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Editor: Mike O'Connor
mikeoconnor@yaffa.com.au
Contributing Editors: Mick Fletoridis,
Rob Ditessa, Drew Hopper,
Anthony McKee and Saima Morel.

ADVERTISING

National Sales Manager: Jodie Reid
(02) 9213 8261 jodiereid@yaffa.com.au
Advertising Production: Kristal Young
(02) 9213 8301 kristalyoung@yaffa.com.au

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Marketing Manager: Sabarinah Elijah
Marketing Executive: Emilie McGree
Production Director: Matthew Gunn
Art Director: Ana Maria Heraud
Studio Manager: Lauren Esdaile
Designer: Stéphanie Blandin de Chalain

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ISSN 0004-9964

Amazon's arrival has been a long time coming, but many retailers in the photographic community may not be aware of just how much impact it will have on business.



CREDIT: CREATIVE COMMONS

BIG FISH

MIKE O'CONNOR, EDITOR

If we're to believe many in the media and retail industry, the apocalypse has now officially descended. Amazon.com.au is here and trading, and for the consumer it's a blue ribbon day. But for your local camera store things probably aren't looking quite so rosy.

Some might argue that the Australian opening of the biggest retailer on earth is just business. We've been paying too much for too long for just about everything and in the same way the big chain stores like Harvey Norman and JB HiFi swept through the Australian retail environment in the 90s and effectively spelled the end of the small time retailer, it's now just karma playing out. A big fish has swum into the pool to swallow all those minnows who haven't learned to bite back fast enough.

There's still a widespread lack of awareness of just how effective Amazon has been at dominating the retail environment in the places it's set-up shop. Consider this for a second. According to the ABC, Amazon has a market capitalisation of \$US460 billion (\$630 billion AUD), and there's still plenty of investors keen to buy its stock at \$1,000 a share.

By comparison, if you were to add the value of Australia's largest listed retailers — Wesfarmers, Woolworths, JB Hi Fi, Myer and Super Cheap together, you'd find they are worth a little over \$80 billion AUD. So Amazon is definitely a big fish, and this size gives it huge power to manipulate our buying habits.

True, there's a level of complacency in the industry, and it's probably not fair to blame our retail woes entirely on Amazon, as there's plenty of retailers who have probably been touch-and-go for some time anyway. And yes, perhaps at times we have been charged unfairly compared to consumers in other parts of the world.

But at the same time we have more choice in camera products and gear than we have ever had before, and yet still we clamour for more. Because this endless race to the bottom does have a cost. It comes from assuming that just because a camera store charges more than an online platform it is somehow profiteering off of us, and just because one retail environment can offer cheaper prices, then everyone else should too — this is too simplistic a view to be fair.

The sad reality is all this will play out on our city streets — slowly but surely, like death by a thousand cuts. Those camera stores where you can drop in and grab a memory card, or a lens cap if you lose yours, could all be gone. And where's the joy in that? The physical process is such an important part of photography, and it should continue to be a part of our retail experience too. ☹



36 OFF THE BEATEN TRACK

Whether it's Horseshoe Bend or the Slot Canyons, we all know there's a tonne of well-trodden photographic locations that have been well and truly done to death. So we asked ten of Australia's best photo tour operators to share their favourite locations for capturing images you'll never see anywhere else.



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COVER

The majestic Mount Fitz Roy bathed in morning sun by Sydney photographer Yan Zhang. Captured on a 40 day trip to Patagonia in 2016. Nikon D810, 14-24mm f/2.8 lens. 5s @ f16, ISO 31, CPL.

CONTRIBUTORS



JOSSELIN CORNOU

Born in Ambert, France, Josselin bought his first camera in 2012 before moving to Australia. In 2017, Josselin was awarded the French National Award by the World Photo Organisation. Josselin's photographic work is now focused around discovery and sustainability. Find him on Instagram @untitledshot.



JUSTIN GILLIGAN

Justin Gilligan combines his scientific background and artistic flare to create images that draw attention to the beauty of the natural world. His images have won awards in the BBC Natural History Museum's Wildlife Photographer of the Year, the Australian Geographic ANZANG Nature Photographer of the Year. See more of his work at justingilligan.com.



DYLAN GIANNAKOPOULOS

Motivated by the many beauties of the world, Melbourne based commercial, travel, and landscape photographer Dylan Giannakopoulos has set out to capture all that inspires him. See more at dylangiannaphotography.com.au



GIMME SHELTER

PHOTOGRAPHER: JOSSELIN CORNOU

As a foreigner living in Australia, I am always fascinated by showing the different faces of this beautiful country. This often means going against the elements to capture scenes that haven't been seen before.

Far away from the sunny beaches, I travelled to the Snowy mountains in August last year. While it is amazingly popular for downhill skiing, I was really surprised by the emptiness as, along with a friend, we were the only people backcountry skiing at that time. It was so beautiful, reminding me of Antarctica.

The night of this photo, it actually felt like Antarctica was right there with us. Early in the afternoon, I sensed that the conditions might worsen, so we decided to head to Seaman's hut for photography and safety. Later that evening, a blizzard hit us with harsh 100km/h winds at -15C and visibility dropped to less than 10 metres. In the meantime, I had pointed my Fujifilm GFX camera south in order to create a series of 15 minute long exposures. Just 30 minutes later, I discovered a camera and lens functioning under a thick layer of frost. Despite the poor conditions, the camera was able to capture the milky way with an added touch of frost added to the photo.

While traveling, safety should always be priority number one. But it's sometimes in the worst photographic conditions you may get the most unexpected and beautiful results.

FUJIFILM GFX, TAMRON 15-30MM F2.8 LENS, 900S

@ F3.2, ISO 200





HEAVY METAL

PRINT 2 METAL'S PIONEERING METAL PRINTS

Award-winning company Print 2 Metal specialises in the printing of your photos, artwork and graphics onto lightweight aluminium for the latest contemporary look.

Having run a successful photo lab for 20 years, in 2010 Dutch-born Frank Hoekstra and his wife Marie Cosgrave brought to Australia this new and exciting medium for printing and displaying images. Offering custom sizes, a range of surfaces and their own designed aluminium framing, metal prints have become the choice of photographers, artists and many other creatives.

With the increasing change to digital technology and declining sales in film processing and printing, most local photo labs closed their doors. Faced with this predictable fate the couple knew they must look to re-create themselves.

Via the internet Marie found a small business in the

USA that had taken what they had learned in the trophy & awards industry and started to print images on metal.

After a brief visit to San Francisco in early 2010 they brought home enough knowledge to get Print 2 Metal started. Seeing this response from customers in their photolab made the decision fairly easy to sell the lab in 2011 and concentrate on metal printing only.

Up until August 2014 Print 2 Metal operated out of their backyard purpose-built shed. Marie recalls a supplier once asking, "you don't really live here?" as he walked past rooms filled with supplies, to the kitchen table where they held their meeting.

The concept is still new and unknown to many. Educating people about this new print technology has been



FEATURE: SPECIAL PRINT 2 METAL PROMOTION



© KATH V PHOTOGRAPHY



© JEAN-LUC SYNDIKAS



their biggest challenge. “We have excellent repeat business after a client’s first purchase from us” says Frank.

In their continuing effort to differentiate their product Frank went back to school in recent years and completed his Certificate IV in Engineering with an emphasis on welding. This has really helped extend the creative options to clients and address the challenges of working with aluminium.

The successful process of dye sublimation printing onto metal started to bring new suppliers into this growing market. Print 2 Metal have only ever used ChromaLuxe metal panels. Over the past eight years they have experienced ChromaLuxe’s continual effort to improve their product and make it the world’s leading brand of metal print media.

Last year they purchased a Mimaki TS300P-1800 sublimation printer and use Mimaki specialised sublimation inks. The results have been outstanding and without the Mimaki they doubt they could have met the requirements of the Head On Photo Festival in Sydney earlier this year where, with the support of ChromaLuxe, they printed approximately 470 images onto metal.

Print 2 Metal continue to attract more photographers and artists looking for a high-end, colour managed product with a modern aesthetic that will set their work apart. 🌟

Find out more about Print 2 Metal’s outstanding high quality printing options at print2metal.com

QUICK SNAPS

NEW EXHIBITION REVEALS THE BEST OF GLOBAL FASHION PHOTOGRAPHY

A MAJOR exhibition, *Coming into Fashion: A Century of Photography at Condé Nast*, has launched on the Gold Coast. The exhibition celebrates some of the most iconic images from the past century of fashion as the publisher of *Vogue*, *Vanity Fair* and *Glamour* opens up its photography archive to the public.

Spanning across the past 100 years, the exhibition includes images by Cecil Beaton, Irving Penn, Helmut Newton and Mario Testino. Produced by the Foundation for the Exhibition of Photography (based in the United States and Europe) the exhibition also looks at early work by luminaries such as Horst P. Horst, Erwin Blumenfeld, David Bailey, Guy Bourdin, Corinne Day, Deborah Turbeville and Sølve Sundsbø.

The collection of images, selected by photography curator Nathalie Herschdorfer, show the sharp contrast in the first fashion photographs from the early 20th century compared to the modern day.

“Fashion photography is a way to understand how we represent the construction of female beauty and how it has changed over the years,” said Herschdorfer. The exhibition is on now. See www.theartscentre.com.au/gallery for more.

Miles Aldridge,
Vogue Italia,
September 2002.



LEICA ANNOUNCES THE CL

LEICA has announced a new APS-C camera: the CL.

Ditching the futuristic styling and touchscreen-centric approach of the Leica TL2, but retaining its sensor, visually and functionally the CL appears to have more in common with the Leica M10 and Q.

Working alongside the 24MP sensor and Maestro II series processor is a 49 point contrast detect autofocus system and the ability to shoot at 10fps. The CL also offers an electronic viewfinder with a latency time below the threshold of perception and a resolution of 2.36 million pixels. On the rear of the camera is a 3.0" 1.04m-dot LCD touchscreen and on the top is a small screen that shows at a glance shutter speed, aperture and ISO.

In a first, the CL now offers 4K video at 30 frames per second and for low light shooting the CL has a native ISO range of 100 to 50,000.

Along with the CL, Leica has also announced a new lens, the Elmarit-TL 18 mm f/2.8 ASPH, an AF pancake wide-angle lens for APS-C L-mount. Equivalent to 27mm on APS-C, it has 8 elements in 6 groups and 4 aspherical surfaces which promises to provide better control of distortion and spherical aberrations.

It's available now from Leica.

NIKON TO SHUTTER SALES IN BRAZIL

The sad news from Nikon is coming thick and fast – first the company announced the closure of their Chinese



factory as a result of smartphone sales, and now they have announced they are pulling out of Brazil – entirely.

Currently Nikon only sells through e-commerce in Brazil, and the closure means that any Brazilian customers will only be able to purchase Nikon products as grey-market imports, with no local insurance or representation from Nikon after December 31.

However according to dpreview, products under warranty and purchased from the Nikon Brazil Store before the cutoff of December 31 will continue to be warrantied.

You can see the announcement for yourself at nikon.com.br/ or read a translation of the announcement on australian-photography.com.

GFX 50S

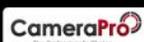
The Game has changed. **Medium Format** Re-invented.



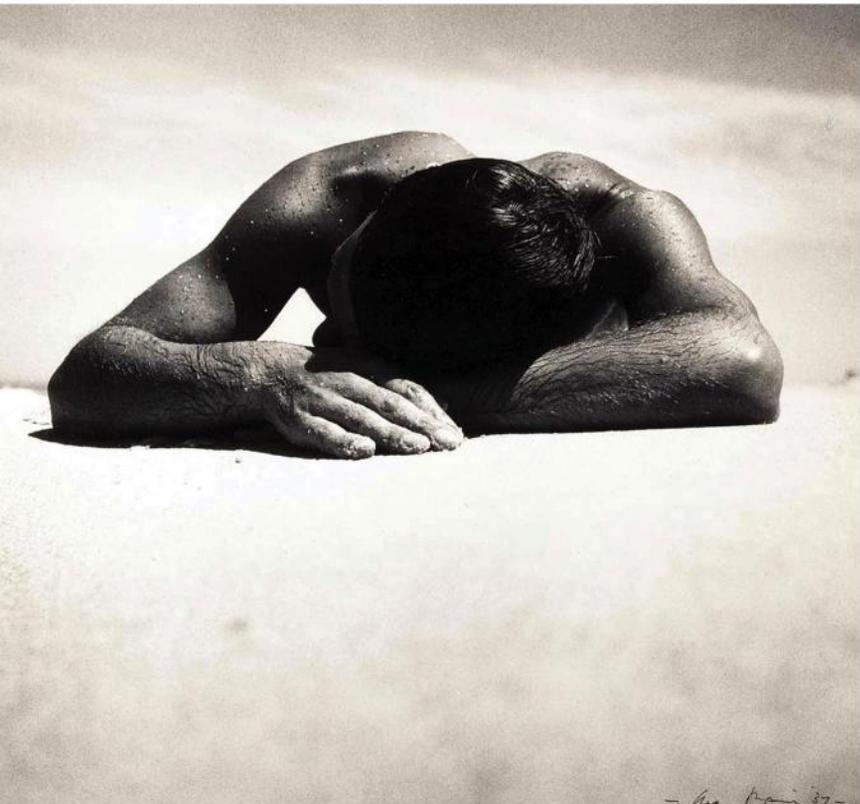
Fujifilm has always prioritised image quality in its medium format film cameras. Now, after establishing a solid market position in digital imaging, the company is returning to the world of medium format with the launch of the GFX 50S. By using in-depth knowledge of larger format cameras and applying the same philosophy that has run throughout the development of Fujifilm's digital photographic equipment, this camera achieves new standards in photographic quality. The GFX 50S begins a new chapter in camera history.

FUJIFILM GFX

For more information please visit:
www.fujifilm-x.com



Available from leading photographic stores and selected retailers



Max Dupain's iconic Sunbaker image from 1937.

WAVES AND WATER EXHIBITION MAKES A SPLASH

AUSTRALIA'S love of the beach is the subject of a new exhibition opening at the Australian National Maritime Museum.

Surfers, swimmers and sunbathers are the stars of a sprawling project collecting images from the 1880s to today, focusing on both traditional and contemporary beach culture and a myriad of esteemed Australian photographers including Max Dupain, Harold Cazneaux and Roger Scott.

One of the most famous photographs featured in the exhibition is Max Dupain's Sunbaker taken in 1937. Others from this celebrated photographer include Manly Beach (1938), Surfboat Launch (1938), Bondi (1939), and Figures on the Beach (1952).

The exhibition also includes work by Dupain's early mentor Harold Cazneaux whose romantic turn-of-the-century art, experimenting with mood, atmosphere and impression, features Sydneysiders enjoying a day at the beach and South Australian coastal scenes.

The exhibition also features vintage swimwear from the museum's collections dating from the 1910s, the Australian Surf Life Saving team marchpast suit from the 1960s and a burqini head-to-toe swimsuit as well as vintage surf boards, buckets and other beach equipment.

From surfing safaris in the Gold Coast to the advent of underwater photography in the 1970s, this arrangement of coastal images feature the fun and sun of our wonderful beachlife.

Waves and Water is set to run from the 22nd of December until the 24th of June 2018, and admission is free. You can check out more on the Maritime Museum's website at www.anmm.gov.au/

LEICA'S NEW NOCTILUX-M 75MM IS AN F/1.25 LENS WITH AMAZING BOKEH

Leica has announced a new lens – the Leica Noctilux-M 75mm f1.25 ASPH, the world's fastest aspherical 75mm lens.

Promising to offer unique bokeh, the Noctilux's wafer-thin depth of focus isolates subjects with 'extreme precision.' Its focal length of 75mm makes it especially suitable for the creation of portraits with a natural look. According to Leica, the depth of field at f/1.25 is just a hairs-breadth.

