

WE ARE PROUD OF EACH AND EVERY ONE OF OUR CAMERA PEOPLE

camerahouse

**PHOTOGRAPHER
OF THE YEAR 2019**

a photography competition open to all employees of our Camera House stores



Nicholas Hutchison
"The Wrestlers"

Noosa Camera House

Category Winner SPORT

This category has been
proudly supported
by our Partner

Panasonic

Australia's Largest Specialty Photographic Retailer

At Camera House our staff don't just sell cameras, they are photographers who own, use and love them. Every store is a destination for product knowledge, expert advice and genuine understanding. Visit your local Camera House store and discover why.

NSW

Albury
Broadway
Brookvale
Castle Hill
Coffs Harbour
East Maitland
Erina
Griffith
Hornsby

Katoomba
Lismore
Macarthur
Newcastle
Orange
Parramatta
Penrith
Ryde

QLD

Broadbeach
Bundaberg
Cairns
Carindale
Chermside
Garbutt/
Townsville
Helensvale
Indooroopilly

Loganholme
Mackay
Maroochydore
Noosaville
North Lakes
Rockhampton
Robina
Toowoomba

TAS

Hobart
Launceston

NT

Darwin
Palmerston

VIC

Ballarat
Bendigo
Croydon
Echuca
Geelong
Horsham
Ringwood
Sale
Shepparton

WA

Bunbury
Fremantle
Geraldton
Leederville
Mandurah
Midland
Morley
Perth

SA

Adelaide
- Central Market
- City Cross
- Grenfell Street
Mount Gambier

13 FOTO (13 3686) www.camerahouse.com.au

Australian Photography

TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL

No gear, no problem!

AWESOME DIY PHOTOGRAPHY
AT HOME WITH A TWIST

WIN!

FUJIFILM FINEPIX
XP140 WORTH
\$299 **P66**



PEAK DESIGN EVERYDAY
SLING 10L V2 WORTH
\$289.95 **P16**



AUSTRALIAN
RESIDENTS ONLY

OUTDOOR MASTERCLASS

10 tips to supercharge
your landscapes

**TESTED:
FUJIFILM X100V**
Is Fuji's latest cult
camera a winner?

PERFECT YOUR PORTRAITS

The lenses, the lighting,
the settings, the subjects

June 2020

SONY

α
ALPHA

Designed to endure

With a robust, lightweight
magnesium alloy body, you
can persevere in all conditions.



α7R Series

G MASTER

Photographer: Jason Charles Hill
Location: Mitre Peak, New Zealand

Camera: Alpha 7R III
Lens: SONY FE 24-70mm F2.8 GM
Settings: ISO 100 / F5 / 1/1600s

sony.com.au/resolution

EDITORIAL

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: John Viskovich
(02) 9213 8215 johnviskovich@yaffa.com.au

SUBSCRIPTIONS

WEB: www.greatmagazines.com.au
CALL: 1800 807 760
EMAIL: subscriptions@yaffa.com.au

SUBSCRIPTION RATES

1 year/12 issues	\$107.00
1 year PLUS (print + digital)	\$118.00
Overseas 1 year	NZ A\$129
	ASIA A\$129
	ROW A\$160

VISIT: GREATMAGAZINES.COM.AU

Customer Service Manager:
Martin Phillpott

Australian Photography
is published by Yaffa Media Pty Ltd.
ABN 54 002 699 354
17-21 Bellevue Street,
Surry Hills, NSW 2010.
Ph: (02) 9281 2333
Fax: (02) 9281 2750

All mail to:



GPO Box 606, Sydney NSW 2001
Yaffa Photographic Group
includes:
Australian Photography, Capture,
www.australianphotography.com

 [www.facebook.com/
australianphotographymag](https://www.facebook.com/australianphotographymag)

Publisher: James Ostinga
Marketing Manager: Lucy Yaffa
Production Director: Matthew Gunn
Art Director: Ana Maria Heraud
Studio Manager: Lauren Esdaile
Designer: Ana Maria Heraud

**All editorial contributions should be sent
to contact@australianphotography.com**

Australian Photography welcomes freelance
contributions. Please check with the editor
before submitting your story. Editorial
guidelines are available via email and include
full details on all requirements for story and
image submissions. Please note that stories
should be embedded in the body of the email,
or supplied as email attachments in text format
(.txt), rich text format (.rtf) or Microsoft
Word format (.doc). Ideally, images should be
supplied in JPEG format (.jpg) with a separate
list of captions. JPEG compression should
be no lower than 9/12 (75%). Digital images
should be supplied at a resolution of 300ppi,
at a physical size of at least 20cm and not
larger than 42cm on the longest side.

ISSN 0004-9964

EDITOR'S NOTE

The 2020 Photographer of the Year competition should be open for entries right around the time this issue hits the shelves. Along with a prize pool of \$20,000, this year we're introducing a new category, Creative, which for the first time in the competition's history will be open to images with no limit to their editing or manipulation.



© PIXABAY

GOOD INTENTIONS

MIKE O'CONNOR, EDITOR

Have you noticed that despite however many good intentions you may have had lately, things just don't seem to be going to plan? I'm not quite talking about getting to the supermarket early in the hope of finding toilet paper before it's all gone, but more about picking something up and not finishing it, or finding your attention span has reduced itself to the capacity of a goldfish in a tank. There's a school of thought – and all manner of articles online – that we should be using “all” this time we suddenly have to finally learn Italian, or the science behind lens diffraction, but I think it's important to also acknowledge the unsettlement that change on a scale such as this can cause and accept that not everything is going to go to plan as a result.

I mention this because my original plan with this month's editorial was to try and write it without mentioning COVID-19, but unfortunately having an active two-year-old stuck indoors and a looming deadline has completely thrown out those good intentions. It's also a little tricky because COVID-19 has begun to affect us here at *Australian Photography* magazine, and it's something I need to acknowledge this time around.

You'll likely know that many media outlets around the world have been deeply affected during the past couple of months, and we too have experienced a sizeable impact on our advertising. Along with readers like

you, advertising is an important piece of the puzzle that keeps independent titles such as ours ticking over. With less advertising, we've made the decision to temporarily reduce the page count in this and the next few upcoming issues of *Australian Photography*.

Rest assured this is not a decision that's been made lightly, but it's also a decision we don't expect to greatly change the content in the magazine. Our same great writers and same features in the mag remain, along with our competitions and this month's launch of Photographer of the Year, now in its eighth year and with more than \$20,000 in cash and prizes up for grabs – still the pre-eminent platform for recognising the work of amateur photographers in Australasia.

We are also confident the change will be a temporary step while the world – and the photography industry – adjusts and slowly gets back to normal. The world of print titles in photography may be a small one, but we're a resilient bunch. Thanks for reading and you can email me at mikeoconnor@yaffa.com.au if you have any questions. Thanks, as always, for supporting us. 🌟



20 10 TIPS TO STEP UP YOUR LANDSCAPE PHOTOGRAPHY

Ever wondered how to excel in landscape photography? Dylan Giannakopoulos shares 10 useful tips for honing your image making skills and challenging yourself in the field.

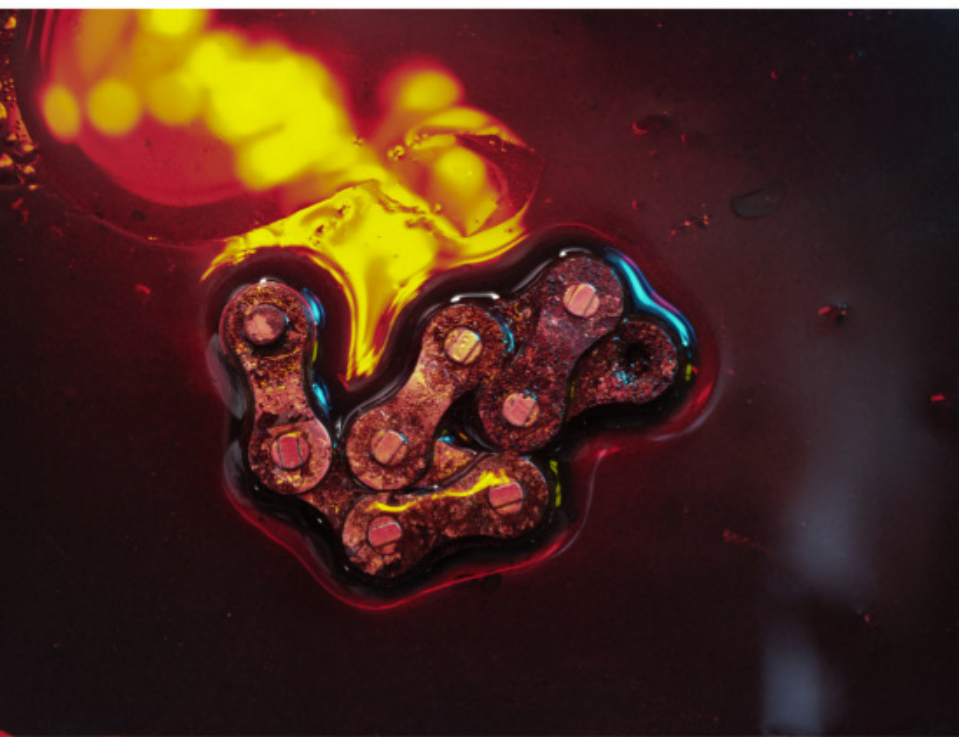


JUNE 2020

CONTENTS

Australian Photography

AUSTRALIANPHOTOGRAPHY.COM



30 DIY PHOTOGRAPHY AT HOME

With most of us stuck at home, it can be hard to feel inspired, but photographer Steve Thomas has some fun ideas to help spark your creativity again.





54 TESTED: FUJIFILM X100V

Drew Hopper tests Fujifilm's new X100V and shares his thoughts on how the fifth generation of this mirrorless icon measures up to earlier generations.



44 STUDIO LIGHTING: A BEGINNER'S GUIDE

Pro photographer Tim Levy gives a crash course on how smart use of lighting can impact and enhance your portraits.

DEPARTMENTS

8 BEHIND THE LENS

Evacuated from Wuhan, China, and brought to quarantine on Christmas Island, photographer Yan Zhang shares how he found inspiration to create in seemingly mundane surrounds.

10 QUICK SNAPS

The latest news and products from the world of photography.

14 STRAIGHT SHOOTER

Darran Leal shares his experience with photographic storytelling and gives advice on how to create photographs that capture a meaningful narrative.

16 YOUR BEST SHOT

Take a look at the best images from our On the Street photo competition.

58 APS ONE FRAME AND COLUMN

News, views and images from the Australian Photographic Society.

62 FUJIFILM IMAGE DOCTOR

Saima Morel critiques a selection of readers' images, and picks the winner of the Fujifilm XP140 camera.



COVER

Above the Darkness by William Patino. "This image was captured above Fiordland, showcasing the glacially carved peaks and valleys that dominate this corner of New Zealand. The Maori called this region Ata Whenua, or Shadowland, and I've spent a lot of time in the air here trying to create an image that depicts such a name." Sony A7R Mark III, 100-400mm f/4.5-5.6 lens @ 224mm. 1/1250s @ f7.1, ISO 100.

CONTRIBUTORS



DYLAN GIANNAKOPOULOS

Melbourne based photographer Dylan Giannakopoulos has set out to capture all that inspires him. See more at dylangiannaphotography.com.au



STEVE THOMAS

Steve Thomas has been racing, shooting and writing about bikes and adventure travel for most of his life, and has earned his crust from it for 25-plus years. See more of his work at stevehomasimages.com



TIM LEVY

Tim Levy is an award-winning Sydney based freelance photographer specialising in events and portraits. See more of his work at levy.photo and theprint.network



DREW HOPPER

Drew Hopper is a travel, documentary and editorial photographer. He is captivated by the diversity of cultures, people and environment. See more at drewhopperphotography.com



PRESENTED BY **digiDirect**
where everything clicks

SUPPORTING SPONSORS

momento **pro**  momento

PHOTO © TRACY BOTICA





**ENTRIES CLOSE
MIDNIGHT,
14 JUNE 2020.**

ENTER NOW

THEMONOAWARDS.COM.AU

Photography Australian **[capture]**

YAFFA 12140



BEHIND THE LENS

GROUND ZERO

PHOTOGRAPHER: YAN ZHANG

On 7 January 2020, I arrived in Wuhan, China, where I started a sabbatical with the Huazhong University of Science and Technology (HUST). I was scheduled to return home to Sydney on 29 January, after spending Chinese New Year with my parents in Wuhan.

In mid-January, a local friend mentioned to me rumours of an anticipated virus outbreak. I didn't pay much attention because everything appeared normal. People went to work, and shops and restaurants were operating as usual. Nobody wore facemasks and the trains were packed with commuters.

However, by late January things had changed. On the 23rd, a city-wide lockdown came into effect, and I finally accepted the COVID-19 situation: it was completely out of control. Locking down an entire city was the last line of defence for the government to fight the virus.



At the end of January, the Australian government announced its Wuhan evacuation plan. After much consideration, I decided to apply for it, and after nearly 40 hours on the road, on 4 February, I arrived at a detention centre on Christmas Island, and started two weeks' quarantine there.

In the centre, I had my own room. It was small, but contained everything one would need: a bathroom, a single bunk bed, a desk with a small colour TV on it, a fixed chair, a small refrigerator and a narrow cabinet. Our activities were restricted within a limited, but large enough, space – an oval ground about the size of two football grounds.

The oval was an incredibly interesting place, full of photographic features. I searched every corner of this place and shot hundreds of photos and time lapses at different times and from different angles. Each time I could always discover something fresh – amazing sunrise and sunset lights shining on the

ground, beautiful Chinese red lanterns hanging on the trees, an eye-catching red crab crawling on the road.

I took this photo on a drizzly, misty morning. Behind these trees, there was a temporary hospital set up for evacuees.

During my two weeks quarantine on Christmas Island, all 243 evacuees were well looked after. The centre staff not only closely monitored everyone's health, but also provided supplies for our everyday needs. I would like to thank the Australian Government for making the Wuhan evacuation successful and safely bringing us back to Australia. Since this photo was taken, we have watched the global COVID-19 situation escalate dramatically, to the point where even now my experience seems like a lifetime ago.

SONY A6600, 16-70MM F4 AZ OSS LENS @ 16MM. 10S @ F11, ISO 100.

QUICK SNAPS

**AUSTRALIAN COMPANY
LAUNCHES NEW
GAME-CHANGING
QUICK-RELEASE
CAMERA STRAP**



AUSTRALIAN camera strap company Lucky Straps has launched a new quick-release system for their locally made camera straps. With a clear eye towards camera gear giants Peak Design, whose unique anchor link system has been wildly popular, Lucky's new system addresses one of the criticisms of Peak Design's system by allowing photographers to attach, detach and swap camera straps on the fly without the need for any dongles, straps or buckles to remain on the camera.

Professional photographer and Lucky Strap founder Justin Castles says the new quick-release system has been more than two years in the making. He believes it's a game changer.

"Our camera straps are arguably the most comfortable in the world," he says. "The long, leather body of the strap has always had absolutely no hardware and it was critical that in designing this system we didn't reduce the comfort by adding large adjustment buckles."

"By integrating the length adjustment into the clip itself and using Dyneema webbing, we were able to achieve a minimalist design with amazing functionality."

The Dyneema webbing is cut- and abrasion-resistant, and tested to more than 50kg while attached to a camera.

The system fits any camera with a 10mm ring – Nikon, Fujifilm, Sony, etc – or slot (Canon) connection, and it leaves nothing on the camera when removed. There's also a safety lock, anti-theft features and length adjustments without bulky hardware. The alloy clips were custom made for Lucky Straps.

This new quick-release system is available now as an optional \$20 upgrade across Lucky Strap's entire range of leather and cotton straps, with each camera strap also customisable with a name or logo.

For more information, head to luckystraps.com.au.



TAMRON ANNOUNCES 70-180MM F/2.8 DI III VXD LENS

LENS manufacturer Tamron has announced the release of the 70-180mm F/2.8 Di III VXD (Model A056), a large aperture telephoto zoom lens for Sony E-mount full-frame mirrorless cameras.

The addition of this new model brings Tamron's total of F/2.8 zoom lenses for full-frame mirrorless cameras to three, joining the existing 17-28mm F/2.8 Di III RXD (Model A046) lens and the 28-75mm F/2.8 Di III RXD (Model A036) lens.

The new lens makes use of Tamron's

newly developed linear motor AF drive focus mechanism, VXD (Voice-coil extreme-torque Drive). The VXD promises quick and quiet performance.

The new lens has a moisture-resistant construction for added weather protection, as well as a fluorine coating for improved ease of maintenance.

The new lens is available from local distributor Blonde Robot, and has an RRP of A\$2399. You can find out more at tamron.com.au



QUICK SNAPS

AUSSIE PHOTOGRAPHERS RECOGNISED IN SONY WORLD PHOTO AWARDS

THE Sony World Photography Award winners for 2020 have been announced, with three Australian photographers winning their categories in the competition that recognises the best single images from 2019.

Antoine Veling's image, *Mark 5:28*, won the Culture category, and shows the moment when members of the audience were invited on stage to dance at an Iggy Pop concert in the Sydney Opera House on 17 April 2019.

