you will notice your eye keeps getting drawn to the top of the picture and that sign. Now use a piece of paper to mask the top of image. Suddenly all our focus is on this shop frontage and everything becomes a big visual adventure. I would add a 16:9 crop to this image to eliminate the background and it will make the picture perfect. Happy landings!

TITLE: Bush Retail
 PHOTOGRAPHER: Rob Taylor
 DETAILS: Canon 6D Mark II, 24-105mm lens @ 75mm. 1/640s @ f10, ISO 640.





BEFORE



AFTER



HOW TO NAIL THOSE HIGHLIGHTS

“This image was captured in the middle of the day at the NSW Life Saving Championships. I used a 100-400mm lens at its widest aperture of f8, shooting at 1/2500th and ISO 1600 to capture the fast action. I processed the image in Photoshop to try and recover the whites. What settings would you have used to stop the white water blowing out?”

ANTHONY’S TIP: Hi Bronwyn, the secret to capturing good highlights in contrasty situations is to expose for the highlights. Yes, the shadows will look a lot darker, but it is a lot easier to recover shadow detail from a RAW or JPEG file than it is to recover blown highlights.

Canon mirrorless cameras have a function called “Display Simulation” (on Nikon it is called “Apply Settings to Live View”) and it shows you in real time the exact effect your exposure settings will have on an image. I constantly use this mode to keep an eye on my exposure settings and my highlights. Your actual exposure for this image should have been closer to 1/2500 at f8 and ISO 400. You would have needed to lighten your subject a couple of stops in Photoshop but overall the resulting image would have been better. Keep at it!

TITLE: A Tough Race
PHOTOGRAPHER:
Bronwyn Smith
DETAILS: Canon R5 Mark II,
Canon RF 100-400 f5.6-f8
lens @ 400mm. 1/2500s @ f8,
ISO 1600.



CROP IN-CAMERA

“Kuang Si Falls isn’t strictly a single waterfall, but a series of tiered cascades, southwest of Luang Prabang in Laos. A 30-minute drive out of town, the waterfalls reward visitors with the chance to swim in postcard-perfect turquoise pools surrounded by jungled vegetation and crowned by a thundering 60-metre drop. It’s one of the prettiest waterfalls I’ve seen. This shot was a 1/4-second exposure using my tripod.”

ANTHONY’S TIP: Hi Mark, one mistake that many photographers make when they get to a beautiful location is trying to fit everything they see into the scene. And why wouldn’t you? This is obviously a beautiful location with lots to explore. The problem we have though, is that in trying to include everything we have included some distractions, like the fence on the left, or that big bush in the right of the frame. Now, try cropping the image to a square so that you don’t see the fence or that large bush as I’ve done above. Suddenly this scene looks so enticing that we want to crack the speedos!

Most of us have been taught to crop “in camera” but don’t be scared to crop in post either. Otherwise good effort.

TITLE: Kuang Si Falls
PHOTOGRAPHER: Mark Daffey
DETAILS: Canon 5D Mark IV, Canon 24-70mm
f2.8 lens @ 25mm. 1/4s @ f11, ISO 100.