This is only the fourth Noctilux lens ever and only the second released this century, following the Noctilux-M 50mm F0.95 ASPH released in 2008. Leica say that the new lens features a number of improvements over the 50mm:

The upgraded features of the Noctilux-M 75 mm f/1.25 ASPH open up entirely new opportunities in portrait and close-up photography, including a shallower depth of focus than that of the Noctilux-M 50 mm f/0.95 APSH. and a close focusing distance of 0.85m, making for a reproduction ratio of 1:8.8 for even more precise isolation of subjects. Additionally, the eleven blades of its iris ensure a soft and harmonious bokeh in out-of-focus areas.

Inside are six groups made up of nine lens elements that have been manufactured from glasses with "high anomalous partial dispersion and low chromatic dispersion."

And the price? Just \$17,300.00 AUD, and it will be available worldwide from January 2018.



QNAP'S NEW THUNDERBOLT 3 NAS

QNAP has expanded their popular NAS series of storage solutions with the announcement of the TS-453BT3, a 4-bay NAS that combines Thunderbolt 3 with a pre-installed QM2 PCIe card, providing dual M.2 SATA SSD slots and 10GbE connectivity.

The TS-453BT3 is no slouch – powered by an Intel Celeron quad-core 1.5GHz processor (burst up to 2.3 GHz) with dual-channel 8GB DDR3L RAM. The pre-installed QM2 card provides SSD caching and 10GbE connectivity, helping provide ridiculously quick read speeds – up to 683 MB/s.

Featuring two Thunderbolt 3 ports that deliver up to 514 MB/s read speeds, the TS-453BT3 should work well as a stable

4K media-editing platform for both Mac and Windows. The



TS-453BT3 features 4 drive bays for up to 40TB of internal storage. The new NAS system is available now, with prices starting at \$1,599. Find out more at qnap.com.

Focal Length: 400mm Exposure: F/11 1/160sec ISO: 100



100-400_{mm} F/4.5-6.3 Di VC USD

Heavyweight Performance in a Lightweight Lens

Extremely portable, with a highly responsive AF

Step up to the latest in ultra-telephoto zoom lenses



Lightest in its class*

100-400mm F/4.5-6.3 Di VC USD (Model A035)

For Canon and Nikon mounts

Di: For full-frame and APS-C format DSLR cameras

*Among 100-400mm interchangeable lenses for DSLR cameras (as of Oct, 2017; Tamron)



TAMRON

www.tamron.com.au

Tripod mount is an option.



PANO AWARD WINNERS ANNOUNCED

EPSON has announced the winners of the Epson International Pano Awards 2017, with the 2017 Open competition award going to Jesus M Garcia from Spain.

The competition, now in its eighth year, showcases the work of panoramic photographers worldwide and is the largest competition for panoramic photography of its kind, receiving more than 5377 entries from 1322 photographers in 71 countries, a new record. For the 2017 awards, entrants competed for US\$22,000 in cash and prizes.

The judging panel included some of the world's top panoramic photographers, including Jeff Mitchum, Lucie Debelkova, Aaron Chang, Karl Strand, Christian Fleury, and more. You can see the winners at australianphotography.com.

YASHICA'S NEW CAMERA SMASHES TARGETS ON KICKSTARTER

YOU may remember us talking about the return of iconic camera manufacturer Yashica in a previous issue of *AP*. We can now report that the kickstarter campaign to fund the unique hybrid digital/analog camera has been successful.

Yashica has now raised an impressive \$1.28m for the camera, including an astounding \$102,000 USD in the first four hours alone.

Despite the enthusiasm, the DigiFilm generated mixed reactions throughout the photography world, with many questioning the purpose of its faux-analog digital features. However one thing is certain: people are interested.

Four types of digiFilm will be available for purchase; ISO 1600 High Speed, ISO 400 Black & White, 120 format 6x6, and ISO 200 Ultra Fine. Yashica says more film options will be available in the future.

If you fancy getting hold of your own, take a look at the Kickstarter page at kickstarter.com/projects/1940283777/expect-the-unexpected-digifilm-camera-by-yashica.

They start shipping April 2018 and will set you back \$200 USD.



REMEMBER THE IHAGEE ELBAFLEX 35MM CAMERA? IT'S BACK.

THE famous Ihagee camera brand is making a comeback, launching a Kickstarter campaign for its first offering, the Elbaflex, a 35mm analog camera with a Nikon F mount, stylish wooden grip and a full two-year guarantee.

The Elbaflex has a 'simple, yet beautiful' design that is aimed at the photography purist. Its designers say the

fully-manual camera is intended to make a statement that the art of photography is about taking your time and making each frame meaningful.

Early Kickstarter backers can get the Elbaflex for pledges that start at \$529, as well as bundles that will include either the Trioplan 50mm or Lydith 30mm, both of which are fully-manually and made by German lens manufacturer Meyer Optik.

The camera is expected to be shipped to Kickstarter backers in August 2018, though the first 100 cameras are expected to ship to early Kickstarter backers by July 2018. The Elbaflex, which will be handmade, is expected to have a retail price of \$1,500 and be on the market in the fourth quarter of 2018.

The new Ihagee Elbaflex is a collaboration between a team of German and Ukrainian engineers. The German side includes former engineers with experience in the production of analog and digital cameras, as well as lenses, for Leica and Schneider Kreuznach. They will provide the engineering and design leadership, while the Ukrainian side, which includes former members of the famous Arsenal factory in Kiev, will oversee production.

Watch a video about the camera at kickstarter.com/projects/692391811/elbaflex-35mm-true-analog-camera-history-reloaded?ref=video.





LEICA CL

Traditional.

The Leica CL is an intuitive camera. A camera you can use immediately, and one that impresses with quality. All essential elements to photography can be found on the top plate of the camera. Aside from the high-resolution electronic viewfinder, this is where you will find two dials for setting the aperture, shutter speed ISO value and exposure compensation. All these controls are located in positions that enable photographs to be taken without removing the camera from the eye. A top display instantly provides information about all relevant parameters. The shutter button impresses with a perfectly defined release pressure point. The Leica CL gives you the feeling of being in complete control over every photo you take.

Find out more at cl.leica-camera.com



Experience the Leica CL for yourself at Leica Store Sydney,
Level 2, QVB and at selected authorised Leica dealers.
leica-store.com.au



YOUR BEST SHOT

OCEAN

Trying to capture something as vast and varied as our oceans in a single image is no easy feat. It might also be why we found the best images in this month's comp didn't try to do too much, instead keeping it simple by emphasising just one or two key elements. Here's our shortlist.

PETTER BATTYE

Ocean wonder

EDITOR'S COMMENTS

Peter Battye's image was taken at the Open Ocean habitat within the S.E.A. Aquarium in Singapore. "This is the world's largest aquarium and I was entranced by the joy and wonder shown by the school children viewing the marine life through the glass," he says. It's the school uniforms that help make this shot so effective. Repetition works so well in photography, and here it allows us to focus a little less on the kids, and more so on their different reactions to the fish in the tank. The glow of the tank reflecting on their faces helps with that wonderful sense of discovery too. Well done.

TECHNICAL DETAILS

Canon EOS 6D, Tamron 28-300mm F/3.5-6.3 Di VC PZD lens. 1/50s @ f4, ISO 3200. Levels, cropping, noise reduction, clarity, detail and an HDR filter added in post.





MICHELLE BOWEN

Thunderstruck

EDITOR'S COMMENTS

Michelle Bowen says she was with a small group of keen photographers who bravely clambered down the side of a cliff on Norfolk Island with ropes to get to this location. "We were all immediately "thunderstruck" by the intensity, power and beauty of the ocean," she explains. "I thought that this scene typified how we all felt." Although we always advocate a safety first approach, sometimes a bit of daring can lead to something special like in this shot. Having the human element makes this image much more powerful – sure, a wave on it's own is dramatic, but if you add a person, like you have in the foreground, it immediately makes us wonder what's going on. It's a great story image. We just hope they didn't get too wet!

TECHNICAL DETAILS

Canon 5D MK IV, Canon EF16-35mm f/2.8 Lens, 1/400s @ f8, ISO 100
Handheld. Processed in Lightroom with adjustments to Vibrance, Highlights, Shadows and Sharpening.



GEOFF HARRIS

Winter Morning Swim

HOW I DID IT

I was visiting Sydney and staying at Coogee where I saw these swimmers braving the cold July conditions for an early morning swim in the ocean pool. I was capturing the sunrise when I was attracted by the arrangement of the three people and the beautiful golden light on the waves breaking over the pool.

TECHNICAL DETAILS

Fujifilm X-T1, Fujinon 35mm f1.4 lens. 1/550s @ f4, tripod.

SUE GORDON

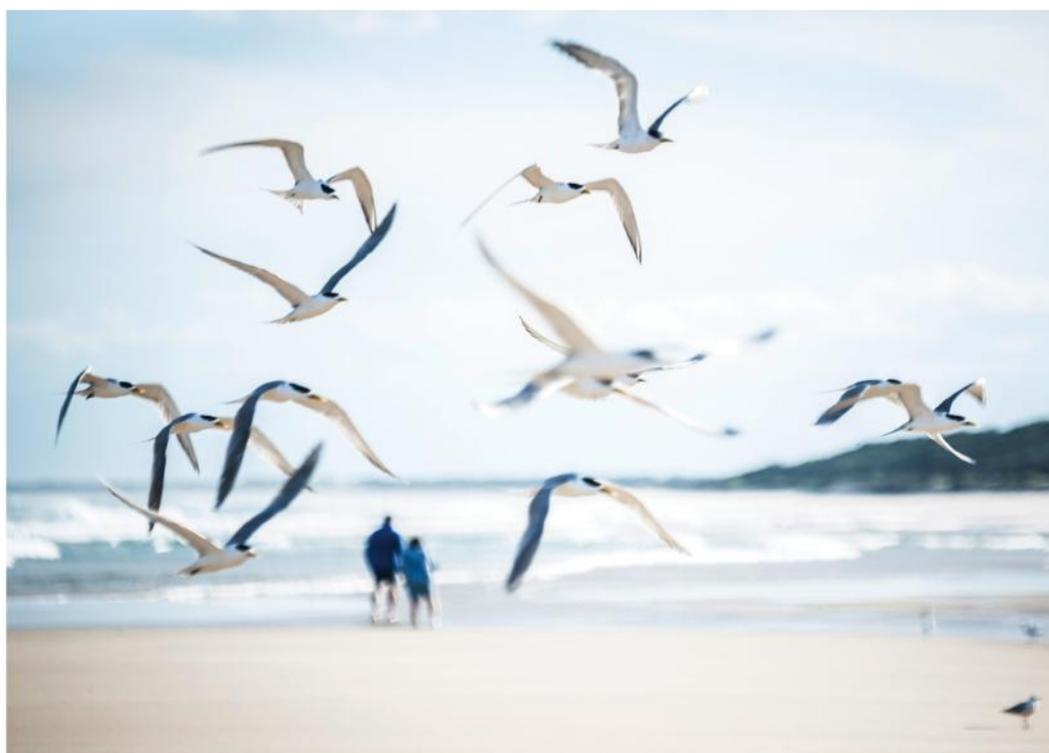
Smoky Cape Beach

HOW I DID IT

This image was taken at Smoky Cape Beach. It was one of those perfect days – great company, bright sunny day, light wind. I wanted to grab the moment and keep the memory of it – the movement of the birds, the smell of the ocean, the glare, the sound of the waves, and the blue of the sky and water. It is deliberately a little overexposed, as that is how my senses felt. Post production was in Lightroom with only minor adjustments to contrast, highlights, clarity, and cropping.

TECHNICAL DETAILS

Nikon D700, 70-200mm lens @ 200mm, 1/320s @ f2.8, ISO 200, handheld.





KIT HAMILTON

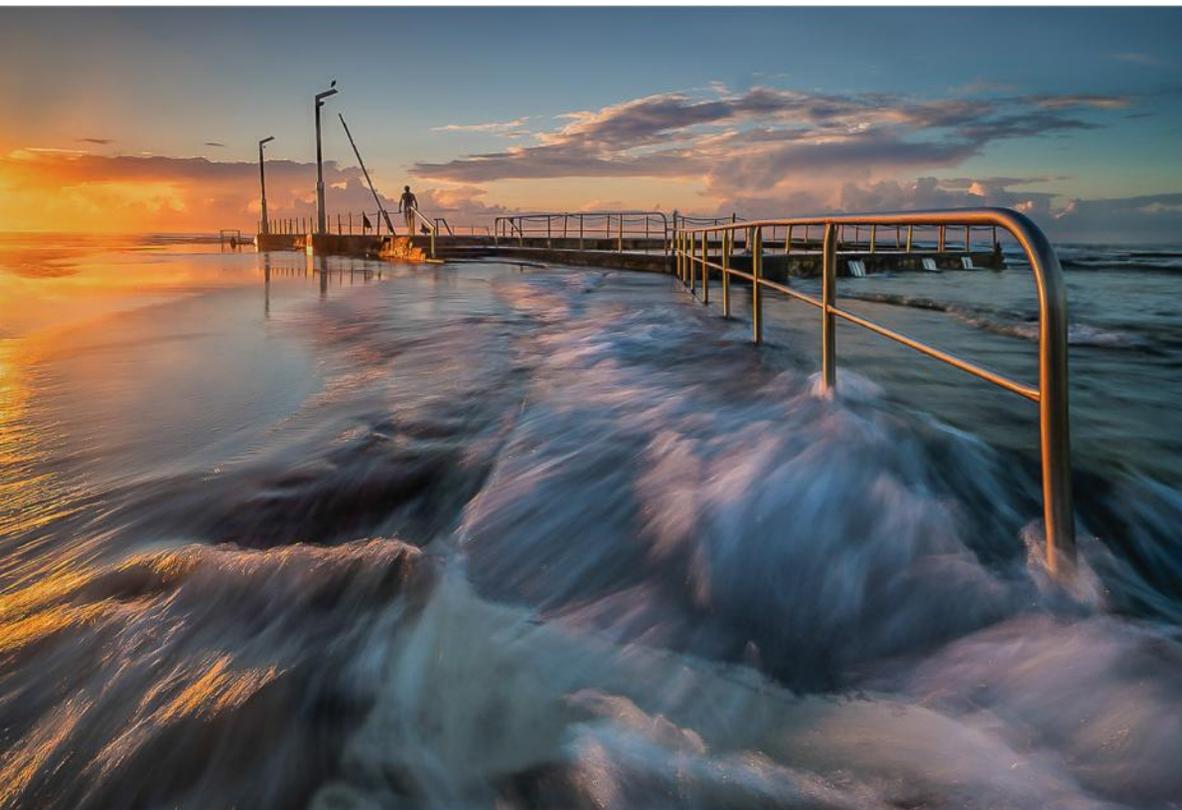
Monkey Mia

HOW I DID IT

In the late afternoon the Monkey Mia beach was almost deserted, as was the ocean beyond.

TECHNICAL DETAILS

Nikon D7100, Tamron 18-270mm lens. 1/10s @ f29, ISO 100.