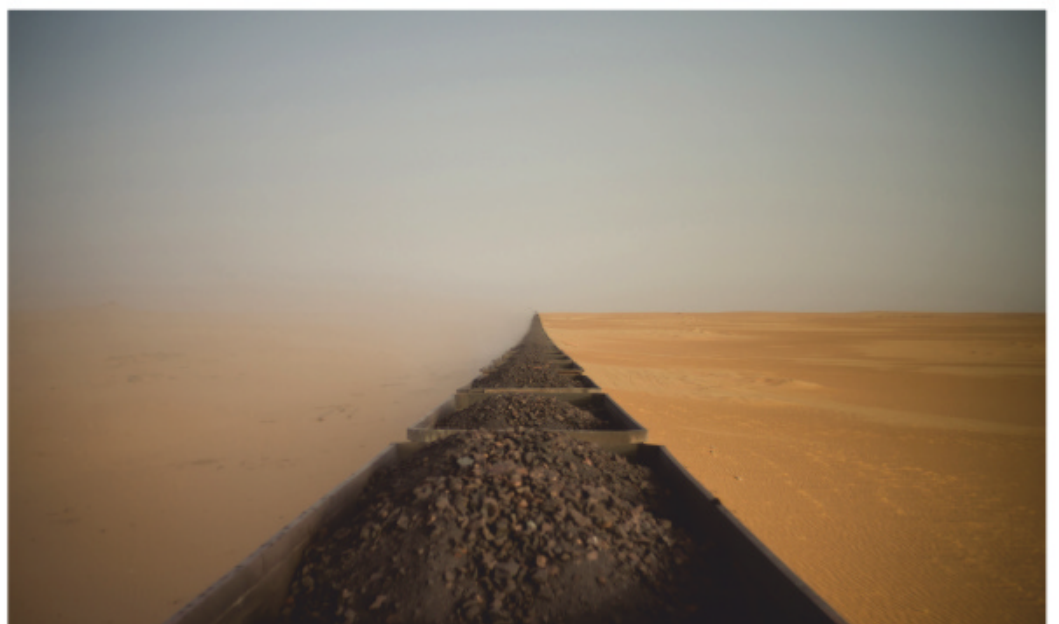
Photographer Craig McGowan won the Landscape category, with his image of a solitary iceberg in Northeast Greenland National Park.

Adrian Guerin won the Travel category for his image, *Riding a Saharan Freight Train*, an image taken from the top of the rear carriage of an iron-ore train in Mauritania.

More than 100 photographers were shortlisted in the 2020 competition, alongside 10 category winners. Each winner receives digital imaging equipment from Sony and will go on to compete for the Open Photographer of the Year title and a US\$5000 prize, to be announced on 9 June 2020.

You can see all the winning images at australianphotography.com.

CLOCKWISE FROM TOP:
Antoine Veling, *Mark 5:28*;
Adrian Guerin, *Riding a
Saharan Freight Train*; Craig
McGowan, *Ice Reflections*.



BENQ UNVEILS NEW FLAGSHIP IMAGE EDITING MONITOR

BENQ has announced its latest flagship photography monitor, the PhotoVue SW321C.

Featuring a 32-inch 4K UHD display with Paper Color Sync technology for screen-to-photo color matching, the monitor also features “special panel techniques” to further reduce reflection and glare, which, according to the company, results in a paper-like screen effect that should help replicate the look of images in print.

The new monitor provides 99 per cent coverage of Adobe RGB, 95 per cent of DCI-P3 / Display P3 and 100 per cent of sRGB color spaces.

The SW321C offers 10-bit color depth and a 16-bit 3D lookup table with Delta E_{s2} accuracy, and each monitor comes with an individualised factory color calibration report and certifications from CalMAN and Pantone.

The SW321C natively supports uncompressed 4:4:4 or 4:2:2 and 4:2:0 chroma 10-bit video formats as well as HDR10 and HLG capability.

The monitor also allows side-by-side viewing of the same



image in two different color spaces, such as Adobe RGB and sRGB. And its black and white mode is designed for previewing film effects before adjusting pictures.

Operating from a single USB-C cable for video, audio, data, and power, SW321C also comes with a height-adjustable stand and a detachable shading hood.

The BenQ SW321C monitor is available for purchase from late May.



© YASUYOSHI CHIBA

STRIKING PROTEST IMAGE WINS WORLD PRESS PHOTO CONTEST

THE World Press Photo Foundation has announced the results of its 63rd annual World Press Photo Contest, with a striking image captured during a blackout in Khartoum, Sudan – *Straight Voice* by Japanese photographer Yasuyoshi Chiba – selected as Photo of the Year.

Nearly 74,000 images were submitted by 4282 photographers. The 44 winners, 30 which are recognised for the first time, hail from 24 countries.

Closer to home, photographer Adam Ferguson, represented by the New York Times, won the Portraits Stories category, and Matthew Abbott, also represented by *The New York Times*, earned second place in Spot News Stories for his series *Australia's Bushfire Crisis*.

Sean Davey, represented by Agence Press-France, received a second prize in the Contemporary Issues Singles category for his image *Bushfire Evacuation Centre*.

World Press Photo Story of the Year was awarded to photographer Romain Laurendeau, for his series *Kho, the Genesis of a Revolt*, which also won the Long-Term Projects category. The series of photographs captures the story of Algeria's youth and how they were able to spark “the largest protest movement in Algeria in decades”.

You can see more of the winning and finalist images on the World Press Photo website: worldpressphoto.org. 



© SEAN DAVEY

VERSATILITY MEETS AGILITY



CAPTURE TOMORROW

D780

From fast-moving action to rich 4K HDR video, the new Nikon D780 helps your vision take flight. Its unique combination of autofocus systems offers the best of two different worlds. Optical viewfinder shooting gives you fast and accurate AF, with innovations including an algorithm adapted from the flagship D5. Meanwhile, live view shooting brings all the advantages of hybrid AF using focal-plane phase-detection AF technology, including eye-detection AF and wide 273-point coverage. Combined with shutter speeds from 1/8000 s to 900 s, and advanced video and time-lapse features, the D780 embodies true versatility.

24.5 MP | ISO 100-51200 | 51-point AF | 273-point hybrid AF | 4K UHD, HDR (HLG) video





TELL A STORY

The challenge of photographic story telling is often difficult to achieve for many photographers. To do it well starts with one important question: what are you trying to get across to the viewer?

In 2019, while in Botswana, we were floating along in our boat on the Chobe River. A good-size crocodile was up high on the bank. Crocodiles are not unusual in the Chobe, but the location of this croc was. Its position offered eye level viewing from our boat. At a distance, I could see a bush thick-knee bird about to walk behind the crocodile. This was all happening fast, with the subject moving and the boat moved into a position for a general shot. Of course, the croc was to be the main target, or was it?

It was decision time – do I focus on the crocodile, which is traditionally the hero subject, or do I focus on the

bird? What story am I wanting to tell? I decided to focus on the more unusual opportunity of the bird, with the croc as part of the story. I chose five-point focusing so I could reacquire focus as the boat moved into position. This gave me a better chance of locking onto the bird. I also suggested to my group to focus on both the bird and croc, taking different images. This would open up

QUICK TIPS

1. Have your camera and settings ready.
2. Visualise a result as quickly as possible.
3. Get yourself into the right location to achieve your goals.



STRAIGHT SHOOTER



LEFT: The lens, aperture and subject distance you use can greatly influence the look of your result. Then how you process is another facet. Lumix G9, Lumix G 100-400mm lens @195mm. 1/200s @ f11, ISO 1000.

BELOW: Consider what you are wanting to portray in your image before you shoot. I already had images of the croc sharp and the bird not, plus the opposite. In theory, in Photoshop, I could blend two images together to have both subjects sharp. But does this look as interesting? A perfect looking “made image” perhaps, but not as visually interesting as this version with just the bird sharp. You decide! Lumix G9, Lumix G 100-400mm lens @ 400mm. 1/2500s @ f6.3, ISO 800.



more creative freedom, including using Photoshop to blend both subjects into one image.

This is the art of storytelling. We can either set up a photo to tell a story, or, like this example, use the moment. Unlike a video that has seconds or minutes to tell a story, still photographers need to often think in split seconds. Photography offers one thing few other art forms can: a moment captured in time that you can relive in the future.

The image of impala was also captured in Botswana on the same trip. I have so many images of these animals over the years that I rarely shoot them anymore. I proved this is a mistake on

this trip! Even with subjects you shoot regularly, challenging yourself to find new ways to capture them is a great skill to practice. Impala live in groups, but it is not common to get so many females together, and especially so close. The herd was around 100 strong and at times we were just 5m away.

This meant they were so close I had trouble with my long telephoto lens in use. I closed down the aperture (normally f5.6 for action) and shot f11 to obtain more depth of field and sharpness throughout the frame, and emphasise their repeating patterns to the viewer.

By simply changing my aperture, I effectively changed the look of the

image and how a person viewing it might feel. This is the power of photography and your choice as the artist as to what you are trying to portray and the story you are trying to tell. 🌟



DARRAN LEAL

Darran has been teaching photography since 1981. His company World Photo Adventures takes small groups of photographers on professionally guided photo tours around the world, including a once-a-year trip with AP in 2020.

More info: worldphotoadventures.com.au

YOUR BEST SHOT

ON THE STREET

Street photography may not exactly be easy to do right now, but that didn't seem to limit the great entries we received this month. Here are our top picks.

THIS
MONTH'S
WINNER



ROD NAZER

Off to work

EDITOR'S COMMENT

Rod Nazer says he captured this image while travelling in South Australia. "I was photographing interesting buildings in Goolwa when I noticed the priest strolling to the Anglican Church. I waited until he was strategically placed in the composition and I was rewarded by a fortunate

profile with him mid-stride and holding his bag in front. I felt the image would be more striking in monochrome." This is a dynamic shot and a great example of how images with high contrast work particularly well in black and white. Your rule of thirds framing (well, just about) also makes for a nicely balanced frame. Well done.

TECHNICAL DETAILS

Sony RX100 Mk II, 28-100mm lens @ 40mm, 1/800s @ f6.3, ISO 160. Photoshop Elements 11 for contrast and brightness.

Thanks to the team at Blonde Robot, Rod Nazer has won a black or ash Peak Design Everyday Sling 10L v2, valued at \$289.95. This is the smallest, lightest bag in the Peak Design Everyday line and is ideal for organisation, transport and quick access of essentials, whether you're carrying a camera, drone or everyday gear.

MORE INFO:
[PEAKDESIGN.COM](https://peakdesign.com)



HIGHLY
COMMEDED

JULIE PALLANT

What danger lurks in the laneways of Melbourne

EDITOR'S COMMENT

Julie Pallant's quirky image captures one of the best parts of street photography: humour. "I was wandering the laneways of the city admiring the graffiti art in Melbourne," she says. "In AC/DC Lane, I spotted a security guard engrossed in his mobile phone, oblivious to the dangers approaching him from behind. I quickly snapped a few shots before he hurried to move out of my way, thinking he was obstructing my view. He didn't realise it was his choice of position to sit that I was chuckling about." This is a terrific shot not only because of the humorous elements, but also the vivid editing and nice framing. This is a fantastic reward for your sharp eye.

TECHNICAL DETAILS

Canon EOS R, EF 16-35mm lens @ 35mm, 1/60s @ f4, ISO 800, handheld. Topaz Denoise AI, Lightroom adjustment to blacks, whites, shadows, highlights, contrast, vibrance and sharpening.



NICOLE ANDREWS

Practice

HOW I DID IT

I was on my way to a gallery in Docklands, Melbourne, when I saw this young person practising basketball. I liked the juxtaposition of the young basketballer with the image behind of a professional basketballer. I thought the all-black outfit of the young man worked well with the bright colours on the wall.

TECHNICAL DETAILS

Panasonic DC-G9, Leica DG 12-60mm lens @ 60mm, 1/800s @ f11, ISO 200, EV -1.33. Cropping and vibrance increased in Lightroom and some distractions removed.





YOUR BEST SHOT

RAN FUCHS

Night at the alley

HOW I DID IT

I joined a night-portrait photowalk with two models in Sydney's Chinatown. While the

photowalk mainly focused on street light – no flash – because I had never worked with models, I was much more fascinated by the ability to direct a story. It was a first for me, and great fun.

TECHNICAL DETAILS

Fujifilm X-H1, 23mm f2 lens, 1/60s @ f/2, ISO 1600.



SCOTT LARSON

Smoko

HOW I DID IT

I was wandering around Elizabeth Quay, Perth, when I spotted this man having a little break from his daily duties, watching the view.

TECHNICAL DETAILS

Sony A7III, Tamron 28-75mm f2.8 lens @ 75mm, 1/1250s @ f2.8, ISO 400. Raw editing in Photoshop, slight colour shift of oranges and increase in saturation in blues.

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

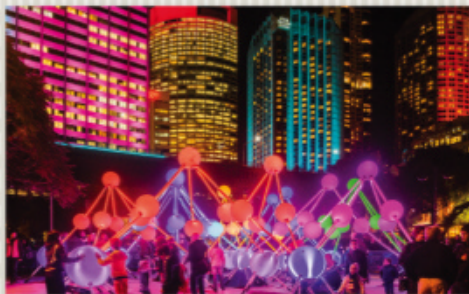
UPCOMING COMPETITION THEMES



AUGUST ISSUE
FOOD – May 31, 2020



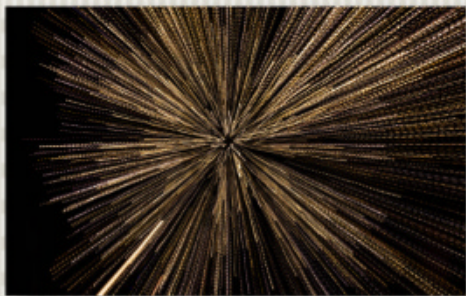
SEPTEMBER ISSUE
COLOUR – June 30, 2020



OCTOBER ISSUE
GLOW – July 31, 2020

YOUR ENTRY

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



NOVEMBER ISSUE
ABSTRACT– August 31, 2020



DECEMBER ISSUE
ISOLATION – September 30, 2020

X100V

See. Frame. Create.



Simple actions that lead to making everyday moments remarkable. The Fujifilm X100V's timeless body has top and bottom plates milled from single pieces of aluminium, which result in a refined and classic camera body with clean, attractive edges. The X100V features a new 23mmF2.0 lens added with dials for exposure compensation and shutter speed providing a purely tactile experience. At the heart of X100V is the state-of-the-art X-Trans CMOS 4 sensor and X-Processor 4 combination. This exceptional 26.1MP sensor uses a back-illuminated design to maximize quality and dynamic range. Rediscover photography in a new and exciting way with the one and only X100V.

FUJIFILM
X

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



Available from leading photographic stores and selected retailers



10 TIPS TO STEP UP YOUR LANDSCAPE PHOTOGRAPHY

BY DYLAN GIANNAKOPOULOS

Landscape photography is a genre that rewards patience and time in the field, and a rigorous understanding of your camera and conditions. Here's 10 tips to challenge your outdoor photography next time you shoot.

Despite there being close to 25 photographers
crammed into this popular vantage point in
Vernazza, Italy, once the sun set behind the
mountains, everyone except for myself and
one other photographer had packed up and
gone. Shortly after, the sky erupted with colour,
producing the best sunset I saw during my month-
long trip in Europe. A great reminder to stick
around because you never know what might
happen. Sony A7R III, Sony FE 16-35mm f/2.8
lens @ 34mm. 121s @f13, ISO 100.





PHOTO TIPS: LANDSCAPES



ABOVE: To remove the busload of tourists visiting The Church of the Good Shepherd at Lake Tekapo, New Zealand, I used a 10 Stop ND filter to slow my shutter speed, which blurred most of the tourists out of the image. To remove the remaining visitors, I captured a series of exposures, allowing enough time in between for people to move before combining them in Photoshop using the median stack mode. Sony A7 II, Sony FE 70-200mm f/4 lens @ 132mm. 25s @ f10, ISO 100.

Photographing a landscape is not as simple as turning up at a location, setting your camera on a tripod and waiting for nature to work its magic. It takes a lot of planning, preparation and an element of luck. As landscape photographers, we are bound by mother nature and even with months of planning, if the stars don't align, there is a good chance you could walk away with nothing. It's the desire to capture something special, even when the odds are stacked against you, that fuel (along with several cups of coffee) those early mornings and late-night shoots. Let's dive in deep and discuss some important but not so frequently shared tips for landscape photography so when that amazing sunset happens, you're ready to go!

1 GROUND YOUR COMPOSITION WITH FOREGROUND ELEMENTS

In landscape photography, foreground elements are a great way to add a sense of depth and balance to a composition. This becomes increasingly important when shooting at ultra-wide focal lengths. If you're not familiar with the term, foreground elements are points of interests which are located in the area closest to the camera. Foreground elements should stand out from

the surrounding environment through a difference in texture, tone or colour. It could be a colourful flower, an interesting pattern in a frozen lake or even a reflection in a puddle. Foreground elements are only limited by your imagination.

Foreground elements act like a counterweight, balancing compositions that have an overly dominate background subject. They also provide a point of reference for the viewer's eye to gauge depth. When approaching my composition, I look for balance and cohesion between my foreground, middle ground and background. I am mindful to spread my points of interest so they don't all fall into one section (for example, the background). While the location you're shooting will largely dictate your middle, and even more so, your background, in most cases you'll have control over your foreground. So make sure you arrive early and take time to carefully select your foreground elements because they can have a significant impact on your composition.

OPPOSITE: I decided to shoot this scene in portrait orientation to make St Peter's Basilica (on the right) my focal point. Using the rule of thirds, I aligned the dome's spire with the top right intersecting point, and the bridge nicely aligned with the lower third line. As the scene was backlight, I did some exposure blending using luminosity masks to cleanly recover the shadows and balance the overall exposure. Sony A7R III, Sony FE 70-200mm f/4 lens @ 119mm. 10s @ f8, ISO 100.

“AFTER ONE TOO MANY MISSED OPPORTUNITIES, I’VE LEARNT THE VALUE OF ARRIVING EARLY, LEAVING MY CAMERA IN A FIXED POSITION AND STAYING UNTIL AFTER THE SUN HAS SET.”