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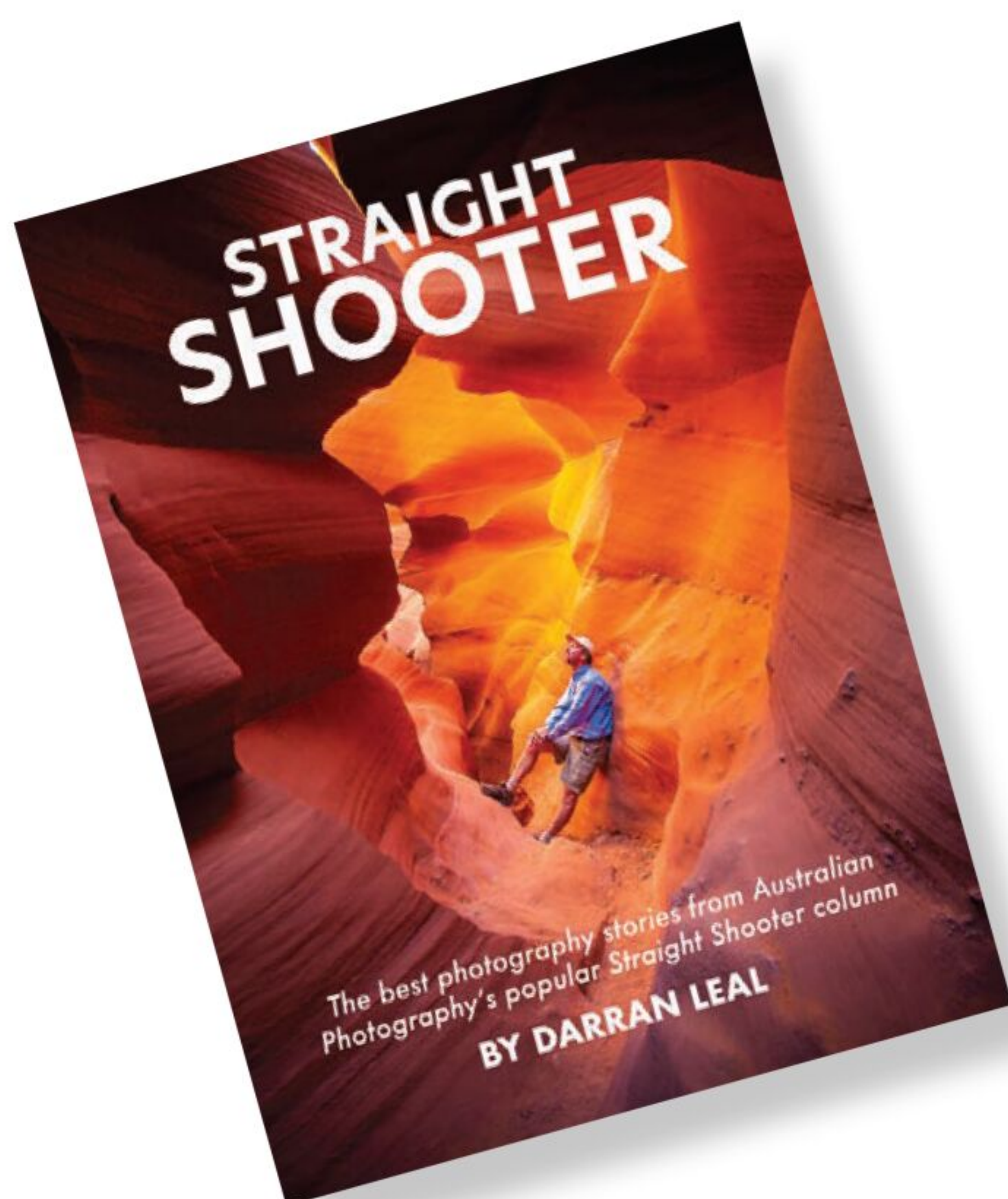


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IMAGE DOCTOR

BEFORE



BRIGHTEN THINGS UP

"I took this photo out in my front yard with a Nikon D850 and Nikkor 200-500 lens. I like that the sun is highlighting at the back but I am worried it has impacted the sharpness?"

ANTHONY'S TIP: Hi Mel, you must have a great backyard if you get visitors like this. Overall this is a good capture, and the backlighting works well. The only problem I have with the image though is that it is rather dull and muddy. There are several ways that you can fix this, but one of my favourite tricks is to open the image in Photoshop, duplicate the layer and then in the "Layers" panel change the new layer's mode from "Normal" to "Screen". As soon as you do this the image will pop. And the fun part about this trick is that if it hasn't lightened the image enough, just create another duplicate layer and apply "Screen" again!

Now, if you want to get clever, use the elliptical marquee tool with a generous level of feathering (try 500 pixels) to put a ring about the parrot and then in the Layers panel, click on the "Add Layer Mask" tool at the bottom of the panel. You have now highlighted the parrot with a vignette. Go

to Layers, flatten the image and save it. Simple. You can see my edit of your image to the left, which I also cropped a little.

On a final note, I would have perhaps opened the aperture to f11 and lowered the ISO from 1600 down to 800 or even 400 to get less grain in the image, otherwise good work.

TITLE: Yellow Tailed Black
PHOTOGRAPHER:
Melanie Tume
DETAILS: Nikon D850, Nikkor
200-500mm lens @ 500mm.
1/1000s @ f11, ISO 1600.

AFTER



WIN!

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Congratulations to Paul Chad who has won a 12-month subscription to *Australian Photography* for taking out Image Doctor this month! *AP* has been celebrating the work of Australian photographers for more than 70 years. Find out more about *AP* at australianphotography.com

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