BOB WALPOLE

Dawn surge

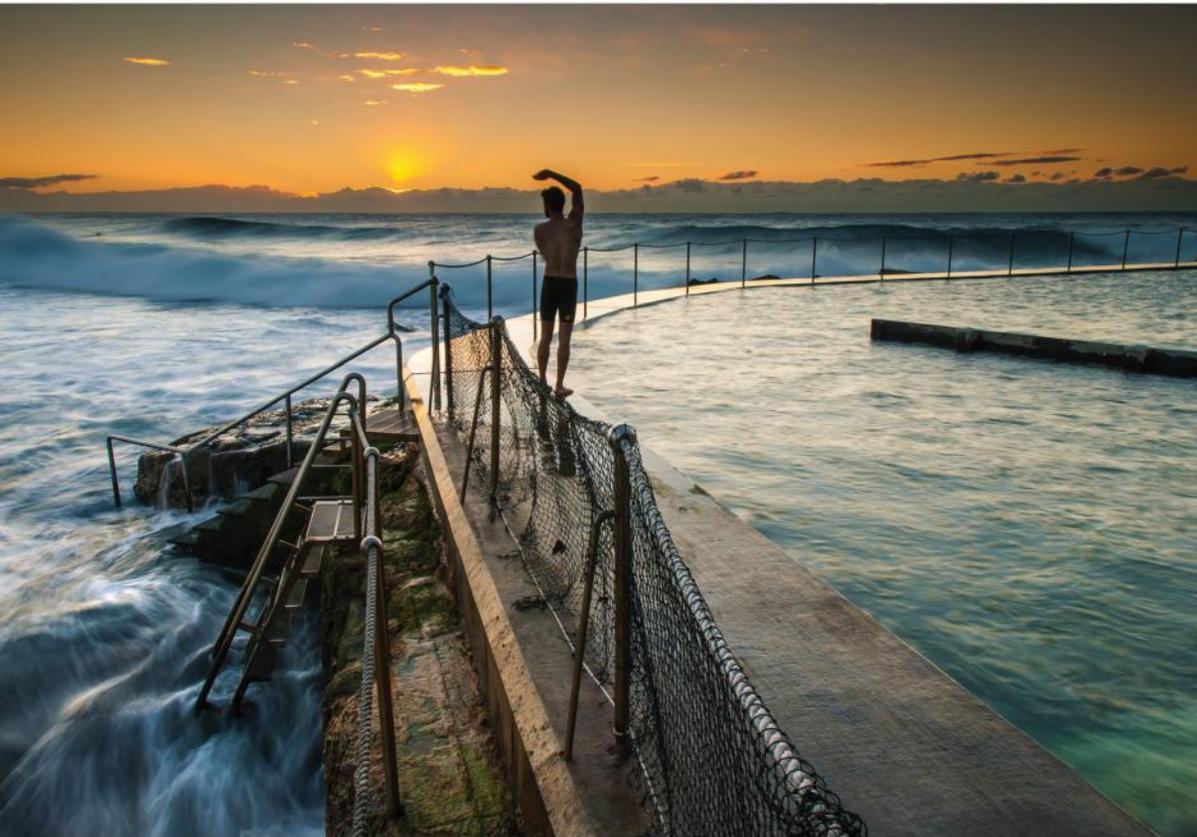
HOW I DID IT

Getting up before dawn and travelling to a special spot needs serious motivation. Once you're there with camera in hand all those sleepy eyes are long gone. I got the tide just on full which meant tripod (and me) deep in water just as the sun rose over Mona Vale pool in Sydney.

As the tide rushed in and steadying the camera and tripod I fitted a couple of lee filters to my camera. At that time of the morning a lone swimmer walked the length of the pool before diving into winter water. Ah! The power of the ocean.

TECHNICAL DETAILS

Sony a6500, 10-18mm Sony lens, 1/2s @ f5.6, ISO 100. .3 and .6 Lee ND filters. Adjustments in Lightroom.



DANE TOZER

The morning stretch

HOW I DID IT

This image was taken at Bronte Pool, one of Sydney's best ocean pools. After setting up for this composition, the sky lit up with a vibrant orange and a keen swimmer just happened to walk into the frame for a quick stretch before jumping into the freezing winter ocean water.

TECHNICAL DETAILS

Nikon D80, 18-70mm lens @ 18mm, 0.4 secs @ f14, ISO 100, using Lee 0.9 soft and 0.9 hard graduated ND filters. Edited in Adobe Lightroom and Photoshop.

HEATHER ROSE

Beautiful Broome

HOW I DID IT

This image was recently captured off the coast of Broome from a 'doors off' helicopter. The colours of the ocean and sandbars were stunning – an amazing experience.

TECHNICAL SPECS

Canon 5DMKIV, 24-105 Lens @ 105 mm. 1/500s @ f7.1, ISO 100. Contrast, clarity and dehaze adjustments in Lightroom.



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

UPCOMING COMPETITION THEMES



MARCH ISSUE
GREEN

Deadline: December 15, 2017



APRIL ISSUE
EYES

Deadline: January 31, 2018



MAY ISSUE
ARCHITECTURE

February 28, 2018



JUNE ISSUE
THE BEACH

March 31, 2018



JULY ISSUE
BIRDS

April 30, 2018

EMAIL DETAILS

- Send your entry to yourbestshot@australianphotography.com
- Include the name of the competition theme you are entering in the email subject line, for example 'Rain' or 'Abstract'.
- Please include the following details with your entry: your name, image title (if there is one) and 100-200 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.

FOR THE CONDITIONS OF ENTRY AND IMAGE

REQUIREMENTS VISIT: AUSTRALIANPHOTOGRAPHY.COM

WIN!

A THINKTANK RETROSPECTIVE 5 BAG IN SANDSTONE VALUED AT \$275!

Thanks to the awesome team at Think Tank, Michelle Bowen has won a Think Tank Retrospective 5 bag in sandstone valued at \$275. This old-school style bag with new-school features will carry a DSLR or mirrorless system, and its expandable front pocket fits up to an 8" tablet. As an example it will fit a Canon 5DMIII with 50mm f/1.8 attached, a 24-70mm f/2.8, and an iPad Mini, or if mirrorless is more your cup of tea, you'll fit a Sony A7MII with 24-70mm f/4 attached, 16-35mm f/4, a 55mm f/1.8, and an iPad Mini. The bag is made of a durable water-repellant (DWR) and polyurethane coating, but if it rains you can also use the included 2x polyurethane coated nylon seam-sealed rain cover. Open the antique nickel-plated metal latches and inside you'll find closed cell foam and PE board reinforced dividers for separating your gear. **More info:** thinktankphoto.com/collections/retrospective-series/products/retrospective-5





PRESENTS

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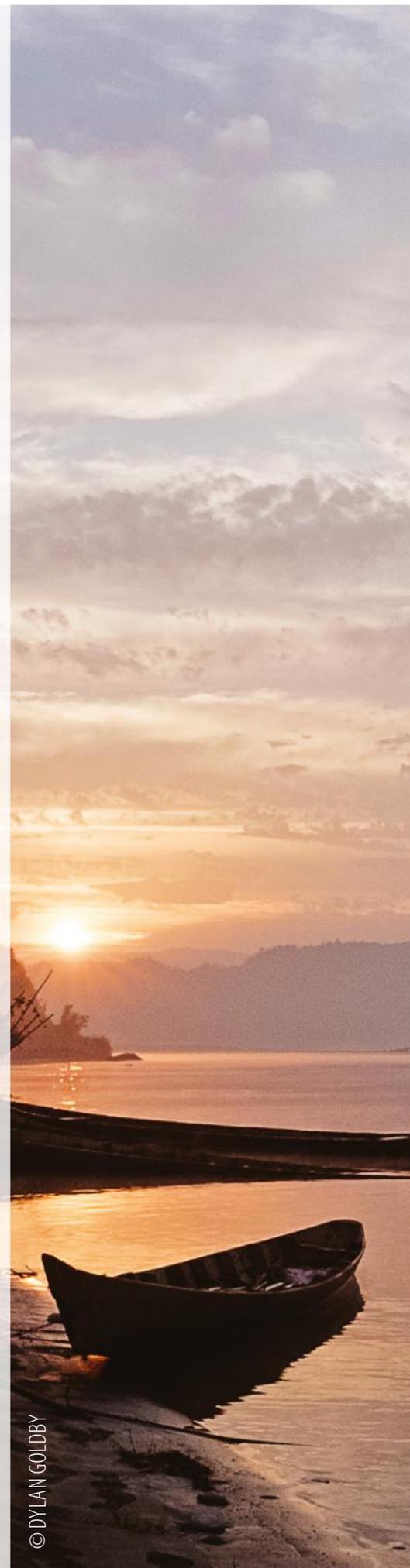
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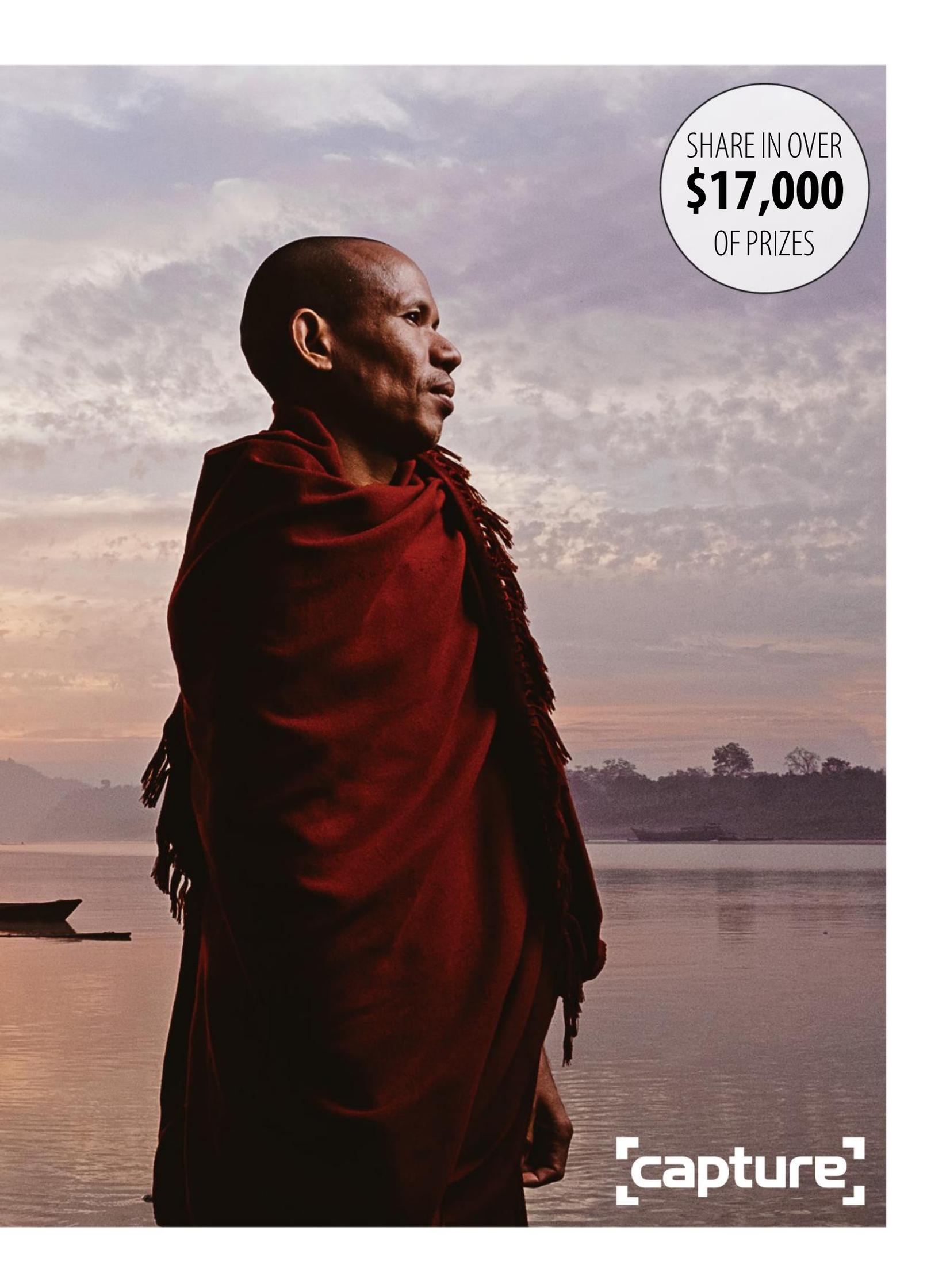
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© DYLAN GOLDBY

A man with a shaved head, wearing a vibrant red shawl with fringed edges, stands in profile looking out over a calm body of water. The background features a sunset sky with soft, colorful clouds in shades of orange, pink, and purple. In the distance, a line of trees and a small boat are visible on the water's surface. The overall mood is serene and contemplative.

SHARE IN OVER
\$17,000
OF PRIZES

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TELLING TALES

BY JUSTIN GILLIGAN

The mark of any great photographer is having not just the ability to take amazing single images, but to effectively compile them into a cohesive series. Here's what to think about if you want to take the next step with your photography.



As photographers we are storytellers, with our images telling the tale of a moment back in time when the shutter was released, allowing light to enter the lens, reflect off the mirror and super-impose a scene to create a digital file.

Through the resulting image, our ultimate aim is to evoke an emotion in the audience and convey the stories of spectacular sunsets, adventure and discovery, our family, friends, favourite past times and hobbies. By viewing our photographs we hope to transport the audience back to that moment, and even awaken an emotional connection: What the subject in the photograph is feeling, what the scene sounded or even smelled like, and any other messages we aimed to convey through composition and lighting.

Having decided to embrace photography's storytelling ability a few years ago, I'm now regularly commissioned to develop photographic essays for magazines, most of which have an ocean theme. Sometimes the story can be related to a conservation issue, other times a marine research project, or a holiday destination.

This is a theme that has arisen from my work with my formal training as a marine scientist. By combining an interest in developing a photographic essay and

passion for my subject, I've been able to pursue stories that I'm also passionate about.

THE PHOTO ESSAY

The premise of a photographic essay is to develop a set of images that are intended to tell the story or evoke a series of emotions. It allows the photographer to tell more than what is possible with a single image.

Photo essays can range from photographs alone, to photographs with captions, or full text essays accompanying the photographs. They are typically thematic and usually address a specific topic. Most importantly they work together in a coherent way to form a central narrative.

It's possible to find motivation and acquire new skills from putting together a photographic essay, and you don't have to travel far and wide to do so. You can tell the story of your family and friends, or any other subject that you are passionate about. The basic premise is the same whether you want to propose your own magazine story, create your own photo-book, or create a body of work for an exhibition or web gallery.

Here are 10 key lessons that you can use to create your own photographic essays to help improve your story-telling ability.

After becoming confused by the lights of the city this turtle hatchling wandered away from the water and onto the road. I focussed the light from a torch on the turtles and used a slow shutter speed to show the movement of the traffic. Nikon D800E, 16-35mm f/4 lens. 30s @ f22, ISO 100.



1 CHOOSE A SUBJECT CLOSE TO YOUR HEART

Although there are a number of technical aspects to consider when creating each image in a photographic essay, the ultimate depression of the shutter of each frame should come from the heart.

We all have subjects that we are passionate about, and so the focus of a photographic essay should be a subject that you are passionate about and enjoy spending time working on. Ultimately, the more time you spend on a subject, the better the resulting images are going to be. Spending time with your subject will also allow you to practice in a variety of lighting situations, which will ultimately improve your approach and technique.

2 GET TO KNOW YOUR AUDIENCE

You need to consider where the images are likely to be viewed by the audience. This might vary from a magazine, newspaper, gallery or self-published photo-book. The audience and outlet can influence your style and the story itself. For example, if you are putting a story together for a magazine it is best to be familiar with its contents to gauge how your essay might fit. If you are planning to submit

your work to a newspaper, then only one or two images might be used, however more images may be published online. Knowing your outlet can help determine the number of images that you are likely to need and the potential style, which will all help with your planning.





3 RESEARCH YOUR SUBJECT

This is an essential yet often overlooked component of the photographic essay. It's important to read and learn about your subject, and also search for images of that subject that have come before you.

Often in preparation for my photographic essays, I draw information from a variety of sources, including websites, scientific papers, books, and stock agencies. To minimise the cost of overheads, I will often purchase second-hand books, or loan them from the library.