2

MORE ISN'T ALWAYS BETTER

With landscape photography, you typically want a depth of field (DoF) that is wide enough to ensure that everything from your closest foreground element through to your background is acceptably sharp. This is achieved by decreasing the lens' aperture to increase DoF, for example, f/5.6 to f/13. If shooting at a lens' smallest aperture will produce the maximum amount of DoF, then why wouldn't you always shoot

landscapes at the smallest available aperture?

Like most things in photography, there's often a trade off. Apart from letting less light in, decreasing the size of the aperture will increase the effects of diffraction. While I'll save the scientific explanation for physicists, in photography, diffraction causes a softening of fine detail, resulting in sharpness gradually decreasing as the lens' aperture is made smaller. Unfortunately, no matter how expensive, all lenses suffer from diffraction. Therefore, there is a point of diminishing returns. While increasing DoF will result in more of the foreground and background becoming acceptably sharp, at a certain point, it will come at the cost of overall image sharpness. The key is to select an aperture that will provide you with just enough DoF rather than shooting with an unnecessarily small aperture.

3

LOOK OUT FOR LEADING LINES

Leading lines are a powerful compositional technique in landscape photography. By taking advantage of the eye's tendency to follow lines, you can use leading lines to guide the viewer through your composition and to your focal point. Leading lines are also considered foreground elements, and as such can be used to convey a sense of depth and dimension.

Leading lines come in all different shapes and sizes. They can be curved, straight, diagonal or converging and are found in both natural and man-made elements. They may not be literal lines, but rather objects that provide direction. It could be a pier leading out to sea, the curvature of a beachfront or light trails created by cars at dusk. Their form may change but they capture the viewers' attention and provide a sense of dimension.



ND FILTER SETUP

Before attaching an ND filter to your lens, you need to pre-set your exposure and make sure your camera is in Manual Mode. By doing so, you'll be able to accurately calculate your new shutter speed once the ND filter is attached by using a long exposure calculator app. Finally, it's a good idea to manually focus your lens before using an ND filter as most cameras' AF systems will struggle to accurately focus in such extreme low light conditions.



Sometimes the weatherman gets it right! With a forecast of 100 per cent high clouds and zero low or middle clouds, I happily made the long drive to Cape Schanck, Victoria, to photograph pulpit rock. I was caught off guard when I arrived to find the sky looked quite overcast. However, late into the sunset, the sky erupted with colour, and I was able to capture a few bracketed exposures before it was gone. Sony A7R III, Sony FE 16-35mm f/2.8 lens @ 19mm. 1/8s @ f11, ISO 100.

4

ARRIVE EARLY AND STAY PUT!

When I started shooting landscapes, I used to constantly change my position to capture my subject from every possible angle. However, this often meant I'd be in the wrong spot if the sky lit up with colour or I'd make simple mistakes under pressure such as underexposing my image, or my horizon wouldn't be straight.

After one too many missed opportunities, I learnt the value of arriving early, leaving my camera in a fixed position and staying until after the sun has set. By having time on your side, you can thoroughly scout the

location to find your favourite composition. The idea is not to move the camera once it's mounted onto your tripod and you've found your composition. By doing so, you can "set and forget" settings such as camera mode, aperture and focus, as well as ensuring your horizon line is straight. Lastly, you never really know if or when the sky is going to light up with colour, so always stay that bit longer than you think you'll need to. On countless occasions I've seen photographers pack up early, only for the sky to turn a fiery red minutes later.



PHOTO TIPS: LANDSCAPES



ABOVE: This photo is a composite, created using exposures taken during a two-hour period. The foreground and mountains were captured a little after the blue hour when there was still enough ambient light to shoot at f/16 and ISO 100. Once the ambient light was gone and the stars began appearing, I opened up my aperture to f/2.8, refocused my lens, and used the 500 rule to calculate my shutter speed. Sony A7R III, Zeiss Batis 18mm f/2.8 lens. 61s @f16, ISO 100 (Foreground); 25s @f2.8, ISO 1600 (Sky).

OPPOSITE: In compositing this image, I was drawn to the line of trees that tapered into That Wanaka Tree and the lake. By placing my horizon line in the centre of my image, I was able to use symmetry in my composition, turning the row of trees into what almost looks like an arrowhead pointing directly at the iconic New Zealand willow tree. Sony A7 II, Sony FE 55mm f/1.8 lens. 13s @f8, ISO 100.

RECOMMENDED LANDSCAPE PHOTOGRAPHY ACCESSORIES

- A good quality, sturdy tripod
- Remote shutter release
- 6-Stop ND filter
- CPL filter
- Dust blower and lens cloths
- Spare SD cards and batteries
- Shower caps (they work wonders at keeping your camera and lens dry in the rain)

5

DON'T JUST SHOOT WIDE

When it comes to lens selection, wide angle lenses are a staple in a landscape photographer's camera bag. However, you must not fall into the trap of only shooting wide. While I predominately use my full frame Sony FE 16-35mm f/2.8 GM lens, I often swap it out for my 55mm f/1.8 or 70-200mm f/4 lens.

Most photographers and tourists tend to shoot wide by default. Using a standard or telephoto lens can be a great way to capture a unique perspective of a heavily photographed landscape. For scenes that have an overwhelming number of subjects, shooting wide to capture them all can cause an image to lack a clear focal point and lead to viewer confusion. By shooting telephoto, you can isolate a single subject, creating cleaner looking compositions.

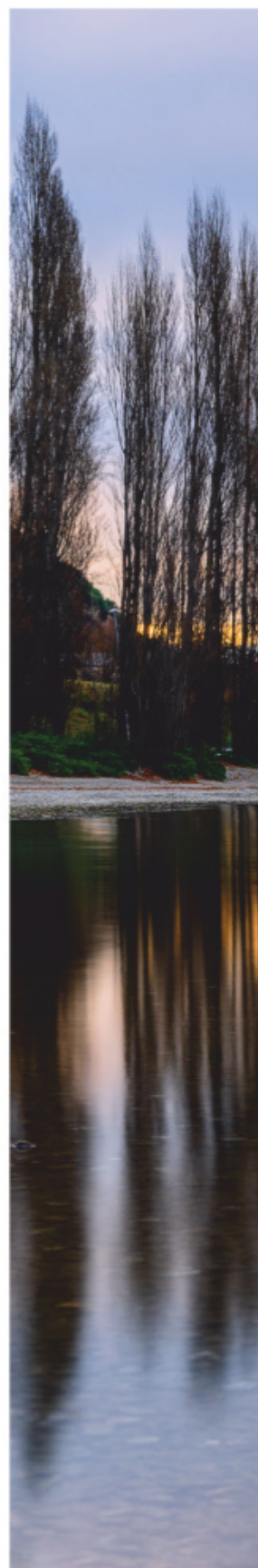
Shooting at a standard or telephoto focal length versus a wide focal length also reduces the field of view. This can be useful for removing distracting elements from your frame, adding clarity to your composition and reducing your work in post-processing. Using a narrower field of view also creates the appearance of compression. This is where the background appears bigger relative to your subject in the foreground when compared to shooting with a wider field of view.

6

EXPAND YOUR CREATIVE HORIZONS WITH THE USE OF ND FILTERS

Neutral density (ND) filters open a world of creative possibilities. They enable photographers to capture the world in a surreal, abstract way by reducing the amount of light that enters the lens, allowing for slower shutter speeds. This is commonly referred to as long exposure photography.

The most popular use of ND filters is to smoothen water and clouds. This simple application of long exposure photography can produce brilliant, eye-catching results by adding a surreal element to a composition. Similarly, you can turn rocky, shore break beaches into smoky, out-of-this-world landscapes by shooting exposures of one to five minutes. But why stop at five-minute exposures? Some photographers take it a step further and stack ND filters to further reduce their exposure by sometimes more than 16 stops, allowing for 15-minute or even hour-long exposures! Beyond smoothing water and clouds, ND filters can also be used to create leading lines through car trails or the whitewash created by waves heading back out to sea. When framing your composition, it's important to go beyond what you can see with the naked eye and visualise how you could add compositional elements to the scene through long-exposure photography.





CHECK CLOUD FORECASTS

While it isn't an exact science, cloud forecasts can be used to predict the intensity of a sunrise or sunset, providing greater reassurance that your 4am wake-up will be worth it. In this tip, I'm going to be discussing sunrise and sunset interchangeably as this equally applies to both.

When looking at a cloud forecast, there are three things you should consider: height, coverage and location. In terms of height, high clouds are responsible for those dramatic red and magenta sunsets. Low and middle clouds can still display faint yellow and orange tones but are less desirable as they have a greater likelihood of producing a flat sunset. Equally important, the percentage of cloud cover predicts how much of the sky in a given area will be covered by clouds. Most

forecasts will show an overall percentage of cover as well as the percentage of low, middle and high clouds. As a guide, you want a large percentage of high clouds (70 per cent is excellent) and minimal low and middle clouds. Finally, you need to factor in where the clouds are positioned relative to your shooting location and the direction of the sunset. Thick low clouds will be a problem if they are in the direction of the sunset, but not so much of an issue if they are behind you. In contrast, high clouds need to be positioned close to the sunset, without having any low or middle clouds blocking the light. There are plenty of free and paid services which you can use to access cloud forecasts. My two favourites are skippysky.com.au and ventusky.com.





PHOTO TIPS: LANDSCAPES



ABOVE: While taking test exposures to calculate my shutter speed, I noticed how, unlike the light trails created by cars, London's iconic double-decker buses were creating converging leading lines. These unique light trails were coming in from the corners of the frame and tapering into the tower. Once I had my shutter speed set, it was just a matter of waiting for the right bus to pass by and correctly time my shutter release. Sony A7R III, Sony FE 16-35mm f/2.8 lens @ 32mm. 8s @ f13, ISO 100.

8

WATCH THAT HORIZON LINE

It's very important to make sure your horizon line is level. Even if there isn't an obvious horizon line, it can still be very noticeable and jarring for the viewer when things aren't level. There are several ways to ensure your horizon line is straight in camera. My preferred method is to use my camera's built-in digital level, which is particularly useful when shooting in low light situations because it is displayed on the camera's LCD screen. Alternatively, most tripod heads feature a spirit level. However, they are usually quite small and can be difficult to view when the camera is mounted. If you don't have one on your tripod or camera, for a few dollars you can buy a spirit level that slides into your camera's hot shoe. While it's important to get the horizon straight in camera, I'd recommend fine-tuning it in post-processing to ensure it is perfectly straight.

9

TURN OFF IMAGE STABILISATION

Image stabilisation or vibration reduction enables photographers to shoot handheld at shutter speeds that would typically require a tripod. However, image stabilisation isn't a feature you should leave on all the time, particularly when using a tripod. Image stabilisation works by detecting camera shake and compensating for it by adjusting the image sensor and/or lens elements. However, when a camera is already stabilised using a sturdy tripod, the image stabilisation can create a feedback loop. This is where it mistakes its vibrations for camera shake and attempts to correct it despite the camera not moving. These "corrective movements" create motion blur because they are not being counterbalanced by camera shake. While modern versions of image stabilisation do a better job of detecting when a camera is mounted onto a tripod, the only foolproof way to avoid it degrading image sharpness is to manually turn it off.

10

MAKE THE MOST OF PARALLAX ERROR

Unless you've delved into the world of panoramic photography, you might not be familiar with the term parallax error but you're likely familiar with its effects. Parallax error is the apparent change of position of an object when viewed from two different positions. In the context of photography, this is important to understand because as you move your camera from left to right, objects closer will appear to shift position quicker than those further away. If you've ever moved your camera to remove a distracting element nearby, such as a light pole, you've used parallax error to your advantage.

This phenomenon can be used for more than just removing distracting elements. By moving your camera a few steps left or right you can dramatically change the way objects in your foreground, middle ground and background align in your composition. When you arrive at a location, don't just set up your camera wherever you first put your bag down, take the time to capture sample images to see how the scene changes as you move from left to right. 🌟

WHAT'S IN MY CAMERA BAG

On a typical multi-day shoot, my camera bag looks something like this:

- Sony A7R IV
- Sony A7R III
- Sony 16-35mm f/2.8 GM
- Sony 24-105mm f/4
- Sony 70-200mm f/4
- Really Right Stuff TQC-14 tripod and clamp
- Haida M10 filter kit with various ND and CPL filters
- Remote shutter release
- Spare SD cards and batteries
- Dust blower and lens cloths



MAVIC 2

See the Bigger Picture



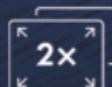
MAVIC 2 PRO
Hasselblad Camera with 1" Sensor



MAVIC 2 ZOOM
2x Optical Zoom



Mavic 2 Pro
Hasselblad Camera



Mavic 2 Zoom
2x Optical Zoom Camera



8 km 1080p
Video Transmission



31-min Max.
Flight Time



Omnidirectional
Obstacle Sensing



Hyperlapse

Shoot On Mavic 2 Pro @Jimmy Chin



Camzilla Michon Enterprises: www.camzilla.com.au

Crazy Hobbies: www.crazyhobbies.com.au

Dragon Image: www.dragonimage.com.au

Drone Shop Perth: www.droneshopperth.com.au

ELK Fish Robotics: www.elkfishrobotics.com.au

John Barry Group: www.secure.johnbarry.com.au/

Johnny Appleseed GPS: www.ja-gps.com.au

Leading Edge Group Computers: www.leadingedgecomputers.com.au/

Leading Edge Group Electronics: www.leadingedgeelectronics.com.au/Web/Home.aspx

Metro Hobbies: www.metrohobbies.com.au

Sphere Communications: www.shop.spheredrones.com.au/

SportGPS: www.sportgps.com.au

Videocraft Australia: www.videocraft.com.au

Videoguys Australia: www.videoguys.com.au



DIY PHOTOGRAPHY AT HOME

BY STEVE THOMAS

The outside world may be on hold, but your photography need not be. Here are a few fun ideas for making the most of photography at home.

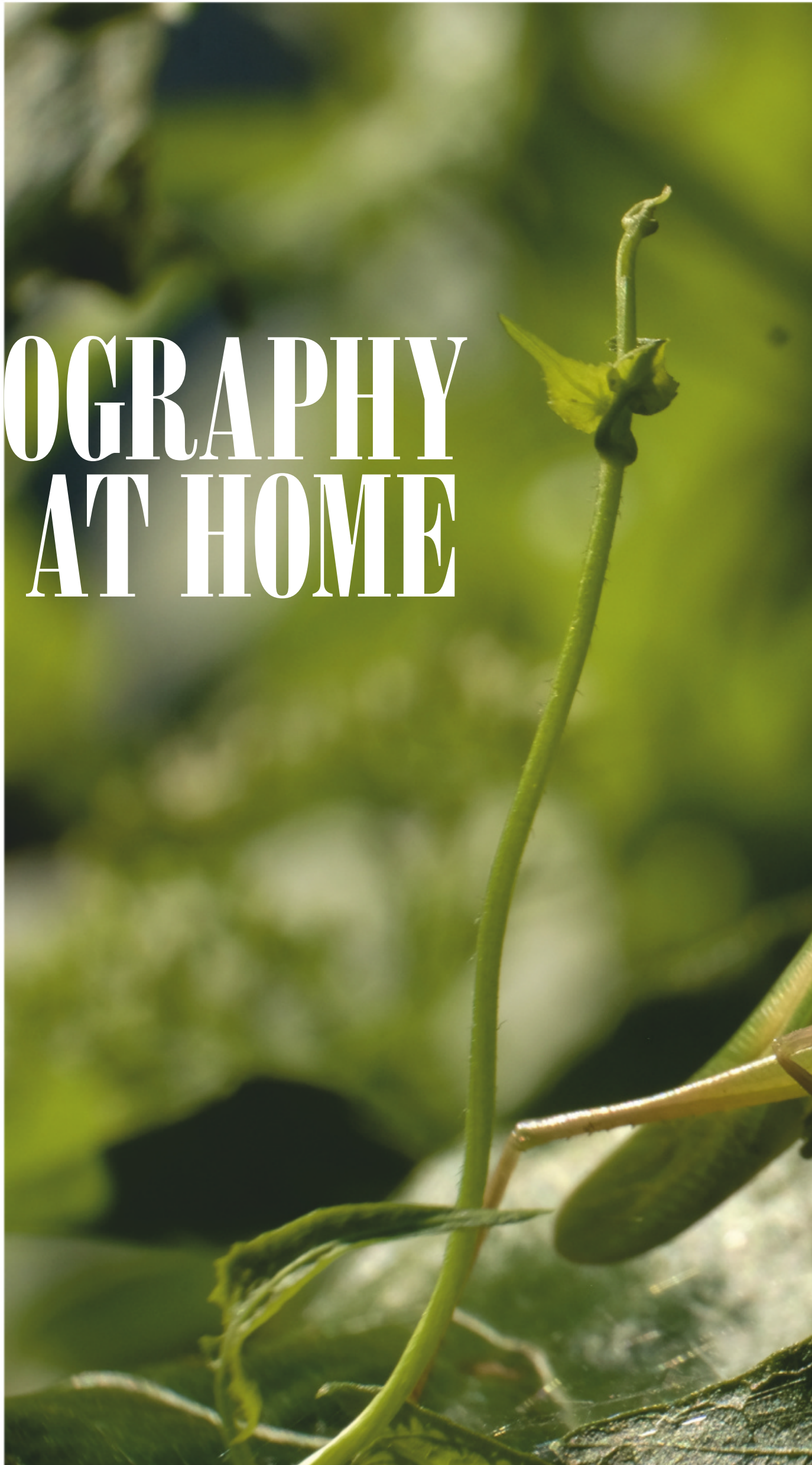
There really is no guessing what situation we'll be in by the time you read this article. Our once seemingly secure world has changed so dramatically during the past few months, leaving most of us in a state of flux and frustration, and also forcing many of us to be confined to the great indoors.