It's also important to try and look at photographs that have already been taken of the subject, which will help guide your own story as you learn what potentially works and what has already been done.

4 PLAN YOUR TIME

Thoughtful research will help you identify the key elements of the photographic essay, which can then be used to help develop a 'must have' list of shots. A shot list will help you plan your shoot and allow you to make the most of your time in the field.

The shot list can comprise of a list of subjects, locations even techniques, and can be complimented by sketches and drawings. There is no worse feeling than arriving in a place and knowing that you need some images in the bag, but not knowing what to do or where to go. The shot list helps you focus and allows you to concentrate on the main elements of your photo essay.

LEFT: Aerial images work well to provide a sense of place and set the scene. In this image, hundreds of party goers flock to the Haulover Sandbar on the Intracoastal Waterway north of Miami. Nikon D800E, 16-35mm f/4 lens. 1/6400s @ f7.1, ISO 100.

ABOVE: Tourists flock to a local aquarium for a close encounter with a loggerhead. I lay on the ground, experimenting with the angle. Nikon D800E, 28-300mm f/3.5-5.6 lens. 1/200s @ f14, ISO 400.



**“LEARNING TO CREATE
PHOTOGRAPHS USING MANUAL
SETTINGS IS AN ESSENTIAL PART
OF EFFECTIVE STORYTELLING.”**

To open up a photographic essay on sea turtles and people along the Florida coast, it was important to try and create an image with the subject in its natural environment with a human element, in this case a plastic bag worked well. Nikon D800, 15mm f/2.8 lens. 1/30s @ f18, ISO 64.





5 ADD A TWIST OF DIVERSITY TO LIGHTING

The ultimate aim of the photographic essay is to have a set of images that tell different aspects of the story, but visually work together around a central narrative. Different photographic techniques can also be used to demonstrate diversity around your photographic essay and of particular importance is to try and use light in a variety of ways.

If shooting outside, the most beautiful natural light comes from the early morning or late afternoon, so planning an outside shoot to make the most of this is important. However, it's an advantage to get to know the light at your planned location and it's good to have an idea where and when the sun will rise and set, and if there are any potential obstacles (such as mountains or buildings) that may shade the light at certain times prior to the shoot.

Fill lighting with flash is also a useful technique to add depth to your images and draw the audience directly to your intended subject. Getting the flash off the camera and placing it to the side is another way to add another dimension to your photographs.

6 BE READY TO ADAPT

Having stressed the importance of a shot list, you also need to expect and be ready for the unexpected. Often the most compelling photographs can arise from serendipitous moments that occur around the periphery of your main subject. It's best to be ready the whole time whilst working on a photographic essay, as often an image can arise when your subject is just arriving or packing up. Other times, you may stumble across a scene that fits perfectly in your photographic essay and it works much better than you could have imagined.

ABOVE: This loggerhead turtle is being prepared for release into the wild after rehabilitation. By only showing the shadows of the carers, the image hints at the human impact of the story without actually showing a person. Nikon D800E, 28-300mm f/3.5-5.6 lens. 1/400s @ f6.3, ISO 100.

OPPOSITE: To help protect turtle nests, local authorities place signage to ensure they are not disturbed. Timing an image so that a beach goer was in the scene helped provide further context. Nikon D800E, 24mm f/1.8 lens. 1/500s @ f9, ISO 500.





7 DIALLING THE SHUTTER (UP OR DOWN)

Learning to create photographs using manual settings is an essential part of effective storytelling. Precision and detail can be portrayed using fast shutter speeds, whilst slower shutter speeds can create a blurred effect and convey a sense of movement, and help remove unwanted distractions in the background of a frame.

However be mindful not to over do a single technique. It's best to spend time with your subject and consider the message you're hoping to convey, and to help you make an informed decision about the most appropriate technique to convey that message.

8 HINT AT A MESSAGE

Try not to just aim for the obvious. If you are faced with a fleeting moment that's not going to last, often all you can do is frame a moment the best you can before the opportunity passes. Other times when you have a little more time, try to take a few of the obvious frames so that you have something in the bag, but then start experimenting.

Move up and down and from side to side as the best angle may not be the most obvious. Finer details such as hands and shadows can also work to subtly portray the message and convey a more intimate story rather than presenting the entire scene.





PHOTO TIPS: STORY IMAGES



ABOVE: After emerging from its nest a baby turtle heads into the surf creating a great closing image. The scene provides a sense of hope and the turtle moving out of the frame signals an end to the photographic essay. Nikon D800E, 16-35mm f/4 lens. 1/25s @ f18, ISO 400.

OPPOSITE: Vets examine a green turtle as part of a rehabilitation program. I tried zooming in on the turtle to remove distracting elements, but left just enough in the image to tell the story of the vets examining the turtle. Nikon D800E, 16-35mm f/4 lens. 1/80s @ f6.3, ISO 500.



9 SET A TONE AND CLOSING OFF

The opening spread or lead picture is important because it sets the tone and provides a sense of place. It introduces the story and presents the central theme, an overview of the remaining photographic essay to come. The lead picture needs to be strong and if your overall shoot turns out to be a disaster and you only come home with a single image, it should be the opener.

Just as the opening frame sets a tone and sense of place, the closing image should work to conclude your photographic essay. It can often be a dark and moody shot, a sunset, or a person walking out of the frame. The closing image lets the audience know that this is the end, so take a moment to reflect on the key messages of the photographic essay.

10 IMPERFECT PRACTICE MAKES PERFECT

We learn from our mistakes and in this digital age, we don't have to pay for film and processing so we have the advantage to really work hard to capture each image in the photographic essay. Don't be afraid to try something different, you might just see the beginnings of your strongest frame through experimentation. Be aware that the more time you spend on each element, the stronger the resulting essay and ultimately the better photographer you will become. 🌀



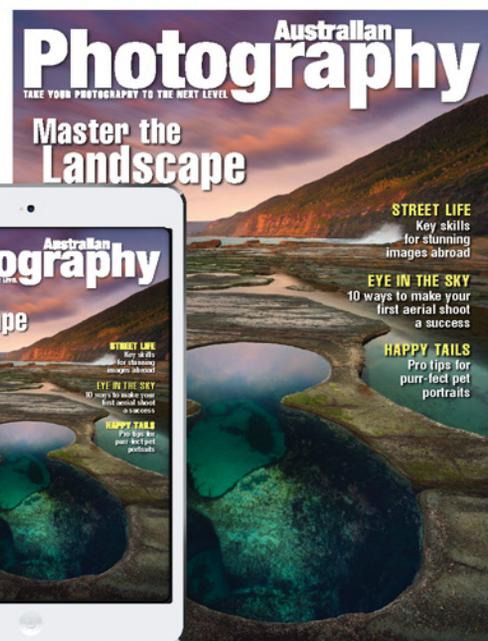


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OFF THE BEATEN TRACK

BY THE AP TEAM

With more and more of us seeking destinations out of the ordinary, we asked some of Australia's most seasoned travellers to tell us their ultimate off the beaten track locations for intrepid photographers.

Considered to be the ancestor of the Kodiak, Kamchatka brown bears are dark brown and the largest carnivorans in Eurasia. When fishing for salmon they will often stand motionless, waiting to strike.



GLENN MCKIMMIN

Kamchatka, Russia

There is something special about visiting a place so incredibly remote. Sitting in the Russian Far East, Kamchatka is one of the most remote locations in the world, home to some of the biggest brown bears you'll see anywhere on the planet. Kurile Lake in Kamchatka is a photographers dream, the adventure getting to the place is an unforgettable experience itself. Once you're in Russia you'll need to fly into Petropavlovsky, then hop on a Mi-8 Russian troop carrier for a three-hour helicopter ride into the wilderness, finally landing on a caldera surrounded by volcanoes.

DON'T MISS

Kurile lake for huge Brown Bears, Mutnovsky Volcano, Avacha Bay for Orca sightings, and the Khodutka River, to take a bath in Kamchatka's largest natural hot spring.

BEST TIME TO VISIT

Between July and September as many desirable parts of Kamchatka are snowed in during other times of the year. This is the most active time for the bears and other wildlife.





DEAN COOPER

King Island

King Island, off Tasmania, is a very unique location as it is rugged and unpredictable. The landscape is raw and this is the attraction for me, as sometimes the beauty is so obvious, yet other times you need to look deep to find it.

DON'T MISS

Sunrise at British Admiral Beach, lots of colorful kelp and rocky headlands. Also Disappointment Bay, unlike its name, is spectacular for photography.

BEST TIME TO VISIT

Winter! The coastline is very rugged so winter weather really portrays the mood and feel of this place. King Island lays on the 40th parallel south, known as the roaring 40's, so be prepared for anything.

Rugged and remote, King island is like nowhere else. However if you are after cute white sandy beaches, upmarket shopping, and fine dining then you might want to look elsewhere!





PETE DOBRE

White Pockets, Arizona, USA

White pockets in the Vermilion Cliffs National Monument is by far the most impressive landscape I have shot. For me it is like God got his fingers and drew them through the rocks before flicking them and forming these outstanding patterns, textures and mounds. It's a place that the longer you stay, the more you see. It's not a big area, and you don't have to walk far, but every angle that you see, and every corner you walk around, you will see amazing photo opportunities.

DON'T MISS

There is no paved road and you do need a 4WD, so be well prepared. You'll be driving through deep sandy roads for at least an hour, maybe longer, depending

on the conditions. Be sure to check the current conditions of the road at the BLM Office located at 745 East Highway 89 or the Visitor centre at Kanab. I came from Page, and made my way to Marble Canyon on 89.

BEST TIME TO VISIT

I would avoid the high of summer, as it was just too hot. Spring is a good time. I was there in late September and this was pleasant. Not too hot, not too cold, just what Goldilocks needed!

The entire area of White Pockets is covered in a gray rocky layer, sometimes only a few centimeters thick above red sandstone. The unique formations of dips and peaks are like a giant bowl of cream.





DARRAN LEAL

Alaska's true wilds

95% of the people who visit Alaska do so on huge cruise ships that see great scenery, but not the true wilds. It is not until you visit the small towns, or cruise in a small ship, that you escape off the beaten track. These locations have few people, but a wealth of scenery, nature and creative subjects to shoot. Locals are friendly and uncomplicated. It is rare to see any pollution and the diversity of shoot options is so vast.

DON'T MISS

The Wrangell region and Silver Salmon Creek. Wrangell offers both land and water photo adventures. You can jet boat up streams that have seen few cameras, only to land and explore rugged mountains

and ancient forests. Silver Salmon Creek is as good as Wrangell and even further off the beaten track. You land by small plane on a beach. Stepping out you are instantly hit by stunning landscapes and perhaps a bear or two. After checking into rustic accommodation, you are taken by an expert guide to “walk with bears”, one of the most amazing life experiences!

BEST TIME TO VISIT

June to September offer the most diversity and the best nature and bear experiences. Winter offers extreme weather where minus 20 degrees is not uncommon. However, it also offers the Northern Lights. The further north you explore, the better the show.





Rejang, meaning 'offering', is one of the holiest and most expressive sacrificial dances. Performed by Balinese women at temple anniversary ceremonies in the inner courtyard, the dream-like dance aims to delight and entertain visiting gods and spirits.



DAVID METCALF

Karangasem, Bali, Indonesia

Millions of tourists come to the island of Bali each year, but very few venture into the North East part of the Island, an area called Karangasem.

Here you will find stunning views of the sacred Mountain Agung, which towers over the landscape from all directions, the most beautiful, lush rice fields on the island, beautiful coastline including a colourful fishing village, and ancient, traditional ceremonies only happening in the villages of this area. This area really is unchanged and is a journey into the real Bali. There is still a very natural way of life in this area as farmers go about their chores. The children are shy but delightful to photograph.

DON'T MISS

Every 210 days the Balinese celebrate Galungan which is a very festive time on the island. Ten days after Galungan is Kuningan day and in many villages in Karangasem they perform the beautiful Rejang dance as many young woman dress up in traditional costumes and colourful head-dress. The streets are alive with colourful offerings to the gods called Penjors, which help make the photographs even more special.

BEST TIME TO VISIT

Between March and October, outside the wet season.

Crusing on the Delphinus in Alaska. The boat takes just a handful of photographers into places that few have ventured. The water is often very calm, opening up dreamy scenes as the light drops.



LEN METCALF

The Tarkine, North West Tasmania

With three meters annual rainfall, this beautiful environment is decidedly damp. The result is plenty of soft light on rainy misty days, and an abundance of Man ferns, Moss and wet green rainforest.

The clean fresh air, oxygen rich, and unpolluted, inspire me with fresh creativity. The complex mess of forest is a puzzle to unravel and find order in the chaos.

DON'T MISS

The Pieman and Donaldson River at Corrina. Here you can catch the Arcadia to Pieman Heads on a day tour on a majestic old

boat. Philosophers Falls at Waratah is another stunning location, as is the great Tarkine Drive out of Smithtown. Each is a photographers' delight, worthy of a full day of exploration.

Lastly, don't miss the coast. The western edge of Tasmania is perfect for sunset, with rugged shorelines and cold winds that blow straight out of Antarctica. With romantic place names such as 'The Edge of the World', you can't go wrong!

BEST TIME TO VISIT

I personally prefer to go in winter. There's plenty of rain, and lots of cold, but less tourists.

The Tarkine Forest Reserve is roughly bounded by the West Coast, with the Arthur River to the north, the Pieman River to the south and the Murchison Highway to the east. The area contains a hugely diverse landscape – including Australia's largest patch of temperate rainforest. Simply put, it's one of the best kept secrets on the island state.



DAVID EVANS

Abisko, Sweden

Abisko is known as the best place in the world to see the Aurora Borealis, due to a unique rain shadow created by Lake Torneträsk, and therefore clearer weather than most other places at similar latitudes under the 'aurora oval'. The gentle and serene landscapes combined with the traditional reindeer herding Sami culture have also won my heart.

DON'T MISS

Aside from the star attractions of the Northern Lights in Abisko and the Ice Hotel in Jukkasjärvi, reindeer sledding is a must! Many opt for dog sledding, which is also great fun, but reindeer sledding is the traditional Sami way and is a peaceful and magical experience.

BEST TIME TO VISIT

Winter! Long nights for aurora viewing, dreamy snowscapes, thick hoar frosts, reindeer and dog sledding and the Ice Hotel are all features of a winter visit. The quality of the mid-winter light is also very special for photography - the locals call it 'blue light', where the sun never rises and instead there is five or six hours of soft twilight. The colder it gets, the more beautiful the blue light seems to be!

Defined by fiercely cold winters, and surrounded by mountains, Sweden's Abisko National Park is a landscape photographer's delight.





TRAVEL SPECIAL: THE DESTINATIONS



DAVID MCARTHUR

Sindoor Jatra Festival, Thimi, Nepal

I love festivals and the Sindoor Jatra Festival welcomes the Nepali New Year and celebrates the coming of Spring. Festival goers begin early, often drinking alcohol and throwing vermillion powder over each other and the crowd that gather in the square to celebrate.

Drums and tambourine like instruments are voraciously played and 32 chariots, each containing a god, are carried by the men through the streets. There is an excitement and frenetic energy that is amazing to experience let alone photograph. The colour, the noise and the passion of the people will form memories you will never forget.

DON'T MISS

There is a tongue-piercing at Bode town near Thimi. One person is required to pierce his tongue during the festival and he heads a procession of his own. Legends have it that tongue-piercing signifies the conquest over demons and evil spirits, who were haunting communities, taking away their children and killing them. A tongue piercer should fast for three days beginning from the last day of the Nepali month of Chaitra. The ritual ends with tongue piercing.

BEST TIME TO VISIT

Dashain is a series of festivals over 15 days that occur during the Nepali New Year. The Nepali New Year operates on a lunar cycle, with the Nepali New Year on the 14th of April 2018 (our Gregorian calendar).