It's a tough time. There is no denying that. Trying to turn the recent negativity into productive positivity can be a tall order to call in right now, especially if you're someone who loves to roam free in the outside world.

As photographers, we're a really mixed and "quietly rowdy" bunch. Some of us may already spend much of our time indoors in a studio, but some of us may also crave the wilds of the outback or the bustle of crowded streets. Whatever your picture-taking poison, it's almost certain that your photographic wings have been clipped in recent times, with your passions turning into uncertainty or fear.

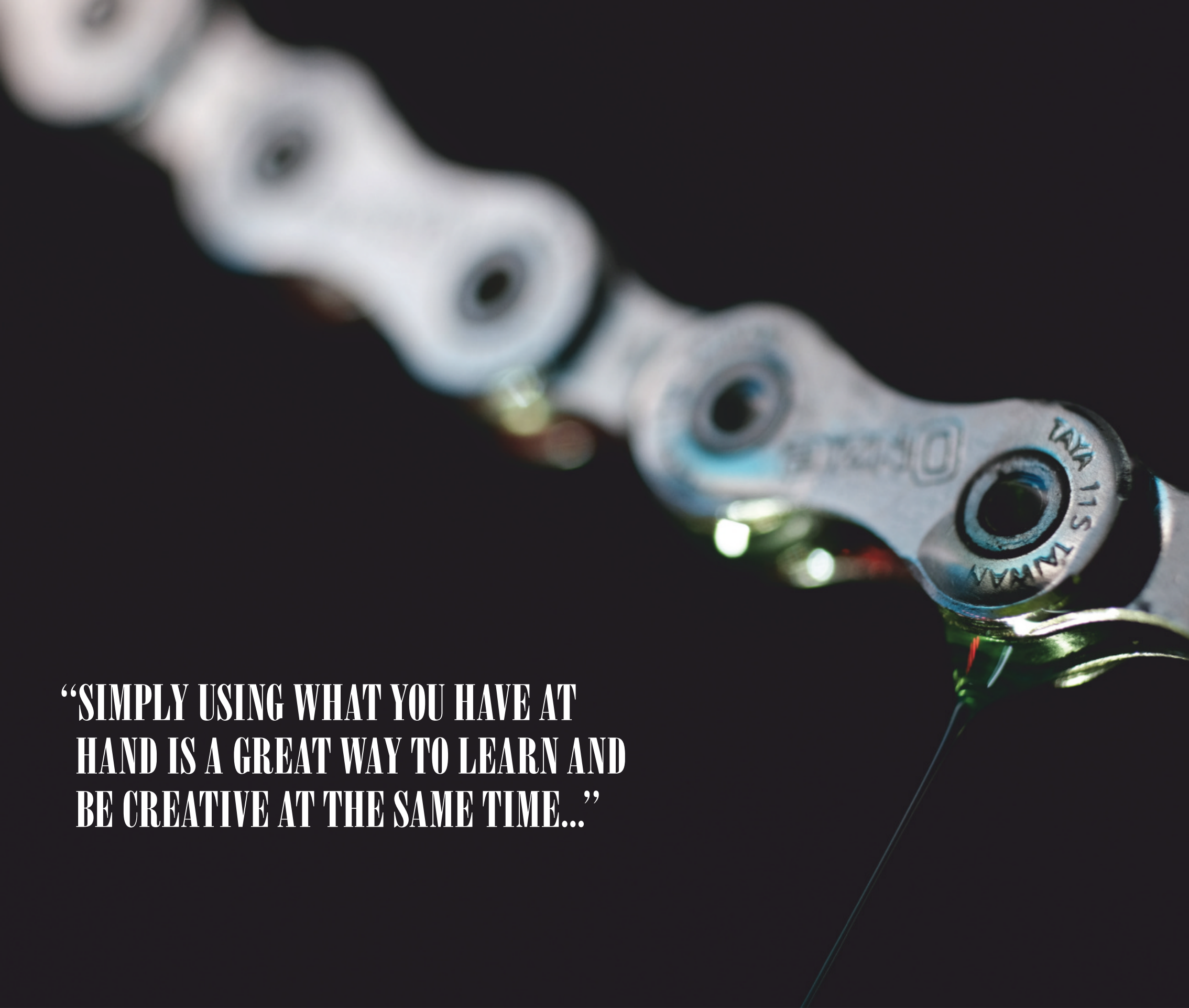
How you deal with and use this enforced downtime as a photographer is up to you. There is no right or wrong way to distract yourself and fill in the gaps. However, if you are able to put this time to good use and be productive, that's great.

Here are four ideas that will hopefully inspire you to immerse yourself in a different genre of photography, and perhaps also enhance your skills as well.





I was creeping around looking for bugs and almost missed this guy who was very well camouflaged. Finding myself without a focus rail, I crept up and stayed very still, and then rocked back and forth with a fixed manual focus, shooting busts until I got his eyes sharp. In a pinch, a telephoto lens like this one can work well as a macro lens. Fujifilm X-T2, XF55-200mmF3.5-4.8 R LM OIS lens @ 200mm. 1/170s @ f16, ISO 800.



**“SIMPLY USING WHAT YOU HAVE AT
HAND IS A GREAT WAY TO LEARN AND
BE CREATIVE AT THE SAME TIME...”**

ABOVE: For this shot, I hung a new bike chain between two bottles on a workbench. Then, while getting low, and moving my lights around to backlight the oil, I poured while shooting on continuous when it started to drip. Fujifilm X-T2, XF60mmF2.4 R Macro lens. 1/1000s @ f2.8, ISO 1000.

RIGHT: Another cycling image. Here I wrapped the chain around a cassette and then lit it, front on. By using a rear bike light – which is red – it allowed me to give it a subtle red tint. Fujifilm X-T2, XF60mmF2.4 R Macro lens. 0.5s @ f16, ISO 200.

OPPOSITE: For this shot, I placed a piece of rusted bike chain into a baking tin along with water and drops of olive oil, then played around with a LED and bike lights. The orange part may look like fire, but it is actually just a reflection. Fujifilm X-T2, XF60mmF2.4 R Macro lens. 1.7s @ f5.6, ISO 200.

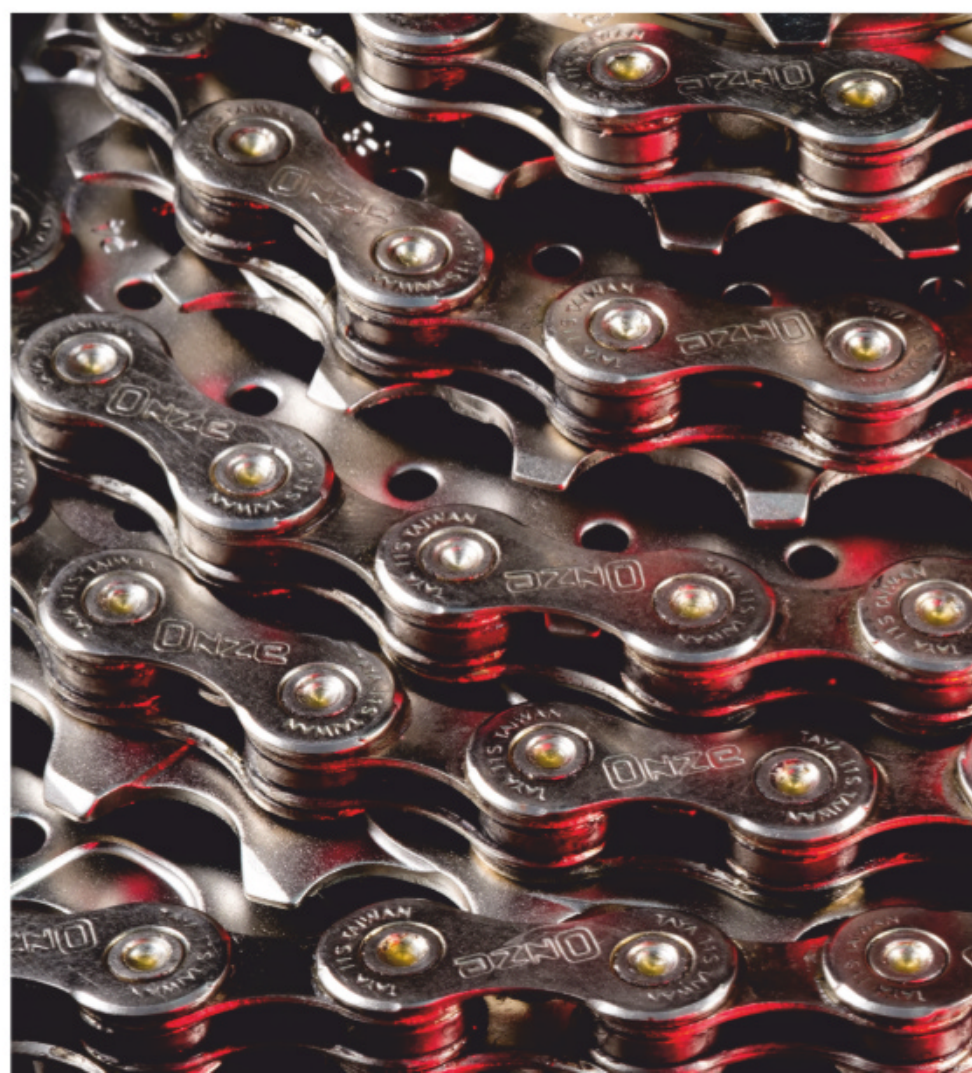
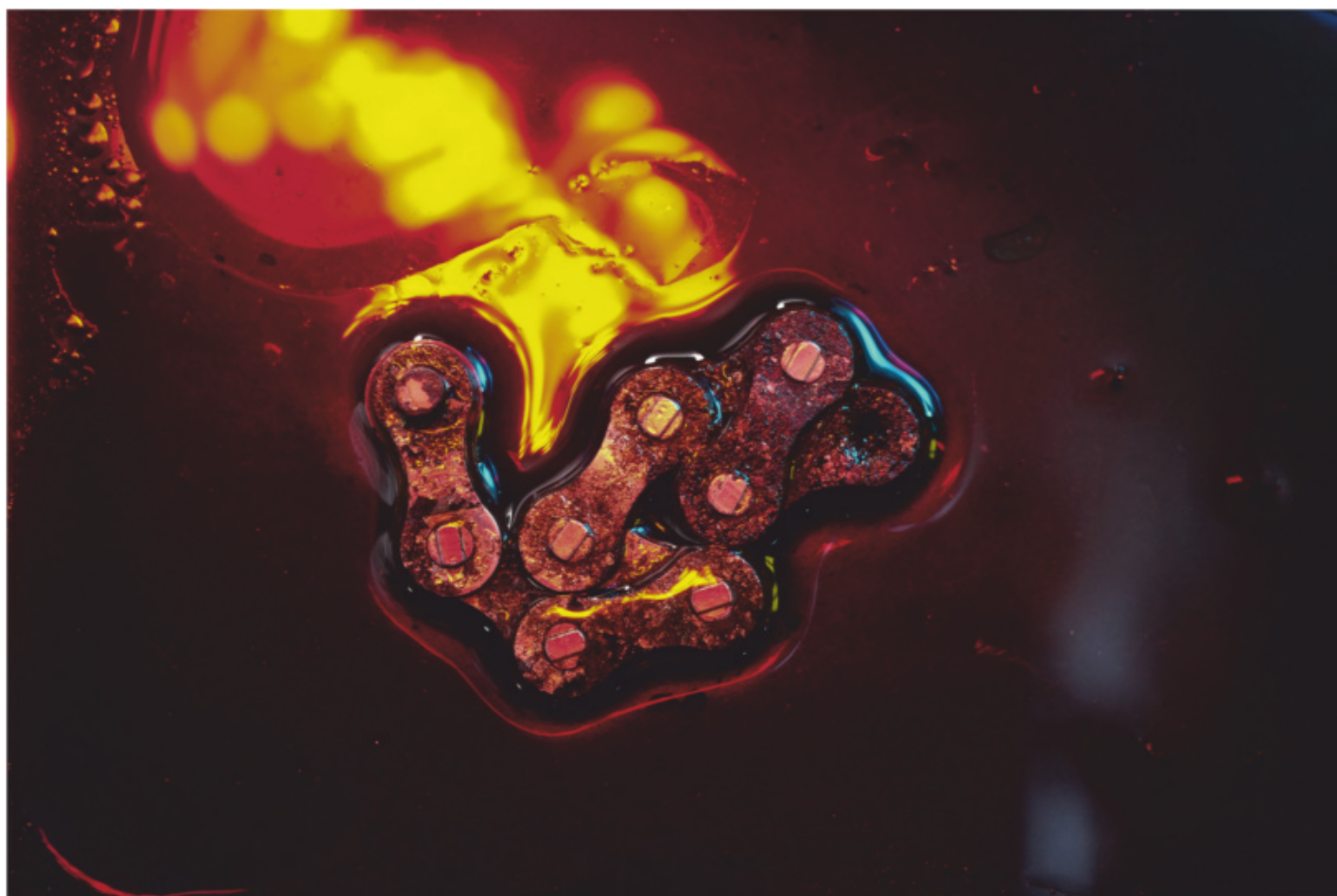




PHOTO TIPS: ISOLATION PHOTOGRAPHY PROJECTS



THINKING OUTSIDE THE BOX

There's a good chance you have other interests, or even photographic work outside of your chosen realm of photography. Now could be a great time to combine those skills and interests and bring them to your table top to create some different, yet relevant, images.

Simply using what you have at hand is a great way to learn and be creative at the same time. With every exposure, you will find you learn new tricks and skills to improve your ability to capture your subject.

You need little-to-nothing new to get started with creative table-top photography. It can be done in any situation and with any lighting conditions, although if you can get your hands on a cheap table-top studio cube (around \$20 online), a tripod and a couple of permanent LED lights, then you'll hit the table top armed and ready to shoot.

For the images here, I wanted to challenge myself to shoot a humble bike chain in different and interesting ways. It's a good idea to start with the basics, by taking side-lit and backlit shots with clean backgrounds. By setting your camera on a tripod and playing around with positioning of the lights and the subject, you'll be amazed at the crisp and variable images you can create on a shoestring. Although a macro lens does help, you may find a telephoto at the extreme end of its focal length also works well.

Try experimenting with any form of outside light that you can find. In this case, all I had at hand were a few old bike lights, a mag light, and a head torch, but by placing the light source behind

everything from coloured soap containers to olive oil bottles made for really interesting results. By shining lights through bottles and plastic liquid containers you can add colour to your images, and you will notice the whole thing will brighten up.

With a cheap photographic backdrop (or even a sheet) you can open up to larger subjects and try to make the images look like they were shot in a real studio. However, unless you use flash, keep in mind you will need stronger light sources and longer exposures.

The key with this type of photography is experimentation. Play around and slowly build on the creative lighting and options that surround you.

QUICK TIPS

- Blocking off outside light is a good idea as it allows you to better control your light source and keep your lighting conditions constant.
- Work at a comfortable height and use a chair as it can be extremely tiring on your back and shoulders if you don't.
- Things heat up pretty quickly so have a fan at hand and stay hydrated.
- Zoom in and check images as you go to make sure there are no distractions. Pay special attention to the backgrounds.
- Have a couple of spare batteries or continual power and charging options for lighting because light sources often use heaps of power.





I originally planned to shoot this as a black and white image, but eventually landed on channel switching by accident and came up with this great colour combo – I've not been able to replicate it again! Fujifilm X-T2, XF35mmF2 R WR lens. 10s @ f11, ISO 200.

LOOKING AT THINGS IN A DIFFERENT LIGHT

Infrared photography is probably something that you either love or hate, or maybe even love to hate. There's not much middle ground when it comes to appreciating the surreal infrared imagery that we see posted online.

Infrared shots often stand out as extremely colourised images or as colour mixed photographs, which are processed and designed to appeal to the taste of the photographer.

Then there is the black and white side to infrared (IR) photography, a far more subtle approach to the unusual light capture of infrared. This is an all-together more realistic and more broadly appealing look for most people.

Researching the subject can be intimidating to say the least. This is because the best way to go is an expensive camera conversion, however this is irreversible and not a commitment many will wish to undertake, at least not when starting out.

Despite some opinions to the contrary, it's well worth tiptoeing to the other side of the light scale through a cheap IR filter (like a Zomei 720nm for around \$25), and to give that a go while you have the time and the motivation to experiment.

Check online to see what lenses and cameras are particularly suited to IR shooting with a filter (the lack of a low pass filter in certain mirrorless brands such as Fuji makes them more sensitive to IR light).

Surprisingly, once you get past those initial technical barriers, it's pretty easy to grasp the basics. With a filter, this means getting the right white balance (2500k), keeping ISOs as low as possible, using a tripod and going for long exposures (as IR images tend to have a lot of noise).

Beginning with a mono film simulation in JPEG and backing up in RAW is a good starting point, and a garden is ideal as an outdoor IR studio, as green foliage is particularly sensitive to IR light.

The mono files may not look that far removed from standard mono shots, but a slight tweaking of the JPEG blacks and whites will really bring them to life. Even the JPEG files can allow for bright whites and darkened skies, plus you get the added benefit of a long exposure effect thrown into the mix.

Braving the psychedelic world of post-processing RAW files in colour is a much more time consuming game.

Once you figure out the initial step of creating a custom DNG profile for your camera (by downloading the free Adobe DNG converter) the world of channel mixing and colour switching awaits. It may take a frustrating afternoon or so to grasp the concepts, but by the end it will be second nature. Lower your white balance, and then it's a matter of taste as to what you do and where you go with the image.