Nepal's Sindoor Jatra Festival is a riot of colour. Just make sure you bring a bag to protect your camera.



RIC WALLIS

Arkaroola, South Australia

Apart from the wonderful gorges, amazing rock formations and the ability to get high vantage points overlooking fantastic vistas, it's the feeling you get from just standing in the landscape. Some of the rock around Arkaroola is ancient even in terms of the inconceivable length of geological time, a feeling similar to the feeling you get from staring into the universe on a clear outback night.

DON'T MISS

The four and a half hour ridgetop tour. This is a serious 4wd tour with a guide, who fills you in on the geology and flora and fauna, before brewing a cuppa at the top of the ranges.

BEST TIME TO VISIT

In my opinion, the best time to visit is in the cooler months. there's less heat, and less flies.



Featuring rugged mountains, towering granite peaks, magnificent gorges and mysterious waterholes, Arkaroola is home to over 160 species of birds, along with the shy and endangered yellow-footed rock-wallaby.



ANDREW PEACOCK

Mongolia's Golden Eagle festival

Mongolia lends itself to spectacular photography opportunities for landscape and portrait as you explore rocky mountainous terrain as well as Mongolia's highest peaks and largest glaciers. There are also great opportunities for those interested in portrait photography as you mingle with the nomads whilst learning their way of life and the challenges of living off the land.

DON'T MISS

The incredible Golden Eagle Festival, where you'll see the Kazakh Eagle hunters (Burkitshi) in action with their highly skilled

eagles. The hunters celebrate their heritage and compete to catch small animals such as foxes and hares with specially trained golden eagles, showing off the skills both of the birds and their trainers. Prizes are awarded for speed, agility and accuracy, as well as for the best traditional Kazakh dress, and more.

BEST TIME TO VISIT

The festival is on once a year in early October.

Set in the dramatic Bayan-Olgii aimag region of Mongolia, the Golden Eagle festival typically attracts more than 500 competitors each year.





PETE DOBRE
Botswana
New Zealand
Adelaide
USA

AURORA EXPEDITIONS
Antarctica
South Georgia
Falkland islands
European Arctic
Greenland
Iceland
Scotland
Kimberley Coast
Ecuador
Patagonia

PHOTO TOURS: THE 2018 DESTINATIONS

BY THE AP TEAM

We asked Australia's most respected photography tour operators to share their destinations for the year ahead. If you've got itchy feet, this is for you!



TRAVEL SPECIAL: PHOTO TOURS

FOTOWORKSHOPS

Australia
New Zealand
Norway
Sri Lanka

CROOKED COMPASS

Myanmar
Mongolia
Patagonia
India

DEAN COOPER

Japan
Vietnam
New Zealand
Australia

DAVID METCALF

Bali
Vietnam
Borneo
(West Kalimantan)

HIMALAYAN TOURS

Nepal

PHOTO ESCAPADES

Australia
Indonesia

WORLD PHOTO ADVENTURES

India
Bhutan
Russia
Namibia
Alaska
Fraser Island
Carnarvon NP
Greenland
Iceland
King Island
Lady Elliott Island

LEN METCALF

Australia



HIMALAYAN PHOTOGRAPHY TOURS

Professional photographer David McArthur of Parallax Photography and Arun Chitrakar, an independent photographer from Nepal, formed a partnership to offer small boutique photography and cultural tours of Nepal in 2017. These tours are capped at 12 people so the small group really gets to know each other very well and combines to share the experiences.

Arun is a keen photographer and has an intimate knowledge of Nepal and its people, having lived there for most of his life until his recent move to Australia. David has worked as a commercial photographer for

many years and has a passion for travelling throughout the Indian subcontinent. The uniqueness of the people and landscape of Nepal offer photographic opportunities that you will not see anywhere else.

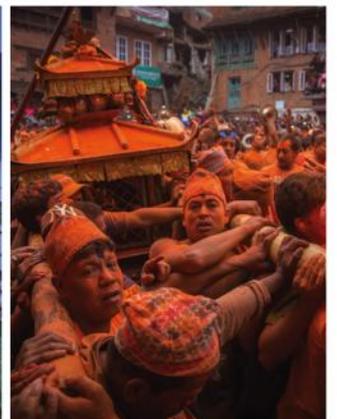
This tour is suitable for photographers of all skill levels and will improve your creativity and how you capture and process images. Ten per cent of profits go to help the children of Sindhupalchok, providing clothing, food and first aid supplies.

Find out more at himalayantours.com.au



ABOVE: A young girl playing in the hilltop settlement of Bandipur. Image by David McArthur.

HIMALAYAN
PHOTOGRAPHY TOUR



JOIN US FOR THIS AMAZING PHOTOGRAPHY WORKSHOP TOUR OF NEPAL FOR 10 DAY **MAY 15 - 26, 2018**

HIMALAYANTOURS.COM.AU



LEFT: The Darling Range on Flinders Island with Pillingers Peak in the background. Image by Ric Wallis.

PHOTO ESCAPADES

Photo Escapades' mission is to enable photographers of all levels to create wonderful photographs while enjoying the incredible beauty of remote Australia and Indonesia.

In stunning *off the beaten track* Australian landscapes guests learn to take their photography to the next level, learning what they need to take sensational shots wherever they travel.

Ric Wallis, a successful professional photographer, hosts the trips and shares his knowledge about how to create "what's in our mind's eye".

By the end of a Photo Escapades trip, photographers move beyond merely taking the most obvious photo! They have learned how to avoid feeling so bogged down in technicalities that they miss the million-dollar shot.

Ric leaves guests without a doubt, that "you do NOT have to be a professional photographer to take great

pictures and to feel like a REAL photographer – once the magic is understood!"

Ric has over 30 years' experience and has flown around Australia in his own light aircraft photographing many remote places. Ric has combined this passion into Photo Escapades, teaming up with an experienced air charter operator, which owns a variety of aircraft and specialises in outback flying. Their safety record is 100 percent.

What could be more fun for passionate photographers than to fly in comfort to places that are normally out of reach? And, with a combination of Ric's know-how and their own equipment, take their photography to another level, arriving home with fabulous pictures and the skills to do it again, anywhere!

Find out more at photoescapades.com.au

PhotoEscapades

Extraordinary Photography Tours



www.photoescapades.com.au

Flinders Island
Three Hummock Islands
Lake Mungo
Arkaroola
Birdsville Races
Sail Bait to Flores

Go to www.fotoworkshops.com.au

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Leading international landscape photography guides and tours

"Friluftsliv" by Glenn Mckimmin

Join Glenn Mckimmin and Charles Davis on this Wild Alpine photo adventure in July 2018

Explore the breathtaking wonders of the Snowy Mountains in winter



Join Ken Duncan on this experience in 2018

Experience and photograph stunning landscapes, pristine beaches, captivating cultural heritage and unique experiences in exotic Sri Lanka



Join Glenn Mckimmin on this New Zealand Autumn photo tour in April 2018

Travel to the South Island of this unique country to capture the amazing colours of Autumn



Go to www.fotoworkshops.com.au

Or email bookings@fotoworkshops.com.au



FOTOWORKSHOPS

What do *The Lord of the Rings*, *The Chronicles of Narnia* and *Avatar* have in common? They all showcase the immensely photogenic natural landscape of New Zealand.

Despite its hellish sounding location on the Ring of Fire in the middle of the Pacific Ocean, you'll find a 'Stairway to Heaven' (the Paekakariki Escarpment Walkway) along with many other-worldly scenes.

Before it was a hotspot for big-screen blockbusters, the first Maoris to land on shore called it 'Aotearoa', meaning 'the long white cloud'.

Today, this country is one of the most generous locations for a landscape photography tour. Changeable weather constantly creates original scenery for your shoot, with the ease of travelling between the east and west coast in just a few hours.

We've scoured the volcanic North Island and wild South Island to bring you the top three landscape photography locations in New Zealand...

LAKE WANAKA, SOUTH ISLAND For Mount Roy and THAT tree... Lake Wanaka in the Otago region may be New Zealand's fourth largest lake, extending more

than 300 metres in depth, but it offers some of the most dramatic shots. An iconic viewpoint overlooks the lake on one of the best day hikes for photographers – the hike up Mount Roy.

CHURCH OF THE GOOD SHEPHERD, SOUTH ISLAND For Astrophotography... On the shores of Lake Tekapo sits a little, stone chapel on a barren landscape dotted with tufts of matagouri bushes, framed by the Southern Alps. Whether you decide to pray for good weather is totally up to you, but a visit to this beautiful site is highly recommended. Located in Mackenzie Country, Tekapo is known for hosting incredibly clear night skies.

MILFORD SOUND, SOUTH ISLAND For Maritime Moments... Not actually a sound, but a fjord, this is one of the best places to photograph in New Zealand according to numerous international travel awards.

Find out more at fotoworkshops.com.au

ABOVE: That Tree, Wanaka, New Zealand by Glenn Mckimmin.



ABOVE: Coming together for light by Pete Dobre.

PETE DOBRÉ

Nothing excites me more than taking people to awesome locations and seeing them grow in their photography. So why do a photography workshop with me and any of my extended tours that run between three days and three weeks? It's a great way to be with people who are on the same page, to be with people who know the importance of patience and to wait for that light. You will never hear, "Are you done now, can we go?" Ring a bell?

A good teacher will give you good teaching. It should never be about the teacher – it's about you. As you learn with me you gain tips and one of the most pivotal advantages is that I have done the homework for you. You just rock up and all is taken care of.

I've had many repeat guests who keep coming back and I ask them why? Their response generally is, "why wouldn't I Pete? You have done all of the homework for me. Yes I could go there myself, but it is going to take me a lot more time to work things out for myself and besides, you are there to guide and help me in the photography should I need it."

I only work with small groups, usually of eight people, and no greater than 10.

When you do a photography workshop it is more than taking pictures, you are investing in the experience of life. You go to great locations, meet new friends, exchange ideas with others and importantly, learn from others as well as myself. Workshops will help you try things that are different and that's how you grow. A photography workshop will open your eyes to things that you would have never seen before.

Attending a workshop will encourage you to take images that reflect emotion and a deep sense of who you are. The hallmark of photography is light and composition and this is what I teach and stress through my workshops. Most of my workshops come with notes – a must to help the learning process.

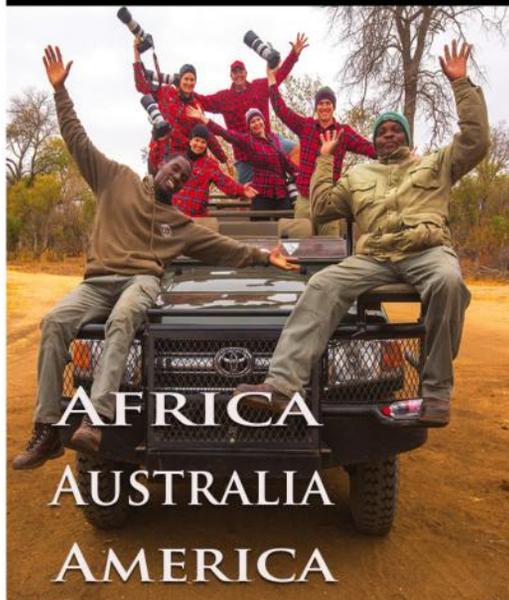
I hope to see you on tour one day.

Find out more at petedobre.com.au

PETE DOBRÉ

PHOTO TOURS

WWW.PETEDOBRE.COM.AU





LEN'S SCHOOL

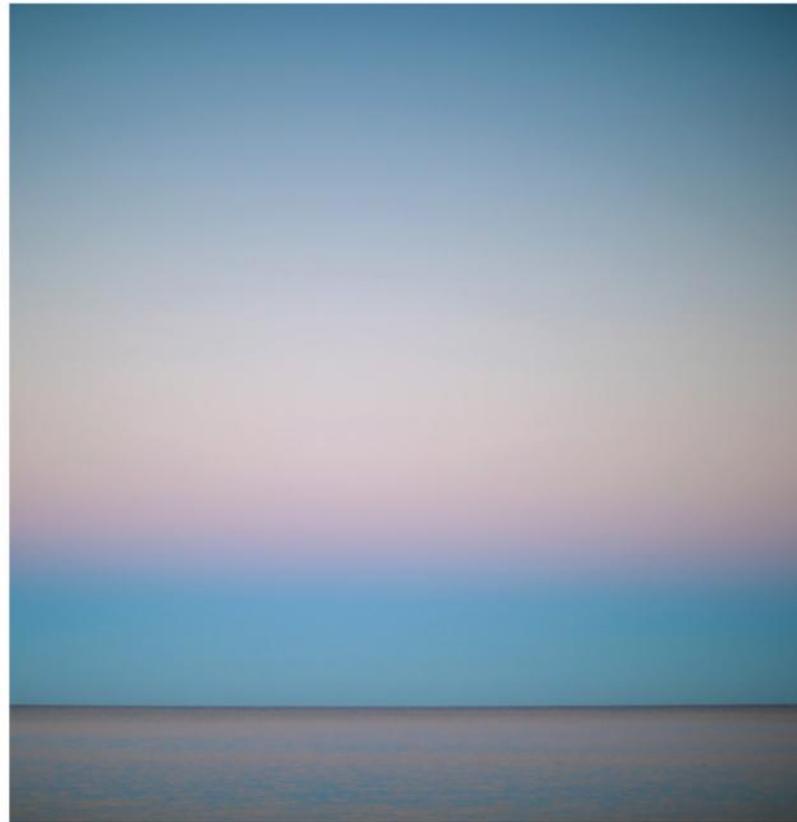
Len Metcalf is Australia's most innovative and inspiring photographic educator. In 2000 he founded Len's School when visitors to his gallery in Katoomba asked him to teach photography. What makes Len unique, is his years of educational experience. He has been teaching adults professionally since leaving school. With a degree in art education, one in fine art photography, a masters degree in adult education and thirty years' experience as an outdoor guide, Len is well placed to be leading your journey of photographic growth.

Len's students return year after year to enjoy his gentle and supportive teaching style, that simplifies photography and cuts through all of the misinformation that is circulated on the internet in these modern times of digital photography. You will find yourself in the company of many talented photographers, with gentle souls who bounce visual ideas off Len and return home with new found inspiration.

The destination workshops that Len runs are a gentle mix of photographic shoots in inspiring locations, and in-depth classroom training sessions. It is here that Len weaves his magic and teaches the language of photographic composition, how to see, and most importantly how to create and craft beautiful photographs.

Len's photographic work is inspirational. Many people sign up for his regular photographic inspiration at <http://lenmetcalf.com> that arrives as an email daily. While Len is currently known for his serene sepia landscapes, he has had many years' experience in colour. For 20 years he carried a large format camera and photographed wilderness areas in colour transparency, trying desperately to follow in the footsteps of Peter Dombovskis. It took years for Len to relinquish his passion for colour to concentrate on monochrome. For Len, it is black and white that allows the most creative artistic abstractions and interpretations of the natural world.

Len's fine art photographs are gaining a worldwide



ABOVE: Oceans Incarnate, and an ode to Hiroshi Sugimoto, the blue hour in the sunset over Jervis Bay. Image by Len Metcalf.

reputation. They hang in galleries in Europe, where his limited editions have gained an enviable reputation. He hangs next to Art Wolfe, Hans Strand and Jack Dykinga in the Art of Wild Gallery in Germany.

Find out more at lensschool.com



Len's School

NAMIBIA LANDSCAPE PHOTOGRAPHY SAFARI 11TH - 23RD MARCH 2018

Join Len on this extraordinary Landscape Photography Safari of Namibia.

Namibia is a land of ancient tribes, unique desert adapted animals, giant sand dunes, wild coastlines and arid desert landscapes. It is a photographers paradise.

This safari offers the amateur photographer a rewarding opportunity to learn from Len Metcalf whilst experiencing the inspiring scenic backdrop that makes Namibia so unique.

This 13 day adventure encompasses many of Namibia's highlights while the core focus

remains on developing and learning Landscape Photography skills from Len.

You will travel in a uniquely small group of just eight participants in a special adapted 4WD vehicle which offers each photographer their very own window.

BOOK ONLINE NOW WWW.LENSSCHOOL.COM/NAMIBIA-SAFARI/





photography expedition to mongolia

Only 14 travellers | Expert Photographer | World's Rarest Festival | 28th June - 10th July 2018

Join award winning photographer Chris Van Ryn to one of the last frontiers in Asia as you mingle with the mystical Tsaachin reindeer tribe. Enhance your photography skills with daily lessons and workshops in untrodden lands whilst mingling with this diminishing nomadic tribe and engaging in their old worldly way of life.



Contact Crooked Compass for more information. Call us on 1300 855 790, email info@crooked-compass.com or visit www.crooked-compass.com

Terms and conditions may apply. Please contact Crooked Compass for full details.



“YOU WILL SLEEP LIKE THE LOCALS DO IN TEEPEES AND GER CAMPS.”

CROOKED COMPASS

Mongolia – one of Asia’s last frontiers and one of the world’s last unspoilt destinations. Join us for 13 days in this remarkable location in July and August 2018.

You will travel by horse to the nomadic Tsaachin tribe who have a spiritual connection with the reindeer herds that they live with. Once a thriving community, the Tsaachin tribe has dwindled in recent years, leaving only 200-400 members left in northern Mongolia.

This specialist photography tour with leading photographer Chris Van Ryn is the perfect way to explore and mingle with this shrinking tribe in the spectacular landscapes of Mongolia whilst improving your photography skills.

You will become more confident with your equipment and return from your journey with spectacular images, memories and new found knowledge. Mingle with friendly nomads as you learn their way of life. Ride through lush meadows, wooded hills and ruins from the ancient Mongolian Empire before reaching the magnificent turquoise Lake Khuvsgul, known in Mongolia as ‘Blue Pearl’.

The best way to reach the remote Tsaachin tribe is by horseback, travelling with a full support crew of guides, cooks and horse tenders waiting to assist you.

You will sleep like the locals do in teepees and Ger camps. Witness the spectacular Tsaatan Reindeer Festival that aims to spread the unique livelihood, culture and traditions of the reindeer people. The festival is enriched with a variety of ceremonies and activities from Darhad folklore songs and reindeer parades to fascinating shaman rituals and fire worshipping. Traditional Mongolian events will also take place, including horse racing, archery competitions and wrestling.

Find out more at
crooked-compass.com/tour/taiga-reindeer-festival/

BELOW: A Tsaatan man with his reindeer in the rain in the spectacular northern Mongolian landscape.





SWEDISH LAPLAND & AURORA BOREALIS TOUR

JOIN DAVID EVANS, 2015 AUSTRALIAN LANDSCAPE PHOTOGRAPHER
OF THE YEAR ON THE TRIP OF A LIFETIME!

NEXT TOUR JANUARY 2019

- All tuition for 8 days and 7 nights
- 7 nights accommodation in Lapland (Aurora Wilderness Camp 4 nights, STF Mountain Station Abisko 3 nights)
- All meals in Lapland
- All transfers and transportation in Lapland
- Use of polar clothing including overalls, snow boots, gloves and dashing fox fur hat
- Use of professional photographic equipment if required including a Canon SLR camera and Manfrotto tripod
- All activities in Lapland, including reindeer sledding, 2 x dog sledding trips, a visit to the ICE HOTEL, unique photographic opportunities and snowmobile transport
- 2 Epson A4 fine art prints of your favourite images from the trip

FOR MORE INFORMATION, VISIT TRAVELENTROPY.COM

DAVID EVANS



DAVID EVANS

The northern part of Scandinavia is an extraordinary place of beauty, intrigue and extremes. Inside the Arctic Circle, Lapland is an expansive region of snow, reindeer, the Sámi people and the magnificent Aurora Borealis, or Northern Lights.

Traditionally, the Swedish believed the aurora to be the souls of their ancestors, while the Finnish believed it to be the tail of a fox, swooshing across the sky. These days we know it to be the interaction of the sun's radiation with the earth's atmosphere and magnetosphere. Although we now have this scientific explanation, there is no denying the incredible, uplifting experience of seeing the aurora...and photographing it!

Lonely Planet recently named Abisko, in Swedish Lapland, as the best place in the world to view the Aurora Borealis. This is because Abisko is nestled between the impressive Scandinavian mountain range and Lake Torneträsk. The unique topography creates a rain shadow and therefore clearer weather than the rest of northern Scandinavia.

This very special photographic tour is led by David Evans, Lonely Planet photographer and 2015 Australian Landscape Photographer of the Year. We also have local Lapland guide Peter Rosén who is a professional photographer and expert in aurora, night, landscape

and wildlife photography. He knows all the best local spots for photography, and has a few surprises up his sleeve! David and Peter will also show you how to create magnificent time-lapse videos of the aurora. Tuition is mostly hands-on photography rather than computer-based – we spend most of the time photographing, and we are there to help you create excellent photographs!

We have a maximum of nine participants per group which is a very small number with two guides – this is to ensure each person receives an excellent level of personal tuition and care. Both David and Peter have extensive experience in photographic tuition.

We were lucky enough once again during our 2017 season to have many spectacular Kp4 and Kp5 displays of the aurora for all our groups, including one very lucky group who witnessed four nights in a row of strong and fast moving Kp7 auroras! All our tours have witnessed good displays of the aurora for five years in a row, a record which we hope will continue.

This tour is the result of the most spectacular itinerary, and includes many things you won't find on a regular tour. Needless to say, this is the tour of a lifetime you don't want to miss!

Find out more at travelempoty.com



ABOVE: A sledding reindeer stands next to a traditional Sami lavvu under the Aurora Borealis. Ten-second exposure, Swedish Lapland.



TRAVEL SPECIAL: THE PHOTO TOURS

DAVID METCALF AND MARK RAYNER

Join Dayak Dave (David Metcalf) and the Buffalo Master (Mark Rayner) on photo workshops to some of South East Asia's most beautiful locations.

If you love photography but are struggling with all the technical stuff around it, these tours are for you.

- Would you like to learn how to take stunning pictures which will blow the mind of your family and friends?
- You don't like to travel in big groups but also don't want to travel alone?
- Are you adventurous and interested in ancient tribes and cultures?
- Are you tired of being a tourist? Do you want to become a traveler?

Every year, new and exciting destinations are offered like Bali, Vietnam, Borneo, Java and Japan, offering you the best photographic opportunities you can get!

One of the most powerful emotions that people feel when visiting ancient cultures is the desire to want to help and contribute in a positive way to local community projects. Through David and Mark's carefully nurtured and long term relationships built with village elders, initiatives have been put in place to support educational eco-programs and sustainability.

Ten percent of fees support three local preservation and education projects in Bali and Borneo.

THE 2018 TOURS

In May 2018 in the city of Pontianak, West Kalimantan, the Dayaks, the local indigenous people, will present an incredible cultural festival. In our first tour for this year, join David as he leads a personalised tour on May 19, 2018.

Then one of the best workshops will be Java, beginning on July 15, which Mark and Dave will be hosting for the third time. Java has a little of everything, fascinating culture, ancient historical temples, stunning landscapes including volcanos, lush terraced rice fields, tea pickers, colourful market scenes and we stay in beautiful locations such as one of Asia's most beautiful Hotels, the Tugu.

Find out more at davidmetcalfphotography.com & trekaboutphotography.com



RIGHT: A young Dayak Warrior from Borneo.



David Metcalf and Mark Rayner invite true explorers and adventurers to join them in 2018 as they venture into the following places

Vietnam Contrast and Culture Feb 28 - March 12 **Bali, Lombok Landscapes and Culture** April 9 - 18 **Borneo Wildlife, Orangutans and Indigenous cultures** May 26 - June 3 **Java Landscapes, History and Javanese Culture** July 5 - 15 **Japan Colour, Contrast and Culture** October

www.davidmetcalfphotography.com www.trekaboutphotography.com



LEFT: King Island by Dean Cooper.

DEAN COOPER

As an experienced teacher of photography I always strive to create a fun, happy and relaxed learning environment to deliver my workshops. My workshops are conducted in a range of superb natural locations, some of these have a specific theme dictating the skill set you will gain. This is a distinct difference from most other providers who tend to repeat the same content over and over using only different locations. Structured technical sessions are followed by plenty of time to enjoy the

exciting field trips and to reinforce your newly learned knowledge through invaluable practical skills and experiences. Tuition also includes individual feedback and guidance throughout the workshop and a summary session provides a forum for considering future directions for your photographic pursuits. Groups are always small allowing high levels of personalised tuition.

Find out more at deancooperphotography.com

2018 Photo Workshops



- Japan** - fully booked
- The Great Ocean Road, Vic** - October
- South West, WA** - May
- King Island, Tasmania** - June
- South Island, NZ** - July & September
- Vietnam** - August

Small groups Max of 4-6



FOR FULL DETAILS VISIT
www.deancooperphotography.com



TRAVEL DELIGHTS

in 2018

JOIN US IN 2018 FOR ONE OF YOUR GREATEST PHOTO ADVENTURES EVER!

- * April: WILD RUSSIA – 1 place left...
- * May: NAMIBIA TOURS 1 & 2 – Landscapes & Big Game...
- * July/August: ALASKA TOURS 1, 2 & 3 – 2 places left...
- * August: ULTIMATE CREATIVE WEEK – Fraser Island...
- * August: BOOK MAKING WORKSHOP – Use your images...
- * September: CARNARVON GORGE – Aussie hidden gem...
- * September: GREENLAND CRUISE – Northern Lights...
- * November: KING ISLAND – Great shoots and food...
- * November: LADY ELLIOT ISLAND – Australia's mini Galapagos...

Our 2019 events already have bookings: Africa, South America, Asia, USA and more...

Contact: julia@worldadventures.com.au

Web: worldphotoadventures.com.au



"We are celebrating our 29th year of unique photo adventures around the world."



WORLD PHOTO ADVENTURES

At World Photo Adventures, your photography interests come first!

We are famous for combining outstanding photo opportunities with simple but very effective techniques. Our professional photo guides will help you every step of the way and place your photo interests first. We also add, sumptuous food, lovely accommodation and small group sizes of like minded travellers – even non photographic partners come back for more.

With over 400 successful photo tours/workshop and seminars worldwide and counting, the team at World Photo Adventures loves to share their passion and secret locations around the world with you. Combined with their vast experience and professional ground crews, they guarantee you stunning shoot opportunities and lifetime memories.

Company directors, Darran and Julia Leal have been industry leaders for 29 years. Their two sons Pearce and Frazer contribute to the family business, along with professional service providers in every continent. “We invite you to explore our website, which will whet your appetite”.

KISS (KEEP IT SIMPLE SHOOTER)

This famous style of teaching photography was instigated by Darran in the 1980s. It provides a simple and very effective platform for teaching great photography techniques in an easy to understand manner. Do you want to improve your photography? Visit our website and click on KISS BOOK in the menu bar. Email Julia your name and address and we will send you a complimentary copy. This compact field guide is packed with 108 pages of tips and techniques that will change your photography for ever.

Join us in 2018 – our 29th year of offering some of the most stunning photo adventures on this planet! Don't say “one day”.

Find out more at worldphotoadventures.com.au

“NO MATTER WHAT LEVEL OF EXPERIENCE YOU HAVE, OUR PROFESSIONAL PHOTO GUIDES WILL HELP YOU EVERY STEP OF THE WAY.”

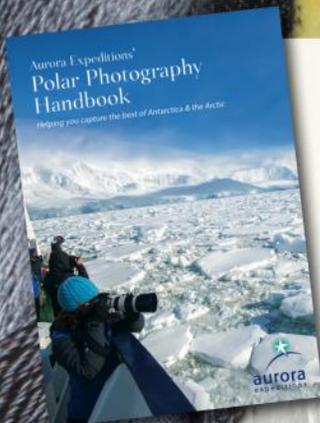


RIGHT: A World Photo Adventures tour to Antarctica offers amazing photo opportunities.

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AURORA EXPEDITIONS

Aurora Expeditions' tours to the world's wildest and most remote destinations are a photographer's dream!

Whether you're quietly observing a busy penguin rookery, enjoying the thrill of a breaching whale, or cruising by towering icebergs; Aurora's small-group expeditions to Antarctica and the European Arctic are perfect for both amateur and professional photographers alike. Their onboard team of photography guides deliver photography workshops and one-on-one instruction to help you make the most of your adventure.

IN SHACKLETON'S FOOTSTEPS – SOUTH GEORGIA & ANTARCTICA

18 Days, Departs 07 March 2018,
Photography Guide: Scott Portelli

Late summer offers the best chance to chart a course through the Weddell Sea's shifting pack ice and vast tabular bergs, while South Georgia offers nesting albatross, mating elephant seals and the world's largest king penguin rookeries.

SUB-ANTARCTIC SAFARI SOUTH GEORGIA & FALKLAND ISLANDS

15 Days, Departs 24 March 2018
Photography Guide: Scott Portelli

Journey to the wildlife sanctuaries of the Falkland Islands and South Georgia to capture the regions' untouched

beauty, and meet the fascinating fauna that inhabits these unique islands – a birdlife photographer's dream!

JEWELS OF THE ARCTIC SPITSBERGEN, GREENLAND, ICELAND

14 Days, Departs 06 August 2018 & 19 August 2018, Photography Guide: Michael Baynes

Sail down Greenland's stunning eastern coastline and experience a voyage jam-packed with once-in-a-lifetime moments. Zodiac cruise amongst gigantic icebergs, revel in gorgeous tundra walks and photograph unique Arctic wildlife!

IN-DEPTH SOUTH GEORGIA & ANTARCTICA

18 Days, Departs 01 December 2018,
Photography Guide: Peter Eastway

Time and light, the photographer's most treasured attributes, feature in abundance on this early-season voyage. Enjoy photographing the Antarctic Peninsula's glorious springtime days filled with bustling penguins and snow-capped peaks, and South Georgia's awe-inspiring landscapes and shorelines packed with unbelievable wildlife.

To help prepare for a journey to the polar regions, download Aurora Expeditions' free Polar Photography Handbook here: <http://bit.ly/2z59EYo>

A photographer's paradise! Gold Harbour, South Georgia. Image by Michael Baynes.



TRAVEL SPECIAL: ON TOUR

LAMINGTON NATIONAL PARK 2017 TOUR

1

BY THE AP TEAM

In September last year *AP* joined World Photo Adventures on our first joint photo tour. Here's some of the participants' work captured on the week-long trip.



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1 A very patient leaf-tailed gecko is backlit by a torch. Canon EOS 5D Mark IV, EF24-105mm f/4L IS II USM lens. 1/250s @ f5.6, ISO 3200. Image by Beth Baker.

2 One of the highlights of a visit to O'Reilly's Lodge is the daily birds of prey show. Here keeper Mark 'The Birdman' Cullerton holds a wedge-tailed eagle. Nikon D5, 200-500mm f/5.6 lens. 1/750s @ f5.6, ISO 400. Image by Brad Hodge.

3 A female superb fairy wren. Canon EOS 7D Mark II, EF100-400mm f/4.5-5.6L IS II USM lens. 1/60s @ f9, ISO 1000. Image by Stephen Powell.

4 Despite a distinct lack of rain in September, Elabana falls was still flowing with just enough water to blur motion. Canon EOS 5D Mark III, EF24-70mm f/2.8L II USM lens. 10s @ f13, ISO 100. Image by David McConville.