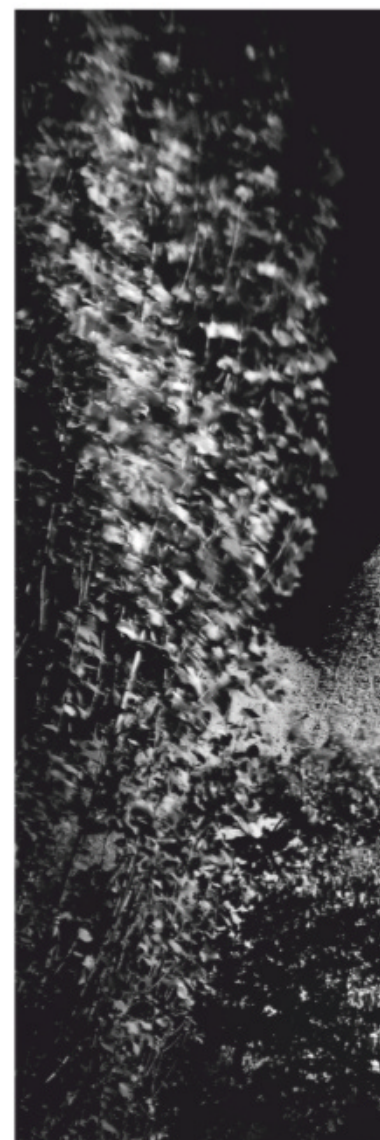




PHOTO TIPS: ISOLATION PHOTOGRAPHY PROJECTS



ABOVE: The greens in this rice field were my aim, but they don't react in the same way to IR light as mature trees. However it still made for an interesting channel-swapped image. Fujifilm X-T2, XF35mmF2 R WR lens. 1/100s @ f2, ISO 5000.

LEFT: On a recent trip to Cappadocia, Turkey, I set out to shoot mono IR. There is very little foliage so it was the blue skies and light rock carve structures I wanted to contrast here. Fujifilm X-T2, XF35mmF2 R WR lens. 6s @ f11, ISO 200.

QUICK TIPS

- Architecture is well suited to mono IR shooting, especially if you can incorporate a clouded and blue sky to add drama to your image
- Many filters will have a large light area in the centre. Factor this into your composition to make it less noticeable
- Be aware that foliage will move during a long exposure. Try to use this to your advantage by having a clear and static subject in the frame
- Always try to keep the sun behind you when shooting IR, otherwise you will lose colour contrast.



IT'S A SMALL WORLD OUT THERE

Macro and close-up photography are genres that have few bounds and are infinitely suited to home and garden-based photography. No matter where you find yourself, you're always surrounded by opportunities for macro shooting.

There is creative potential in the small details all around us, and how you choose to show that is limitless. However, you will soon learn that it's not as easy as it looks, especially if you want to capture anything that moves.

You can get started with close-up photography by using any lens. The longer the better though, because it enables you to be further from the subject and it also allows you to have a greater depth of field. Many compact point-and-shoot cameras also have macro modes that can help with this.

If you have a dedicated macro lens then great, however simple and cheap extension tubes can work well, too, and will really help boost your ability to get close and focus on a subject. Be aware that these do reduce the light reaching your sensor so this requires you to use higher ISOs and probably a tripod to work with the limited depth of field available.

The challenge with macro photography is even with apertures such as f11/16, your depth of field leeway comes down to millimetres (at best) with macro shooting, which makes getting a sharp single-shot of

something like an ant's eyes infuriatingly tricky. One technique is to gently rock back and forth while continuously shooting your subject.

Sure, there are such things as setting up shots and working with dead or confined mini beasts, and then there's photo stacking, and of course flash to freeze the action. These are all sound techniques that can be dipped into, although the simple hand-held approach is a good way to start out for most of us.

This type of photography requires an awful lot of patience. Starting out with a static subject and a tripod is definitely recommended, and you'd be amazed at the results that can be created from very basic things that we all have in our homes and backyards.

QUICK TIPS

- If hunting down insects, remember they may also be hunting you, so cover up and wear insect repellent.
- Don't be afraid to crop images. Many of the best macro photographers crop images considerably, especially with mini beasts.
- With moving subjects, try to work in bright light to keep shutter speeds high and ISOs in check.
- Even a slight breeze can move a subject. Stay still and calm and be patient, your moment for a good shot is coming.

They bite, and they sting, but they look great if you can capture them. I spent two afternoons chasing ants, watching their trade routes and waiting for the right moment. Fully manual and using my rocking while shooting burst technique gave me a relatively sharp image of this beast. Proof that although things like dedicated gear will always make the job easier, technique can sometimes be just as important. Fujifilm X-T2, XF60mmF2.4 R Macro lens. 1/950s @ f2.8, ISO 640.





PHOTO TIPS: ISOLATION PHOTOGRAPHY PROJECTS



LEFT: Food photography works best with simple dishes and clean, uncluttered compositions. The classic top-down, birds-eye view is a great way to shoot your chosen subject. In post, go easy on vibrance and saturation as food can easily look overcooked (pun intended) if you push it too far.

FOOD FOR THOUGHT

From the outside, food photography can seem very simple, yet when you sit down and look in detail at the images produced by leading photographers in the field, you will soon notice the simplicity is actually very complex.

Food photography is something we can all undertake from home. You don't need fancy recipes, glitzy studios and high-tech lighting to achieve amazing results.

How you choose to portray food comes down to personal preference, and also to the dish or food itself. It's highly recommended to try different methods and compositions to figure out what best suits you.

Most of us are not in a position to have expert chefs cook dishes for us and then for professional stylists to plate them for us. It's best to focus on what we have and then work to make that as pleasing to the lens as possible.

Like any subject, light is key. Warm tones and side-on window light is particularly good for shooting food, especially for simple ingredients and dishes. Setting up a permanent table near such a light source is a good move. From there you can choose to add a little warm fill light if needed, or even choose to fully light your subject for a more harsh result, which can be very nice for high contrast dishes.

Get started by shooting basic ingredients. Laying them out, partly chopped on a board, can help you figure out what compositions and lighting works best for you. You can then use this experience with the final plated dishes without messing around and letting them go cold (so you can eat them!).

Clean table surfaces such as wood or plain colours work best. In most cases, clean and simple (non-glazed) tableware also helps keep things crisp and the attention focused on the food itself.

Lay out your dishes neatly and try to contrast colours. And don't overload plates. Use a tissue to clean any slight spillages and arrange things to suit. Try using a side light, or backlight for glass vessels and liquids.

Shoot up close to capture details and then move out and photograph the whole dish. Try varying apertures to create the required depth of field (f11-18 is ideal), and be sure to focus on the intended area. Focal lengths are a personal choice, but 50-90mm is particularly well suited to this sort of shot.

When including utensils, try with and without them in your shot. They work very well with rare cooked meats and unskinned fruits, as you can show the cuts and contrasts in colour. Food photography can be very particular and detail-oriented. It will teach you a lot about composition and colour relationships. 🌟

QUICK TIPS

- Have a boiling kettle and a small cut of flannel or cloth close by so that you can wet it to create steam. Place it behind or under a dish and you will have a few seconds of steam, creating that sizzling look.
- Be aware of glare with soups and liquids. You can use a CPL to help reduce this, but simply moving your camera is much easier.
- Introducing a human element to food photography can work well, especially with things such as pizza, where a blurred figure lifting a slice with cheese stretching can make for an awesome shot.
- Brushing olive oil and water onto the food can really increase contrast impact on certain ingredients, but be careful not to create glare or smudges.

DISCOVER THE R SERIES FROM SONY

Purpose-built for photographers determined to turn their visions into reality, the R Series from Sony is designed to capture the highest possible picture quality.



© LUKE TSCHARKE, ALPHA 7R IV, FE 16-35mm F2.8 GM



© PAT KAY, ALPHA 7R III, FE 16-35mm F2.8 GM

THE R SERIES ADVANTAGE

- An eye for detail: Achieve pixel perfection with large sensors that capture amazing fine detail.
- Speed for the sharpest shooters: Capture natural beauty at up to 10fps with silent shutter.
- Designed to endure: With a robust, lightweight magnesium alloy body, you can persevere in all conditions.
- Fit for expert hands: An evolved, intuitive design with a compact and lightweight body.
- Power for every last shot: With longer-lasting battery and dual card slots.
- Master your craft: Unlock the true potential of Alpha with G Master lenses and experience the next level of detail.

THE R SERIES LINEUP

ALPHA 7R IV

Virtuoso expression. Sony's full-frame mirrorless Alpha 7R IV reveals overwhelming photographic vision, with expressive prowess once expected only in medium-format cameras, and remarkably high speed in a compact body.

- Class-leading 61MP full-frame back-illuminated CMOS sensor.

- Built-in 5Ghz and 2.4Ghz frequencies for incredibly fast photo transfers, perfect for quick turnarounds.
- See the rich details of your photos with the 5760K Dot UXGA OLED Tru-Finder Electronic Viewfinder.
- Dual UHS-II SD card slots for greater read and write speeds.

ALPHA 7R III

Refine your sense of reality with the Alpha 7R III, an ideal partner offering superior speed, high-resolution imaging, pro-class operability, and reliable performance even under harsh conditions.

- 42.4MP full-frame back-illuminated CMOS sensor.
- Outstanding battery life with 650 shots from a single charge.
- 4K HDR video recording with dynamic picture profiles for greater colour information.
- Achieve incredible colour, texture and pattern reproduction with the Pixel-Shift MultiShoot™ function – only on the R series cameras. 🌟

Find out more at
sony.com.au/resolution.



TALES FROM THE ROAD: PAULY VELLA Q&A

Photographer Pauly Vella is one of Australia's most followed Instagrammers, boasting a huge audience of more than 245,000 followers who share his love for beautiful travel and landscape images. We sat down for a chat with the Sydney native to find out how efficient storage is key to his workflow.



HOW DID YOU GET STARTED IN PHOTOGRAPHY?

I first started taking an interest in photography when I was introduced to Instagram by my partner in 2011. It started as a hobby, taking photos on my iPhone 4 of things I found interesting.

As I progressed and found a style that I wanted to capture, it led me to start using my dad's bridge camera which had a digital zoom and some basic DSLR settings. I started photographing local wildlife and tried surfing photography. Soon I started planning trips for sunrise at beaches, exploring bushwalk tracks for waterfall shots, and became really interested in post-processing images.

I purchased my first DSLR, a Nikon D5100, to start taking long exposures and controlling exposure, learning how to use shutter speed, ISO and aperture. I started with the kit lenses and grew a collection. I learned more about photography as I went.

HOW WOULD YOU DESCRIBE YOUR STYLE?

Early on, I was really inspired to take landscapes and photos around the ocean at local spots on the NSW Central Coast where I used to travel as a kid. I wanted to capture the power of the ocean through waves and beach images.

Through trial and error, I learned a lot, and it really helped to meet local photographers around the coast and gain different ideas about composition and tips for using the camera along the way.

As I started to travel around Australia and take photos in new places, I began to focus more on capturing new experiences, and when I started to travel internationally, discovering different cultures to share with my audience. It was a change in style as I progressed, but I still love to share a variety of images and enjoy the challenges that come with capturing something I haven't before.

WHAT'S THE BIGGEST CHALLENGE WHEN CAPTURING IMAGES WHILE YOU'RE TRAVELLING?

I think the main issue is with storage of RAW files and making sure you have successfully emptied your cards onto a hard drive. It's tough when you have been shooting all day and have just a few hours downtime to process cards and make space for the next day, but that is the fun of it all.



QUICK TIPS

WHAT THREE PIECES OF ADVICE WOULD YOU GIVE TO PEOPLE WHO WANT TO TAKE GREAT TRAVEL IMAGES?

1) Travel photography is all about exploring new places. I absolutely love going to markets and walking the streets, which are great places to experience everyday life. The best way to get a sense of a destination is to try to capture the feel of its culture.

2) Wake up early or stay out at sunset. It really is the best time to capture landscapes, and will give you the best light and shadows.

3) Always have your camera on you. You never know when the perfect scene that captures the destination or environment perfectly will show up. Always be ready!

ABOVE: The SanDisk Extreme PRO® Portable SSD is the ultimate portable travel companion.

OPPOSITE PAGE: Mt Buller adventurer sunset. "Taken on one of the rare occasions I was lucky to take a cousin on a trip with me," says Vella. "I was photographing the sheer drop to the valley below and my cousin walked on ahead. We were really lucky with some gorgeous clouds which made the sunset unforgettable." Nikon D7100, 10.5mm f/2.8 lens. 1/1000s @ f6.3, ISO 100.



ABOVE: The Azure Window (since collapsed). The water surrounding this amazing place is often captured looking fierce with waves crashing onto the rocks. I really wanted to capture its scale but also show a calmer side so I chose a long exposure. Nikon D7100, 18-200mm f/3.5-5.6 lens @ 22mm. 25s @ f13, ISO 100.

BELOW RIGHT: The fishing village of Marsaxlokk, Malta. Exploring the waterfront, the calm waters around the boats looked beautiful in the early morning light. Nikon D7100, 18-105mm f/3.5-5.6 lens @ 66mm. 1/125s @ f8, ISO 100.

SANDISK EXTREME PRO PORTABLE SSD

CREATE AT THE SPEED OF LIFE

The SanDisk Extreme PRO® Portable SSD leverages SanDisk's lightning-fast, in-house NVMe technology to dramatically increase transfer speeds to up to 1050 MB/s, letting you move files faster and edit right from the drive.

Its ruggedised case helps keep your content protected no matter where you take it. And it's no problem to deliver files when you have up to 2TB of space for a full library of content in a pocket-sized design. Whether you're working on PC or Mac computers, and with USB Type-C and Type-A connectors, the SanDisk Extreme PRO® Portable SSD works the way you work, as fast as you do.

Find out more:
sndk.co/60001sKpy



Although I carry several spare CF and SD cards in my pack, there have been occasions when I have been caught out with RAW files taking too long to store and I've lost content. It is really important to have an efficient process for storing your digital negatives and having clear space that's quick to access.

That's why I always carry my SanDisk Extreme PRO Portable SSD. It's fast so I can quickly back up my files, small enough to not take up too much room when I'm on the road, and durable enough to withstand knocks or scrapes.

WHAT TOOLS DO YOU USE TO BACK UP YOUR CONTENT BOTH IN AND OUT OF HOME?

On the road, it's always a challenge to keep memory clear to ensure you can transfer images from CF or SD cards onto hard drives and process images.

A lot of what I do with travel photography does not allow much time to process, so I keep editing to a minimum.

I use a SanDisk Extreme PRO Portable SSD to store my images, which is really quick to transfer RAW files from a typical day on location. It has 1TB storage so it easily stores all of my files while travelling.

I often don't have time to post-process or transfer all my images so it's important I can do this as quickly as possible, and the SanDisk Extreme PRO Portable SSD makes it so much easier. It's been a game changer to have in my kit.

WHAT ELSE IS IN YOUR CAMERA BAG?

My main camera is a Nikon D810, which will have my 24mm wide angle attached. I also use a D750 as a second body.

I have a range of lenses I carry with me but if I had to choose a top three it would be my 50mm f/1.4, 70-200mm f/2.8 and my 85mm f/1.4.

I carry a MacBook Pro for editing on the go and, of course, my SanDisk Extreme PRO Portable SSD to store RAW files. I also store a few choice lens filters and a lens brush. I learnt the hard way to always have a waterproof backpack and microfibre cloths when on location. These are all essential.

WHAT'S YOUR MOST MEMORABLE PHOTOGRAPHY EXPERIENCE?

I think one of my favourite experiences was being able to photograph where my parents are from in Malta. It truly is such a beautiful part of Europe.

The culture is so rich and from the beautiful clear ocean to the streets full of life, it was a photographer's dream! I was able to capture the Azure Window, which was a natural rock arch over the ocean on the island of Gozo.

Unfortunately, it has since collapsed into the ocean [in 2017] so I am grateful I had the opportunity to see it in person after hearing so many stories about it from my family. 🌟



MEET PAULY VELLA

You can see more of Pauly Vella's travel and lifestyle photography on Instagram @paulyvella.



SPECIAL OFFER: SAVE 40%



**SAVE
40%**
4 ISSUES: \$24



The world may look different
to most of us this year

**STAY CONNECTED
WITH WHAT YOU LOVE**

**Subscribe or
renew now**

- Free delivery direct to your door
- Digital issue available to download on your compatible device
- Save 40% off the regular price



4 ISSUES: \$23



4 ISSUES: \$29



4 ISSUES: \$37



4 ISSUES: \$24

**For these titles and more, head to
WWW.GREATMAGAZINES.COM.AU/GEN40**

or call 1800 807 760 and quote ADV/GEN40



STUDIO LIGHTING A BEGINNER'S GUIDE

BY TIM LEVY

The thought of setting up studio lights has been known to make even well-practiced pros break out in a cold sweat. But it doesn't have to be this way! Here's a simple guide that will have you shooting beautiful portraits in no time.

Once upon a time, only the rich and powerful could afford to hire a skilled portrait painter to labour over a stretched piece of canvas for hours on end. The interesting thing is, we still look back to those classic painted portraits and wonder why on earth everyone looks so damn miserable, menacing or at least, slightly stuffy and stoic?

But now, thanks to photography and a bit of lighting know-how, almost anyone can afford to be immortalised beautifully on screen or in print in a matter of minutes.

This article will attempt to determine the lights you need, where to position them and how to interact with your subject for the best results.

RIGHT: Shot on an overcast day and given a vintage rustic look in post. Think about lines and shapes in the background, and how colours and shades can complement each other. Canon 5D Mark IV, EF 24-70 f2.8L IS II lens @ 60mm. 1/320s @ f5, ISO 320.





PHOTO TIPS: PORTRAITURE AND LIGHTING





THE LIGHTS

Apart from our sun, fire and, to a lesser extent, fireflies and those bizarre bioluminescent deep-sea creatures, every other light source is deemed to be “artificial”.

There are a number of strobe, natural and “constant” light sources, each having their own advantages and disadvantages.