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1 Wedge-tailed eagle Stella prepares for takeoff. Canon 5D Mark IV, Canon 100-400 lens. 1/5000s @ f8, ISO 800. Image by Todd Kennedy.

2 A yellow-breasted robin holds the perfect pose. Canon EOS Kiss X6i, 70-300mm lens. 1/500s @ f5.6, ISO 1600. Image by Wendy Bauer.

3 The beautiful tones of sunset from O'Reilly's Lodge. Canon EOS 5DS R, EF70-200mm f/2.8L IS II USM lens. 1/90s @ f5.6, ISO 200. Image by Ross Spencer.

4 A Pademelon with joey. Nikon D800, 80-400mm f/4.5-5.6 lens. 1/60s @ f5.6, ISO 3200. Image by Wendy Hodge.

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1 A barking owl surveys his range. Nikon D50, 70-300mm f/4-5.6 lens. 1/1000s @ f5.6, ISO 800. Image by Rosemary Crichton.

2 Light peaks through the rainforest canopy. Nikon D810, 16-35mm f/4 lens. 1/100s @ f14, ISO 800. Image by Elaine Hone.

3 Magic macro: an ant clings to tree fungi in this beautifully lit shot. Nikon D810, 105mm f/2.8 lens. 1/200s @ f8, ISO 100. Image by Lorenzo Lodge.

4 A kestrel hovers above. Canon EOS 6D, 70-200mm f/4 lens. 1/4000s @ f5.6, ISO 800. Image by Simone Cheung.



TESTED: SONY A9

Sony's latest addition to its E-Mount range not only features ground breaking technology but redefines what you can expect from a flagship camera. Dylan Giannakoupolos takes a look.

The Sony a9 has been heavily marketed towards sports and wildlife photographers, but after using this camera, I believe it is particularly well suited for event and wedding photographers too.

Whilst the a9's form factor is in keeping with the compact and portable aesthetic which mirrorless users have come to expect, the newly designed body features a number of welcomed ergonomic and functional changes in comparison to its a7 series predecessors. This is the first E-Mount camera to feature two SD card slots, ethernet and PC sync port, AF joystick, larger NP-FZ100 battery, as well as dedicated drive and focus mode dials. The C3 and movie button have been repositioned and there is now a dedicated AEL and AF-ON button. A number of the camera's dials and buttons have been redesigned to be beefier and have a much nicer physical response. This is particularly true for the control wheel which is considerably nicer to use. I did however find the focus mode dial to be a bit fiddly at first. It's great to see that Sony has included an AF joystick which is

an incredibly useful feature, but I'm surprised that they still haven't adopted USB 3.0 into their cameras. I also wish that both SD slots support UHS-II to avoid bottlenecking the buffer.

A lot of the ground breaking features found in the a9 are made possible by its 24.2-megapixel full-frame stacked CMOS sensor with integral memory. This revolutionary sensor technology enables the camera to shoot at 20 fps, with shutter speeds up to 1/32000s, whilst being completely silent and with no blackout. Silent shooting isn't a new feature, but the electronic shutter in the a9 features anti-distortion technology, producing images with uncompromised quality. This feature is perfect for capturing candid moments at an event or wedding. As I mentioned before, this camera is marketed towards sports and wildlife photographers and with the ability to shoot at 20fps (4-6 fps faster than the Canon IXM2 and Nikon D5 competition), you never have to worry about missing THE moment. The a9 also features in-body 5-axis image stabilisation which was first introduced in the a7 II.

Mirrorless cameras whilst being lightweight and compact, are notorious for having poor autofocus especially in low light, when compared to DSLRs. Camera manufacturers such as Sony and Fujifilm have been working very hard to change this perception and if there was ever a camera to do this, it's the Sony a9. Featuring Sony's 4d focusing system, the a9 boasts a remarkable 693-point phase-detection AF system which covers 93% of the frame. I'm extremely impressed with the AF and believe it's far superior to the AF on any other E-Mount camera. Focus is acquired quickly and my hit rate when shooting moving subjects at 20fps was very high. How well the a9's AF and tracking compare to DSLR flagship cameras is up for debate, but its 693 PDAF points spread across 93% of the frame give the camera an undeniable advantage.

Another highly noted feature in the a9 is its improved Eye-AF and face detection system. To put this to the test, I brought it along to a campaign I was shooting for an eye ware label. I was blown away by the camera's ability to lock onto the model's eye, even when wearing sunglasses that



TESTED: SONY A9



LEFT Even at 20fps, the a9's autofocus had absolutely no issues tracking my dog Hamish, whilst running as fast as he could. The hit rate even at high burst speeds was exceptional and I had plenty of frames to pick from. Sony a9, 70-200mm, 1/800s @ f4, ISO 1000.



were nearly opaque. The Eye-AF was quick, reliable and noticeably better than its predecessors.

I also tested the Sony 16-35 f/2.8 GM on the a9. The build quality is very impressive and it follows the same sleek and robust exterior design which comes with the G Master badge. I'm a big fan of the Sony 16-35 f/4 and although it's a fantastic lens, the GM model is noticeably sharper. The zoom ring has the perfect amount of resistance, however the focus ring was too loose for my liking. Overall, this lens is a great addition to the E-Mount lens line up and is a pleasure to use with the a9's bigger grip.

The Sony a9 is a culmination of years of innovation, R&D and most importantly consumer feedback. Whilst some camera manufacturers are releasing cameras with dated technology, Sony is once again pushing the boundaries with their latest release. With the price tag that comes with this camera, it's certainly not going to be for everyone and will be likely reserved for working professionals. However, this is a serious camera which is going to put other manufacturers on notice. 🌟

RESULTS

HANDLING: ★ ★ ★ ★ ↕

The a9's newly design body with the AF joystick makes shooting with larger and heavier lenses such as the 16-35 f/2.8 GM much more comfortable. However I found the focus mode dial was a bit fiddly to use.

FEATURES: ★ ★ ★ ★ ★

This camera has a remarkable number of features, certainly a lot more than I could cover in this review. 20 fps, shutter speeds up to 1/32000s, silent shooting with no distortion and blackout, oversampled 4k with no crop factor and a touch screen with tilt functionality. The list goes on and on.

EXPOSURE: ★ ★ ★ ★ ↕

When using the a9's histogram in conjunction with its metering, I never had any issues getting the correct exposure in camera. The a9's dynamic range is fantastic however the a7R II has a slight advantage in this area.

IMAGE QUALITY: ★ ★ ★ ★ ↕

The a9 produces excellent images and the image stabilisation is going to ensure sharp, high quality results even when shooting hand held, in dimly lit situations. It would have great to have seen a higher megapixel count sensor with the ability to lower your RAW file size like in the Nikon D850, when you want to shoot at 20fps.

VALUE FOR MONEY: ★ ★ ★ ★

Whilst the a9 isn't going to be affordable for your average prosumer, when you compare the cost with Canon 1DX MKII and Nikon D5, it's roughly \$1250 - \$2200 cheaper. Given the a9 outperforms both of these cameras in a number of aspects, the price of the camera seems very well justified and great value for money.

FINAL WORD

I really enjoyed my time with the a9. If you have ever doubted if mirrorless cameras can compete with DSLRs, this one should change your mind.

SPECS

Resolution:	24.20 Megapixels
Sensor size:	35mm (35.6mm x 23.8mm)
Viewfinder:	EVF / LCD
Native ISO:	100 - 51,200
Extended ISO:	50 - 204,800
Shutter:	1/32000 - 30 seconds
Dimensions:	5.0 x 3.8 x 2.5 in. (127 x 96 x 63 mm)
Weight:	23.7 oz (673 g) includes batteries
Auto Focus Type:	Fast Hybrid AF: 693 points phase-detection AF
Rear Display Resolution:	1,440,000 dots (360,000 px)
Exposure Compensation:	+/- 5.0EV in 0.3EV steps
SD card slots:	2
Usable Memory Types:	MS PRO Duo / SD / SDHC / SDXC



WITH MY OWN HANDS

Technicality can be learnt, but the ability to capture beauty requires many years of training and an experimental mindset.

WITH SIMON LI

Photography is an expressive and eloquent form of art that not only requires high technical skill, but also a cultivated and unique aesthetic vision.

I began studying photography in 1986 and then came to Sydney in 1989 from Nanning City, Guangxi in China. In 2003, I completed my Master's degree in Multimedia Design (Honours) at the University of Sydney and currently I am an Australian Photography Society Member, and the Executive President and General Secretary of the Australian Digital Photographic Association. I am also a senior graphic artist at Ainsworth Game Technology Ltd.

I have quite an interest in capturing the theme of motion such as birds flying, people dancing, surfers riding waves and bulls at rodeo shows. I believe that there is immense power in framing a moving object into a picture, to be able to feel its presence preserved. However, the theme of humanity still remains at the core of most of my photography. Behind every picture, there is always a meaningful and touching side to the story.

Over the past two years, I have participated in international photography competitions and have won 25 gold medals from around the world and over 1000 acceptance awards. The winning photos were all taken in Sydney, which surely demonstrates that beauty can be found anywhere.

In previous decades, the camera was simply used to capture what we could see but in this day and age, photography has greatly transcended this concept. With a passion to imagine and a motivation to recreate, I believe that beauty in photography can be born from your own hands. 🌟

In the autonomous region of Guangxi Zhuang in southern China live an isolated community called the "black-clothed minorities".

Their name originates from their traditional main attire which is entirely black from head to toe. The minority's black clothing dates back hundreds of years when the head of the village was injured in battle and hid in the mountains. A special kind of grass was found that could heal his wound and his recovery ultimately led to his soldiers winning back their hometown. Along with its healing properties the grass could also dye clothing black and the minorities have been wearing the colour ever since. However with the urban landscape growing, many young people seek work in China's cities. Women, children and elders left at home can only depend on each other. In this image, a grandmother is bringing pumpkin leaves to her family. Canon EOS-1D X Mark II, 16-35mm f/4 lens. 1/250s @ f4.5, ISO 200.







CLOCKWISE FROM TOP: The Corn Gatherers, Studying, The playground.



ABOUT THE PHOTOGRAPHER

See more of Simon Li's work at <https://www.aiipphoto.com/simon-li>

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Find out more about the APS at www.a-p-s.org.au.

BIG IDEAS

For photographers in search of new challenges, the field of conceptual art offers plenty of scope to explore and learn.

WITH PHILLIPA FREDERIKSEN



What is conceptual art and what has it got to do with photography? It's a question that more than one Australian Photographic Society (APS) member has asked as the Society's Conceptual Art Portfolio Awards return for the second year.

I was one of the bronze applicants last year and initially, like many of my fellow applicants, I found it hard to understand what was involved in preparing a conceptual portfolio of photographic work.

Briefly, shooting a conceptual art photography project can be broken down into four steps:

- **Step 1:** The concept: You have an idea that you would like to explore and you write your intentions down with some accompanying ideas,

drawings and photos. Make some notes before you forget.

- **Step 2:** Think how you could go about this idea (carrying out the concept). Go out and take the images you need for your project.
- **Step 3:** Put them together the way you have in your mind's eye (prints, slides, 3D). Make a "contact" sheet of how you want people to look at your images.
- **Step 4:** Make a book or have an exhibition and/or enter them for APS CAPA. (You do need to be an APS member)

Most of us uploaded our images to the private APS CAPA Facebook page for comment from other applicants and specially selected mentors who helped us crystallise our ideas.

If you think it's easy to upload your ideas, you are mistaken. It is hard. You might not like the comments but you have to listen to them because the

mentors know what they are talking about! That said, if you do disagree with the feedback, you are free to explain why you're pursuing a particular thought process.

Final assessment is done on the Facebook page where applicants upload their finished portfolios to individual albums. If you are not a Facebook user a mentor can still help you along the way and upload your finished portfolio for you.

I think people who entered last year accelerated their artistic development and broadened their understanding of conceptual art. I highly recommend it for anyone looking for a new photographic challenge. 🌟

To find out more about the Australian Photographic Society's Conceptual Art Portfolio Awards email Phillipa Frederiksen at phillfoto2@gmail.com

Exploring creative concepts away from 'traditional' photography, like the APS' new conceptual art portfolio awards, can be a real challenge.

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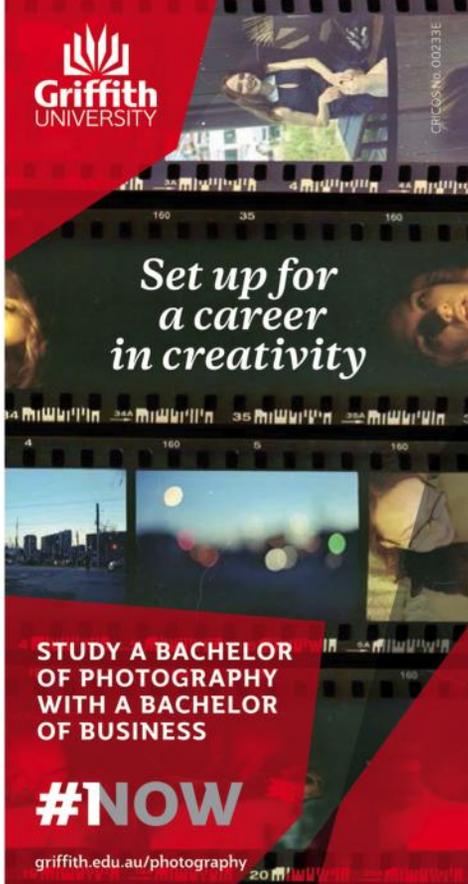


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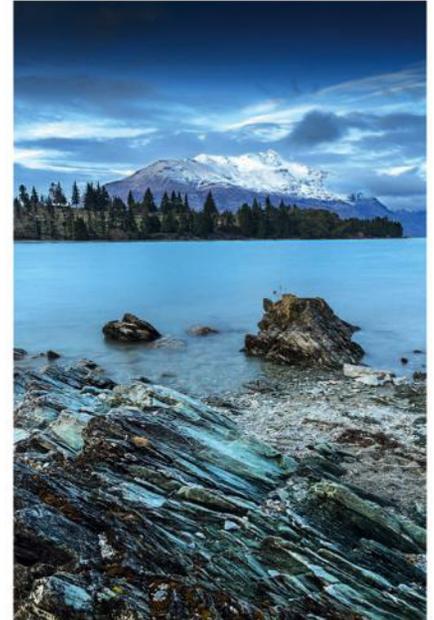
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IMAGE DOCTOR

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

BY SAIMA MOREL

CROP CAREFULLY

John Wallace said that living in the Barossa Valley certainly has its advantages “as I found when heading to take a bright yellow landscape shot. On arriving I noticed a couple of horses in the opposite side of the field and took a couple of shots when one of them was curious enough to see what I was up to. The original shot has been cropped to letterbox to remove some distracting trees and concentrate more on the yellow plants, I offset the horse when taking to improve the composition.”

I like the off-centre composition with the horse and the out-of-focus flowers in the background, but the brown things protruding out of the flowers on the left are little spoilers for the lovely effect of all that lovely yellow and green. If you had to crop, you were probably too far away,

and if possible needed to get in closer to shoot - carefully of course, to avoid spooking the horse. The horse is just not sharp enough, and you needed to focus on the eyes and head when shooting. The flowers provide a lovely sea of colour but the horse is the stand-out interest in this scene so it needs to be as sharp as possible.

SAIMA'S TIP: The more cropping there is of an image, the result is there are fewer pixels and a subsequent loss of quality.

TITLE: Just Curious
PHOTOGRAPHER: John Wallace
DETAILS: Canon EOS 760D, Canon EFS 18-135 IS lens @ 85mm focal length, 1/200s @ f11, 200 ISO.