SPEEDLIGHTS

Every self-respecting photographer should own at least one speedlight. The latest models have wireless radio transceivers (RT) built in to allow you to use the flash off camera as a basic studio light (if you have a flash trigger). In fact, combining an off-camera single speedlight with a 1m diffused umbrella with ambient lighting is one of the best and most simple set-ups you can use. The advantage is that speedlights are small, pack quite a bit of usable punch and run on AA batteries.

If you find you don’t have enough power, you can use a higher ISO, faster aperture, or even combine several speedlights together. However, the disadvantages are their relatively short recycle time, heat dissipation and a lack of a “real” constant modelling light. Using them at full power multiple times can be a huge drain and even damaging to the unit if used for a full-day shoot.

MONOLIGHTS

This pro-level lighting has high output combined with a modelling light. Many of the latest generation can be both mains and/or battery powered. There are many other advantages: the range of light modifiers, recharge times, flash duration (ability to freeze action) and, most importantly, variable modelling lights so you can witness or preview how the light shapes around your subject. If you are considering buying one, a 400-500W is a good output as the higher the output, the higher the minimum output, (ie if you get an 800W, you may find it hard to shoot at f1.4 without baffling). The disadvantages of these are the weight, size, set-up time and cost, especially if you are lugging around a whole kit.

Budget tip: renting these is often the most sensible way to go, even for pros. You can often rent a specialised photo studio and lights at the same time which saves you money, hassle and maintenance costs.

LEDs

While only being available as a viable photographic light for less than 10 years, LEDs are another interesting option as you can control output and colour balance. The other advantage is if you have to do video and stills it saves you having two set-ups. The downside is they are less



PHOTO TIPS: PORTRAITURE AND LIGHTING



powerful than strobes and to have really high output, you need banks of LEDs that can take up a lot of space, use a lot of batteries – or need power cords – and make light-shaping attachments a bit trickier to deal with.

HOUSE LIGHTING

House lighting is a low-cost option, and it's the most interesting, imaginative way to light things. You can actually buy a 500W work light from a hardware store for \$17! Or purchase a humble lamp, from a very well-known Nordic furniture store for just \$10. The most unpredictable thing about house lighting is the colour temperature which will vary from globe to globe. Fortunately, you can usually fix most issues with white balancing in camera or in post-production.

The major problem with these lights is: how do you put them in place? You can buy clip lights or use furniture to sit the lights on. Another negative is usually a total lack of light output or dimmer control. If you do use lower powered house lights, make sure you use a tripod with a shutter cable release and try to use a very minimum of 1/8 of a second (if your subject can remain still). Another type of house light to consider is fairy lights or small lanterns as they can look quite ethereal in the background.

THE SUN

Direct sunlight is very unflattering, but there are tricks to solve this.

Either try to shoot your portraits very early in the morning, an hour before or around sunset, or on overcast days. If shooting in the morning or afternoon, place the sun at the person's back and use an off-camera flash for your main light. Another trick is putting your subject in shade, such as under an awning or tree, with the background in full sunlight, and then lighting them with a softbox strobe.

ABOVE: Sometimes you may be faced with extreme lighting conditions where highlight and shadow details would be lost when using "natural" or ambient lighting. Try to avoid clipping the shadows and highlights (you can look at the image's histogram) and fix the image in post. Either that or reshoot on a day when the light is better. Canon 5D Mark III, EF50mm f1.4 lens. 1/40s @ f2, ISO 2500.

TOP LEFT: Using available houselights can give some unique lighting. In this image, a yellow lamp was used. As the time was just after dusk – it was "blue light" outdoors. To balance out the inside and outside light, move the inside light accordingly to get the right exposure. For any shutter speed under 1/60s, use a tripod with cable release. Canon 5D Mark III, EF50mm f1.4 lens, 1/40s @ f2, ISO 1000.



PHOTO TIPS: PORTRAITURE AND LIGHTING

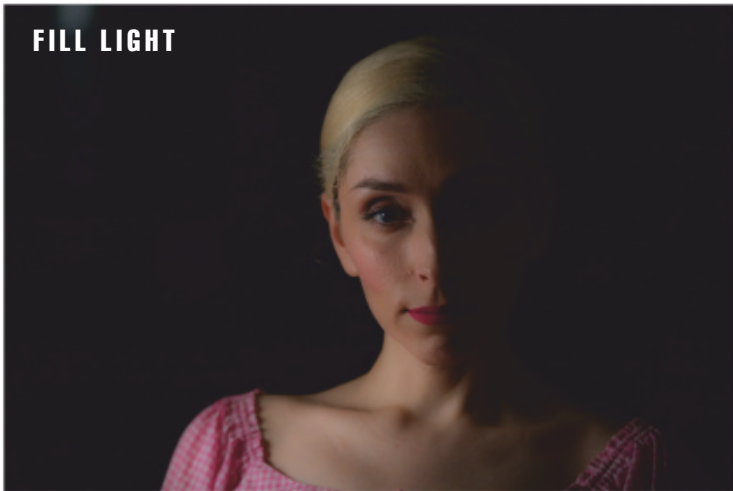
Artist portrait. This image is a combination of window light and an off-camera 600EX II RT flash on a light stand with a 1m diffused umbrella. On arriving, we decided to style the studio by moving things around and tried a few different paintings on the easel he was working on. Canon 5D Mark IV, EF 24-70 f2.8L IS II lens @ 50mm. 1/200s @ f3.5, ISO 1600.







PHOTO TIPS: PORTRAITURE AND LIGHTING



ABOVE: The classic three-point lighting setup, as illustrated on opposite page. All of these images were shot on a Canon 5D Mark IV, EF 70-200mm f2.8L IS II lens @ 140mm. 1/200s @ f2.8, ISO 3200. The lights used were Aputure Amaran AL-FT LEDs.

IMPROVE YOUR SUCCESS RATE

Before the shoot day, ask the subject to get a haircut, wash and iron a selection of their favourite clothes and to give the house or locale a bit of a clean.

a) Upon arriving, ask your sitter to show you a range of clothes and get them to show you options. Most people have favourite outfits they feel most comfortable in so start off with them. Jackets and layers of clothing can bring a bit more style to the photo. Think about colours and how they complement or clash within the photo. For example, a white T-shirt against a white wall will have no definition.

b) Think about set design. While the sitter is getting changed or applying makeup (setting powder or face powder is good, even for males as it reduces specular highlights) get your camera and try to think “photographically” about a suitable, interesting background or set. Using the “rule of thirds”, think about where the subject’s face will be and work back from there. Are there any interesting props? Will an out-of-focus bookshelf

look okay? By shifting the subject slightly, will it make their face separate from a framed painting in the background?

c) Consider ambient lighting. If you are shooting during the day, are you going to add daylight from windows? Or just room lights and lamps? Investigate the house lights by turning them on and off and see the effects they have. Downlights or ceiling spotlights can be a photographer’s worst enemy. Remember, electricians are not naturally lighting experts and many houses are not designed with interesting or “kind” lighting in mind. So think about how you can move house lamps around to paint the room with light.

d) Think about what lenses to use. A 35mm or 50mm with an f-stop faster than 2.8 is ideal as it captures the room, but also with their shallow depth of field, it highlights the centre of interest. I often use a 70-200mm f2.8 and anywhere between 120-180mm if I need to compress the background. In any case, experiment with different lenses and apertures.



“GETTING YOUR LIGHTING SETUP IS JUST PART OF THE EQUATION, AND COMMUNICATION WITH YOUR SUBJECT IS KEY.”

LIGHT SHAPING AND POSITIONING LIGHTS

‘Three-point lighting’ is the classic portrait set-up. Let’s take a look at it.

First, start off with a main light. The size of the main light is important as the larger it is, the more “wrap around” it will have. A 1m diffused umbrella or softbox on a light stand is almost a perfect size for a single person head-and-shoulders portrait. If you want the light to be flatter, place it higher and over the subject, or just slightly to the side of the camera. If you want to start making it more interesting or dramatic, place it more to the side and try “feathering” it while seeing the effects of highlights and shadows on the subject’s face. A 45-degree angle to the subject is a good starting point.

The next is the fill-light. This is the light placed opposite to the main light to fill shadows. Portraits are not just about light, but also about shadow, especially their shape and whether they complement the photo. I prefer to soften the fill light through a translucent scrim which is a 1m collapsible disc. A good start is using half as much light strength as the main light. If you use too much fill light, your subject will have less shadow and therefore less shape.

Now the back/hair or rim light. This is the way to give your subject a more three-dimensional look and also separate them from the background. For example, if the sitter has black hair with a black shirt against a black background, it will all blend into one black mass. By adding a rim light, you get separation. You can use a honeycomb or grid attachment to control light spill. Always watch for lens flare. You should use a lens hood to help cut this down.

Finally, the background light(s): In a studio, you can have a graduated background by using a spotlight and letting the light “fall off”. Otherwise, you can use two lights at 45-degree angles for a more even spread of light. For a location shoot, it’s usually better to light the background separately, but make sure you balance the light out so it complements the subject. Like back lighting, also watch for light spill or reflections off glass, etc.

THE “IN-SITU” LOCATION PORTRAIT

Ever heard that someone’s home environment is a physical manifestation of a person’s mind? Well it’s kind of true because it can be a fairly accurate depiction of that person’s identity, as their house has things in it that really matter to them.

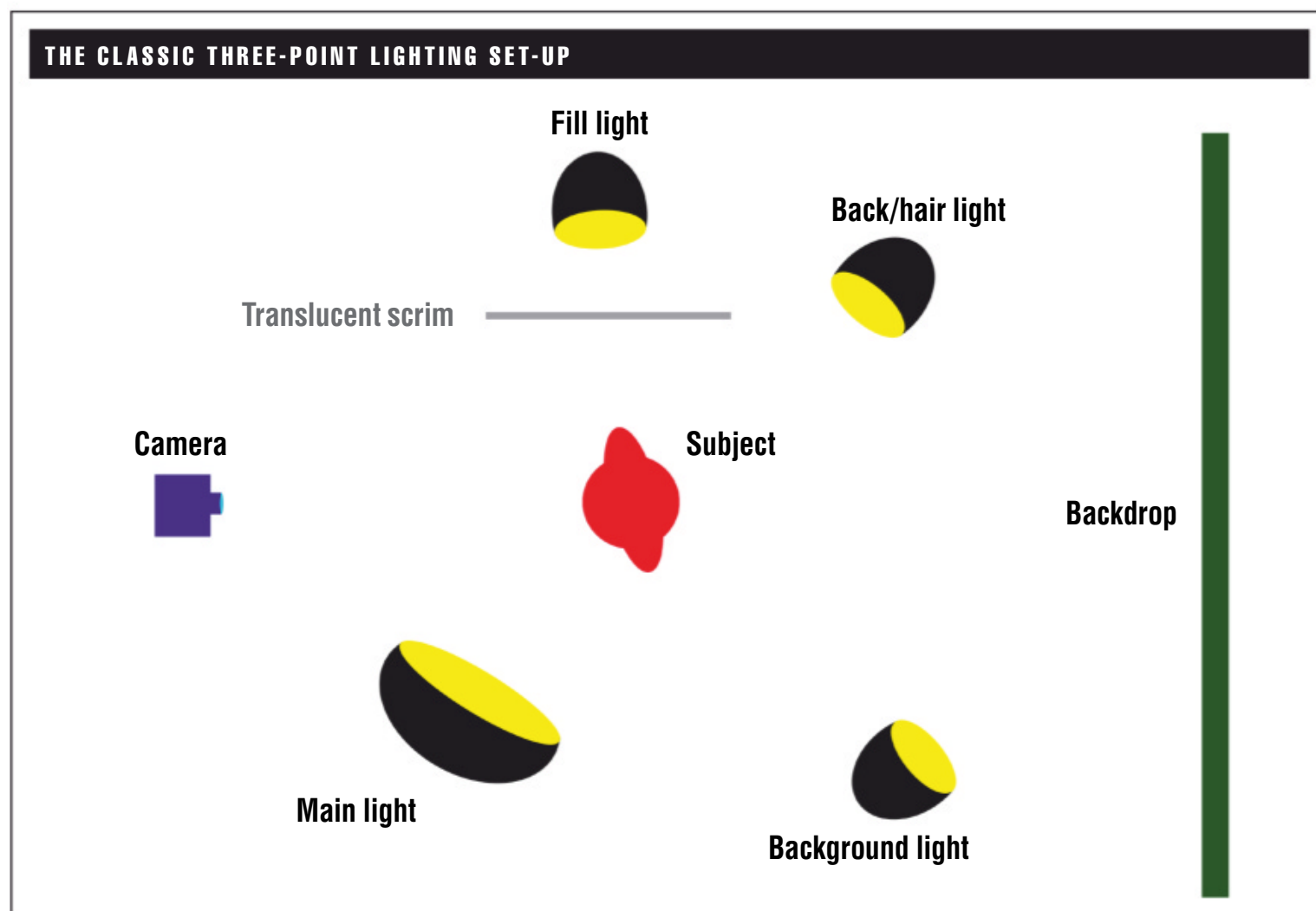




PHOTO TIPS: PORTRAITURE AND LIGHTING



LEFT: Think about what can make the background and foreground interesting and which lens is best to accomplish it with. By using a telephoto, you can “compress” the back and foreground. Canon 5D Mark III, EF 70-300mm f4-5.6L IS lens @ 300mm. 1/125s @ f6.3, ISO 500.

Shooting inside someone’s abode also means there is going to be a ready supply of props, clothes, backgrounds and lamps you can use.

THE STUDIO PORTRAIT

The studio portrait is similar to the in-situ portrait, just minus all the accessible props, clothes, and optional lighting. In other words, apart from lighting, it’s up to you to do a lot of planning and bring clothes, props and arrange backdrops. For background lighting, you can make interesting gradations of light by using a spotlight so it spills or feathers out so you have various shades of your background colour.

POSING YOUR SUBJECT AND WORKING ON YOUR BANTER

Getting your lighting set-up is just part of the equation, and communication with your subject is key. I always recommend working on a number of typical phrases and delivering them in an upbeat way: “How about chin up just a little”, “left shoulder towards me”, “let’s try folding your arms, hands in pockets, hands behind back”, or “let’s try something different”.

Sometimes, it’s good to physically show your subject the stance or pose you are aiming for. If you are working with professional models, they usually know their best poses and can give you a range of looks, but generally with portraits, you’ll have to direct them. After you get your more posed shot, play around a little and goof around as you might get an interesting look that wasn’t so obvious.

Create some atmosphere. Ask what music the sitter likes and play it in the background. We don’t want to condone drinking, but there is nothing wrong with having a neat glass of wine to help relax people. I’ve been surprised when meeting people that are confident members of the community and they admit they are often nervous and have a drink a few minutes before a shoot.

A good trick is to show the subject when you have your first decent shot, tell them this is what you are going for and that they look great. Remember to remain positive and always be encouraging.

A “doing” portrait can be effective. Get the sitter to perform one of their normal tasks and then get them to look up from it as if you have caught them unaware.

Think about the level of sincerity. If you are taking a portrait of a surgeon that will be going on their website, do you really want them to look as if they are laughing their head off? Prospective clients could be trusting this surgeon with their lives! You need them to look confident and trustworthy not like an uncoordinated goofball. This is where your skill with attention to detail comes to the fore. 🌟

COMMON PITFALLS

- Lightstands, power cords, tethering cables are easily tripped over. Tape fluoro gaffer tape to the bottom of each foot and weigh them down with shot bags. Also gaffer tape any power cords or tethering cables.
- Watch for specular highlights found usually on foreheads and cheeks. Apply matte foundation or light from a different angle to lessen hotspots. You can even use a polariser. You could also fix this with the spray gun tool in Photoshop.
- Lightroom has the clarity slider. Giving an image -10% helps smooth the skin while retaining eyelashes and eye detail.
- Consider depth of field issues when using a fast telephoto lenses (eg 85mm @ F1.8) in terms of facial focus. You can end up with only one eye in focus, which can sometimes look good or just wrong. The same thing can happen with glasses, with just the frame being in focus and not the eye. Always check that focus is correct while on set instead of having to do a reshoot!
- When testing strobe lights or using strong lights, be mindful not to blind your subject.

PHOTOGRAPHER OF THE YEAR 2020

CALL FOR ENTRIES

- Landscape
- People
- Animal & Nature
- Black & White
- Travel
- Creative
- Junior (Under 18)
- Photo of the Year

OVER \$20,000 IN CASH AND PRIZES



© NIAL CHANG



© LOUISE WOLBERS



© JIACHEN JI



© RENEE HIBBERT



© ALLEN KOPPE



© MATTHEW BARRETT



© ALEX HAM



© POLLY FENTON



© FARZIN SAHEBJAM

COMPETITION OPENS 1 JUNE 2020

ENTER NOW [AUSTRALIANPHOTOGRAPHY.COM/POTY](https://australianphotography.com/poty)

CATEGORY SPONSORS

Haida

Seagate

LACIE

SanDisk

WD

WORLD
PHOTO
ADVENTURES

For terms and conditions visit: www.australianphotography.com/poty



TESTED: FUJIFILM X100V



TESTED: FUJIFILM X100V

Fujifilm's fifth generation of its now iconic X100 series of mirrorless fixed lens cameras has arrived. But how exactly do you make the already great even better? Drew Hopper takes a closer look to find out.

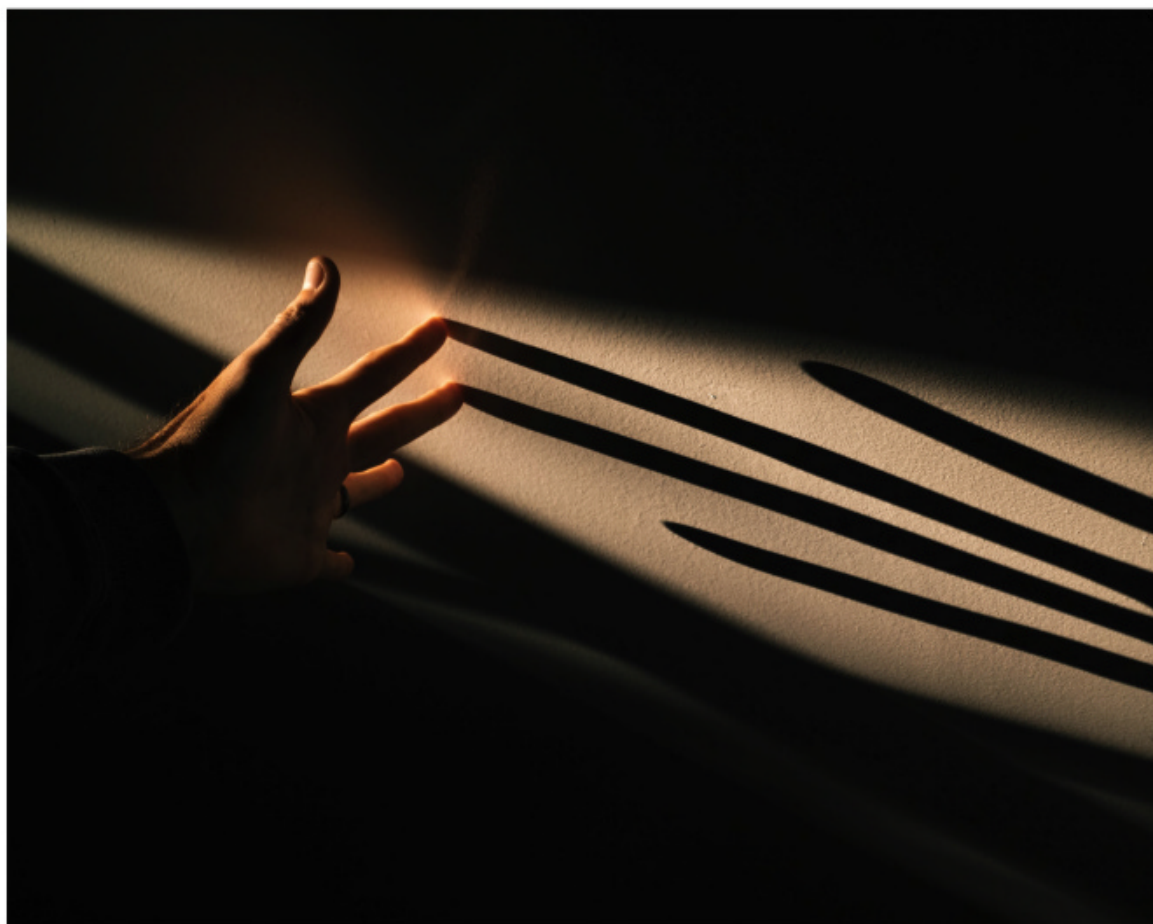


I've been shooting with the X100 series since the third generation X100S, primarily for street photography and documenting my everyday life moments. In a way, the system has had a transformative effect on my photography over the years and I regretted selling my X100S for a very long time. Since then, I've used a number of Fujifilm cameras but have always retained a soft spot for the pure and simple X100 series. By now, most of you will be familiar with the X100 series, so let's focus on what's new.

THE BODY

The top and bottom plates of the camera are now made of durable aluminium rather than magnesium, and the X100V is the first in the series to sport weather sealing. This would be a huge improvement for landscape photographers or anyone who likes to shoot in the elements. However, it's worth noting the front of the lens isn't sealed, so you'll need to purchase an adapter and filter to properly seal it. Come on, Fujifilm, how much extra would it take to just seal the whole unit!

On the base, there's also been a change to the battery/SD card door which was always a bit flimsy. Fujifilm seems to have remodelled this slight-





TESTED: FUJIFILM X100V



ly with a more robust lever. Time will tell how solid this feature is. Inside, the X100V uses the same NP-W126S battery that powers the rest of Fujifilm's X-mount products.

On the rear of the camera, the four-way D-pad has been replaced with a new focus joystick, which takes on most of the functions the D-pad allowed. In use, I had no problem adapting to the joystick and actually found it more intuitive to use. After shooting the X100V for a month, I now even wish my X-T3 had it instead of the old D-pad.

The addition of a tilting screen is also something many users have been

asking for and is a welcome addition. There was a risk it could add unnecessary bulk to the camera, but Fujifilm has managed to make it sit flush with the rear of the camera. For a camera aimed at street shooters, it's a worthy addition, and a feature I found myself using a lot.

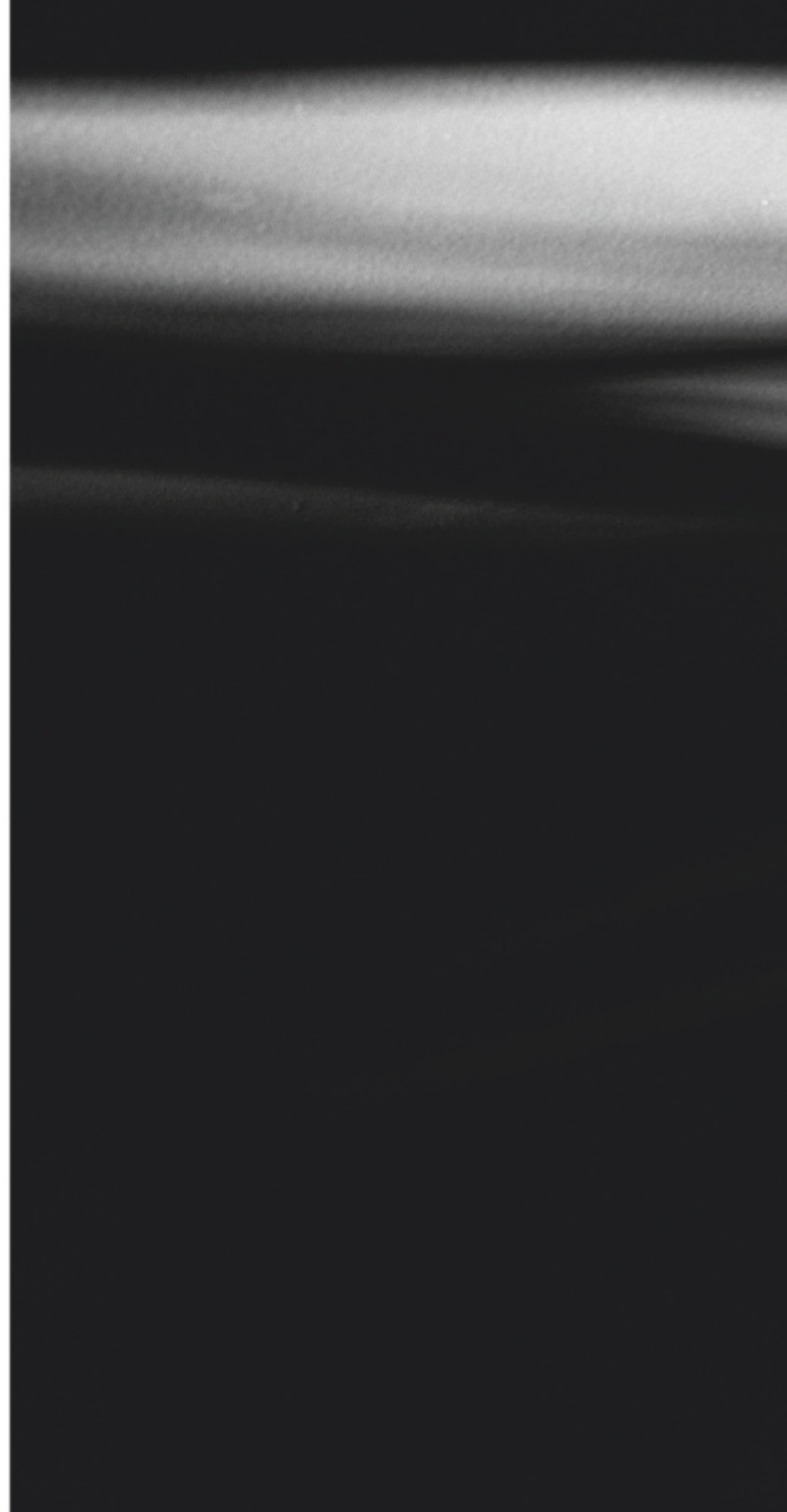
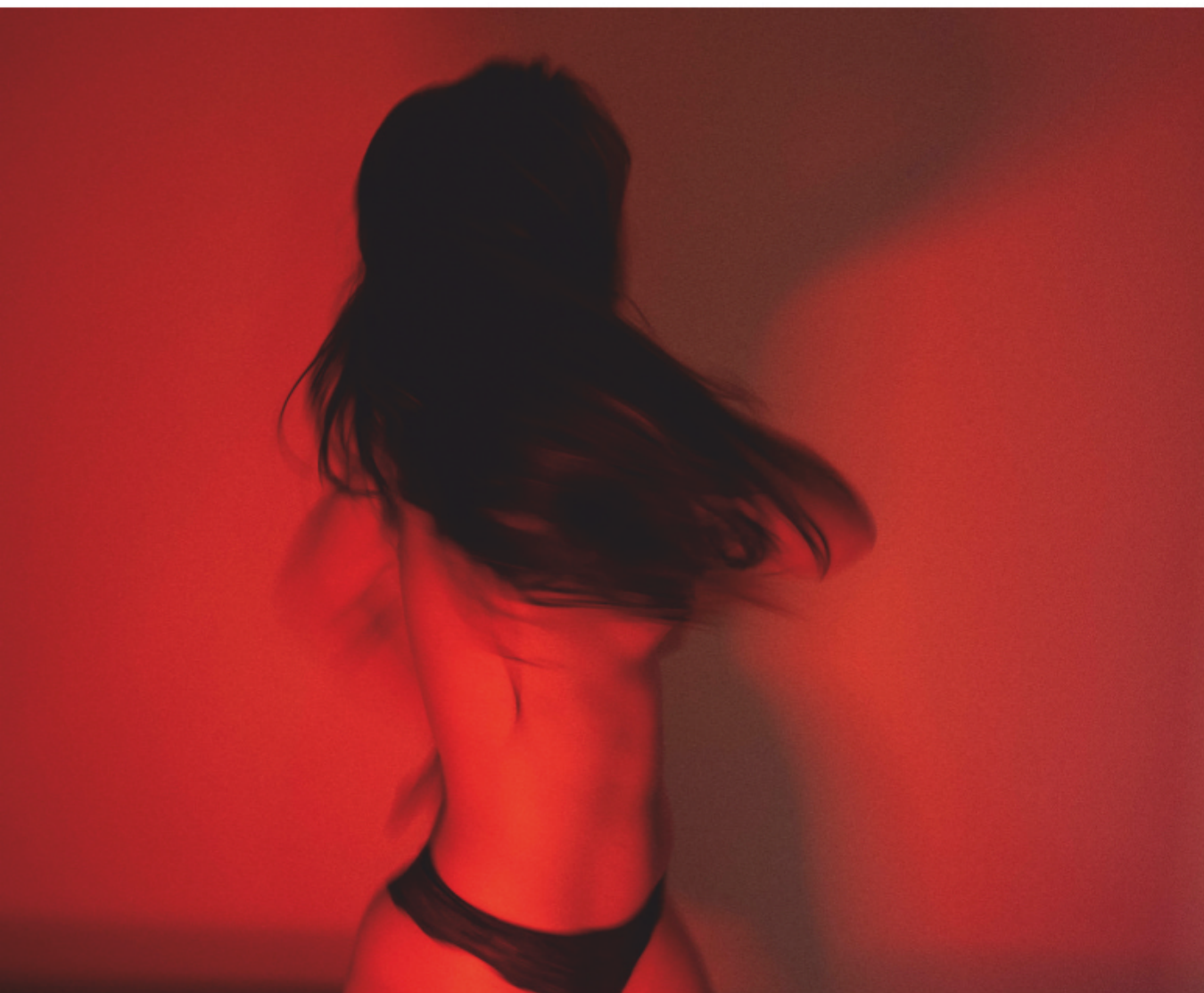
Finally, on the top of the camera there's been a significant change with the introduction of a new and improved shutter speed/ISO dial. No longer do you need to constantly apply upward pressure while rotating the wheel to change ISO. Also, like most recent Fujifilm cameras, you now have the option to switch between the

ABOVE: This image was made easier by using the articulating screen allowing me to hold out my camera over the side of the jetty to photograph the man. I spend most of the time using the LCD rather than composing through the viewfinder. Fujifilm X100V, 23mm f/2 fixed lens. 1/100s @ f8, ISO 320.

OPPOSITE PAGE: This image was created at home during COVID-19 self-isolation. I've been admiring how the light falls on the walls of my bedroom. I held the X100V in one hand and adjusted the settings without using my other hand (the subject of the image). Fujifilm X100V, 23mm f/2 fixed lens. 1/1000s @ f5.6, ISO 1000.



TESTED: FUJIFILM X100V



ABOVE The small size of the X100V makes it great for longer exposures handheld (when held firmly) in your hands. I have no concerns with shooting as slow as 1/8th with this camera. Fujifilm X100V, 23mm f/2 fixed lens. 1/30s @ f2, ISO 800.

ABOVE RIGHT: Afternoon light spilling through the window created an ethereal feeling. The Acros in-camera film simulation gave this image a beautiful film-like vibe. Fujifilm X100V, 23mm f/2 fixed lens. 1/250s @ f4, ISO 800.

mechanical ISO dial and the front command dial, which is great for quickly adjusting ISO without removing your eye from the finder.

ELECTRONIC VIEWFINDER (EVF)

Speaking of the finder, the new “advanced hybrid” viewfinder now offers the option to switch between a .52X optical viewfinder and a 3.69M dot OLED EVF with 95 per cent frame coverage. It’s now brighter, too, thanks to the use of an OLED panel (compared to an LCD on previous models). I haven’t noticed much difference, but it’s definitely an improvement.

THE LENS

The X100 series staple of a fixed 23mm f/2 aperture lens (35mm full-frame equivalent) remains, but this has been newly designed. Fuji says the lens features improvements to close-up and corner performance, and I noticed images were considerably sharper. That’s not just when stopped down, either;

even wide open it’s crispy good, both long-distance and from close range.

SENSOR/LCD SCREEN

The camera now uses the most recent generation X-Trans CMOS 4 sensor and X-Processor 4. This gives us creatives a simple-to-operate, fully capable and uncomplicated tool that has incredible image quality when shooting both stills and video.

AUTOFOCUS

One of the improvements I’ve long waited for with the X100 series of cameras is the autofocus. Few would argue that the earlier cameras weren’t a bit on the slower side, however Fujifilm has transformed the X100V into an extremely capable tool. This is no doubt helped by it inheriting much of the autofocus technology of the X-Pro3 (including incredibly detailed custom AF settings).

In single point AF, the autofocus is generally good and performs well even in low-light situations. In tracking AF,





Fujifilm claims the camera can achieve focus in light as low as -5 EV. In practice I found it excellent, sharing much in common with the X-T3, especially its ability to focus in darker settings. Finally, there's also face and eye detection which I found accurate and quick.

VIDEO

The X100V excels in the video department compared to earlier models. It now boasts up to 4K at up to 120P, F-Log and the new, delicious Eterna film simulation for all you video shooters out there. The only thing that would improve on this would be the addition of IBIS, although stabilisation could easily be achieved with a small gimbal setup thanks to the camera's compact and lightweight form factor.

CLASSIC NEG FILM SIMULATION

I'm an avid film shooter so one thing that has always excited me with Fujifilm digital is the film simulations

built into the JPEG profiles. No other camera company knows colour quite as well as Fujifilm, and Classic Neg is the latest addition. Put simply, it's lovely. It's a similar simulation to the original Classic Chrome, yet it punches saturation and gives you a bit more contrast. It's a little difficult to explain, but all the images shot in the review used this simulation.

OVERALL IMPRESSION/ CONCLUSION

I'm grateful to Fujifilm for giving me the X100V on loan as it has definitely rekindled my love for the X series. It's a well-equipped piece of kit with classic Fujifilm character of excellent ergonomics in a compact and light-weight package. The X100 user experience has always been a joy, and the improvements in the fifth generation are substantial enough to warrant an upgrade. It's a powerful photographic tool, but remains simple and pure. The way every great camera should be. 🌟

SCORE

8.4

RESULTS

HANDLING ★ ★ ★ ★ ★

Similar in handling to previous X100 models, the addition of a flip-out LCD and changes to the ISO dial are welcome.

FEATURES ★ ★ ★ ★

The X100V is jam-packed with features. I would have given it 5 stars had Fujifilm chosen to add an extra card slot and included the waterproofing lens filter.

AUTOFOCUS ★ ★ ★ ★

The X100V's autofocus is greatly improved compared to its predecessors. Basically, the same autofocus features and performance as the X-T3 and X-Pro3 means better performance in almost all lighting situations.

IMAGE QUALITY ★ ★ ★ ★ ★

Stunning image quality with a brand-new lens, sharp and contrasty colours. New colour chrome effects are a nice addition.

VALUE FOR MONEY ★ ★ ★

There's a lot included, but it does come with a rather steep, albeit justified, price tag.

FINAL WORD

There is something truly special about the X100 series that inspires creativity. Portable, stealthy and full of features, this is easily one of my favourite digital cameras to use, and in its fifth generation it remains as fun to use as ever.