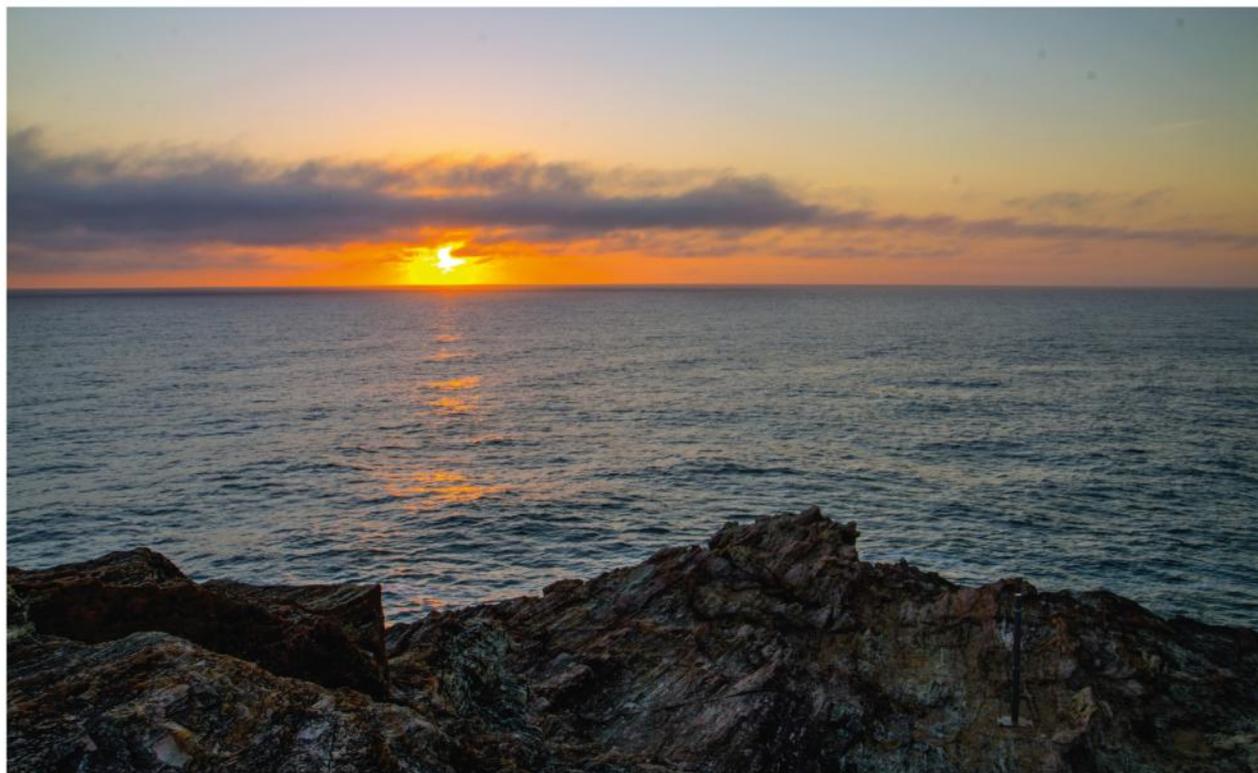
THIS
MONTH'S
WINNER

THE LITTLE THINGS

Anthony Kassulke said that he had been experimenting with two of his lenses and graduated filters when he took this shot. It was adjusted using Elements “to bring out the foreground”.

Since you had grad filters and a tripod, this would have been an ideal opportunity for really long exposures of 30 or 60 seconds to get a really nice smooth silky surface on the water. It would provide a nicer background for that unfortunate fake-looking rocky foreground with its colour issues - splodgy blue and purple tones. I also don't like the post on the right in the foreground... However, the main issues here are the rocks, the limp colour and the weak clouds. None of them provide much impact as subject matter. While you have followed the rule-of-thirds composition it is just not enough.

SAIMA'S TIP: Great landscape photography comes when all the seemingly small elements come together harmoniously.



TITLE: Sunrise on Stradbroke Island
PHOTOGRAPHER: Anthony Kassulke
DETAILS: Canon 70D: EF-S17-55mm f2.8 IS USM lens @ 17mm focal length, 1/6s @ f20, 100 ISO, two stacked graduated filters, Manfrotto Tripod.



ACTION NEEDS ACTION!

Robert Watkin wrote: "I enjoy taking action photography of sports, surfing etc, and had an opportunity when invited along on a training day with two crews and their boats from Marine Rescue. Training was conducted around the beautiful North Solitary Islands near Woolgoolga, NSW. The photograph was taken while I was lying on my back on the engine cover of the boat trying to keep balance. The two boats were side by side at high speed, and the shot was taken just before the crew member carried out a cross-deck transfer."

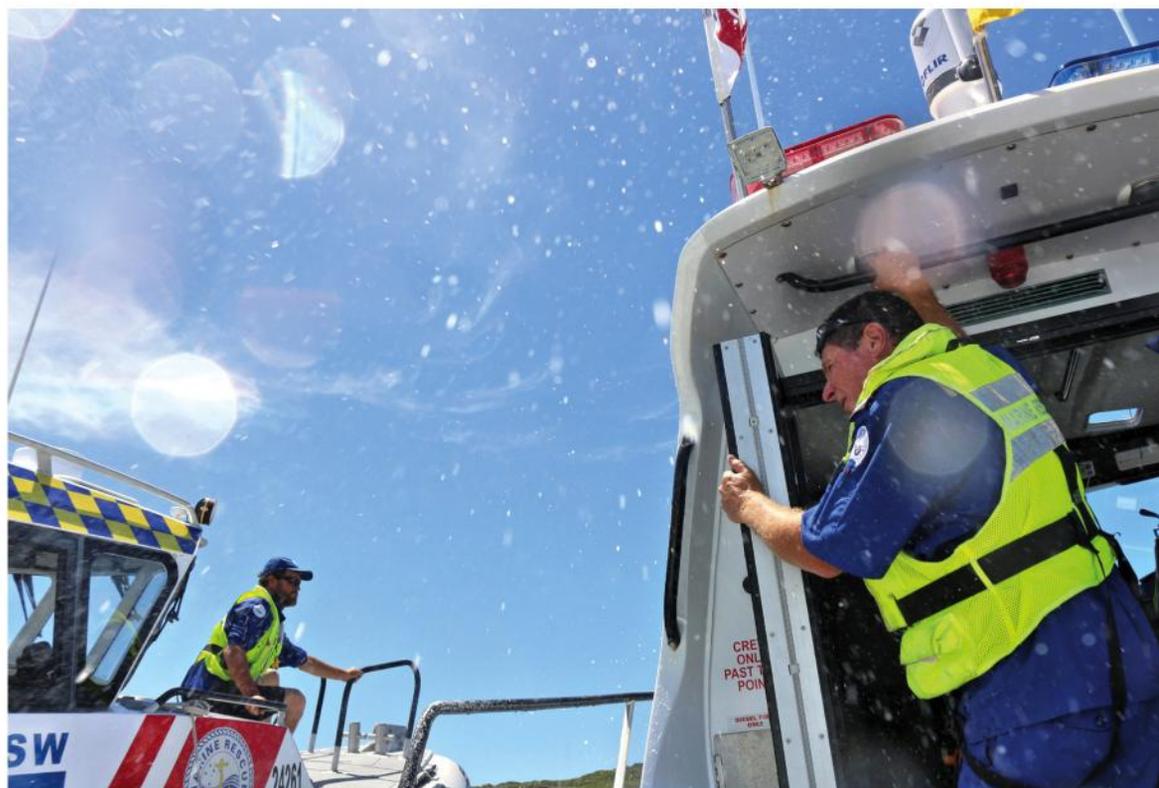
It may have been an exciting experience, but the action is not quite here in this shot. There are hints of something happening with all the bits of water spray and the angling of the boats but no real action. If you had been harnessed somehow or wedged tightly in position for stability, you may have been able to get a better point of view. Here the camera is framing upward so that there is a lot of sky but I think you needed to get much more of the boats, men and sea. Then, even without the cross boat transfer, you could have captured a stronger sense of movement and action.

SAIMA'S TIP: With high-speed situations where you and the subject are moving, stability is critical to get things sharp.

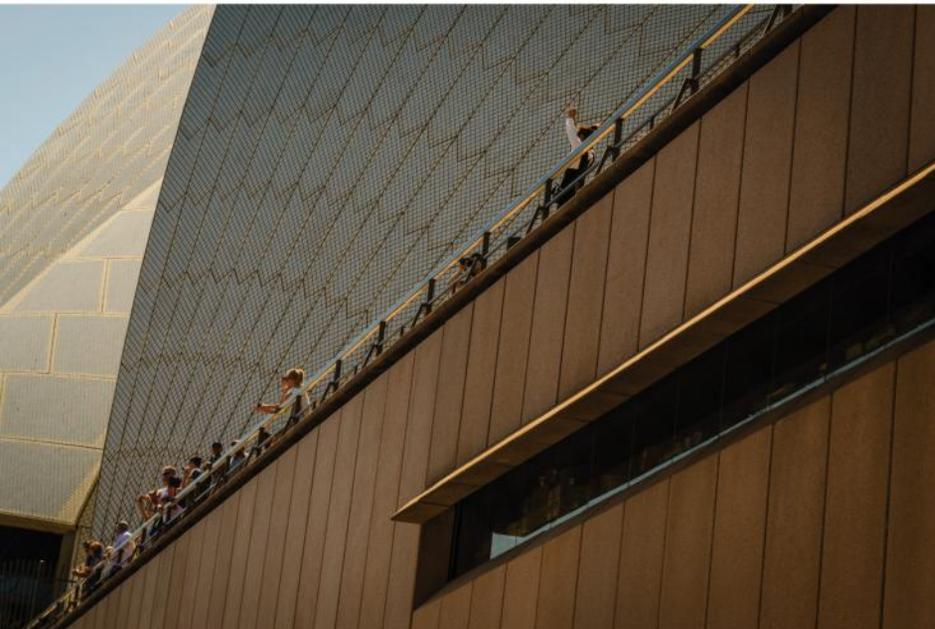
TITLE: Untitled

PHOTOGRAPHER: Robert Watkin

DETAILS: Canon 700D, 18-55mm lens @ 18mm, 1/500s @ f7.1, ISO 100.



TITLE: Iconic
PHOTOGRAPHER: Ovidiu Cazamir
DETAILS: Nikon D7000 + Sigma 17-70mm f2.8-f4 lens @ 62mm focal length, 1/400s @ f7.1, 100 ISO, Lightroom adjustments: exposure, crop, contrast and saturation.



THINK ABSTRACT

The Opera House is probably one of the most photographed buildings in this country; so Ovidiu Cazamir decided to take a shot from a different angle to show the sightseers around it. It is a tough challenge! In this view there are some good textures and patterns and the diagonal composition has a lot going for it. Unfortunately, the people don't have much impact as they are just too sporadic in nature and don't stand out that well against the busy geometrical patterns of the roof tiles. You could be better off converting this shot to black-and-white and making it more of an abstract. Compositionally it would also be a little stronger with the building line going directly into the left bottom corner, so a slight crop on the left would be in order

SAIMA'S TIP: With over photographed architectural icons, abstract versions can create a bit of mystery and variety.

GET CLOSER

When photographers take a shot of an artistic piece, there is a danger that the final result is not really an original image but becomes just a copy of someone else's art work and creativity. John Ross sent in his original image of a piece of street art taken from across the street plus a couple of cropped versions. The art work is dramatic and I like the interesting older buildings on the right. The problem is that you have shot such a broad view and had to crop so much for the interesting content. If you had got in a bit closer and shot more to the right to crop out the building on the left, then cropped top and bottom for a panoramic shot, it could have worked better. You could have also got in much closer and got shots of passers-by with sections of the mural behind them. The heavily cropped version with the walkers-by certainly gives a sense of scale but then so does the less cropped version with just the red building on the right, which I find preferable to the most cropped version.

SAIMA'S TIP: When shooting streetscapes, consider shooting sections and different points of view rather than trying to get it all into one straight-on shot.

TITLE: Melbourne Street Art
PHOTOGRAPHER: John Ross
DETAILS: Samsung S6 @ 4.3mm focal length, 1/243s @ f1.9





TITLE: Night Scene in St Mark's Square, Venice
 PHOTOGRAPHER: Trevor Wilkinson
 DETAILS: Nikon D90, 18-200mm Nikkor lens @ 22mm focal length, @ 1/8s @ f3.8 3200 ISO, handheld

THINK FOCAL POINT

According to Trevor Wilkinson: "There is something about the light in Italy that gives skies in particular a soft nature and is quite often captured by artists. The lighting in the square is quite spectacular after dark and hence a very popular spot for the many tourists that visit. I cropped the foreground to get in closer to the people and the more important elements of the scene. The slow shutter speed has captured the movement of the people in the foreground. It was just getting dark and the light in the square with the activity of people moving around made the shot appealing."

This is a good time of evening to shoot as there is a lot of ambient light and there is good colour in the sky and land areas. The down side is that as the light drops and the ISO increases dramatically, there is a higher incidence of noise. The good news is that you can reduce this in postproduction with your denoising feature. However it is not as easy to remove that massive Bulgari advertisement centre frame. Sadly the lines of the wonderful buildings on the sides help draw our eye to that blight. I suggest a better point of view - with more of the traditional

architecture and without the ad. Your cropping the foreground was a good start but why didn't you just step in closer to shoot? As for blur in moving figures, it can be great, but in this case, it would be ideally better to have the foreground woman much sharper while the background figures were more blurred, rather than the reverse.

SAIMA'S TIP: A bigger, busier scene shot with a wide-angle lens does not mean a better image. More is not better.



TITLE: Pelican in action
 PHOTOGRAPHER: Iris Deraedt
 DETAILS: Panasonic DMC-LX100 @ 34mm. 1/500s @ f16, ISO 800.



DO YOUR SUBJECT JUSTICE

Iris Deraedt is quite new to photography and still learning, but was happy with the end result of this shoot. She said: "It was taken in Monkey Mia where everybody usually goes to see the dolphins but I find that the pelicans are deserving more attention. Here I was doing some try outs with the burst and continuous shooting settings."

My main issue with this shot is that at least 90% of the

shot is water while that poor pelican occupies less than 10% of the frame. If the subject is far away, you need to get in much closer to fill the frame more with the key content.

SAIMA'S TIP: While testing the settings of a camera, don't forget about composition and the image which is the real goal after all.



IMAGE DOCTOR

FUJIFILM X

A LITTLE CROP

Tim Bruton's picture shows his campsite at Murrindindi Scenic Reserve and the dark skies gave him a magnificent view of the Magellanic Clouds high above the gigantic mountain ash. He wrote: "A couple of hours after the crescent moon had set the area became very dark, however I added our camp site in the foreground for scale and interest. This is a three-shot vertical panorama allowing me to frame the expanse."

This is a lovely scene, with the dark trees, those little white starry pinpricks in the dark sky and the campsite below. The expanse of sky is amazing, but the sense of scale is enhanced by the little tent and car being dwarfed by the tall dark trees leading into the vast sky. Compositionally, the foreground interest is too weighted on the left and a bit sparse on the right, creating an imbalance. I would suggest cropping the right hand side slightly to balance the vignetting effect of the trees on the left hand side of the frame. You could even try a fraction lightening of the right hand foreground to balance out the left. However, a pleasing image.

SAIMA'S TIP: Good foreground interest is so important in images with great expanses of space.

TITLE: Untitled
PHOTOGRAPHER: Tim Bruton
DETAILS: Canon EOS 6D, Sigma Art 24-105mm @, 24mm focal length, 20s @ f4, 1600 ISO. Stitched in Microsoft Image Composite Editor, adjusted in Photoshop: small adjustments to shadows, highlights, clarity, dehaze, levels, curves, vibrance, and noise reduction.



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