SPECS

Sensor	APS-C (23.5mm x 15.6mm)
Resolution	26.10 Megapixels
Lens mount	Non-Zoom (35mm eq.)
Dimensions	128 x 75 x 53mm
Weight	478g including battery
Rear LCD	1,620,000 dots (540,000 px)
Autofocus	Intelligent Hybrid AF (Contrast Detect AF/ Phase Detect AF); Single point AF: EVF / LCD: 13 $\frac{1}{3}$ —9 / 25 $\frac{1}{3}$ —17 (Changeable size of AF frame); Zone AF: 3 $\frac{1}{3}$ —3 / 5 $\frac{1}{3}$ —5 / 7 $\frac{1}{3}$ —7 from 117 areas on 13 $\frac{1}{3}$ —9 grid; Wide/Tracking AF: (up to 18 area) *AF-S: Wide / AF-C: Tracking All
Viewfinder	Hybrid / LCD
ISO	160 - 12,800
Video	4096x2160 (30p/25p/24p) 3840x2160 (30p/25p/24p) 2048x1080 (60p/50p/30p/25p/24p) 1920x1080 (120p/100p/60p/50p/30p/ 25p/24p)
Memory	SD / SDHC / SDXC
Price	\$2,199
More info	fujifilm.com.au



A STUDY IN SERENDIPITY

Although there's a lot to be said for planning your images to the nth degree, sometimes you can't underestimate the importance of luck.



WITH VIOLET WILSON

I believe a lot of photography is serendipitous. Unless one has the time to wait for the right moment, all too often it can be a case of being in the right place at the wrong time, or wrong place at the right time. Or just finding that our expectations have not been met. American photographer Freeman Paterson once said if something does not meet our expectations, we should change our expectations. Sometimes that works, other times it doesn't.

On the whole, I think I am more of an instinctive photographer, rather than one who meticulously plans a photo shoot. Over the years, these moments of serendipity have served me well – when I have instinctively known that what I was seeing struck a chord, and that I could visualise how it would look as a print or digital file. There has also been the joy of knowing these images seem to resonate with other viewers.

The background to this photo came about when my husband and I undertook a small ship cruise around the inner and outer Hebrides and Shetland Isles in June 2018. These are wild, windswept Scottish islands with an abundance of bird life – puffins, fulmars, shags, gannets, pipits, great black-backed gulls to name a few. Other wildlife and animals included seals, dolphins, sheep and Shetland ponies. Throughout the voyage, we were regaled with the fascinating history of the islands by the ship's Scottish historian.

Towards the end of the voyage on a cold, very misty afternoon, we braved the elements to zodiac along the bird cliffs on the Isle of Noss. The multi-layered horizontal tiers along cliffs that were white with guano, supported thousands of nesting gannets and guillemots. As we traversed the base of the cliffs – the tops of which were shrouded in mist – thousands of circling and wheeling gannets rose and filled the air. It was so breathtaking and surreal I almost forgot to press the shutter! It was a completely immersive experience and a serendipitous moment I will never forget.

Gannet Cliffs has received gold medals and other recognition both here and overseas. 🏆

**SONY A7R MARK II, SONY 24-70MM F4 LENS @ 31MM.
1/3200S @ F8, ISO 1000, +0.3 EV.**



THE AUSTRALIAN PHOTOGRAPHIC SOCIETY

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

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

Find out more at a-p-s.org.au



ABOVE: Violet Wilson's image, *Gannet Cliffs*, was captured during a boat cruise to Scotland's windswept Shetland Islands. The Gold Coast resident describes herself as an avid traveller who loves getting off the beaten track.



HOME TRUTHS

There's never been a better time to revisit our older work – here's why.

WITH ROZ ZITO



We are all shocked at the speed by which the COVID-19 pandemic has completely turned our world upside down.

As photographers, we are fortunate to have a passion that keeps us interested. We can set ourselves assignments or do online courses. We now have the time to study our cameras.

We can improve our skills, targeting our weaknesses. We can reorganise our files and edit archived photos we didn't have time for in our busy lives. I will make some photo books, published online by local businesses. Being at home is a unique gift of time to look, wait and see. Lately, I've spent much of my time revisiting old images.

I love to tell the story of what I photograph. There are always stories going

on right under our noses – or our feet.

The trees I see from my home are on public land, but the fascinating bird life that goes on in those trees is a constant joy. A life and death story unfolded right outside my window in 2015 when a black-faced cuckooshrike nested there.

I thought, "How sweet! I will see the babies hatch and being raised." Not so. I had no idea the life of a nesting bird couple was so fraught. The mother bird on the nest panted in the excessive heat and cowered under beating hail. A kookaburra landed nearby. The parents took it in turns to swoop on the threat.

I had a perfect position to photograph them. I didn't disturb the female sitting on the nest too often, but when this drama unfolded, I charged outside with my gear.

It was difficult to know when to start shooting. The diving parents were plunging from high up in the tree. My husband was pressed into service and called out when they began their dive. My camera chattered away at 10 frames per second. It captured the attack-

ing bird in only two of those frames – they were that fast! The kookaburra is sharper than the attacker, but it is all part of the learning curve. I like to think I'm a better photographer nowadays.

The kookaburra was seen off. Phew! Along came a pallid cuckoo, followed by an eastern koel. I'm learning about birds, too. Those threats dealt with, I breathed a sigh of relief. A few days later I heard a raucous, triumphant call and rushed to the window. A large bird with evil red eyes was perched near the empty nest as the parent birds desperately attacked. I discovered it was a channel-billed cuckoo.

It departed and the mother bird inspected the nest suspiciously. She made her decision and began to dismantle the nest, flying off with pieces of it to another stand of trees. In the end nothing was left but my photos. I hope they succeeded the second time around.

The wonders of nature are all around us, and now is the time to open ourselves to its possibilities. 🌿

ABOVE: The fraught life of a nesting bird.

ARE YOU PASSIONATE ABOUT YOUR PHOTOGRAPHY?



JOIN THE APS

Enjoy the benefits
of belonging to a
national
photographic
community.

SHARE YOUR PHOTOS

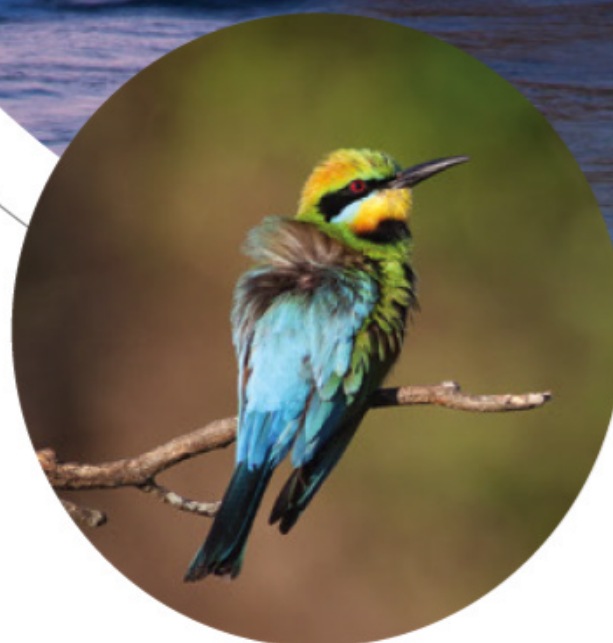
Share your passion for taking pictures. APS members can share their images by belonging to online folios, using the Critique Room for positive feedback on your images and by entering APS endorsed National & International exhibitions.

HONOURS & DISTINCTIONS

APS has a range of honours starting with Licenciate up to Grand Master and even beyond for the really top photographers. This includes access to FIAP awards for international distinctions.

APSCON - APS CONVENTION

APSCON provides a varied program of speakers, exhibitions, lectures, workshops, tours and social events. We are very proud to announce Broken Hill for APSCON 2020.



Who We Are?



Australian Photographic Society

A non profit organisation catering to enthusiasts, amateurs and professionals in photography.



IMAGE DOCTOR

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

BY SAIMA MOREL

POLARISER POWER

Ran Fuchs was “standing on a bridge above the pond, [while] turtles were coming up for air and then diving back again. The water was clear, but the light reflection made it impossible to see through. But once I added a polariser I could see under the water, and capture the turtles diving.”

Minimalism can be really nice. In this, the emptiness helps draw focus onto the turtle. The composition with the turtle moving diagonally from the top left corner into the frame is also a dynamic touch. A little bit of movement with the head or a foot kicking would have also added life. The green water has little variation in tone – bar the little circular section above the turtle – which makes it two-dimensional. The polariser has gotten rid of the reflections,

and the resulting water colour is nice, but a little flat for my liking. You could try cropping – maybe even up to 30 per cent – vertically right or horizontally bottom to give the turtle more prominence.

SAIMA'S TIP: When there is a lot of empty space in a frame, play around with cropping and changing the format from the preset option for possibly more dynamic compositions.

TITLE: Free Dive
PHOTOGRAPHER: Ran Fuchs
DETAILS: Fujifilm X-H1, XF100-400mm lens @ 40mm, 1/100s @ f6.4, ISO 400.



TITLE: Untitled
PHOTOGRAPHER: Marj Webber
DETAILS: Olympus E-M5 Mark II, Olympus 70-300mm lens @ 200mm. 1/1250s @ f10, ISO 800.
Lightroom: contrast, black and highlights tweaked.

SHAPES AND PATTERNS

Marj Webber was at Buckleys Hole on Bribie Island, Queensland, with the intention of photographing birds. “It was a quiet day with not much action so I decided to call it quits,” she says. “On my way out I came across a patch of dead bracken fern which had died in the drought. The dead fronds were curled and formed attractive patterns which I photographed. In Elements 10, I converted to black and white. There was some blurry background and I tossed up whether to clone out or not. I cloned it out.”

The mix of light and dark works well with this subject matter. With black-and-white you have transformed something fairly mundane into something interesting in terms of patterns, tone, texture, contrast with dark and light, and multiple layers. This image ticks a lot of boxes. The whole effect is quite artistic and otherworldly. Those curled ferns are almost floating, and the diagonal placement of the ferns is nice. You could maybe selectively darken the blacks where there is a slightly smoky look, but otherwise this is quite lovely.

SAIMA'S TIP: Subject matter with interesting shapes and/or patterns are often ideal for experimenting with.



TITLE: Hey Dude!
 PHOTOGRAPHER: Pete Kobylinski
 DETAILS: Nikon D3400, 300mm focal length, 1/1250s @ f5.6, ISO 400.



CONSIDER UNDEREXPOSING
 Pete Kobylinski took this photo in Keep River National Park in the Northern Territory. “The object was busy eating ants and when approached, stood up to this pose,” he says. “I did not modify this photo apart from cropping.”
 The nature of lizards makes them hard to shoot, being fast and camouflaging well. Shooting at a distance makes it less likely to spook them to run off quickly, but the downside is that the creature is then so small in the frame. One compensation is that this one is sharp and clear with a wonderful alert pose that is clearly outlined – and interesting. The halo around the head is also a bonus. While the creature is nice, the surrounds and the distracting log are not so nice. One thing you could do is make the image darker, and for future reference, you could get a better depth of field with f11.

SAIMA’S TIP: Small subject matter in a frame has to be sharp, clear and interesting to have a chance of making any sort of impression on a viewer.



TITLE: I'm watching you!
PHOTOGRAPHER: Jane Jongebloed
DETAILS: Panasonic Lumix DC-FZ80 @ 215mm. 1/125s @ f5.9, ISO 1000.

TOUGH SUBJECT

Always on the lookout for these beautiful tawny frogmouths in their natural habitat, Jane Jongebloed says: "It is very difficult to spot them as they blend in so well in their chosen home. I chanced upon these two on a drive through Tintenbar near Ballina, NSW, while photographing some old farm houses. It was a beautiful day, no-one else around, I tried to be very quiet but they saw me coming. I took a few quick photos and then left them to enjoy their time together and, hopefully, go back to sleep. I cropped the photo and converted to black and white in the hope it would give some 'mood' to the shot. Just love the eyes!"

Without the explanation, it would be a challenge to work out what is really going on in this scene. All that leafy (?) blur in front softens the whiskery feathers of the bird(s) and makes it hard to work out that there are two birds – one bird peering over the head of another. A pair of eyes and a beak are visible but since they don't belong to the same bird, it is a little confusing. The birds also need a bigger presence in the frame, ie they are just too small. They are competing with an out-of-focus foreground tree and a lot of blur in both the foreground and the background, and they are not winning. This subject matter is difficult to shoot well in daylight since frogmouths are nocturnal. To get a good sense of two birds, this shot needed to have two sets of eyes, and probably a sharp background bird. It was a tall order.

SAIMA'S TIP: In an image with a lot of blur, the main subject still usually has to be easily distinguishable.

PANORAMA POTENTIAL

According to Michael Hall: "This image was taken from a ship on the Antarctic Peninsula. A still evening in Antarctica provided the perfect time for a photo that includes the glaciers, mountains and icebergs that occur in the region."

This sort of icy, blue and white landscape is huge and empty. It would be nice if we could get a greater sense of that breadth and vastness, and the landscape format does not really do it justice. As is, there isn't much of a major point of interest – such as penguins or any other wildlife – in the foreground and the reflection's impact is dissipated by the ice floes floating over it. So in this regard, there is not a lot to lose if you went for a different format with a panorama image, or maybe a few images stitched together. Stretching out the vista would reduce the foreground, and the lack of strong interest in that would become less important. The wow factor would have a different dimension.

SAIMA'S TIP: Long or tall content eminently begs for the vertical format, while broad vistas are greatly enhanced by a panorama.

TITLE: Sunset in Antarctica
PHOTOGRAPHER: Michael Hall
DETAILS: None provided.



HERITAGE BANK PHOTOGRAPHIC AWARDS



CREATIVITY +
RESILIENCE

CAPTURED IN TIME



\$50,000

IN PRIZES TO BE WON*



MAY 8: ENTRIES OPEN ▪ JUNE 26: ENTRIES CLOSE

The Heritage Bank Photographic Awards are open to all professional and amateur photographers.
With no cost to enter, this competition encourages photographers all over Australia
to explore their surroundings and capture their own little piece of history.

heritage.com.au/photocomp

Heritage Bank
People first.

proudly sponsored by

*Terms & Conditions apply available at heritage.com.au/about/sponsorship/photographic-awards. Heritage Bank Limited ABN 32 087 652 024. AFSL and Australian Credit Licence 240984.



School of Creative Arts

owen
camerahouse



IMAGE DOCTOR

FUJIFILM X

SUBTLETY IS KEY

This image by Steven Genesin was taken on Kangaroo Island in South Australia. “We were at the jetty at American River early in the evening when some pelicans landed on the light poles,” he says. “The near full moon was high in the sky so I walked around to get the angle that I liked the most. Luckily the pelican turned its head and I came away with a nice shot of the pelican ‘under the moon’.”

I really like the concept in this image. The yellowish evening light, the pastel effect, and the bird’s curved pose with the curved support combine to make an interesting image, with or without the moon. There are thousands of pelican shots, but this has a different point of view and scenario, making it really stand out. The bad news is that it is heavily cropped and grainy (ie noisy). There is also a suspicious smoothness indicating that the image has been overfiltered. Subtlety is the key here.

SAIMA’S TIP: Filters are an easy enhancement option, but too much can make a subject look fake.

TITLE: Under the moon
PHOTOGRAPHER: Steven Genesin
DETAILS: Olympus E-M1 Mk 11, Olympus 12-100mm lens @ 100mm. 1/100s @ f4, ISO 640, handheld.



WIN!

A FUJIFILM FINEPIX XP140 VALUED AT \$299

Thanks to Fujifilm, Ran Fuchs has won a brilliant Fujifilm Finepix XP140 camera valued at \$299. The first XP Series model capable of recording 4K video, the XP140’s High-Speed Video recording function also allows you to record HD video for smooth slow-motion, even for fast-moving subjects. Inside, the camera features a 16.4 megapixel 1/2.3-inch BSI-CMOS sensor and it is waterproof to 25m, freezeproof to -10°C, and shockproof to withstand drops from 1.8m. The widest setting of 28mm on the Fujinon 5x optical zoom lens is perfectly suited to close-up action shots, while clear portraits are easy using the 5x optical zoom and 10x Intelligent Digital Zoom. There’s also a large 3-inch high-definition 920K-dot LCD and Bluetooth connectivity.

Find out more at fujifilm.com.au



HOW TO SUBMIT AN IMAGE

- Email entries to: imagedoctor@australianphotography.com with “Image Doctor” in the subject line.
- Include your name, image title and up to 150 words about how you created it.
- Only one image per person per month.
- Images must be saved in JPEG format. Maximum file size is 5MB. Include your name in the filename of the image.
- An Australian address is required in order to receive the prize.
- Employees of Yaffa Publishing or the sponsor are not eligible to win the prize.
- The editor’s decision is final and no correspondence will be entered into.

FUJIFILM X



**LOOKING FOR MORE
GREAT PHOTO CHALLENGES?
JOIN ONE OF OUR
ONLINE PHOTO
COMPETITIONS AT
AUSTRALIANPHOTOGRAPHY.COM**

CLOSE

In **2020 & 2021** we are offering some of the world's best photographic adventures and they are in your own back yard!

TO HOME



Our professional photo guides put your photography first. Join us for a photo adventure of a lifetime!

- * **FLINDERS RANGES** - September 2020
- * **ULTIMATE NATURE LAMINGTON** - November 2020
- * **LADY ELLIOT ISLAND** - November 2020
- * **WILSONS PROMONTORY** - February 2021
- * **BLUE MOUNTAINS** - April 2021
- * **KAKADU & TOP END** - May 2021
- * **ULTIMATE KIMBERLEY** - May 2021 -
Special event with *Julianne Kost*.
- * **TROPICAL NORTH QUEENSLAND** - July 2021
- * **TASMANIA** - September 2021
- * **SOUTH ISLAND NZ** - October 2021
- * **KANGAROO ISLAND** - November 2021
- * **ULTIMATE NATURE LAMINGTON** - December 2021

*Prices include accommodation, the best photo guides and meals/activities/transport as per itinerary.